



VOL. I

AUGUST 15, 1916

No. 16

A Horse, a Dog, a Gun and a Girl

By JOHN PHILIP SOUSA

THE avatistic intuition or instinct is strong in all of us, but I believe the call of the woods—of the fields, of man's two most loyal friends, the horse and the dog—is stronger in the city-bred man than he who spends his life in the country.

Some years since, the then Vice-President Fairbanks gave a dinner in Washington in honor of the late James Whitcomb Riley, the beloved Hoosier poet. I had the pleasure of being among the invited, and the poet's post-prandial speech was one of the most fascinating I have ever heard. He was a keen observer of men and a lover of nature; his heart bubbled with affection for all. He spoke of the yearning for the country by the man hemmed in by the exigencies of city life; how, when prosperity came, the city man would add a suburban home, and when possessed of riches he would build far into the country a home, and when he was independent of the city's demands he would don the farmer's habiliments and guide the plow through the fields, proud of his achievement and at peace with all mankind, for he is back with Mother Nature.

My happiest days have been spent away from the city, with the horse, the dog and gun as my companions. I was once asked what my hope of a heaven is, and I said: "A place of horses, dogs, guns and girls, with music on tap"; and, of course, trees and flowers and birds to add to the general joy.

I remember once, while traveling on horseback in the heart of the Shenandoah, stopping at an old plantation for the night. The farm was in a beautiful valley, and at least 40 miles from a railroad. The planter's little daughter, a veritable Virginia beauty of 15 or 16 summers, was very much interested in our horses. They were beautiful in

their pride and conformation, and probably the first bitted horses with corset-fitting hunting saddles the little maid had ever seen. After supper we sat in the parlor, and the little Miss started the Victrola. The first piece was one of my compositions, and before the evening was over there were at least 15 of my pieces played.

The next morning, as we mounted our horses about to resume the journey, the little girl bade us good-by. She said: "When I hear your music and see your beautiful horses, I hope my heaven will be horses and you."

The ideal way to make a horseback trip is, apart from your saddle horses,

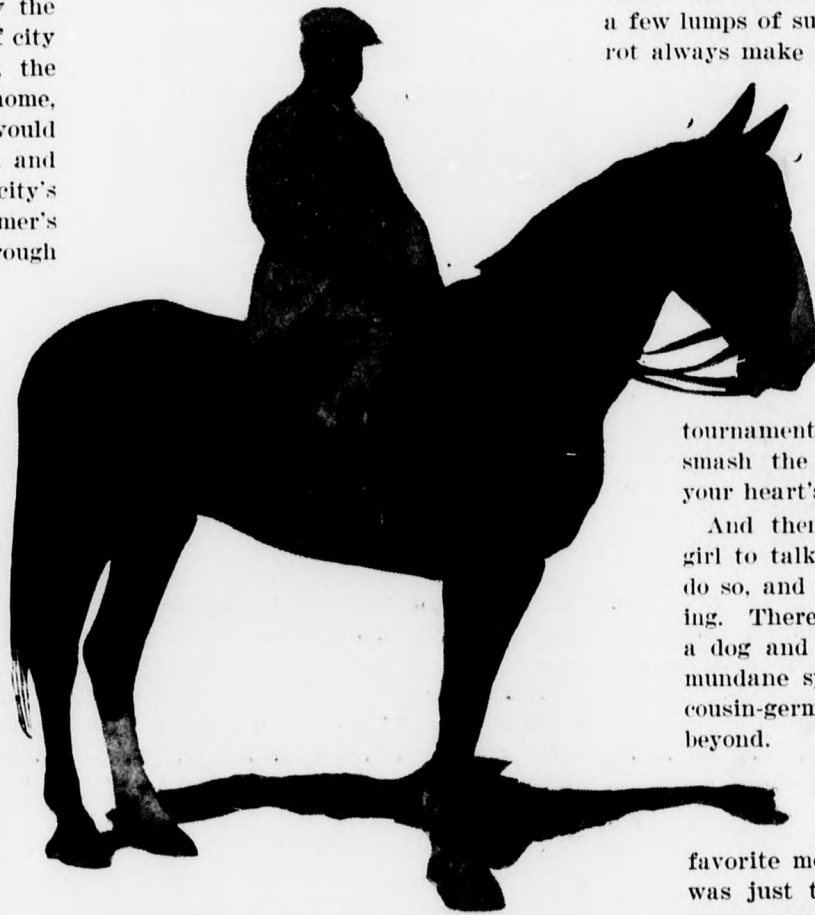
to have a surrey containing change of clothing, raincoats, food, etc. If the weather is warm, one should travel early in the morning and late in the afternoon. In a long journey, nurse your horse, and whenever there is a steep incline, dismount and lead your horse. Thirty-five or forty miles a day is sufficient distance to go, allowing the horse to change his gait from walking to trotting and cantering.

The horse should be treated with every kind of consideration, encouraging him with soothing words, using neither whip nor spur; see that he is housed, watered and fed before you bother about yourself. Make him your companion—not your slave. At the end of the day's journey a few lumps of sugar, an apple or a carrot always make him happy.

Select dirt roads whenever possible. With views of clover-clad fields, of mighty trees, of shaded lanes, of waving corn and pearling brook, life is one glad song, and when you reach a town where there is a trapshooting tournament, get out your gun and smash the elusive clay birds to your heart's content.

And then, if there is a pretty girl to talk to, or a setter to pat, do so, and go on your way rejoicing. Therefore, with a horse and a dog and a gun and a girl this mundane sphere becomes really a cousin-germane to the Paradise beyond.

I have spent many, many pleasant hours on the back of my favorite mount, and found that it was just the proper training for my season at the traps—for I attend all possible tournaments during my vacation. Would that my vacation were longer.



John Philip Sousa and his favorite horse, "Patrician Charles." The bandmaster believes that the horse is one of man's two most loyal friends, the other being the dog.

SOUSA BEGINS HIS SECOND WEEK

Willow Grove Soloists Win
Hearty Approval—Season
Nearly Over.

The second week of the engagement of John Philip Sousa and his band at Willow Grove Park will be inaugurated with the concerts of to-day, which means, to many thousands of patrons of Willow Grove, that there remain but fifteen days of the 1916 season in which to spend a day at this amusement center or to hear a concert directed by the March King.

With the concerts of to-day Miss Grace Hoffman, soprano soloist, and Miss Mary Gailey, violinist, will conclude their part of the Sousa engagement. Both these soloists have won the unstinted approval of some of the largest audiences of the season by intelligent, effective work. Miss Hoffman, known to Willow Grove audiences through former engagements, won added laurels, and Miss Gailey, a violinist of rare ability and, incidentally, a devotee of the music of Sarasate, made an unqualified success of her first engagement.

For the second week of the engagement Miss Ada Androva, a noted soprano, will take the place of Miss Hoffman, and Miss Florence Hardeman, a violiniste, known to many Philadelphians, will be the soloist, replacing Miss Gailey. The selection of Miss Androva and Miss Hardeman is an assurance of continuance of strong soloistic effort in conjunction with every program. Herbert L. Clarke and Frank Simon, cornetists, will be the leading instrumental soloists for the next week.

SECOND WEEK FOR SOUSA

March King and Band Attract
Crowds to Willow Grove

John Philip Sousa and his Band today will inaugurate the second week of their engagement at Willow Grove Park, an event which means to many thousands of patrons of the famous amusement centre that there remain but fifteen days of the 1916 season in which to spend a day at the park or to hear a concert directed by the "March King."

With the concerts today Miss Grace Hoffman, soprano soloist, and Miss Mary Gailey, violinist, will conclude their part of the Sousa engagement. Both soloists have won the unstinted approval of some of the largest audiences of the season, by intelligent, effective work. Miss Hoffman, known to Willow Grove audiences by reason of former engagements, won added laurels, and Miss Gailey, a violinist of rare ability, and incidentally a devotee of the music of Sarasate, made an unqualified success of her first engagement.

For the second week of the engagement Miss Ada Androva, a noted soprano, will take the place of Miss Hoffman, and Florence Hardeman, a violiniste, known to many Philadelphians, will replace Miss Gailey. The selection of Miss Androva and Miss Hardeman assures a continuance of strong soloistic effort in conjunction with every programme. Herbert L. Clarke and Frank Simon, cornetists, will be the leading instrumental soloists for the next week.

Plans have been perfected for the Rotary Club Night, on next Thursday, August 31, when hundreds of members of that organization will meet at the park for an evening of pleasure, and a special programme of music. Another feature event will be the second of the series of special Sousa Day programmes—every number a composition of the noted bandmaster—on next Wednesday afternoon and night. The first of the Sousa Days, on last Wednesday, was a marked success.

WILLOW GROVE PARK

Sousa Will Have New Women Soloists at This Week's Concerts.

The second week of the engagement of John Philip Sousa and his band at Willow Grove Park will be inaugurated with the concerts today. With the concerts of today Grace Hoffman, soprano, and Mary Gailey, violinist, will conclude their part of the Sousa engagement. For the second week of the engagement, Ada Androva, soprano, and Florence Hardeman, violiniste, will be soloists. Herbert L. Clarke and Frank Simon, cornetists, will be the leading instrumental soloists for the week.

Plans have been perfected for the "Rotary Club Night" on Thursday. Another feature event will be the second of the series of special "Sousa day" programs on Wednesday.

The program for the concerts of to-day is:

AFTERNOON.	
Prologue, "The Golden Legend".....Sullivan	
Suite, "L'Arlesienne".....Bizet	
"Five Leaves from the Hymnal".....Extracted by Sousa	
Violin solo, "Two Movements from Concerto".....Mendelssohn	
Miss Gailey.	
Rhapsody, "The Welsh".....German	
Suite, "Americana".....Thurban	
Cornet solo, "The Great Beyond".....Carrington	
Herbert L. Clarke.	
Fantasia, "At the Court of Granada".....Chapi	
Soprano solo, "Swiss Echo Song".....Eckert	
Miss Hoffman.	
March, "On to Victory".....Sousa	
EVENING.	
Overture, "Tannhauser".....Wagner	
Suite, "All in Mask".....Lacombe	
Valse, "Village Swallows".....Strauss	
Soprano solo, scene from "Lucia".....Donizetti	
Miss Hoffman.	
Caprice, "Folles Bergere".....Fletcher	
Overture, "William Tell".....Rossini	
Cornet solo, "Bride of the Waves".....Clarke	
Herbert L. Clarke.	
Gems from works of Meyerbeer.	
Violin solo, "Carmen Fantasia".....Hubay	
Miss Gailey.	
Ballet suite, "Coppelia".....Delibes	

Phila Telegraph
8/19/16

SOUSA COMES TOMORROW TO WILLOW GROVE PARK

Popular Composer and Baton-wielder
to Close Season—Noted Soloists with Band.

John Philip Sousa, the bandmaster with an international reputation, will come to Willow Grove Park this Sunday, August 20, and will give two concerts each afternoon and two each night until the conclusion of the 1916 season on September 10. The Sousa engagement is the sixth of the series arranged for the present season, and the advent of this popular bandmaster is awaited each year with deep interest by many thousands of patrons of Willow Grove, for a Sousa engagement has been a part of every season's history of the famous musical and amusement centre, with possibly the exception created by the trip which Sousa made around the world with his band.

With the Sousa organization this season will be a number of well-known soloists. Miss Grace Hoffman, a soprano, and a favorite with Willow Grove audiences; Miss Mary Gailey, a widely-known violinist, and Herbert L. Clarke, the cornetist, whose successes as a part of the Sousa organization, have been synonymous with the successes of Sousa himself.

On the first day of the engagement, Sousa will give the premier interpretation of his newest composition—a musical legend, entitled "Willow Blossoms," and dedicated to the "Management and the patrons of Willow Grove Park." On next Wednesday, August 23, the first of the "Sousa Day" programs will be given, with every number a composition of the famous bandmaster himself.

Phila Record
8/20/16

WILLOW GROVE PARK

John Philip Sousa to Begin Today
His Annual Engagement.

John Philip Sousa will come to Willow Grove Park today and will give two concerts each afternoon and two each night until the conclusion of the 1916 season, on September 10.

With the Sousa organization are Grace Hoffman, soprano; Mary Gailey, violinist, and Herbert L. Clarke, cornetist.

Sousa today will give the premier interpretation of his newest composition—a musical legend entitled "Willow Blossoms," and dedicated to the management and patrons of Willow Grove Park. On Wednesday the first "Sousa Day" programs will be given, with every offering a composition of the famous bandmaster himself.

SOUSA COMES TO WILLOW GROVE

The March King Will Play Until
the Season Closes on September 10.

John Philip Sousa, the March King, with his famous band, will come to Willow Grove to-day to give two concerts each afternoon and night until the conclusion of the 1916 season, on September 10. Thousands of Philadelphians who love Sousa's stirring marches will welcome the bandmaster and composer to Willow Grove, for a Sousa engagement has been a part of every season's history of the famous musical and amusement center.

The Sousa engagement is the sixth of the series arranged this year, and it marks the close of the musical season at the park.

Sousa's popularity with the thousands of patrons who hear each concert has not dimmed in the slightest. The bandmaster has, if anything, gained in both popularity and prestige with his musical maturity. The Sousa method of interpretation, whether it be the sprightly march or the composition of some writer of the old school, is so distinctive that Sousa's fame and reputation as a conductor easily are understood.

With the Sousa organization this season will be a number of well-known soloists: Miss Grace Hoffman, a soprano, and a favorite with Willow Grove audiences; Miss Mary Gailey, a widely known violinist, and Herbert L. Clarke, the cornetist, whose successes as a part of the Sousa organization have been synonymous with the successes of Sousa himself.

On the first day of the engagement Sousa will give the premier interpretation to his newest composition—a musical legend entitled "Willow Blossoms," and dedicated to the "management and patrons of Willow Grove Park." On Wednesday next the first of the "Sousa Day" programs will be given, with every number a composition of the famous bandmaster himself.

Chief among the several special events of the coming week will be the annual reunion and demonstration by the twenty-seven volunteer fire companies comprising the Montgomery County Firemen's Association, the event to take place on Saturday next. The program includes a parade of more than 2000 volunteer firemen, demonstrating tests of motor pumping and chemical apparatus, with award of prizes and trophies to the successful companies. The park management is prepared to entertain one of the largest crowds of the entire season on "Firemen's Day."

WILLOW GROVE HAS SOUSA LAST WEEK

March King to Close Park's Season with Notable Series of Concerts.

For the final week of the 1916 season at Willow Grove Park, John Philip Sousa has arranged a series of notable programs; the concerts each afternoon and night to be distinctively featured by numbers selected especially because they will be pleasing to the audiences at the park during the last week, and to give opportunity to the big array of artists and soloists—both vocal and instrumental—which have been secured by Mr. Sousa.

With the Labor Day holidays inaugurating the final week, and with but eight days (including to-day) remaining in the twenty-first season, the final park-week promises to be one of the most important, both from the musical and attendance viewpoints, of the entire season.

Soloists Are Changed.

Of particular interest are the announcements covering the list of soloists for the last week. The soloists for to-day will be Miss Ada Androva, soprano, who has made a decided success; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist. Miss Androva and Miss Hardeman will appear finally at the concerts to-day. Beginning with the Monday concert, Miss Virginia Root, soprano, and Miss Susan Tompkins, violiniste—both artists have appeared during former seasons with Mr. Sousa—will take the places of Miss Androva and Miss Hardeman. Herbert L. Clarke, cornetist, will continue as the premier cornet soloist.

The announcement made by Mr. Sousa of the last of the three "Sousa Days," listed for next Wednesday, is of deep interest. The feature event of four concerts, every number of which will be a composition of Mr. Sousa's, will be the premier production of a "dramatic musical recitation," entitled "Boots." The words are by Rudyard Kipling, and the music has been written by Mr. Sousa. For this, Robert Maitland, a barytone who has sung in the Royal Opera, Covent Garden, London, has been secured.

SOUSA'S MARCHES STIR AUDITORIUM

Bandmaster Plays to Two Big Audiences—Clarke Retains Old Time Popularity.

John Philip Sousa and his band are again in Ocean Grove, the great "march king" having commenced a two-days' engagement yesterday. It is the same Sousa with all his wonderfully executed symphony, his stirring march pieces, his burlesques on the popular pieces of the day and all the other characteristics which make the concerts of the bandmaster so popular.

Three soloists with him are proving a great attraction, of whom the most prominent is Herbert L. Clarke, the cornetist, who played solos at both of yesterday's concerts. Miss Grace Hoffman, coloratura soprano, and Miss Mary Gailey, violinist, were the other two who lent added attractiveness to an unusually fine program.

The great cornetist appears just as skillful and artistic on his instrument as he has ever been. For years and years he has stood on the platform in the Auditorium and brought forth the most tuneful strains imaginable, but his popularity seems to increase with his every appearance. Yesterday afternoon he took for his solo "Because of Thee," Tours. His great triumph came in the evening, however, when he rendered his own composition "Caprice Brilliant."

This piece, which is considered one of the most difficult in the repertoire of cornet music, was rendered with the greatest grace and ease by the artist, who executed all the trills, the difficult tonguing, and sustained the high C's with wonderful effect. To his first encore, "The Lost Chord," was lent added effect by the accompaniment of the Auditorium pipe organ, in addition to the band. He responded in another encore with "Moonlight Bay."

One selection by Miss Hoffman made her a great favorite with the audience, for her attractive personality, the quality of her voice and her ability to interpret her difficult selections were more than ordinary. She chose the selection, "Titania," from "Mignon," in the afternoon, and followed this with "Comin' Thru the Rye." In the evening she sang "Fors e lu," from Verdi's "La Traviata," and then sang as an encore "Drink to Me Only with Thine Eyes." The audience did not wish to allow the singer to go, but a few numbers later it was applauding just as enthusiastically the violin solos of Miss Mary Gailey.

A simple, yet winning personality gave added charm to Miss Gailey's performance. Both of her choices were works of Sarasate, including "Faust Fantasia" and "Spanish Dances."

It would be hard to decide whether Sousa was at his best in his more classic pieces or in the stirring marches which are known throughout the country. Selections which enabled him to show the interpretive power of his band were the pastoral and hunting fantasia "At Fremersberg," Koennemann; "The Ride of the Valkyries" (from "Die Walkure"), Wagner; Overture, "Sakuntala," Goldmark, and the overture "Poet and Peasant," Suppe.

Sousa's own compositions, such as the "Stars and Stripes Forever," "Fair-est of the Fair March" and others were roundly applauded, however. It was in these selections that the leading of the great conductor attracted the most attention, for almost every eye was centered on the "march king" as he interpreted his own compositions as no one else can do it.

Two more concerts will be given today in the Auditorium, one being at 2 o'clock, while the last one will be held at 8 o'clock.

SOUSA AND PRYOR PITCHING RIVALS

Will Lead Their Musicians on Baseball Field Today in Game for Charity.

The world's musical talent will be on exhibition this morning when the bands of John Philip Sousa and Arthur Pryor meet at the Athletic grounds for their contest on the diamond for baseball honors in the interest of charity. Mr. Sousa will pitch for his men and Pryor will fill a like position for his team. The Umpires will be Congressman Scully and Mayor Hetrick and the game will start promptly at ten o'clock. The two teams will line up as follows:

Sousa's band—Simon, third base; Enberg, second base; Welte, shortstop; Cott, center field; Corey, left field; Richardson, first base; Cheney, right field; Gaugler, catcher; Sousa, pitcher.

Pryor's band—Hazlett, right field; Zatarelli, shortstop; Mix, second base; Heyer, left field; Latt, first base; La-Barre, catcher; Cassel, center field; White, third base; Pryor, pitcher.

PRYOR WINS 29-15

Pryor and Sousa "played" ball at the Athletic grounds this morning and the former defeated the latter to the "tune" of 29-15. Few discords marked the fray. Congressman Thomas J. Scully of Deal and Mayor Clarence E. F. Hetrick were the "umps." The score was even up, nothing to nothing, at the end of the first inning, then Sousa got over seven men and Pryor replied with eight. After that runs were frequent. At the end of the seventh inning both teams shouted "enough" and they called it quits.

SOUSA PRAISES WOMEN SHOOTERS

John Philip Sousa, the band leader, is an enthusiastic trapshooter. When 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 no 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."

STIRRING PROGRAM BY SOUSA PLAYERS

March King Gives Final Concert In Ocean Grove Auditorium.

Stirring marches, given with a snap and precision such as only Sousa, the "March King," can produce with his powerful array of musicians, popular airs, characteristic selections and patriotic numbers, mostly portraying historical scenes, formed the final program given last night in a series of four band concerts in the Ocean Grove Auditorium the last two days. Lavish with encores for both band and soloists, the first part of the program, consisting of five selections, was soon extended to 13, among which were given as extra numbers, "A Perfect Day," "The Gliding March," "The Bride Elect March," "King Cotton March" and the "Free Lance March." Many of the marches were compositions by the popular leader and each drew forth large applause at the opening strains.

Miss Grace Hoffman, soprano soloist, was also in high favor, her voice tho not especially strong, capturing the audience by its sweet, limpid quality. Her first number was a Sousa composition, "The Crystal Lute" and for encores she gave "The Last Rose of Summer" and "Coming Thru the Rye." The numbers given by the band in this part included the "Maid of Orleans," Sorderman; character studies, "Dwellers in the Western World," Sousa, featuring characterizations of the Indian, and the white and negro races; historical scenes, "Sheridan's Ride," Sousa.

The other soloist in this part of the program was Herbert L. Clarke, cornetist, who has proved popular with every appearance not only this season but also in past years. He played one of his own compositions, "Showers of Gold" and as encores gave excellent renditions of the ever popular "Lost Chord" and "A Perfect Day." In the former the band was assisted by W. LeRoy Ralsch, Auditorium organist.

Burlesque numbers were introduced in the second half of the program and were given with the same care and appreciation as the more serious selections. A parody on "Tipperary" and "Ragging the Scale" followed the "Southern Rhapsody," one of Hosmer's newest numbers, all three displaying the versatility of the players.

Another Sousa march, "The Invincible Eagle" was given immediately following one of Lacombe's serenades, "Aubade Printaniere" after which "The Stars and Stripes Forever" made a stirring encore. The third soloist, Miss Mary Gailey, violinist, was introduced immediately after, proving a favorite at once. She played "Carmen Fantasia," Hubay, and as a short encore, "Thru the Snow," Burleigh. The "High School Cadets" march and "The March to the Tournament," from "The Court of Granada," Chapi, were the concluding numbers.

AT WILLOW GROVE

With the concerts of this Sunday, Miss Grace Hoffman, soprano soloist, and Miss Mary Gailey, violinist, will conclude their

part of the Sousa engagement. Both these soloists have won the unstinted approval of some of the largest audiences of the season. For the second week of the engagement, Miss Anna Androva, a noted soprano, will take the place of Miss Hoffman, and Miss Florence Hardeman, a violinist, known to many Philadelphians, will be the soloist replacing Miss Gailey. Herbert L. Clarke and Frank Simon, cornetists, will be the leading instrumental soloists for the next week.

Plans have been perfected for the "Rotary Club Night," on next Thursday, the 31st, when hundreds of members of that organization will meet at the park. Another feature event will be the second of the series of special "Sousa Day" programs on Wednesday afternoon and night.

Public Ledger
(morning)
aug 21-16

4 LARGE AUDIENCES GREET SOUSA'S BAND

Composer and His Organization Open Sixteenth Engagement at Willow Grove

Four audiences that overflowed the music stadium greeted John Philip Sousa, the March King, yesterday on his return to Willow Grove Park for the sixteenth engagement of his band in the last 17 years. They were typical "Sousa audiences," enthusiastic and appreciative, whether the number given was one of the composer's marches or the classic of some composer of the old school.

Sousa's Band arrived at Willow Grove by train, but the bandmaster motored from Asbury Park, N. J., and during his stay will be at the Huntingdon Valley Country Club. He is devoting much of his time to writing music, but has his horses with him, and his daily rides over York road and through that section will be kept up, "to keep me in trim, physically," he said.

Included in his program was his latest composition, "Willow Blossoms," a "legend" dedicated to the management and the patrons of Willow Grove. His description of the composition is that "it is based on the legend willows are always weeping. It tells the story of the fairies who came to Willow Grove and, with the magic waving of their wands, caused the willows to cease weeping in the beauty of the music which has made the reputation of the Grove as a musical center known to the entire country." Other new numbers given were "Sabbath Morning on Parade," semi-military, semisacred in character, forceful and written by Hume, an English composer, believed to have been inspired by the world war.

"The New York Hippodrome," Sousa's latest march and declared by the composer to be one of the "best and most satisfactory" of all of them, was given as a feature. It is new to Philadelphia, but has been a big success in New York.

Soloists with Sousa organization were given a good share of approval. Miss Grace Hoffman is the soprano, and her interpretations of "Caro Nome," from "Rigoletto," and "Titania," from "Mignon," were effective and forceful, both giving ample range to her voice. Miss Mary Galley, of Boston, a violinist, made her initial appearances before Willow Grove audiences. She gave two of the Sarasate compositions—"Ziguenerweisen" and the "Russian Dances." An ovation was accorded Herbert L. Clarke, the cornetist. In the two concerts he selected two of his own compositions, "Stars in a Velvety Sky" and "Neptune's Court."

During this engagement, which is to continue until the end of the 1916 season in September, several "Sousa Day" programs will be given, which will comprise exclusively the writings of the bandmaster. The first of these is listed for Wednesday afternoon and night of this week.

Phila Youth American
Sun Sept 3-16

'BOOTS,' NEW SOUSA PIECE, ON WILLOW GROVE PROGRAM

Kipling Wrote Words of Number; Robert Maitland to Sing It

For the final week of the season at Willow Grove Park, John Philip Sousa has arranged a series of notable concert programs, which will give large opportunity to a big array of soloists and present some novel features.

The soloists for today will be Ada Androva, soprano, who has made a decided success; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist. Beginning with Monday concerts, Miss Virginia Root and Miss Susan Tompkins, violinist—both artists have appeared during former seasons with Mr. Sousa—will take the places of Miss Androva and Miss Hardemann. Herbert L. Clarke, the master-cornetist, will, of course, be continued as cornet soloist.

The last of the three "Sousa Days," listed for next Wednesday will have for its feature the first production of a "dramatic musical recitation," entitled "Boots." The words are by Rudyard Kipling, and the music has been written by Mr. Sousa. Robert Maitland, barytone, will assist.

Phila Morning Press
aug 21-16

SOUSA WELCOMED AT WILLOW GROVE

Four Enthusiastic Audiences Overflow Stadium for Return of March King.

Four audiences which overflowed the music stadium greeted John Philip Sousa, on his return yesterday to Willow Grove Park for his sixteenth engagement in the last seventeen years. They were typical "Sousa audiences," too — enthusiastic and appreciative, whether the number given was a Sousa march, an effort by one of the soloists, or the classic of some composer of the old school.

Dedicated to Willow Grove.

Included in his program was his newest piece "Willow Blossoms," a musical "legend" dedicated to the management and the patrons of Willow Grove. Other new numbers given were "Sabbath Morning on Parade"—semi-military, semi-sacred in character, forceful, and, written by an English composer (Hume) believed to have been inspired by the war.

"The New York Hippodrome," Sousa's latest march, was given as a feature. The march is new to Philadelphia.

Soloists Are Welcomed.

Soloists with the Sousa organization were given a wide share of the approval at the first day's concert. Miss Grace Hoffman is the soprano soloist, and her interpretations of "Caro Nome," from "Rigoletto," and "Titania," from "Mignon," were given in effective, forceful manner, both selections giving ample range to her voice. Miss Mary Galley, a Boston violinist, made her initial appearances before Willow Grove audiences. She gave two of the Sarasate compositions—"Ziguenerweisen" and the "Russian Dances." An ovation was accorded Herbert L. Clarke, cornetist. In the two concerts Mr. Clarke selected two of his own compositions, "Stars in a Velvety Sky" and "Neptune's Court."

Phila Eve Telegraph
aug 26-16

SOUSA IN SECOND WEEK AT WILLOW GROVE PARK

Ada Androva and Florence Hardeman New Soloists—"Rotary Club Night" on Thursday.

The second week of the engagement of John Philip Sousa and his band, at Willow Grove Park, will be inaugurated with the concerts of tomorrow, which means that there remain but fifteen days of the 1916 season in which to spend a day at this amusement centre, or to hear a concert directed by the "March King."

With the concerts of Sunday, Grace Hoffman, soprano soloist, and Mary Galley, violinist, will conclude their part of the Sousa engagement. Both these soloists have won the approval of some of the largest audiences of the season, by intelligent, effective work. Miss Hoffman, known to Willow Grove by reason of former engagements, won added laurels, and Miss Galley, a violinist of ability, and, incidentally, a devotee of the music of Sarasate, made an unqualified success of her first engagement.

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Phila Morning Record
aug 21-16

CROWDS WELCOME SOUSA

March King Returns to Willow Grove and is Warmly Greeted.

Special to "The Record."

Willow Grove, Pa., Aug. 20.—Four audiences which overflowed the music stadium greeted John Philip Sousa, the March King, on his return to Willow Grove Park for his sixteenth engagement today. They were typical "Sousa audiences," too, enthusiastic and appreciative, whether it was a Sousa march, a number by one of the soloists or classic music.

Included in the program was Sousa's newest piece of music, "Willow Blossoms," a musical "legend" dedicated to the management and the patrons of Willow Grove. The composer's own description is "that it is based on the legend that willows are always weeping, and that it tells the story of the fairies who came to Willow Grove and with the magic waving of their wands caused the willows to cease weeping in the beauty of the music which has made the reputation of the Grove as a musical centre known to the entire country." Another new one was "Sabbath Morning on Parade"—semi-military, semi-sacred in character, written by an English composer believed to have been inspired by the world war.

"The New York Hippodrome," Sousa's latest march, was given as a feature. Soloists who were given a wide share of approval were Miss Grace Hoffman, soprano; Miss Mary Galley, violinist, and Herbert L. Clarke, the cornetist. The first of the Sousa days is listed for Wednesday afternoon and night of this week.

Phila Youth American
aug 21/16

SOUSA DEDICATES NEW WILLOW GROVE MARCH

Bandmaster Opens Engagement With 'Willow Blossoms' Before Big Crowd

IS FAIRIES' LEGEND

Famous Organization Brings Back Old Favorites and New Compositions

John Philip Sousa, bandmaster, returned to Willow Grove Park yesterday for his sixteenth annual engagement in the



SOUSA

last seventeen years. As a tribute to the big audiences which have always greeted him there, he introduced in his initial programs yesterday his newest composition, dedicated to the management and patrons of the park. He calls it "Willow Blossoms," and the bandmaster describes it himself as follows:

"It is based on the legend that willows are always weeping, and it tells the story of the fairies who came to Willow Grove and with the magic waving of their wands caused the willows to cease weeping in the beauty of the music which has made the reputation of the grove as a musical center known over the entire country."

Another piece was "The New York Hippodrome," Sousa's latest march. Soloists are Miss Grace Hoffman, soprano, and Miss Mary Galley, violinist, with, of course, Herbert L. Clarke, cornetist. Sousa will remain until the park closes for the season.

Phila Record
Sun - Sept - 3 - 16

Phila Enquirer
Sun Sept - 3 - 16

Phila Public Ledger
Sun Sept - 3 - 16

WILLOW GROVE PARK

Interesting Programs to Be Offered
During Sousa's Final Week.

For the final week of the season at Willow Grove Park, John Philip Sousa has arranged a series of notable concert programs. The soloists for today will be Ada Androva, soprano; Florence Hardeman, violinist, and Herbert L. Clarke, cornetist. Beginning with the concerts tomorrow, Labor Day, Virginia Root, soprano, and Susan Tompkins, violiniste, who have appeared during former seasons with Sousa, will take the places of Miss Androva and Miss Hardeman, respectively. Herbert L. Clarke, cornetist, will continue as soloist.



VIRGINIA ROOT.

The announcement made by Sousa as applying to the last three "Sousa Days," listed for next Wednesday, is of interest. The feature event of the day will be the premier production of Sousa's "dramatic musical recitation," "Boots." The words are by Rudyard Kipling. Robert Maitland, baritone, who has sung at the Royal Opera, Covent Garden, London, will sing the piece. It will be his only appearance with the band.

Features of the final programs, as announced by Sousa, are:

Today—Excerpts from the "Mazzini Mass," Verdi; "Willow Blossoms," Sousa; "Character Studies of the Western World," Sousa; Southern Rhapsody, Hosmer, and Miss Androva with an aria from Gounod's "Queen of Sheba." Tomorrow—Violin solo, "Mazurka de Concert," by Susan Tompkins; "Les Erinnyes," Massenet; "The Cortège of the Sirdar," from Ippolito-Ivanow's "The Caucasian Steppes"; valse, "Call of the Winds," Tyers; Hadley's symphonic poem, "Salome"; excerpts from "The Duchess of Dantzic." Tuesday—Delibes' suite, "Sylvia"; scenes from "Samson and Delilah," Saint-Saens; Herbert L. Clarke in Meyerbeer's "Robert, I Love Thee"; suite, "The Wand of Youth," Elgar; scenes from Verdi's "Don Carlos"; "Simplicity," Lee; dance, "Alabama," Spalding; valse, "My Friends," Gassner. Wednesday—"All-Sousa Day," featured by premier production of "Boots," a musical dramatic recitation, with Robert Maitland, baritone. Thursday, Von Blon's idyl, "Whispering Leaves"; Grieg's "Norwegian Dances"; Battistini's suite, "Life on the Mediterranean"; excerpts from Strauss's "A Night in Venice"; Grieg's suite, "Peer Gynt." Friday—Bizet's suite, "L'Arlesienne"; scenes from Wagner's "Lohengrin"; Cornelli's "Romeo and Juliette"; Smetana's symphonic poem, "Moldau"; Foerster's suite, "Festivity"; Liszt's symphonic poem, "Les Preludes"; "Ride of the Valkyries," Wagner. Saturday—Virginia Root, in "The Crystal Lute"; gems from the works of Meyer-Helmund; excerpts from Godard's "The Vivandiere"; airs from Sullivan's "King Henry VIII"; gems from Gounod's "Faust"; airs from Audran's "Olivette."



MISS SUSAN TOMPKINS

SOUSA AT WILLOW GROVE

Noted Bandmaster Arranges Special
Programmes for Closing Week

Concert programmes of an unusual order have been announced for Willow Grove Park for the closing days of the season. The season will come to an end next week.

John Philip Sousa, with his band, has prepared for the usual big crowds during closing week. The same is true of the other attractions at the park. With the Labor Day holidays ushering in the last week, and with only eight days, including today, remaining in what will end the twenty-first season of Willow Grove Park, the remaining time bids well to be one of the most important, from both the musical and the attendance viewpoints, of the entire season.

The soloists for the final week will include Ada Androva, soprano; Florence Hardeman, violiniste, and Herbert L. Clarke, cornetist. Miss Androva and Miss Hardeman are to appear for the final numbers today. Beginning with the Labor Day concerts, Virginia Root, soprano, and Susan Tompkins, violiniste, both of whom have appeared in former seasons with Mr. Sousa, will relieve Miss Androva and Miss Hardeman. Mr. Clarke will continue.

For the last of the three "Sousa" days, listed for next Wednesday, an announcement of unusual interest is made. The feature of four concerts, every one of which will be given over to Sousa compositions exclusively, will be the premier production of a new setting by Mr. Sousa, of Rudyard Kipling's poem, "Boots." For this particular event Robert Maitland, baritone, who has sung at the Royal Opera, Covent Garden, London, has been secured. The importance of the presentation is borne out by the fact that he has been secured for this single concert.

Programmes of extraordinary variety, from the most ambitious modern compositions to the most frankly popular, have been made up in advance.

Phila Press
9/1/16

40,000 HEAR FINAL SOUSA PROGRAM

Willow Grove Closes After a
Most Profitable and Enjoyable Season.

A throng conservatively estimated as in excess of 60,000, visited Willow Grove Park yesterday—the last day of the 1916 season. Just before midnight, attaches of the park touched buttons which switched off some 34,000 electric lamps, and the twenty-first season was formally ended.

At least 40,000 persons heard the four final concerts given under the direction of John Philip Sousa, in the afternoon and night. The noted bandmaster received an ovation at each of the final concerts, and each of the four programs was liberally interspersed with compositions of Sousa, the final number of the last night concert being "The Stars and Stripes Forever."

AT WILLOW GROVE

Premiere of Sousa's "Boots" Will Feature
Final Week of Season

For the final week of the 1916 season at Willow Grove John Philip Sousa, the march king, has arranged a series of notable concert programs, the concerts of each afternoon and night to be featured by especially selected numbers.

The soloists for today will be Miss Ada Androva, soprano; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist. Miss Androva and Miss Hardeman will appear for the final numbers at the concerts of this Sunday. Beginning with the concerts tomorrow, Miss Virginia Root, soprano, and Miss Susan Tompkins, violiniste, will take the places of Miss Androva and Miss Hardeman. Herbert L. Clarke will be continued as the premier cornet soloist.

The feature event of Wednesday's concerts, every number of which will be a composition of Mr. Sousa's, will be a premiere production of a "dramatic musical recitation," entitled "Boots." The words are by Rudyard Kipling and the music has been written by Mr. Sousa. For this event, Robert Maitland, a noted baritone, has been procured.

Feature numbers of the final programs are:

Sunday, Sept. 3—Excerpts from the "Mazzini Mass," Verdi; the musical legend, "Willow Blossoms," Sousa; the "Character Studies of the Western World," Sousa; the Southern Rhapsody (new), Hosmer, and Miss Androva, in the aria from Gounod's "Queen of Sheba."

Monday, September 4—Violin solo, "Mazurka de Concert," by Miss Susan Tompkins; the suite, "Les Erinnyes," Massenet; the "Cortège of the Sirdar," from Ippolito-Ivanow's "The Caucasian Steppes"; valse, "Call of the Winds" (new), by Tyers; Hadley's symphonic poem, "Salome," and excerpts from "The Duchess of Dantzic." Tuesday, September 5—Delibes' suite, "Sylvia"; scenes from "Samson and Delilah," Saint-Saens; Herbert L. Clarke, in Meyerbeer's "Robert, I Love Thee"; suite, "The Wand of Youth," Elgar; scenes from Verdi's "Don Carlos"; new melody, "Simplicity," by Lee; new dance, "Alabama," by Spalding; new valse, "My Friends," Gassner.

Wednesday, September 6—"All-Sousa Day," featured by premiere production of "Boots," a musical recitation, with Robert Maitland, baritone soloist.

Thursday, September 7—Von Blon's idyl, "Whispering Leaves"; Grieg's "Norwegian Dances"; Battistini's suite, "Life on the Mediterranean"; excerpts from Strauss's "A Night in Venice"; Grieg's suite, "Peer Gynt."

Friday, September 8—Bizet's suite, "L'Arlesienne"; scenes from Wagner's "Lohengrin"; Gounod's "Romeo and Juliette"; Smetana's symphonic poem, "Moldau"; Foerster's suite, "Festivity"; Liszt's symphonic poem, "Les Preludes"; the "Ride of the Valkyries," Wagner.

Saturday, September 9—Miss Virginia Root, in "The Crystal Lute"; gems from the works of Meyer-Helmund; excerpts from Godard's "The Vivandiere"; airs from Sullivan's "King Henry VIII"; gems from Gounod's "Faust"; airs from Audran's "Olivette."

Phila Telegraph
9/1/16

WILLOW GROVE CLOSSES

John Philip Sousa bade farewell to several thousand of his local admirers during the four concerts at Willow Grove Park yesterday. Despite the chilly weather a sufficient crowd turned out both in the afternoon and the evening to fill the big auditorium to capacity, putting the closing day on record as one of the best attended during the 1916 season. Mr. Sousa had arranged particularly attractive programs for the farewell. Excerpts from the finest of the standard operas were numerous. These were interspersed by popular encores. Many of the familiar Sousa marches were played throughout the day, and the ever-thrilling "El Capitan" evoked perhaps the longest and loudest applause. Mr. Sousa's "Gliding Girl," a haunting melody recently composed, was also well received.

Phila Record
9/1/16

SOUSA CLOSSES BIG PARK

Willow Grove Estimated to Have Entertained 2,500,000 Visitors.

Special to "The Record."

Willow Grove, Pa., Sept. 10.—A throng estimated in excess of 60,000 visited Willow Grove Park today, the closing day of the season, and just before midnight attaches of the park switched off 34,000 electric lamps, and the park's twenty-first season was formally ended. At least 40,000 persons heard the four concerts of Sousa and his band, and the noted bandmaster was given an ovation at each of them.

The season has been a remarkable one in point of attendance. Estimating but 50,000 on each of the Saturdays, Sundays and the principal holidays, a total of 1,750,000 is reached. With an average attendance of only 8000 on each of the remaining 80 days, another 640,000 can be counted, nearly 2,500,000 visitors for the entire season. Several family associations have arranged with the management for reunions this month, even though the season has formally ended. Officials will plan improvements for 1917 during the winter and arrange for the musical events of next year.

Phila American
9/24/16

The actual work of preparing for the forthcoming engagement in Philadelphia of Charles Dillingham's New York Hippodrome sensation of last season, "Hip, Hip, Hooray," will begin tomorrow. The technical and mechanical staff of the world's biggest theater will leave the Hippodrome for Philadelphia to reconstruct the stage of the Metropolitan Opera House, install the artificial ice plant for the skating tank and make all the special mechanical preparations for the premiere of the great spectacle, which opens on Saturday night, October 14.

Charles Dillingham's plan is to reproduce exactly the great pageant which broke all records at the big playhouse in New York last season. The remarkable organization, which is the largest that has ever toured in America, will again be headed by John Philip Sousa, the noted bandmaster and March King, and Sousa's Band in the gorgeous "Ballad of the States," and will include Charlotte, the greatest skater in all the world, together with the other imported ice skaters in "Flirting at St. Moritz," a feature which last season was credited with starting the skating craze in America; Nat M. Willis, the famous magician; Charles T. Aldrich, the comedy magician; Harry Westford, Beth Smalley, Albert Froome, William G. Stewart and the others of the original cast, together with the Bogannys, the Amarantins, Lamy Brothers, Mallis and Bart, the Barrage Smashers and all the other burlesque and vaudeville specialties, not to mention the large and brilliant chorus.

SOUSA BEGINS 3 WEEKS IN WILLOW GROVE PARK

First Concerts of Season's Last
Musical Engagement
Given Today

HAS SEVERAL SOLOISTS

Grace Hoffman, Soprano, and
Herbert Clarke, Cornetist,
Will Assist

John Philip Sousa and his band will come to Willow Grove Park today and will give two concerts each afternoon and two each night until the conclusion of the 1916 season on September 10. The Sousa engagement is the sixth and last of the series arranged for the present season.

With the Sousa organization this season will be several well-known soloists—Grace Hoffman, a soprano and a favorite with Willow Grove audiences; Miss Mary Galley, a widely known violinist, and Herbert L. Clarke, the cornetist, whose success has been almost as great as that of the bandmaster himself.

Today Sousa will present for the first time one of his newest compositions, a musical legend, entitled "Willow Blossoms," and dedicated to the "management and patrons of Willow Grove Park." On next Wednesday, August 23, the first of the "Sousa Day" programs will be given, with every number a composition of the famous bandmaster himself. Other important features will follow daily.

Phila Press
9/10/16

THIS THE LAST DAY AT WILLOW GROVE

Concerts by Sousa's Band Will
Mark Close of Successful
Season.

Six world-famous bands and orchestras, together with other unusual features, have helped to make the twenty-first a notable season at Willow Grove Park. It will be closed to-night with a concert by John Philip Sousa and his band, after a period of sixteen weeks. Only the necessity for observing safety first measures, in protecting children through the infantile paralysis epidemic, ordered by park officials and the management marred the season.

Besides Sousa, several millions of park patrons have heard Nahan Franko and his orchestra; Arthur Pryor and his band; Victor Herbert and his orchestra; Patrick Conway and his band; Wassili Leps and his symphony orchestra in "The Musical Festival." Some noted singers and instrumentalists have co-operated.

For the final day a number of features will be included in concert programs. The Tokio will be open all day and the other amusements prepared for capacity entertainment.

WILLOW GROVE TO CLOSE

Brilliant Season to End With Special Sousa Concert

The twenty-first season at Willow Grove Park will be brought to an end tonight, an hour after the last night concert is played by Sousa and his band. With the switching off of the thousands of electric lights will come the conclusion of a period of sixteen weeks, in which several millions of people from the eastern sections of the country have been entertained at the famous musical and amusement centre. It has been a season which, all things considered, has been satisfactory, but it would have been an even more successful and notable season had not the necessity developed which actuated the management to take the strongest possible precautionary measures to protect the children during the last five weeks, "safety first" measures ordered by the park officials, and for which they have been widely commended.

During the season six of the most famous conductors and composers, with their organizations, have been heard at the park. They were Nahan Franko and his orchestra; Arthur Pryor and his band; Victor Herbert and his orchestra; Patrick Conway and his band; Wassili Leps and his symphony orchestra in "The Musical Festival," and finally, John Philip Sousa, the March King, and his band. Some of the most noted singers and instrumentalists have co-operated, and the remarkable musical reputation of Willow Grove was not only maintained, but elevated and enhanced.

An unusually large number of special days during the season resulted in reunions and gatherings which predicate an even larger number of similar events in future seasons. New amusements were provided, in addition to those with which the park was formerly equipped. The same high standard of absolute order at all times was maintained.

For the final day, a number of feature numbers will be included in the concert programmes, and the park management is prepared to entertain an immense throng to hear a final Sousa concert, for a last gathering at the Casino or The Tokio, for that final spin over one or another of the amusements.

Phila Record
9/10/16

WILLOW GROVE PARK

Sousa and His Band Will Give Final
Concerts Today.

The twenty-first season at Willow Grove Park will end tonight. It has been a season which, all things considered, has been satisfactory, but it would have been even more successful and notable had not the necessity arisen to take the strongest precautionary measures to protect children during the last five weeks. The park management is prepared to entertain an immense throng today to hear the final Sousa concert. On the program are:

Afternoon—Cornet solo, "Showers of Gold," Herbert L. Clarke; soprano solo, "Soldier, Take My Heart With You," Virginia Root; Sousa's caprice, "Mars and Venus;" "Character Studies, Dwellers of the Western World," by Sousa, and a violin solo, "Rondo Capriccioso," Susan Tompkins.

Evening—Bizet's suite, "Carmen;" cornet solo, Frank Simon; the suite, "Impressions at the Movies," Sousa; the suite, "Three Quotations," Sousa; the musical legend, "Willow Blossoms," written by Sousa and dedicated to the management and patrons of Willow Grove, and "The Stars and Stripes Forever," by Sousa.

Boston Journal 9/10/16

AT THE NEW POPS

Another new program of unusual attractiveness has been prepared by Mr. Pasternack for the New Pops and operatic concert in Symphony Hall tonight. It runs as follows:

March, "Manhattan Beach".....Sousa
Overture, "Jubilee".....Weber
"Che faro senza Euridice," from "Orfeo"
"Ah! Mon fils," from "Le Prophete".....Meyerbeer
Miss Snelling.
Waltz, "Freut euch des Lebens".....Strauss
Entrance of Guests, "Tannhauser".....Wagner
Lohengrin's Narrative, from "Lohengrin"
.....Wagner
Mr. Hackett.
"Batti, Batti," from "Don Giovanni".....Mozart
"Qual fiamma" from "Pagliacci".....Leoncavallo
Miss Sharlow.
Overture, "Raymond".....Thomas
"The Star-Spangled Banner."
Selection, "Madame Sherry".....Hoschna
Grand Aria from "Don Carlos".....Verdi
Drinking Song from "La Jolie Fille de
Pertuis".....Bizet
Mr. Nicolay.
Duet, "Al Nostro Monti".....Verdi
Miss Snelling and Mr. Hackett.
March, "El Capitan".....Sousa

WILLOW GROVE TO CLOSE

Only Eight More Days of Sousa and
His Band

The final week of the 1916 season of Willow Grove Park will be inaugurated within the next few days. To be exact, eight park days remain, including this Sunday—thirty-two concerts by Sousa and his band and the soloists—eight afternoons and as many nights in which to make "that deferred visit" to the leading musical center and recreation place in the East. The final concerts will be given on Sunday evening, the tenth, and a short time later the lights will be turned off, marking the final end of the twenty-first season at Willow Grove.

And, for the final week at Willow Grove, Sousa, the March King, has secured the co-operation of an array of the most eminent soloists engaged during the entire 1916 season—and has supplemented this feature by the compilation of some unusually attractive programs.

For the concerts of this Saturday and Sunday the same soloists who have entertained large audiences during the last week will assist in the presentment of the programs: Miss Ada Androva, soprano; Miss Florence Hardman, violinist, and Herbert L. Clarke, the cornetist. But, for the final seven days of the season, starting Monday, Conductor Sousa has secured Miss Virginia Root, the favorite soprano singer; Miss Susan Tompkins, violiniste, and Robert Maitland, a baritone. With this trio, Herbert L. Clarke will also be heard in cornet renditions at at least two concerts each day.

Distinct musical importance attaches to the engagement of Mr. Maitland. He will make but a single appearance at Willow Grove on next Wednesday, September 6th. On this day the final series of all-Sousa compositions will be given, and as a special feature, Mr. Sousa has included his newest effort—a dramatic musical recitation—entitled "Boots." The words are by Rudyard Kipling, and the music has been written by Mr. Sousa. Mr. Maitland, who has sung at the Royal Opera, Covent Gardens, in

London, has been secured for this concert. Each of the four programs of next Wednesday will be all-Sousa music.

Miss Virginia Root, soprano, and Miss Susan Tompkins, violiniste, are both assured of marked receptions from the large audiences which will unquestionably be at the park for the final days of the season—as both artists have appeared with Mr. Sousa during former seasons, and both have established themselves with the musically-critical people to be invariably found at a Sousa concert.

With the Labor Day holidays to be started this Saturday and continuing over a three-day period, and the final six days of the season to immediately follow, thousands of people will be entertained at Willow Grove each day until the season ends.

Madison Square Garden Concert

Some years ago a concert was given in Madison Square Garden, the first ever given there, to create a fund for a memorial to Pat Gilmore. There was a very large orchestra and chorus; also two soloists. The conductors were John Philip Sousa, Victor Herbert and Frank and Walter Damrosch. The first number on the program was the overture to "Tannhauser" and the last number was the Hallelujah Chorus from the Messiah. Can you tell me how many pieces were in the orchestra and how many people in the chorus; who was the soprano soloist; how much money was raised from the concert and what was done with it?—A. H. B.

Can some one tell us?

John Philip Sousa has dedicated a new march to the patrons of the Willow Grove Park concerts. Philadelphia. He calls it "Willow Blossoms," and describes it as follows: "It is based on the legend that willows are always weeping, and it tells the story of the fairies who came to Willow Grove and with the magic waving of their wands caused the willows to cease weeping in the beauty of the music which has made the reputation of the grove as a musical center known over the entire country."

Bowdoin Eagle 7.2
9/24/16

Sousa Gives Joy to Philadelphians.

The conclusion of the concerts at Willow Grove Park given by John Philip Sousa and his band brought to an end a series of entertainments directed by the "March King" which have given much joy to Philadelphians this past month. Appearing as soloists with the organization were some excellent singers, violinists and cornetists. Near the close of the series, special "Sousa Day" programs were given—every number a composition by the noted leader—and a "Rotary Club Night" was held. Some of the largest audiences the summer has known gathered to hear the composer's works.

"BIG SHOW" CAST AUDIENCE AT HIP

See Dress Rehearsal of Show That Played There Last Year.

WILL BEGIN TOUR SATURDAY

Organization's Itinerary to Include Seven Cities—Original Stars in Old Places.

A most unusual private performance was given at the Hippodrome yesterday. There was a vast company on the enormous stage and there was a great audience in the huge auditorium, yet no one was permitted to enter unless actually connected with Charles Dillingham's Hippodrome organization.

It was a complete performance of "Hip, Hip, Hooray," last year's sensational success at the big playhouse, given privately for the exclusive enjoyment of Charles Dillingham's other big company which is now presenting "The Big Show" in New York and which is carrying on the record prosperity inaugurated by the former spectacle.

The audience, which R. H. Burnside, who arranged the performance, called the "stay at homes," consisted of more than a thousand persons, including the members of the orchestra, the technical and mechanical staffs and stage managers, as even in these departments the crews of the traveling company took possession of the Hippodrome yesterday. As nearly as can be ascertained every star of this year's spectacle was present to enjoy the rare fun of once more seeing the favorites who preceded them in their original places.

Anna Pavlova, the brightest particular star extraordinary of "The Big Show," occupied a stage box with Mr. and Mrs. Charles Dillingham, Alexandre Volonine and Ivan Clustine.

The performance was a final dress rehearsal prior to the departure of the great pageant to begin its remarkable tour, which includes but seven cities—Philadelphia, Boston, Cincinnati, St. Louis, Kansas City, St. Paul and Chicago in the order named—these being the only cities in America with theatres large enough to stage the mammoth production.

As promised, Mr. Dillingham has reproduced "Hip Hip Hooray" in all its original splendor and distinction. The rehearsal yesterday began with an overture by Raymond Hubbell, conducted by Paul Schindler, and then the curtain ascended and the full performance was given, with Mallia & Bart, the Bogannys, the Amaranths, the specialties in the Kat Kabaret, Uncle Sam's horses, the Snow Man and all the other artists in their familiar places.

Nat M. Wills, Charles T. Aldrich, the great Charlotte and the others resumed their accustomed places, and when the army of girls surrounded John Philip Sousa and his band in the "Ballet of the States" finale, all seemed happy to have reassembled after the Summer's parting.

The "Hip Hip Hooray" company and production leaves Saturday of this week to devote all next week to rehearsals in Philadelphia.

The New York Evening World says: "John Philip Sousa, isn't worrying about the plan of the bakers to make bread cost ten cents a loaf. With his shotgun, he recently broke 134 clay birds out of 150 at Look Haven, Pa., and won a sack of flour."

WILLOW GROVE CLOSSES WITH 60,000 PRESENT

Park Ends Twenty-first Season With Sousa's Band as Principal Attraction

A throng estimated at 60,000 visited Willow Grove Park yesterday, the end of the twenty-first season. Last night, just before midnight, attaches switched off 34,000 electric lamps and the crowd departed.

Fully 40,000 persons heard the four final concerts of Sousa's Band during the afternoon and night. The bandmaster was given an ovation at each, while the programs were interspersed with the bandmaster's compositions, the final number being "The Stars and Stripes Forever."

The season has been a remarkable one, the managers say, in point of attendance figures. Estimating but 50,000 on each of the Saturdays, Sundays and principal holidays, a total of 1,750,000 is given. With an average attendance of 8000 on each of the remaining eighty days, another 640,000 are added, or nearly 2,500,000 visitors during the season. Officials will plan the improvements for the 1917 season during the winter and arrange for the musical events of next year.

BIG LOT AUCTION AT MANHATTAN BEACH

J. P. Day to Offer All Unsold Property in Highly Developed Section.

All the lots comprising the remainder of the improved section of Manhattan Beach, New York's seaside residential colony, which for many years was the most widely known seaside resort on this side of the Atlantic Ocean, are to be sold at auction. Joseph P. Day, auctioneer, will conduct a sale on the premises on Saturday, October 14, under a capacious tent to be erected near the one time site of the famous Oriental Hotel in the rear of the bathing pavilion and fronting in Oriental Boulevard where Ocean avenue is extended over Sheepshead Bay.

The improved area of Manhattan Beach comprises more than thirty-two square blocks lying between the Bay and the Ocean, the terminal of the Long Island Railroad on the west and Jaffray street on the east, a distance of about thirteen blocks from east to west and three blocks from bay to ocean. This wide area "swept by ocean breezes" contains approximately 2,400 lots.

There remain in possession of the Manhattan Beach Realty Corporation 642 lots out of the 2,400 that have been developed. These lots to be sold on October 14 to the highest bidder, comprise eighty-five corner building sites on Oriental Boulevard, thirty-five corner plots on the Esplanade facing directly on the ocean, ninety on Hampton avenue, seventy on the Shore Boulevard and the remaining lots are in the adjacent side streets, near Sheepshead Bay, or the ocean.

In this section 130 or more houses have been completed and occupied by their owners or are in course of construction. Some of these houses are expensive.

The houses vary in architectural designs and in cost from the modest bungalow to the \$70,000 all year dwelling and are well distributed over all parts of the improved section. The developers of the property have invested around \$1,000,000 in bringing it up to a high state of development, all traces of the one time amusement and hotel resort practically having been eliminated in the effort to provide New York with a highly restricted ocean front residential district.

From having been the location of the late Patrick Gilmore and John Philip Sousa bandstand, the Manhattan Beach and Oriental Hotels and the mecca of all those who journeyed from far and near to witness the effects produced by Pain's fireworks display and the multitudes that daily sought refuge from the heat along the old time boardwalk and in the waters of the Atlantic, the famous beach resort has changed its coat of many colors for one of more conservative hue and texture and has evolved into one of the city's foremost residential parks.

SOUSA TO PEN MUSIC FOR BOY SCOUT MARCH

Bandmaster to Collaborate With Booth Tarkington on Music and Words.

Two of America's leading celebrities in music and letters have been enlisted to write a march for the Boy Scouts of America. They are John Philip Sousa, bandmaster and composer, and Booth Tarkington, the novelist.

Dr. Charles M. Hart of Philadelphia, a member of the national executive council of the Boy Scouts, and chairman of the board in Philadelphia, announced recently that Sousa and Tarkington had agreed to combine on "The Boy Scouts of America March."

According to Doctor Hart, the scouts have felt the need of a march, words and music sufficiently simple to be sung by the scout troops on their hikes. Sousa promised to write the music some months ago, but informed Doctor Hart that he was "waiting for the proper inspiration."

Meantime Doctor Hart has interested Tarkington, who was one of his classmates at St. Paul's school, Concord, New Hampshire, and the novelist has promised to write words to fit the music.

SOUSA ON WOMEN TRAPSHOOTERS.

JOHN PHILIP SOUSA, the band leader, is an enthusiastic trapshooter. When 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."

NEW POPS

The interesting season of New Pops and operatic concerts in Symphony Hall comes to an end tonight. The success of these has been such that unquestionably concerts of this description will be a feature of the fall season.

Tonight's program reminds one of the annual request night in the spring season of Pops. All the orchestral works are well tried favorites and the four singers will give the numbers in which they have won the greatest favor in the last three weeks, including the final trio from "Faust" and quartet from "Rigoletto."

The program in full is as follows:

March, "Stars and Stripes".....Sousa
Overture, "Rienzi".....Wagner
"Mon coeur s'ouvre a ta voix" from "Samson and Delilah".....Saint-Saens
Miss Snelling.
Toreador Song from Carmen.....Bizet
Mr. Nicolay.
Rhapsody, "Espana".....Chabrier.
Overture, "William Tell".....Rossini.
Largo.....Handel.
Violin, Mr. Theodorowicz; harp, Mr. Cella; organ, Mr. Marshall.
"Un bel di" from "Madama Butterfly".....Puccini
Miss Sharlow.
"O Paradise" from "L'Africaine".....Meyerbeer
Mr. Hackett.
Ballet music from "Glaconda".....Ponchielli.
Waltz, "The Beautiful Blue Danube".....Strauss.
a-Trio from "Faust".....Gounod.
Miss Sharlow, Mr. Hackett, Mr. Nicolay.
b-Quartet from "Rigoletto".....Verdi.
Miss Sharlow, Miss Snelling, Mr. Hackett, Mr. Nicolay.
Overture, "Tannhauser".....Wagner

Preparing for the Hippodrome

Technical and Mechanical Staff From the World's Biggest Playhouse Come to Metropolitan—Stage to Be Reconstructed.

To-morrow morning the actual work of preparing for the forthcoming engagement in Philadelphia of Charles Dillingham's New York Hippodrome sensation of last season, "Hip Hip Hooray," begins. On Saturday of this week the technical and mechanical staff of the world's biggest theatre leave the Hippodrome for Philadelphia to reconstruct the stage of the Metropolitan Opera House; install the artificial ice plant for the skating tank, and make all the special mechanical preparations for the premiere of the great spectacle which opens on Saturday night, October 14.

The Hippodrome crew is under R. H. Burnside's personal supervision. A new stage will be constructed in sections so that the stage floor proper will conceal the ice pond used in the spectacular ice ballet, which was the talk of the entire country last year. The stage will be entirely rewired to obtain the same electrical effects used at the New York Hippodrome, and as soon as the mechanical changes have been completed the entire production will be brought to Philadelphia by special train, consisting of twenty-four cars, for final dress rehearsals here beginning Monday, October 9.

Charles Dillingham's plan is to reproduce exactly the great pageant, which broke all records at the big playhouse in New York last season. All the great stars and all the brilliant features of last year have been retained.

The remarkable organization, which is the largest that has ever toured in America, will again be

headed by John Philip Sousa, the noted bandmaster and March King, and Sousa's Band in the gorgeous Ballet of the States; and will include the marvelous Charlotte, the greatest skater in all the world, together with the other imported ice skaters in "Flirting at St. Moritz," a feature which last season was credited with starting the skating craze in America; Nat M. Wills, the famous comedian; Charles T. Aldrich, the comedy magician; Harry Westford, Beth Smalley, Albert Froome, William G. Stewart and the others of the original cast, together with the Bogannys, the Amaranths, Lamy Brothers, Malia & Bart, the baggage smashers, and all the other European and native specialties, not forgetting the baby elephant, Chin Chin, and the ponies and horses.

The ensemble will consist of three hundred—mostly pretty girls—and the entire organization in its entirety will be the most pretentious that any theatrical producer has tried to take on tour in the world. Mr. Dillingham's enterprise will be watched with interest by the entire country.

Armories for Rehearsals.

In the future rehearsals of "Hip Hip Hooray," which is being prepared for tour, will be held in the Seventy-first and Twelfth Regiment armories. Sousa and his band and the "Ballet of the States" are occupying one, the chorus and principals the other, while "Flirting at St. Moritz" is being rehearsed on the Hippodrome's ice pond.

The final rehearsal will be held at the Metropolitan Opera House, Philadelphia, where the tour begins on October 14.

Across the Footlights.

Charles Dillingham arranged yesterday for the use of both the Seventy-first Regiment and the Twelfth Regi-

ment armories for future rehearsals of "Hip, Hip, Hooray," the Hippodrome spectacle of last year, which R. H. Burnside is preparing for its unique tour of six large cities outside New York. Sousa and his band, with the Ballet of the States, is occupying one; the chorus and principals the other, while "Flirting at St. Moritz" is rehearsing each morning on the Hippodrome ice pond. The tour starts at the Metropolitan Opera House in Philadelphia on October 14.

HIPPODROME COMING

"Hip, Hip, Hooray" to Play at Metropolitan on October 14.

Philadelphia will have the distinction of seeing one of the most daring theatrical experiments ever attempted made here at the Metropolitan Opera House. It will be the coming of Charles Dillingham's great organization from the New York Hippodrome with cast and production of last year's colossal pageant, "Hip, Hip, Hooray" intact. It is planned to duplicate the scenes in every detail, with John Philip Sousa and his band and with the much-talked-of Charlotte and the other skaters who caused a sensation in New York last year, together with the complete army of stars, chorus, ballet and mechanical staffs, which total more than seven hundred people, an undertaking never before attempted in the history of theatrical amusement in America.

Some idea of the magnitude of the venture is given by the estimate of the weekly running expenses, which are said to be over \$30,000. This is very possibly more than the weekly expenditure of

every other first-class theatre here for any one week combined, and as great as that of the New York Hippodrome itself. The size of the Metropolitan Opera House with its great capacity and the fact that two performances are to be given daily, make the experiment possible.

The engagement will begin on Saturday night, October 14, and will continue for four weeks only, after which the production will be moved to the only other theatres in America able to adequately stage it in Boston, Cincinnati, Kansas City, St. Paul, St. Louis and Chicago.

Tickets will be placed on sale Monday.

SHE WILL PLAY 'THE STARS AND STRIPES FOREVER'

Susan Tompkins, Violin Soloist with Sousa's Band, Will Be Seen at Boston Theatre This Week—Her First Appearance Here in Vaudeville—Has Won Much Praise.

Susan Tompkins, the favorite violin soloist with John Philip Sousa's famous band, will make her first vaudeville appearance in this city at the Boston Theatre this week. Miss Tompkins has won unstinted praise from musicians for her playing to the accompaniment of a full military band.

Her repertoire includes some of the famous Sousa marches. One of the numbers she will introduce this week is "The Stars and Stripes Forever." "I expect it will seem strange to me to play with a string band," declares Miss Tompkins, "instead of with a brass band. I have often played with orchestras before, but for the past year or more most of my engagements have either been with Sousa's band or as a soloist at musicales and private entertainments. I am looking forward to my

Violin Soloist to Play Here with Sousa's Band



Susan Tompkins.

vaudeville engagement with pleasant anticipation."

THE LAST OF THE NEW POPS

SINCE a considerable part of the Symphony Orchestra will go next week to the Music Festival at Worcester, and since its own rehearsals are at hand, the September series of Pop concerts at Symphony Hall will end this evening with this savory programme:

- March, "Stars and Stripes".....Sousa
- Overture to "Rienzi".....Wagner
- "Mon coeur s'ouvre" from "Samson and Delilah".....Saint-Saens
- Miss Snelling.
- Toreador's Song from "Carmen".....Bizet
- Mr. Nicolay.
- Rhapsody, "España".....Chabrier
- Overture to "William Tell".....Rossini
- Largo.....Händel
- "Un bel di" from "Madama Butterfly".....Puccini
- Miss Sharlow.
- "O Paradiso" from "L'Africaine".....Meyerbeer
- Mr. Hackett.
- Ballet Music from "Gloconda".....Ponchielli
- Waltz, "The Beautiful Blue Danube".....Strauss
- Trio from "Faust".....Gounod
- Miss Sharlow, Mr. Hackett, Mr. Nicolay.
- Quartet from "Rigoletto".....Verdi
- Miss Sharlow, Miss Snelling, Mr. Hackett, Mr. Nicolay.
- Overture to "Tannhäuser".....Wagner

Here in Boston

The programme for the Pop Concert at Symphony Hall this evening is another agreeable miscellany in which conductor, orchestra and singers all have becoming share. The list of pieces stands:

- March, "Manhattan Beach".....Sousa
- Overture, "Jubilee".....Weber
- "Che Faro, Senza Eurydice" from "Orfeo".....Gluck
- "Ah! Mon Fils" from "Le Prophète".....Meyerbeer
- Miss Snelling.
- Waltz, "Freut euch des Lebens".....Strauss
- Entrance of the Guests to the Wartburg, from "Tannhäuser".....Wagner
- Lohengrin's Narrative from "Lohengrin".....Wagner
- Mr. Hackett.
- "Batti, Batti" from "Don Giovanni".....Mozart
- "Qual Flamma" from "Pagliacci".....Leoncavallo
- Miss Sharlow
- Overture, "Raymond".....Thomas
- Selection, "Madame Sherry".....Hoschna
- Aria from "Don Carlos".....Verdi
- Drinking Song from "La Jolie Fille de Perth".....Bizet
- Mr. Nicolay.
- Duet, "Al Nostri Monti" from "Il Trovatore".....Verdi
- Miss Snelling and Mr. Hackett.
- March, "El Capitan".....Sousa

Charles Dillingham arranged yesterday for the use of both the Seventy-first regiment and Twelfth regiment armories for future rehearsals of "Hip Hip Hooray" the Hippodrome spectacle of last year, which R. H. Burnside is preparing for its unique tour of six large cities outside New York.

Sousa and his band with the Ballet of the States is occupying one; the chorus and principals the other, while "Flirting at St. Moritz" is rehearsed each morning on the Hippodrome ice pond. The final rehearsals will be held at the Metropolitan Opera House in Philadelphia, where the tour opens October 14.

The Boy Scouts now have an official march-song, dedicated to the organization by John Philip Sousa and Booth Tarkington. The song is called "The Boy Scouts of America," and it will be played to the public for the first time at the opening of "Hip, Hip, Hooray," when that Charles Dillingham spectacle begins its season in Philadelphia next week.

ANOTHER SOUSA MARCH.

John Philip Sousa has written a march called "The Boy Scouts of America" and will play it in the "Hip, Hip, Hooray" performances in Philadelphia. Booth Tarkington has written words for it—so the Boy Scouts may burst forth in song if they wish to when they hear the Sousa air. Charles B. Hart, head of the Boy Scouts of America, has approved the new march.

HOUSE PARTY AT HIPPODROME.

Last Year's Show Given Before Audience of This Year's Players.

There was a unique entertainment at the Hippodrome yesterday afternoon "Hip, Hip, Hooray" being given before an audience composed of the house staff and the members of "The Big Show." It was really a final dress rehearsal of last year's show before the start of its tour, which includes seven cities, Philadelphia, Boston, Cincinnati, St. Louis, Kansas City, St. Paul and Chicago. These are the only cities with theatres large enough to stage the production.

All the stars of "Hip, Hip, Hooray" were on hand, including Sousa and his band, and at the close of the performance those on the stage and in the audience joined in singing "Auld Lang Syne," led by the band.

The production leaves Saturday and will devote all next week in Philadelphia to rehearsals. If the first-night audience there makes as much noise in applauding the spectacle as yesterday afternoon's audience did, it will be heard in New York.

"HOORAY" FOR "BIG SHOW."

A complete performance of last year's Hippodrome show, "Hip, Hip, Hooray," was given on that house's stage yesterday afternoon, with the members and attaches of the present spectacle, "The Big Show," as the audience. It was the final rehearsal in New York before the "Hip, Hip, Hooray" company goes to Philadelphia.

Sousa's Band, Nat M. Wills and Charles T. Aldrich had their accustomed places. Charlotte, the ice skater, who has been with this year's show until this week, led the ice ballet, as she too will go on tour.

SOUSA'S "VICTORIA" CROSS

Just now, when John Philip Sousa is about to inaugurate a tour of the principal American cities with the Hippodrome spectacle, "Hip Hip Hooray," 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 Cross of the Royal Victorian Order, given him by the father of the present King of England. In discussing this distinction, Mr. Sousa said: "I am the only American who has ever been decorated with the cross which represents the Royal Victorian Order. On one of my trips abroad with my band we were booked in London, and were meeting with fine success. King Edward arranged with me for two performances for the entertainment of himself and friends, one at Sandringham, the other at Windsor Castle.

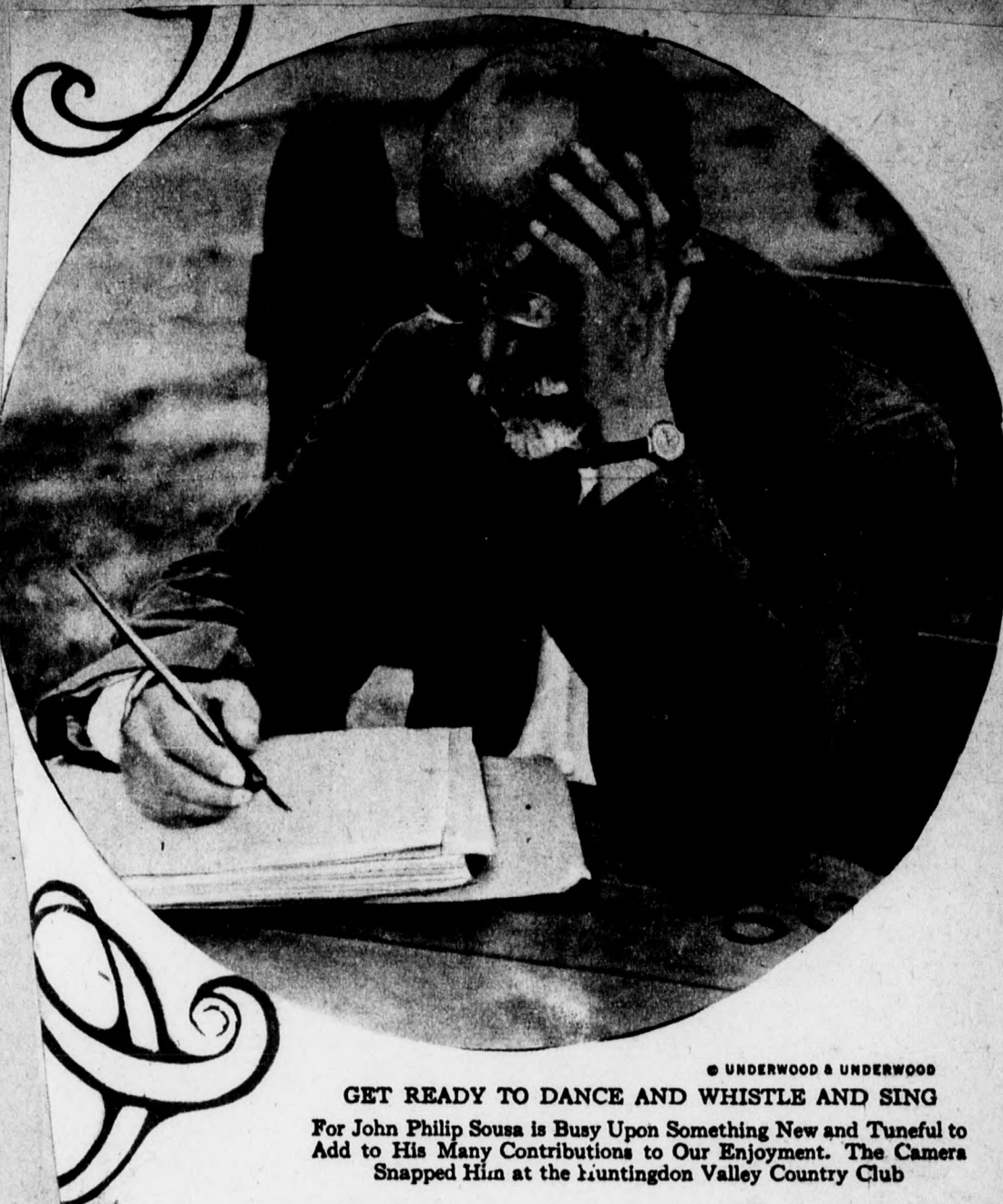
"Returning to London from the Continent, a few months later, King Edward, instructed Lord Fairfax to arrange with me for a private concert at Sandringham Castle. It was to be given as a surprise to the Queen on her birthday. Secrecy was one of the conditions imposed.

"En route to Sandringham a banquet was served. Arriving we were ushered

into a 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 Queen's expression. It certainly was one of great surprise. As she confided later she was much pleased with the thoughtfulness of the King, and delighted with our music. The children came forward, bidding me good-night, stating that on the morrow they would have many of my selections on the victrola.

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

John Philip Sousa and Booth Tarkington have just completed a new march song, entitled "The Boy Scouts of America." The song, which will be the official one of the Boy Scouts, was written at the suggestion of Dr. Charles D. Hart of Philadelphia, President of the organization. It will be played by Sousa's Band on the occasion of the first performance of "Hip Hip Hooray" in the Quaker City.



GET READY TO DANCE AND WHISTLE AND SING

For John Philip Sousa is Busy Upon Something New and Tuneful to Add to His Many Contributions to Our Enjoyment. The Camera Snapped Him at the Huntingdon Valley Country Club

When Sousa's Band begins this winter's campaign, on the occasion of the first performance of the Hippodrome spectacle, "Hip, Hip, Hooray," in Philadelphia, the feature of the evening will be a new march song just completed, "The Boy Scouts of America," the words by Booth Tarkington and the music by the March King himself. This song, written at the suggestion of Dr. Charles D. Hart, of Philadelphia, president of the Boy Scouts, will be adopted as the official song of that organization.

Sousa Coming To National With His Band

Next Sunday, October 22, John Philip Sousa and his famous organization, along with a number of features from "Hip, Hip, Hooray," the New York Hippodrome spectacle, which is now being presented at the Metropolitan Opera House, in Philadelphia, come to the New National Theater for two concerts, an afternoon and an evening performance.

While every appearance of the march king is an event of unusual importance in this, his native city and birthplace of his world-wide reputation, this visit is of even greater interest than usual because of the program of incidentals, made up of items from the program of "Hip, Hip, Hooray." It will give music lovers and theatergoers of the Capital their only opportunity to see some of the features here that have helped make the great spectacle such a phenomenal success.

The Hippodrome organization is being presented away from New York for the first time, and only six cities will be visited by it, and Washington is not on the list. Owing to the necessity of being back in Philadelphia for the Monday performance, this unique engagement will be limited to the two performances in Washington.

Among the features from "Hip Hip Hooray" to be seen will be Nat Wills, Harry Westford, who will sing his big song hit, "My Land, My Flag," Leslie Leigh, the prima donna, who will sing "Chin Chin," and "I Love You," and a big girl number.

"HIP HIP HOORAY" COMES INTACT TO METROPOLITAN

Philadelphia will soon have the distinction of seeing one of the most daring and remarkable experiments ever attempted. It is to be made here in one of the half-dozen largest cities in America—the Metropolitan Opera House. It will be the coming, in fact, of Charles Dillingham's great organization from the New York Hippodrome, with cast and production of last year's splendid and colossal pageant, "Hip Hip Hooray." The reproduction duplicates the scenes in every detail, with John Philip Sousa and his famous band and with the much talked of Charlotte and the other ice skaters who caused a sensation in New York last year, together with the complete army of stars, chorus, ballet and mechanical staffs, which totals more than seven hundred people, in an undertaking never before equalled in the history of theatrical amusements in America.

Some slight idea of the importance of the venture is given by the estimate of the weekly cost of running expenses, which are said to be over \$30,000. The size of the Metropolitan Opera House with its great capacity of 4200 persons, and the fact that two performances are given daily, make the experiment possible.

The engagement will begin on Saturday night, October 14, and will continue for four weeks only, after which this great production will be moved to the only other theatres in America able adequately to stage it, in Boston, Cincinnati, Kansas City, St. Paul, St. Louis and Chicago. Seats will be placed on sale Monday, October 9, at the Metropolitan Opera House and at the following branch box offices: H. A. Weyman & Son, 110 Chestnut Street; Philadelphia Talking Machine Co., northeast corner Fifty-second and Chestnut Streets, and Munger & Long, Broadway and Federal Street, Camden.

Charles Dillingham's organization from the New York Hippodrome, with cast and production of last year's pageant, "Hip, Hip Hooray" intact, comes to the Metropolitan Opera House for an engagement beginning Saturday, October 4. John Philip Sousa and his famous band, the much-talked-of Charlotte and the other skaters, together with the complete army of stars, chorus, ballet and mechanical staffs, which total more than seven hundred persons, will all be here. The engagement will continue for four weeks only, after which the production will be taken to the only other theatres in America able to adequately stage it, in Boston, Cincinnati, Kansas City, St. Paul, St. Louis and Chicago.

SOUSA'S BIRTHDAY IN PHILADELPHIA

Several prominent Philadelphia musicians have asked John Philip Sousa's permission to arrange to celebrate the March King's birthday anniversary in this city in November, when he will be here with "Hip Hip Hooray" at the Metropolitan Opera House.

Sousa was born November 6, 1854. He began his public career with a concert in the Stillman Music Hall, Plainfield, N. J., September 26, 1892. From that day he has been all over the world with his band. In his company are four men who played in his first concert. These men are Joseph Norrito, Mark Lyons, Edward Williams and Samuel Schick, and they have been asked to co-operate in the celebration. Arthur Pryor was also in Mr. Sousa's band as trombone player when they gave their first concert at Plainfield.

Mr. Sousa is a native of Washington, and comes from a family that was not musical, but he was especially inclined to music and his father gave him opportunities to develop that tendency by



JOHN PHILIP SOUSA

sending him to a conservatory. He did so well that at the age of seventeen he was a bandmaster. His special forte was the violin. At one time when he was in Washington a vacancy as leader of the Marine Band occurred, and he was selected for the leader. He has since then been all over the world. His name is heard in the capitals of all Europe, Asia and in the civilized parts of Africa.

Mr. Sousa came into the broader field of music about the time that Patrick Sarsfield Gilmore died. Up to Mr. Gilmore's time there had been no man who held as wide a reputation, and Mr. Sousa's fame had become even more nearly world wide. He is a man who bears his laurels gracefully and with a modesty not often found in great musicians. He has a cordiality that is pleasing and a magnetic presence that makes lasting friendship. He is a devoted horseman, with several fine steeds in his stable at Port Washington, L. I., where he has a country home, as well as a city home in New York.

Last season he played the entire year at the New York Hippodrome, and his birthday celebration was observed all over the world by musicians.

Tarkington Writes a Song.

In collaboration with John Philip Sousa Booth Tarkington has written a march song, entitled "The Boy Scouts of America." This march will be the official song of the organization after which it is named. It will be played for the first time when Sousa and his band appear in Philadelphia next week with "Hip, Hip, Hooray!"

Booth Tarkington, the well-known fictionist, and John Philip Sousa, the equally well-known tooter, have written a song, prosaically but patriotically entitled "The Boy Scouts of America," and Sousa is to play it during the tour of the Hippodrome favorite, "Hip, Hip Hooray."

BIG HIPPODROME STARS END REST; COMING HERE

Charlotte, Famous Ice Skater,
Spends Summer at Delaware
Water Gap

LOVES GREAT OUTDOORS

Sousa, March King, Makes Long
Tour on Horseback for
Vacation

The vacation period is ended for the Hippodrome stars who come to Philadelphia with "Hip Hip Hooray" October 14th at the Metropolitan Opera House. Stars and ordinary members of the biggest theatrical company in the world, after entertaining millions during the past season, planned vacations which gave them rest and the enjoyment of their favorite pastimes before resuming rehearsals for the tour which opens here.

Interest naturally centers in John Philip Sousa and in Charlotte, the two bright lights of "Hip Hip Hooray." The former has been an international figure for years, and now thru her art, her personality and the skillful manner in which the publicity department of the Hippodrome carried on its ice-skating propaganda this past winter, Charlotte looms almost equally large.

Sousa, aside from the engagement at Willow Grove Park, spent the summer on horseback. Accompanied by his daughter, Jane Priscilla Sousa, he took a long cross-country horseback jaunt ultimately ended in Washington, his former home, after visiting several trap-shooting meets along the way. Trapshooting, by the way, is the March King's favorite sport, and altho it is not generally known, the great composer of "Stars and Stripes Forever" is an expert at the traps.

He has traveled thru Princeton, New Brunswick, Trenton and Philadelphia to Catawissa, Pa., and Newmantown, Pa., where trapshooting events were scheduled the middle of June. After these little diversions, Mr. Sousa continued to Wilmington, Havre de Grace, Baltimore and Washington. The remainder of the summer was spent with his family at his country home at Barkers Point, L. I.

Charlotte's summer was spent at Delaware Water Gap, Pa., where she leased an estate which borders on the water, with private boat landing, motor boats and canoes, for the great skater is also an expert swimmer and devotee of water sports. She called her little American Villa "St. Moritz," and with her father and mother she spent her vacation in the open air—far from any suggestion of ice ponds, steel runners or frozen stage floors.

John Philip Sousa and Booth Tarkington have just completed a new song-march, entitled "The Boy Scouts of America." This march will be the official song of the organization after which it was named and to which it is dedicated by its distinguished authors. As the number was written at the suggestion of Dr. Charles D. Hart, of Philadelphia, who is the president of the scouts, Mr. Sousa will play it for the first time when Charles Dillingham's

"Hip, Hip, Hooray," reaches that city next week.

'Hip Hip Hooray' Company to Leave.

To-morrow morning the entire "Hip, Hip, Hooray!" company will leave for Philadelphia to inaugurate their tour at the Metropolitan Opera House on Saturday night of next week.

Two special trains have been chartered to carry the large organization, which includes Sousa's Band. More than five hundred persons are enlisted in the production. The first five days of the week in Philadelphia will be devoted to dress rehearsals.

HIP, HIP, HOORAY

Big New York Hippodrome Spectacle to Be Shown Here

Philadelphia will have the distinction of seeing one of the most daring and remarkable experiments ever attempted made here in one of the half dozen largest cities in America, the Metropolitan Opera House. It will be the coming of Charles Dillingham's great organization from the New York Hippodrome with cast and production of last year's splendid and colossal pageant, "Hip, Hip, Hooray" intact. Duplicating the scenes in every detail, with John Philip Sousa and his famous band and with the much-talked-of Charlotte and the other skaters who caused a sensation in New York last year, together with the complete army of stars, chorus, ballet and mechanical staffs, which totals more than seven hundred people, is an undertaking in the history of theatrical amusements in America.

Some slight idea of the importance of the venture is given by the estimate of the weekly cost of the running expenses which are said to be over \$30,000. This is more than the weekly expenditure of every other first-class theatre in this city for any one week combined, and as great as that of the New York Hippodrome itself. The size of the Metropolitan Opera House with its great capacity of nearly 3500 persons and the fact that two performances are given daily, make the experiment possible.

The engagement will begin on Saturday night, October 14, and will continue for four weeks only, after which this great production will be moved to the only other theatres in America able to adequately stage it in Boston, Cincinnati, Kansas City, St. Paul, St. Louis and Chicago.

Seats will be placed on sale Monday, October 9, at the Metropolitan Opera House, and at the following branch offices: H. A. Weyman & Son, 1108 Chestnut street; Philadelphia Talking Machine Company, N. E. corner Fifty-second and Chestnut streets, West Philadelphia, and Munger & Long, Broadway and Federal streets, Camden, N. J.

Here is a sample program of Sousa's Band at Willow Grove, Pa., during their engagement there from August 20th to September 10th. This was played on the evening of August 24th. Compare it with the Civic Orchestra program in another part of our paper. Sousa's encores are always popular numbers.

EVENING

MR. JOHN PHILIP SOUSA, Conductor

Miss Grace Hoffman.....Soprano
Miss Mary Gailey.....Violiniste
Mr. Herbert L. Clarke }
Mr. Frank Simon } Cornetists

1. Ballet Suite, "Prince Igor".....Borodin
2. Idyl, "Manon's Letter".....Gillet
3. a. "Pan Pastoral"Godard
Flute Obligato by Mr. Louis P. Fritze
b. Caprice, "Shadowland"Gilbert
4. Soprano Solo, "Voce di Primavera".....Strauss
Miss Grace Hoffman
5. Gems from "The Mikado".....Sullivan

Intermission

1. Sherzo, "The Sorcerer's Apprentice".....Dukas
2. Cornet Duet, "Side Partners".....Clarke
Messrs. Clarke and Simons
3. Episode, "A Day in Camp at Mt. Gretna".....Reeves
4. Violin Solo, Gypsy DanceNachez
Miss Mary Gailey
5. Suite, "In Bohemia".....Hume

Now we present a typical program, the one presented on August 18, 1916:

1. OVERTURE—"Iphigenia in Aulis".....Gluck-Wagner
2. SUITE—"Scenes de Vallet," op. 52.....Glazounow
a. Mazurka d. Danse Orientale
b. Marionettes e. Valse
c. Pas d'Action f. Polonaise
3. Aria from "Samson and Delilah".....Saint-Saens
MISS JORDAN

INTERMISSION

4. Italian Capriccio, op. 45.....Tschaiakowsky
5. a. Introduction to Third Act of the Opera
"Harlekin." (First time).....Paolo Gallico
b. "Evening Under the Trees," from "Scenes
Alsaciennes"Massenet
Cello Solo—MR. ROBERT THRANE
Clarinet Solo—MR. GUSTAVE LANGENUS
6. WALTZ—"Voices of the Spring".....Strauss

A Pair of Stars of Great Renown

When Charles Dillingham undertook the management of the New York Hippodrome a number of theatrical wiseacres pondered the news solemnly and then advanced the opinion that the huge and unique amusement place had seen its best day; that everything which could be done to make it distinctive had already been done, and that the prospects for its future, even under the direction of such a skillful and successful producer, were anything but bright. And then Dillingham proceeded to astound and confound the prophets.

First of all, he engaged John Philip Sousa and his famous Sixty to provide the music for the Hippodrome entertainment. Thereafter Mr. Sousa and his band had been exploited as an individual attraction—one of the most popular in the United States.

The engagement of this world-famous bandmaster and his great organization to be just one of the features of an amusement programme was in itself a piece of news calculated to make those familiar with things theatrical gasp at the possibilities suggested.

And then the Hippodrome opened with "Hip, Hip, Hooray" Charlotte and her troupe of two hundred professional skaters were down for the first time in this country. Charlotte's success and that of the ice spectacle, "Skating at St. Moritz," became a matter of theatrical history.



Charlotte John Philip Sousa

Nothing quite so novel or so beautiful which actually taxed the capacity of parties from cities as far distant as St. Louis came to New York with the primary purpose of witnessing the Hippodrome Show.

The Hippodrome Show

Next Saturday night at the Metropolitan Opera House Charles Dillingham will produce for the first time away from the New York Hippodrome "Hip Hip Hooray," the spectacle which occupied that huge playhouse during all of last season. The entertainment as it will be disclosed here will be identically the spectacle down to the smallest detail as it was unfolded on the stage of the Hippodrome, the original company of stars. The entire original scenic production, every item of mechanical, costume and musical equipment, will be in evidence.

The company numbers nearly eight hundred persons. More than five hundred of these are performers and the others constitute the mechanical staff necessary for the manipulation of the unusual effects. The most prominent individual feature among the many which make up the "Hip Hip Hooray" program is John Philip Sousa and his band. The famous musical organization has heretofore been considered an attraction sufficient in itself to deserve more than ordinary attention. Next in point of interest must be listed the ice ballet, "Flirting at St. Moritz," in which Charlotte and a dozen others from the Admiral's Palace, Berlin, appear, supported by a skating ensemble of two hundred.

For two weeks a crew of workmen from the Hippodrome has been at work equipping the Metropolitan stage with a freezing plant which will create an ice pond extending the width of the stage upon which Charlotte and her associates will give their performance. Some of the other entertainers are Nat M. Wills, Charles T. Aldrich, the Bogannys, Mallia and Bart, Lamy Brothers and the Amaranths. Among the stage pictures are "The Ladder of Roses," "The Trip to Toyland," "The Tower of Jewels" and "The Ballet of the States." R. H. Burnside is the author of the book of "Hip Hip Hooray"; John L. Golden wrote the lyrics and Raymond Hübner the music. The engagement here is for four weeks, after which the spectacle will be shown in Boston, Cincinnati, Chicago, St. Paul, St. Louis and Kansas City.

ARMAND PAQUAY TO PLAY WITH SOUSA



ARMAND PAQUAY, Lynn Musician, to Join Sousa's Band.

Armand Paquay of this city 'cellist and French horn player, will leave next week to join Sousa's famous band for the 1916-1917 tour. Sousa's band will contain two Lynn musicians this year, Samuel Harris, clarinetist, entering upon his fourth season, and Mr. Paquay.

Mr. Paquay was born in Bonnelles, Belgium, in 1881, and began the study of music when he was 12 years old, entering the conservatory at Liege. In 1898 he received the second prize for excellence, and immediately graduated to symphony orchestras, playing at Liege and Florence. He came to Lynn six years ago, and joined the Eighth regiment band, when that organization passed to the directorship of Ellery C. Quimby. He has remained with the band, as French horn player since, and during the winter season has been a member of the Strand theatre orchestra, under Byron G. Ricker. Mr. Paquay will play French horn with Sousa.

John Philip Sousa and Booth Tarkington have just completed a new song-march entitled, "The Boy Scouts of America." This march will be the official song of the organization after which it was named, and to which it is dedicated by its distinguished authors. As the number was written at the suggestion of Dr. Charles D. Hart, of Philadelphia, who is the president of the scouts, Mr. Sousa will play it for the first time when Charles Dillingham's "Hip Hip Hooray" opens in that city this week.

Booth Tarkington has fallen from grace. He shamelessly admits the authorship of a popular song called "The Boy Scouts of America." John Philip Sousa wrote the music. It will be interpolated in "Hip, Hip, Hooray" next week.

Sousa a Trapshooting Enthusiast.

From the London Globe.

There is always interest attaching to the amusements of great men, and when the editors of "Who's Who" thought of adding "Recreation" to the list of particulars of their subjects, it was a stroke of genius. Therefore we make no apology for passing on an item of information which has just reached us. It says: "John Philip Sousa of Washington Post fame, has been elected president of the American Amateur Trapshooters' Association."

Items and Announcements

The full forces of the entertainment last season at the Hippodrome in New York will be assembled at the Opera House on Nov. 13, when it is shifted thither for a month's stay. The announcement lists them: Charlotte and her company of skaters; Sousa and his band; Nat Wills and Charles Aldrich in comic monologues; the Bogannys, the Lanys and other acrobatic entertainers; the baby elephant and assisting ponies and horses. Even the ice-machine for the skating is ready for installation.

Among the features from "Hip Hip Hooray" to be seen at the New National next Sunday night in connection with the Sousa engagement will be Nat Wills, Harry Westford, who will sing his big song hit, "My Land, My Flag", and Leslie Leigh, the prima donna, who will sing "Chin Chin" and "I Love You," and a big girl number.

Manager Lawrence McCarty, who is preparing for the opening of the regular season at the Boston Opera House two weeks hence, says that the actual work of preparation for the forthcoming engagement in Boston of "Hip Hip, Hoorah." Charles Dillingham's New York Hippodrome sensation, has actually begun. Soon the technical and mechanical staff of the New York Hippodrome will be in Boston to reconstruct the stage of the Boston Opera House, install the artificial ice tank for the skating tank and make other special mechanical preparations for the premier of the great spectacle which opens here November 13. All the stars and all the features of last year have been retained, including John Philip Sousa and Sousa's Band in the Ballet of the States and Charlotte, the greatest skater of the world.

A CORRECTION

Conway's Band (en route),
Toronto, Canada.

MY DEAR MR. EDITOR:

"The lack of good bands," as per M. F. Beal's article in your September issue, is one that cannot be disputed. There is a *woeful lack* of such organizations, and the writer can verify this statement.

I do, however, want to correct one remark contained in Brother Beal's article. He says, "Sousa is the one who keeps most of the same men year after year; Pryor has some of the same men year after year, but Conway *usually builds a band every spring*."

The truth of the matter is the latter director has had many of his men (1st chairs particularly) for quite a few seasons, and such as have been with him for eighteen or twenty years were quite young when they joined and still are under forty-five years of age.

Gus Stengler (Solo Clarinet for seven years until death removed him) was succeeded by Sam Evensen, who is now in his seventh season on said chair. John Dolan (Solo Cornet), eleven years; Mario Falcone (Euphonium), five years; Luke Del Negro (Tuba), six years; W. Vandenburg (Tuba), twenty years; R. E. Hutchinson (Baritone), twenty-one years; George Allen (Bass Drum), eighteen years; John Hyle (Horn), eight years; Benne Henton (Saxophone), five years; William Gruner (Bassoon), five years; John Pfaff (Clarinet), eighteen years; Joe Lomas and Wallie Sheaffer (Clarinets), six years; Clarence Livingstone (Clarinet), eighteen years, off and on; Fred Coleman (Clarinet), eight years; Ulric Gingras, up to this season was 1st Flute for six years, having succeeded J. E. Boxheimer after the latter had occupied that chair for at least ten years; Leo Zimmerman, Gardie Simons and Charlie Randall each held the 1st Trombone chair for five or more years. The writer has been with the band for the past five successive seasons, but originally played with Conway eighteen years ago. Beside the men mentioned above, others have been members for two or three years, and were, on account of phonograph or some other work, unable to continue with the organization. Some engagements call for fifty or more men, and naturally the extra men are added from the best available performers. Some of the names will not sound familiar to the New York musician, for they return to their homes—Ithaca, Syracuse and elsewhere—for the winter season, but they are all

capable in their respective chairs, even though they do *not* have a "Manhattan Isle" stamp on their clothing.

As regards the Washington Marine Band being the best, I can only repeat the words of an ex-director of that organization, viz.: "When a man enlists as a musician, he loses more than 25 per cent of his assertiveness, for he realizes that he is not an individual performer any longer, but a *mere unit* in an underpaid band." Does any one believe that a man capable of earning *even* \$1,000 a year would enlist? The great (?) incentive of remaining in the service for thirty years, so as to retire and draw a three-quarter pension, can only be considered by a young, inexperienced bandsman, so why say the Marine Band is so wonderful?

I do *not* argue that *no* good men have enlisted, but *very few* remain in the service. The practical performer can earn as much in some weeks as he receives from the Marine Band per month, so why would such men ally themselves with a governmental organization? I wish I could retire and receive an assured sum monthly, but the

desire to be *under orders* for thirty years never entered my brain.

One point I thoroughly agree with in Mr. Beal's article, and that is where he states that *political and social influences* make directors out of mediocre musicians.

The life of the average 1st chair man is not a "bed of roses" when he must help to keep things running smoothly under the direction of an incapable leader.

Sousa, Pryor and Conway have the three best bands, of course, and the former has been in the field since 1892 (was director of the Marine Band for twelve years previous to 1892). Conway has been a director for twenty-one years, but during the past fourteen years has become immensely popular from coast to coast. Three trips (including the engagement at the Panama Exposition last season, held in San Francisco) to California have made him as well known in the west as in the east. Pryor, without a doubt the greatest drawing card Sousa ever had, has filled many important engagements, and both he and Conway need have no fear for the future. The latter has fifteen weeks this year and has added new laurels to his reputation, beside making many new friends.

I trust Brother Beal will take no offense at this correction, for Mr. Conway merely knew that a mistake had been made and asked me to correct same.

Wishing you much success, I am

Fraternally yours,

FRANK R. SELTZER.

HOW SOUSA RECEIVED THE VICTORIA CROSS

First Time an American Has Ever Received This Coveted English Decoration

Perhaps the most unique decoration John Philip Sousa 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.

"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.

"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 a hitch in the program. I was standing where I could see the expression. It certainly was one of great surprise! As she entered later she was much pleased with the thoughtfulness of the King and delighted with the 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."

Mr. Sousa will be a feature of the New York Hippodrome production, "Hip Hip Hooray," when it comes to the New Nix on Sunday, October 29, matinee and evening.

"HIGH BROW" MUSIC TO BE UNDER BAN AT CITY AUDITORIUM CONCERTS

"To please everybody" will be the guiding thought of Herman A. Zeltz, director of the Auditorium Symphony orchestra, in making out the programs for the Sunday municipal concerts, which begin Nov. 5.

"The programs will be classical," Zeltz assures, "but not 'high-brow.' The popular and semi-popular will be woven into each program.

"We will have some light opera music," Zeltz continued, "and also favorite excerpts from grand opera. Our plan will be always to make the last half of the programs exceedingly popular."

Thirty new pieces of the more popular music have already been purchased, and more has been ordered. Even Sousa, the march king, has not been overlooked.

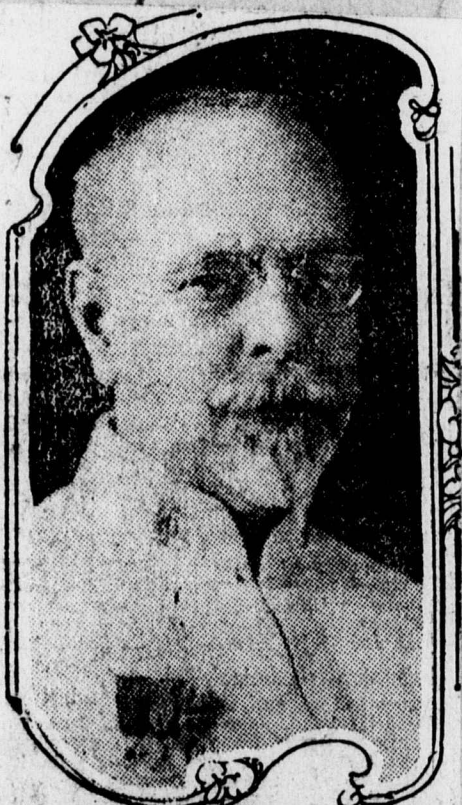
Mark A. Luescher, of the New York Hippodrome, has been giving me some details of The Big Show, at that mammoth playhouse, which is still doing capacity business. The great minstrel scene advertises 400 people. I counted 416 the other night. Besides the minstrel scene there is the incomparable Pavlova and her dancing soloists, and the ballet girls, numbering fifty-six, besides Charlotte, the ice skating sprite, of last season's show, and specialists, elephants, clowns, etc., adding another eighty-four, making a grand total of 628 people and animals engaged on the stage alone in this mastadonic spectacle. Last season's show, Hip, Hip, Hooray, with Sousa's Band, is rehearsing preparatory to going on the road for a few important stands. This show established Charles Dillingham as one of the master managers of America.

"HIP" SHOW COMING

Charles Dillingham, manager of the New York Hippodrome, wired Manager Moore of the Apollo Theatre yesterday that during the engagement of the Hippodrome success, "Hip Hip Hooray," at the Metropolitan Opera house, Philadelphia, he would send the production, including Sousa (himself) and his famous band to Atlantic City for a matinee and evening performance on Sunday, October 29.

Arrangements have also been made for the presentation at the Apollo Theatre on Monday evening only, October 23d, of the symphonic dancer, Maud Allen, with her company of sixty artists and complete symphony orchestra of forty pieces, under the personal direction of Ernest Bloch. The Metropolitan Ballet Company are also arranging to present the Diaghileff Ballet in Atlantic City some time during November, the famous Nijinski himself as the star.

At the Opera House, the celebrated "show" of last season at the New York Hippodrome, with Charlotte and her skaters in a novel "ice ballet" full of feats of charm and skill; Sousa and his band for orchestra; Nat. Wills and Charles Aldrich for fun-makers in chief; many other lively entertainers; and a baby elephant, horses and dogs for full measure.



JOHN PHILIP SOUSA
CONCERT

COOK BOOK WITH ACTOR FOLK RECIPES FOR THE ACTORS' FUND

Favorite Dishes of Your Favorite Players Are Set Down Therein.

Mabel Rowland reports that a Celebrated Actor Folks cookeries book is being printed and will be ready for the holiday trade. You may order your copy from her office direct, at 1482 Broadway, or from the Actors' Fund rooms in the Longacre Building.

The recipes are a most tempting array and nearly every one you ever heard of is represented. Just for fun, here is a list of the contributors. No; it can't be told what they have sent in as their favorites, for there would not be any surprise left.

The clever design on the cover is in five colors. Recipes are signed by Caruso, Lillian Russell and others. But here is part of the alphabetical list of contributors:

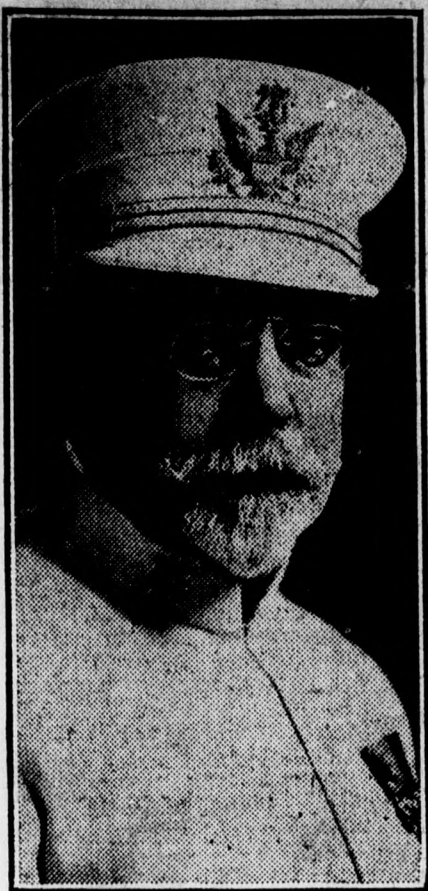
Lina Abarbanell, Margaret Anglin, Macklyn Arbuckle, Julia Arthur, Theda Bara, Ethel Barrymore, Blanch Bates, Valerie Bergere, Holbrook Blinn, Mary Boland, Alice Brady, Edmund Breese, Donald Brian, Francis X. Bushman, Georgia Caine, Emma Carus, Enrico Caruso, Joseph Cawthorn, Charles Chaplin, "Charlotte," Ina Claire, Joste Collins, James J. Corbett, Emmett Corrigan, William Courtleigh, Jane Cowl, Henrietta Crosman, Arnold Daly, "Dazie," Henry Dixey, Eleanor de Cisneros, Gaby Deslys, Lawrence d'Orsay, Marie Dressler, Douglas Fairbanks, William Faversham, Lew Fields, Giovanni Zenatello, Dorothy Gish, Louise Glaum, Valentine Grant, James K. Hackett, William S. Hart, Anna Held, Ralph Henftz, William Hodge, Robert Hilliard, Gertrude Hoffman, "Houdini," Harrison Hunter, May Irwin, Al Jolson, Katherine Kaelrod, Bertha Kalish, Doris Keane, Frank Keenan, Cecil Lean, Ethel Levey, Ada Lewis, Clara Lippman, Besie Love, Wilfred Lucas, Beth Lydey, Louis Mann, Ricardo Martin, Edith Wynn Matthison, Edna May, Cleo Mayfield, Christie MacDonald, Frank McIntyre, Bruce McRae, Evelyn Nesbit, Mabel Normand, Nance O'Neil, Olga Petrova, Mary Pickford, Otis Skinner, "Sousa," Rose Stahl, Ruth St. Denis, Anita Stewart, Amelia Summerville, Mabel Tallaferro, Laurette Taylor, Marie Tempest, Charlotte Walker, James Powers, Guy Bates Post, Marjorie Rambeau, Blanche Ring, Adele Ritchie, Mrs. Stuart Robson, Adele Rowland, Mabel Rowland, Lillian Russell, Mary Ryan, Julia Sanderson, Fannie Ward, Helen Ware, Robert Warwick, Lucille Watson, Joe Weber, Mrs. Thomas Whiffin, Peggy Wood, Hattie Williams, Thomas Wise, Olive Wyndham, Clara Kimball Young and Flora Zabelle.

Phila Bulletin 10/7/16

The coming of the New York Hippodrome production to the Metropolitan, opening next Saturday night, may be regarded as perhaps the biggest thing in the way of an indoor entertainment that Philadelphia has ever seen. "Hip Hip Hooray" ran at the huge New York playhouse all last season, and the promise is made that the entire original performance will be given here. Sousa and his band appear as one of the prominent features, in the gorgeous ballet, "The March of the States," and the famous ballet, "Flirting at St. Moritz," is reproduced in all its details, on real ice, with Charlotte, the graceful skating premiere in her astonishing feats, assisted by other experts and the entire ballet corps on skates. The original cast includes Nat M. Wills, Charles T. Aldrich, William G. Stewart, Beth Smalley and many others, with chorus and supernumeraries numbering several hundred, in a series of spectacular scenes such as only the New York Hippodrome organization can produce.

Phila Enquirer 10/7/16

Coming With Hippodrome



JOHN PHILIP SOUSA

Who, with his famous band, will be one of the notable features of the tour of the New York Hippodrome production, "Hip, Hip, Hooray." The local engagement will open at the Metropolitan on October 14.

PLAYS and PLAYERS

Hippodrome Spectacle Booked for Metropolitan—"The Natural Law" at Walnut—Keith's Bill—Other Amusements.

NEXT Saturday night at the Metropolitan will be produced for the first time away from the New York Hippodrome, "Hip Hip Hooray," the spectacle which occupied that huge playhouse all last season and commanded most emphatic praise. Shows from the New York Hippodrome have been sent on tour before this, but no such attempt to actually bring the Hippodrome itself—everything but the auditorium—to another city; for "Hip Hip Hooray," as it will be disclosed here will be, it is promised, identically the spectacle, down to the smallest detail, as it was unfolded on the stage of the Hippodrome. The company numbers nearly 800 persons; more than 500 of these are performers—the others constitute the mechanical staff necessary for the manipulation of the unusual production effects. The most prominent individual feature among the hundred odd which make up the "Hip Hip Hooray" program is John Philip Sousa and his band. The famous musical organization has heretofore been considered an attraction sufficient in itself to deserve a great deal more than ordinary attention. Next in point of interest is indicated the ice ballet, "Flirting at St. Moritz," in which Charlotte, "the world's greatest skater," and a dozen other stars from the Admiral's Palace, Berlin, appear supported by a skating ensemble of 200.

These are only two of the features in an entertainment which is called "ten musical comedies in one." A score of other individual stars appear in unique specialties. Nat M. Wills, Charles T. Aldrich, the Bogannys, Mallia & Bart, Lamy Brothers, the Amaranths, are a few of them. R. H. Burnside staged "Hip Hip Hooray." Mr. Burnside is also the author of the book. John L. Golden wrote the lyrics and Raymond Hubbel, the music. Exclusive of the New York Hippodrome and the Metropolitan, there are only six other cities in which there are theatres capacious enough to permit the staging of "Hip Hip Hooray." The engagement here is for four weeks, after which the spectacle will be shown to theatregoers in Boston, Cincinnati, Chicago, St. Paul, St. Louis and Kansas City.

American, 10/20/16

SALES OUT OF TOWN.

SANDS POINT—John Philip Sousa bought Alexander B. Trowbridge's water front estate through Pell & Tibbits.

"HIP-HIP-HOORAY" STARTS ON TOUR

Two Special Trains Required to Transport Organization to Philadelphia, First Stop.

SOUSA TRAVELS ON HORSEBACK

Charles B. Dillingham and Staff Bid the Company Good-By and Good Luck.

Charles B. Dillingham's organization, the scintillating company which presented "Hip-Hip-Hooray" at the Hippodrome last season, departed from the Pennsylvania Railroad station aboard two special trains yesterday morning for Philadelphia, where one of the most remarkable tours ever undertaken, by a theatrical producer will be inaugurated at the Metropolitan Opera House on Saturday night.

Previous to the hour of assembling at the station, 10 o'clock, the entire company had gathered on the stage of the Hippodrome, where they were met by Mr. Dillingham, General Manager Bruce Edwards, General Stage Director R. H. Burnside, and Raymond Hubbell, the Hippodrome composer. In person each expressed his farewells and wished the departing members of the organization a safe and successful tour, which is sure to make stage history.

Two sections of the special were required to transport the stars, soloists, chorus and ballet to Broad street, Philadelphia, the technical staff and crew having left on Friday with the production and electrical effects, which occupied eighteen baggage cars and four special automobile cars. The "prop" toys for the Toyland scene alone took up three of the cars, while the others conveyed the horses and elephants. Altogether nearly eight hundred persons travel with the organization.

The engagement in Philadelphia is for four weeks, during which the general policy of the Hippodrome in New York will be observed, with two performances daily and a moderate scale of prices. This will be followed by a visit to Boston, Cincinnati, St. Louis, Kansas City, St. Paul and Chicago in the order named, playing the only theatres in the United States large enough to stage this extraordinary spectacle.

In the huge crowd at the station could be seen all the favorites and stars of last season's record-making show. Even John Philip Sousa came to bid his associates adieu. The March King will make the journey on horseback, starting to-day and bringing him there to superintend his final rehearsals some time Wednesday. Then there was Nat M. Wills, Charles T. Aldrich, all of the funny Bogannys; Mallia and Bart, the Amaranth Sisters, Lenore Simonsen, Beth Smalley, the troupe of skaters and all the others.

Over one hundred chorus girls of the current spectacle, "The Big Show," accompanied the chorus of the road show from the Hippodrome to the railroad station and as the first train moved out, which carried the principals, stage managers, prima donnas, specialty artists and soloists, they joined the departing chorus in singing "The Ladder of Roses," which will long be remembered as one of last year's great song successes. Five minutes later the second special left with the chorus girls, skating ensemble and ballet.

R. H. Burnside and his staff will leave to-morrow and the rest of this week will be devoted to rehearsals in Philadelphia where the big production, although taken in its entirety will have to be readjusted to meet the requirements and facilities of the theatres it will play.

Washington Enquirer 10/15/16

Sousa's Band October 22.

John Philip Sousa and his band, with a number of the features from "Hip Hip Hooray," the New York Hippodrome spectacle, which is now being presented at the Metropolitan Opera House in Philadelphia, are coming to Washington to give two concerts, an afternoon and evening performance, next Sunday, October 22, at the New National Theater.

A visit from the famous march king and his great organization is an event of unusual importance in Washington.

his native city and the birthplace of his world-wide reputation.

SOUSA'S CAREER HAS BEEN ACTIVE

Famous Bandmaster Is an Operatic Composer Whose Work Has Brought Wealth.

HIS WORK AS A NOVELIST

Text Books by Him Are Recognized as Authoritative. Skill as a Marksman.

The approaching visit to Philadelphia of John Philip Sousa with his band as one of the features of Charles Dillingham's New York Hippodrome organization to present "Hip Hip Hooray" calls to mind the many activities of the popular March King.

Sousa is rounding out a crowded career that has no parallel among musicians for the variety and extent of its operations. Last season, at the New York Hippodrome, Sousa had the first extended New York engagement that had been his lot for 15 years. In that decade and a half Sousa made five great European tours and circled the globe with his band, adding to the vogue of ragtime in many different lands. As a many-sided American, Sousa rivals even Colonel Roosevelt.

Sousa was a violinist at 10 years of age and remained a skilled performer on the instrument until he abandoned it for the conductor's baton 16 years later. He enlisted for 15 years in the United States Marine Corps—for three years as a musician apprentice and subsequently as conductor of the Marine Band. As leader of that band he wore the most gorgeous uniform in the United States—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 10 years Sousa's lot was cast with theatricals, either as violinist in theatre orchestras or as conductor of musical companies. In the theatre he probably acquired that sense of showmanship which has brought him fortune as a purveyor of musical entertainment. As the conductor of the foremost military concert band of the world, Sousa has given more than 17,000 concerts in all parts of the world, traveling at least 700,000 miles without serious accident. He has made American music respected from San Francisco to Moscow, from Quebec to Cape Town, from Copenhagen to Melbourne, from Covent Garden to the Hippodrome!

As a composer, Sousa founded a school of military and dance music whose vogue has outlasted that of any composer since Strauss. His marches kept the armies of the world stepping to a compelling rhythm, and 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 have the com-

Sousa has written and produced seven comic operas. These pieces were "The Smugglers," "Desiree," "El Capitan," "The Charlatan," "The Bride Elect," "Christopher and the Wonderful Lamp" and "The Military Maid." He wrote most of the lyrics of "El Capitan" and all the verses of "The Charlatan." He was the author of the complete libretto of "The Bride Elect" as well as the score. In fiction he first put forth a short novel called "The Fifth String." This was followed by a long story, "Pipetown Sandy" by name, and Sousa has since contributed a volume of essays and a "Sousa Year Book," made up of extracts from his writings. In earlier years he wrote a text-book on the trumpet and drum, a volume which is still used for the instruction of field musicians in the United States service. A book of instruction for the violin also brought him considerable revenue.

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

Sousa is the only American decorated with the Royal American Order. He has twice been decorated by France as Officer d'Academie Francaise and Officier de l'Instruction Publique. He has played before King Edward and King George, as well as before Presidents Loubet and Fallieres, not to mention a host of small German royalties. He was the guest of the Lord Mayor of Liverpool at a civic luncheon in Sousa's honor. More than a thousand theatrical performers have imitated Sousa's marked mannerisms as conductor, and his portrait is so familiar in every part of the world that he is recognized on sight.

Despite a necessity of using glasses, Sousa is one of the best trap and wing shots in the country, and he has taken honors in tournaments. Shooting and horseback riding are his chief relaxations.

American Composers' Chances To the Editor:—

A very interesting article appeared lately in The Record relative to the dearth of foreign music owing to the war. The opinion was expressed that this inability to secure music from foreign shores would act as an added incentive to American composers. This, indeed, is well enough as abstract theory, but it will not stand the light of concrete practicability.

Even the most superficial study of the lives of American composers reveals the fact that, in approximately

all cases, the composer had to conquer not only financial but prejudicial difficulties before his efforts were recognized. The lives of Sousa, Nevin, Converse, MacDowell, are notable examples.

It is interesting to note the size of the attendance at Symphony Hall on "MacDowell night," compared with a night like—let us say Tchaikovsky. One may notice how completely the Americans, in the aggregate, disregard the works of American composers. If the composer, though, should have a name that is difficult to pronounce, the chances of his lucubrations reaching publication are a little better. This may sound absurd, but there is an element of truth in it.

Sousa sold his first march, it is said, for a small pocket music dictionary; it is indeed regrettable that his name had no distinctly foreign termination!

No—to change the present state of affairs we must alter the musical taste of the American public. Three-fifths of the American people care for nothing but the cheap, light, Irving-Berlin musical monstrosities; the remaining two-fifths are educated up to a judicious perfection of the higher grades of music. It will readily be seen, therefore, that it rests with the two-fifths minority whether American composers shall receive recognition and appreciation for meritorious works, or whether this unaccountable craze for the works of foreign composers shall still remain.

If we must follow the trend of fashion after the dictates of the Old World, very well; if we must read the present "war literature" (efforts of mediocre writers) coming from the Old World, very well—but let us try not to discriminate against our own brethren, but, by financial and moral support, to keep our music essentially American. John F. MacDonald.

Oct. 8

HIPPODROME SHOW AT METROPOLITAN

"Hip, Hip Hooray" Comes Here Intact from the Mammoth New York Playhouse.

Next Saturday night at the Metropolitan Opera House Charles Dillingham will produce for the first time away from the New York Hippodrome, "Hip, Hip Hooray," the remarkable spectacle which occupied that huge playhouse during all of last season. As the Hippodrome's inaugural offering under the direction of Mr. Dillingham, it commanded from the reviewers the most emphatic praise that had ever been given to a Hippodrome production; attracted larger crowds for a longer time than had ever before been drawn to witness an indoor entertainment, and by its unprecedented, unapproached success justified the claim that the Hippodrome was "a national institution."

Shows from the New York Hippodrome have been sent on tour before this, but the history of American theatrical records show no such ambitious attempt as this of Mr. Dillingham's actually to bring the Hippodrome itself—everything but the auditorium—to Philadelphia. For "Hip, Hip Hooray," as it will be disclosed at the Metropolitan Opera House, will be identically the spectacle, down to the smallest detail, as it was unfolded on the stage of the Hippodrome. The original company of stars, the entire original scenic production, every item of mechanical, costume, musical equipment will be in evidence here.

The "Hip, Hip Hooray" company numbers nearly 800 persons; more than 500 of these are performers—the others constitute the mechanical staff necessary for the manipulation of the unusual effects. Company and properties traveled from New York to Philadelphia in a twenty-eight car train divided into two sections of fourteen cars each.

The most prominent individual feature among the hundred odd which make up the "Hip, Hip Hooray" program, is John Philip Sousa and his band. The famous musical organization has heretofore been considered an attraction sufficient in itself to deserve a great deal more than ordinary attention. Next in point of interest must be listed the dazzling ice ballet, "Flirting at St. Moritz," in which Charlotte, the world's greatest skater, and a dozen other stars from the Admiral's Palace, Berlin, appear, supported by a skating ensemble of 200. This production at the New York Hippodrome caused more comment than the production of any other stage novelty in a score of years.

That it will impress Philadelphians as favorably, is a foregone conclusion. For two weeks a crew of workmen from the Hippodrome has been at work equipping the Metropolitan stage with a freezing plant which will create an ice pond extending the width of the stage upon which Charlotte and her associates will give the performance which has astonished and delighted all of New York. These are only two of the features in an entertainment which is called "ten musical comedies in one." A score of other individual stars appear in unique specialties. Nat M. Wills, Charles T. Aldrich, the Bogannys, Malia and Bart, Lamy Brothers, the Amaranths, are a few of them.

R. H. Burnside, whose record of big achievements as a stage director is not equalled by that of any of his contemporaries staged "Hip Hip Hooray" for Charles Dillingham. More than two million people have marveled at "The Ladder of Roses," "The Trip to Toyland," "The Tower of Jewels" and "The Ballet of the States"—wonderful stage pictures in which the entire personnel of the huge organization is used.

Mr. Burnside is also the author of the book of "Hip, Hip Hooray." John L. Golden wrote the lyrics and Raymond Hubbel the music. Exclusive of the New York Hippodrome and the Metropolitan Opera House, there are only six other cities in which there are theatres capacious enough to permit the staging of "Hip, Hip Hooray." The engagement here is for four weeks, after which the spectacle will be shown in Boston, Cincinnati, Chicago, St. Paul, St. Louis and Kansas City.

Pathfinder Gazette 10/8/16



JOHN PHILIP SOUSA.

positions of any other contemporaneous composer. Incidentally, those marches have returned a fortune in royalties to him.

★ ★ ★
In collaboration with John Philip Sousa Booth Tarkington has written a march song entitled "The Boy Scouts of America." This march will be the official song of the organization after which it is named. It will be played for the first time when Sousa and his band appear in Philadelphia next week with "Hip, Hip Hooray!"

Metropolitan—"Hip Hip Hooray."

At the Metropolitan Opera House Charles Dillingham will produce next Saturday night for the first time away from the New York Hippodrome, "Hip Hip Hooray," a spectacle which occupied that huge playhouse during all of last season and which, as the Hippodrome's inaugural offering under the direction of Dillingham, commanded the most emphatic praise that had ever been given to a Hippodrome production.

Shows from the New York Hippodrome have been sent on tour before, but the history of American theatricals records no such ambitious attempt as this of Dillingham to bring actually the Hippodrome itself—everything but the auditorium—to Philadelphia; for "Hip Hip Hooray" as it will be disclosed at the Metropolitan Opera House, it is asserted, will be identically the spectacle that was shown on the stage of the Hippodrome. The original stars, the entire original scenic production, every item of mechanical, costume, musical equipment will be in evidence here.

The "Hip Hip Hooray" company numbers nearly 800 persons; more than 500 of these are performers—the others constitute the mechanical staff necessary for the manipulation of the unusual production effects. Company and properties traveled from New York to Philadelphia in a 28-car train divided into two sections of 14 cars each.

The most prominent individual feature is John Philip Sousa and his band. This musical organization has heretofore been considered an attraction sufficient in itself. Next in point of interest must be listed the ice ballet, "Flirting at St. Moritz," in which Charlotte, the world's greatest skater, and a dozen other stars from the Admiral's Palace, Berlin, appear, supported by a skating ensemble of 200. This production at the New York Hippodrome caused more comment than the production of any other stage novelty in a score of years.

For two weeks a crew of workmen from the Hippodrome has been at work equipping the Metropolitan stage with a freezing plant which will create an ice pond extending the width of the stage. This ice surface will be used by Charlotte and her associates.

A score of other individual stars appear in specialties—Nat M. Wills, Charles T. Aldrich, the Bogannys, Malia and Bart, Lamy Brothers, the Amarantys are a few of them. R. H. Burnside staged "Hip Hip Hooray," and more than two million people have marvelled at "The Ladder of Roses," "The Trip to Toyland," "The Tower of Jewels" and "The Ballet of the States"—wonderful stage pictures in which the entire personnel of the organization is used. Burnside is author of the book of "Hip Hip Hooray." John L. Goldey wrote the lyrics, and Raymond Hubbe the music.

The engagement here is for four weeks, after which the spectacle will be shown to theatregoers in Boston, Cincinnati, Chicago, St. Paul, St. Louis and Kansas City.

Although the big New York Hippodrome success, "Hip, Hip, Hooray," is not booked for appearance in Washington this season, theatregoers of the National Capital will have an opportunity to see some of its best features

next Sunday at the National. John Philip Sousa and his famous band and a number of other important specialties that make up the program which packed the Hippodrome last year will be included in a special entertainment for Washington only. "Hip, Hip, Hooray" is now running to capacity business at the Metropolitan Opera House in Philadelphia. It is booked for presentation in six cities, and Washington is not on the list. For that reason the special entertainment has been arranged for next Sunday afternoon and evening. Only two performances can be given, because of the fact that the features on the Washington program must return Sunday night for the Monday performances in Philadelphia.

Sousa Writes a New March

John Philip Sousa has just finished a new march. It is called "The Boy Scouts of America" and will be the official song of the Boy Scouts Organization of America. Booth Tarkington, famous novelist and playwright is writing the lyric for the song.

Mr. Sousa and his band are the most prominent feature of Charles Dillingham's New York Hippodrome organization which will present "Hip Hip Hooray" at the Metropolitan Opera House Saturday. His visit to Philadelphia will extend over a month.

THE SOUSA MYTH

WHEN our men set out for Cuba and Porto Rico in '98, they marched to the train or boat to the tune of one of the most inspiring marches ever written, the famous "Stars and Stripes"; and when that seemed to lose its novelty, there appeared a new one, just as fresh, just as inspiring, called, aptly enough, "El Capitán." These were only two of the contributions of America's greatest bandmaster to the war-time spectacle.

Sousa does not sound like an American name, and yet there is a kind of anagrammatic Americanism about it, says *The Musical Leader*, for the last three letters of it are U. S. A., and he was born in Washington, under the very shadow of the Capitol dome. Yet people refuse to believe that Sousa is his real name. As we are told by the musician himself:

If there is one thing I dislike more than another, it is to spoil a good story. I remember vividly my infantile contempt for the punk-headed pirate who told me that Jack the Giant-Killer never existed, and I clearly recall my underlying 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 despised the man who said that Nero never was a fiddler. Hence you can understand my position when I am asked in all seriousness to verify the story that my name is not Sousa, but Philipso. I suppose I might have permitted the hoax to continue and keep the public in doubt, but instead I confess to the truth and disclosed the author of the yarn.

The story of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is that I am one Sam Ogden, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Som Oger, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule, items about musical persons usually find their way only into the columns of the daily press, a few of the magazines, and in papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade, and labor journals from one end of the world to the other, and I believe that it makes its pilgrimage around the globe once every three years.

The story emanated about ten years ago from the youthful and ingenious brain of a one-time publicity promoter of mine, and out of the inner recesses of his gray matter he evolved this perennial fiction. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, like Tennyson's brook, it goes on forever.

Were it not for the reproving finger of pride pointed in my direction by the illustrious line of ancestral Sousas, I might have let it go at that. Besides, there were a bunch of sisters and brothers ready to prove that my name was Sousa, and I could not shake them. My parents were opposed absolutely to race suicide and were the authors of a family of ten children. Many of these are living and married and doing so well in the family line that I should say that in about 1992 the name of Sousa will supplant that of Smith as our national name.

Seriously, I was born in Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously within the shadow of the Great White Dome. I was christened John Philip at Dr. Kinkel's church in Twenty-second Street, N. W., Washington, D. C., and you might mention that if I had an opportunity to be born again I would select the same parents, the same city, the same time, and—well, just say that I have no kick coming.

There is, however, one thing of which I stand in deadly fear, and that is that people will call me "professor." Let 'em call me anything but that, for from my earliest days I have pictured "professors" as persons with long hair, wearing goggles, with poor digestion and no sense of humor. And thank goodness I am free from all of these drawbacks.

THE NEW NIXON

Previously Booked Attraction at Apollo Makes the Change Necessary.

Because of a previous attraction being booked for the Apollo on October 29th, the entire Hippodrome show with Sousa and his band, and the big show which is to play in Philadelphia this week, will be produced at the New Nixon Theatre on the above date

—matinee and evening performance. The Maud Allan engagement, has also been transferred to the Nixon, at St. Charles place and the Boardwalk.

Plans for the Hippodrome

Manager Lawrence McCarty, while busy preparing for the opening of the regular season at the Boston Opera House two weeks hence, is already figuring for the sensation which is soon to follow. He declares that the actual work of preparation for the forthcoming engagement in Boston of "Hip, Hip, Hooray" has begun. Soon the technical and mechanical staff of the New York Hippodrome will be in Boston to reconstruct the stage of the Boston Opera House, install the artificial ice tank for the skating tank, and make other special mechanical preparations for the premier of the great spectacle which opens here Nov. 13. All the stars and all the brilliant features of last year have been retained, including John Philip Sousa, the noted band master and march king, and Sousa's Band in the gorgeous Ballet of the States, and Charlotte, the greatest skater of the world.

BAND CELEBRATES OVER NEWS OF SUBSEA ACTION

As the finishing strains of "The Stars and Stripes Forever," by Sousa, were played word was brought to the Auditorium Sunday night, where the German imperial band is now giving a two weeks' engagement, announcing the latest German submarine exploit in sinking a number of ships off the Atlantic coast.

Cheers greeted the announcement and the band struck up a German naval number. No one seemed more pleased than the band members themselves. Running up a small German flag on the stage they played several favorite numbers of the fatherland.

Jacobs Band Monthly, October, 1916

Philadelphia, Pa. 10/11/16

THE FLUTE AND PICCOLO PLAYER



Conducted by
D. EDWARD PORTER
of the 71st Regiment Band
of New York City

Acknowledged Authority,
Competent and Successful Teacher and
President of the Musical Mutual Union of
New York (Local 810,
A. F. M.) for 1914
and 1916

Visiting Sousa

When Ed Clarke, who is at once my very good friend and the manager of Sousa's Band, told me that Mr. Sousa would be glad to talk with me for the benefit of the readers of this column, I found my enthusiasm somewhat modified by a recognition of my journalistic limitations. The word "interview" began to assume a new meaning, and I trembled with a realization of my responsibilities.

I have been interviewed myself, and I began to recall my feelings when I read the words that mendacious scribes had attributed to me. I wondered if I should be equal to describing a conversation with sufficient accuracy to avoid a libel suit, and at the same time evolve an article that would pass the watchful eye of my publisher when he took into account the well-being of his subscribers.

My fears vanished, however, when I found myself in the office and business headquarters of the famous band, and face to face with the distinguished composer and conductor. From the very beginning of our talk I understood that Mr. Sousa himself took a personal interest in this article, and that he intended to make it possible for me to make good with the public and my publisher. Mr. Clarke had telephoned to the suburban residence of the conductor and made an appointment for me, and I found that he had not only given me a generous portion of a busy day, but he brought from his private library a book which he knew contained much interesting information for students and lovers of the flute. This volume, Galpin's "Old English Instruments of Music," he placed at my disposal, and then asked Mr. Clarke to procure Southgate's "Evolution of the Flute," and Rockstro's "Treatise on the Construction and History of the Flute," urging me to make use of them.

The Galpin book I borrowed gratefully, and intend to make such careful use of it that later on, you will read more than one contribution of mine here which will make you wonder how I became such a well of information. It was only at my earnest protestation that I could find the others in the public library that kept him from sending right over to Brentano's for them.

Years of popularity and success have not made Mr. Sousa forget his association with the Marine Band, and he delights in recalling anecdotes of the good old times. It seems that the colonel commandant of the marine corps was, all unconsciously, rather a martinet. Unconsciously, because his rulings were founded on his real love for absolute justice. This officer believed in the observance of the written law, and as a consequence the band had rather an easy time, not being at the beck and call of any official who wanted to give a dinner or dance, as is sometimes the case in governmental circles. However, the

good commandant was called away to look over the corps stationed at League Island or Charlestown, and in his absence Mrs. Commandant found herself entertaining a party of young people who needed to dance. She phoned accordingly to the bandmaster: "Mr. Sousa, we want to have a little music, and I know that you will help us out. I only need two men, a French horn and a triangle." This combination so tickled Sousa's sense of humor that he sent the desired combination, without comment and without music, but it was too good to keep. The Washington

press obtained the story, and everybody had a good laugh.

"One of the first things I learned when I entered the service," said my host, with a reminiscent chuckle, "was to obey an order first, even if unjust, and protest afterwards. A protest made in that manner always produces results. I remember a captain who had a particular young lady friend with a certain talent for picking out tunes on the piano. One of these, a waltz, had been published, and Captain — brought me a copy of this waltz and asked me to play it for him at guard mount. I told him it would have to be arranged for band, and he instructed me to arrange it. I did so, and had it placed in the band books used at guard mount. I was never present at this ceremony, as I had no barracks duty to perform, but the waltz was played daily for four days. Then, on arriving at the gate, I was informed that the colonel commandant wished to see me. The colonel was always very particular about the quality of our music, and this waltz was really atrocious. I was obliged to inform him that Captain — had insisted that I arrange the waltz and that it be played daily. Captain — was called to the commandant's quarters. A few days later another officer greeted me with, 'Have you heard the news? Captain — is going to sea.' I was there twelve years, and he hadn't returned when I left."

"Tell Porter about that effect you use in the storm scene in the *William Tell* overture," suggested Mr. Clarke, who was beginning to be afraid that the flute column would be neglected.

"Why, that is a tremolo effect that I get with two flutes and two muted cornets. These instruments are playing a full chord, each on one note, with a flutter tongue. It gives a wonderfully realistic effect that I think cannot be equaled by any other means."

It was new to me. Listen for it the next time you hear Sousa play *William Tell*.

"There is another thing that you introduced in your arrangement of the *Tannhauser* overture," craftily suggested my good friend Clarke, who is himself an experienced man and was ready with a helping hand.

"Oh, that? That is where I use two flutes in the episode in the middle of the overture.

One flute makes a slurred tremolo from B \flat to D \flat above the staff, while the other does the same thing from D \flat to B \flat . Let me write it:



"We played this in Germany, where they know *Tannhauser* as we know baseball, and people stood up to see where this effect came from."

"You use flute instead of the first E \flat clarinet, I know," I said. "Do you think the use of the *terz* flute, in the English custom, has an advantage over the concert flute?"

"The third flute?" he replied, using the English or American word in preference to the foreign "*terz*"; and I notice that Mr. Sousa always prefers the American pronunciation and the American word. I did not speak of it to him, but I feel that it is second nature for him to stand insistent for America, even in speech. "I can't see any advantage in the use of the third flute. Of course, it is shriller, as any shorter instrument will be, but I believe it was first adopted when the ordinary flute was in vogue, and its first purpose was to make execution easier. With the use of the Boehm flute the need for the E \flat flute ceases."

"Have you always used the flute for the E \flat clarinet part in your band? Did you use it in Ad Whitaker's time?" I asked.

"Oh, yes. I used an E \flat clarinet for the second part, as a base or foundation. Whitaker played the second part."

More help from Clarke: "How about that effect in 'Impressions at the Movies,' Mr. Sousa?"

"That is a use of four piccolos. You know, 'Impressions at the Movies' is a suite, and one number I call 'The Crafty Villain and the Timid Maid.' The bassoon is the crafty

SOUSA COMPOSES SCOUT MARCH

Bandmaster Will Play New Air at "Hip! Hip! Hooray!"

John Philip Sousa has just finished a new march. It is called "The Boy Scouts of America" and will be the official song of the Boy Scouts' organization of America. Booth Tarkington, novelist and playwright, is writing the lyric for the song.

The bandmaster made this announcement to a group of friends who met him as he stepped from the train. Mr. Sousa and his band are prominent features of Charles Dillingham's New York Hippodrome organization, which will present "Hip! Hip! Hooray!" at the Metropolitan Opera House Saturday. His visit to Philadelphia will extend over a month.

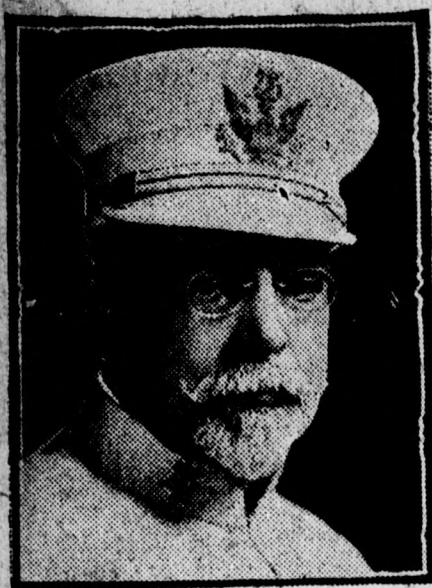
Dr. Charles D. Hart, of this city, is responsible for the march. From the headquarters of the Boy Scouts here he communicated with Mr. Sousa at the New York Hippodrome regarding the possibility of the March King's willingness to compose a song dedicated to the juniors' organization. He received an enthusiastic reply. Sousa set to work immediately upon the work and the march was sent to the printers last Saturday. When appealed to to furnish the lyric, Booth Tarkington proved equally as enthusiastic.

it appeared at the Hippodrome last year. The members of the band will furnish the orchestra for the show and give the regular stage performance in conjunction. In cities where Sunday shows are not permitted, the band will give a concert.
A long and prosperous season to Sousa and His Band!

and declared that he had an appointment at the Hippodrome. This was softened considerably when he invited me to ride with him as far as he was going. He owns at least two automobiles, but finds his favorite motive power in the saddle horse. When he reached the Hippodrome, he instructed his chauffeur to take me up to Fifty-Ninth street, and bade me a cordial good day. If he treats all representatives of the writing world as he did me, I fancy he must be considered a rather pleasant assignment.
The band is going out this season with the "Hip, Hip, Hooray" production with which

villain, while the four piccolos, each with a note of a complete chord, produce a tremolo with the flutter tongue, simulating the shriek of the timid maid. I find that a good arrangement is as important to the proper interpretation of an idea as the idea itself. After all, music must appeal to the imagination, and any attempt to simply imitate nature in the production of sound must bring cheap results.
I was having a fine time, living in the present not realizing that the same evening I must reduce this all to typewritten matter, and it was a distinct disappointment to me when Mr. Sousa looked at his watch with a start

JOHN PHILIP SOUSA, World's Greatest Bandmaster, Coming to the National Next Sunday, Together With Features From the New York Hippodrome.



JOHN PHILIP SOUSA TO BRING BAND HERE

To Appear with Features from Hippodrome at the National.

John Philip Sousa and his band, along with a number of the features from "Hip Hip Hooray," the New York Hippodrome spectacle, which is now being presented at the Metropolitan Opera House in Philadelphia, is coming to Washington to give two concerts, an afternoon and evening performance, next Sunday, October 22, at the New National Theater.

Every visit of the famous march king and his great organization is an event of unusual importance here, his native city and the birthplace of his world-wide reputation.

More than usual interest will be attached to this visit because of the fact that the program of incidentals, made up of items from the program of "Hip Hip Hooray," will offer Washington folks their only opportunity of seeing some of the features that have made the Hippodrome spectacle such a sensational success.

Only six cities are being visited by the mammoth organization on its first trip from New York and the Capital is not included in the list.

The necessity for being back in Philadelphia for the Monday performance will limit this unique engagement to the two performances.

A Dillingham First Night.

Judging from the enthusiastic accounts of those who returned from Philadelphia yesterday after witnessing the brilliant premiere of Charles Dillingham's colossal spectacle, "Hip-Hip-Hooray," the Metropolitan Opera House in that city on Saturday night was the scene of a characteristic Dillingham first night, resembling a real Broadway opening. Mrs. John Philip Sousa and Miss Jane Priscilla Sousa occupied a stage box, Mr. and Mrs. Charles B. Dillingham were in a box in the grand tier. In other parts of the house were James Buchanan Brady, Mr. and Mrs. Irving Brokaw, Miss Ina Kissel, Mr. and Mrs. Charles Morgan, Mr. and Mrs. Angier Duke, Miss Harriet Biddle, Mrs. R. H. Burnside, Mrs. Mark A. Luescher, Louis Dreyfuss, Peter J. Carey, F. F. Kibbe of the Pennsylvania Railroad and many other well-known New Yorkers. Even the critics of the metropolitan press were liberally represented, which gave an added Broadway flavor to the unusual event, with Robert Welsh of the Evening Telegram Brock Pemberton of the New York Times and Stephen Rathbun of the Evening Sun among those present.

From all accounts, the ovation given Mr. Dillingham's enterprise in presenting a real Hippodrome pageant out of town in all its original completeness and splendor was one of the most enthusiastic, as well as one of the most sincere, ever witnessed in a theatre.

The Musician's Memory

"The marvelous memory of great musicians is a never failing source of admiration to me," remarked John Philip Sousa, the great March King, who with his band is so prominent a feature of "Hip, Hip Hooray."

"What an enormous number of notes Paderewski must have memorized in acquiring his varied and extensive repertoire, and a great violinist such as Kreisler and Ysaye stores away in his brain the complete literature of his instrument. Such feats of memory make the heroic efforts of the great actors pale into insignificance. When Toscanini conducts one Wagner opera after another without a note before him the achievement loses none of its importance because of its spectacular aspects. Even the average musician acquires an amazing faculty in storing away in his brain untold pages of music, and I have in mind two very remarkable instances of collective memory, if I may be permitted the phrase, which came under my immediate notice.

"This topic came into my mind when I conducted the 'William Tell' overture at Willow Grove Park here. A number of years ago, while on tour with my band, we played an afternoon concert at Richmond, Ind., and, as usual, I received a number of requests for encore numbers. One was for the 'William Tell' overture, which is not a composition to be lightly dashed off at casual request; it takes ten minutes or more in the playing. On tour we carry only a limited number of programmes, and the music of Rossini's famous overture was at that



John Philip Sousa

moment locked up in the band library in New York. The very foolishness of the request appealed to me at the moment, and as I was very confident of my men I determined to essay the feat. So I called out to the men: 'William Tell Overture,' apparently as unconcerned as if I was demanding the 'Stars and Stripes Forever.' My band responded as though it had but one mind, and we played the composition through without a discordant note or mistake. It was an exhibition calculated to make a conductor proud of his musicians.

"The other feat of collective memory was performed during one of my tours in England, when we were engaged by the Countess of Warwick to give a midnight concert at the historic Warwick Castle. We had played in the afternoon in the Shakespeare Memorial Theatre at Stratford-on-Avon, and in the evening at Leamington, a watering place only a few miles from Warwick Castle. During the night concert a light rain fell, which froze as it struck the ground and covered the entire country side with a sheet of ice. A number of vehicles requisitioned by the Countess to convey the band to the castle failed to put in an appearance, and many of the men were compelled to set out on foot. The results were dire! A large detachment lost its way, and the wagon with the music broke down and never reached the castle at all. When it was time for the concert to begin I found I had only forty men out of sixty, and no music! Far from being disheartened, as I noted a proportionate correct instrumentation present for duty, we began our concert and played through an entire programme from memory. Of course, the programme was the same as that we had played through that evening at Leamington, but the feat was worth noting, as there were no weak links in my musical chain and every bandman came through the test without a break.

SOUSA BUYS L. I. ESTATE.

John Philip Sousa has purchased the waterfront estate of Alexander B. Trowbridge at Sands Point, L. I., through Pell & Tibbits, brokers.

"HIP HIP HOORAY" ON JOYFUL TOUR

Charles Dillingham's Great Spectacle Has Official and Society Premiere in Philadelphia.

MAYOR AND COUNCIL ATTEND

Governor of Pennsylvania, His Staff and Social Dictators Attend the First Performance.

(Special Dispatch to The Morning Telegraph.)

PHILADELPHIA, Oct. 14.

Charles Dillingham presented the largest theatrical organization that has ever attempted to move on tour at the Metropolitan Opera House to-night when "Hip-Hip-Hooray," last season's widely-heralded spectacle from the New York Hippodrome, made its opening appearance. For weeks the mechanical staff from that playhouse have been preparing for the premiere, installing the artificial ice plant, the new electrical equipment and all the other special devices required by this huge production.

In consequence the opening to-night was as perfect and complete as though the organization was housed in its own wonderful theatre—the largest in the world.

The audience was one of the most brilliant that has ever assembled in this home of grand opera and the welcome given the great stars and original company took on a certain official as well as social importance with the presence of the Mayor and Council of Philadelphia, the Governor of Pennsylvania and his staff, besides prominent social leaders of Baltimore, Washington and this city.

As promised, Charles Dillingham brought the Hippodrome sensation here intact, with John Philip Sousa and his famous band, the complete ice ballet, "Flirting at St. Moritz," on real ice; Nat M. Wills, Charles T. Aldrich, Mallia & Bart, the Bogannys and the two hundred others who made stage history under R. H. Burnside's expert direction, last Winter. He brought everything but the theatre itself.

Every star secured a great ovation, and the ice ballet, which set the whole country agog last Winter, proved the most spectacular feature ever seen on a stage in this city.

Mr. Dillingham is to be congratulated upon having accomplished so herculean a task with such complete success. "Hip-Hip-Hooray," which broke all records in New York, promises to continue its remarkable prowess throughout the country. It is the greatest theatrical offering that any manager ever attempted to transport from town to town, and it will create records of attendance everywhere that will never be equalled. It is a sensation.

With the opening of "Hip, Hip, Hooray," the Hippodrome spectacle of last season, at the Metropolitan Opera House in Philadelphia on Saturday, Charles Dillingham achieved the distinction of having more stars, artists, chorus women and men and stage employees under his direction than any other individual manager in the world. His other Hippodrome production, "The Big Show," which is now at the big playhouse, gives employment to over eleven hundred people. The road organization numbers nearly eight hundred. The Globe Theatre staff and the Century family in conjunction with Mr. Ziegfeld, together with the roster of the "Chin Chin" and the "Betty" companies, add another army of over one thousand stars, soloists, chorus and members of staffs and department employees. So that Mr. Dillingham's activities now give employment to over three thousand people, ranging from stars of such distinction as Anna Pavlowa, Fred Stone, Dave Montgomery, John Philip Sousa, Charlotte, Elsie Janis, Raymond Hitchcock to stage artisans and a pulchritudinous group of chorus ladies—not forgetting also the elephants. And all are happy—including Mr. Dillingham.

THE PLAYERS.

HIP, HIP HOORAY AT METROPOLITAN

Gigantic Spectacle from New York Hippodrome Shown Here Intact—Sousa and Charlotte.

Charles Dillingham's New York Hippodrome organization, presenting Hip, Hip Hooray, gave a performance of that spectacular divertissement at the first time outside the metropolis at the Metropolitan Opera House last night. Preparations for the Philadelphia premiere had been going forward for weeks.

Capacious as is the Metropolitan's stage, it was not constructed with a view to accommodating such a company as the Hippodrome ensemble, which is more numerous than that of the largest grand opera troupe, or of permitting the production of such an unusual and diversified entertainment as "Hip, Hip Hooray," as a result an army of workmen from the Hippodrome was sent to Philadelphia to make the necessary structural alterations.

Chief among these was the ripping up of the flooring and the installation thereunder of an elaborate refrigeration plant, whose function is the creation of the lake of ice upon which the skating spectacles are produced. All of the preparatory activity was personally directed by R. H. Burnside, general director of the New York Hippodrome.

The attempt by Mr. Dillingham to reproduce in another theatre a New York Hippodrome show in its entirety—an amusement enterprise including such features of Sousa and His Band and a wonderful ice skating ballet—has aroused a tremendous amount of interest. The demand for tickets is unprecedented. The audience which attended last night's performance was a gathering as notable for its social brilliance as for its size.

The features of the "Hip, Hip Hooray" program are too numerous to permit even an attempt at their description. The order in which they are disclosed is this:—

Grand Overture—The Kat Kabaret—Grand Central Station, introducing Mallia and Bart, the "Baggage Smashers"—Charles T. Aldrich, "Some Detective"—On Fifth Avenue, introducing Nat M. Wills, the "Happy Hobo"—"My Land, My Flag"—Lou Anger, "The Politician"—The Cascade scene, introducing the International Dancing Carnival, the Amaranth—the Flower Garden Balls and the Ladder of Roses.

At the Panama Exposition—A trip to Toyland, with all the characters of Fairyland—The Wedding of Jack and Jill—In Chinatown, introducing the Bogannys—"Chin Chin, I Love You"—The Moving Picture Street—The Tower of Jewels—Sousa's Band, conducted by John Philip Sousa—The Ballet of the States—The Ice Ballet—"Flirting at St. Moritz," from the Admiral's Palace, introducing the greatest skaters in the world—Charlotte, the Princess of the Steel Runners—The Lamy Brothers, champion speed skaters and jumpers—Grand Finale.

"HIP-HIP-HOORAY" GREAT SPECTACLE

Initial Performance at Metropolitan Opera House Is Viewed by Enthusiastic Crowd

Not a Dull Moment in the Whole Production—Charlotte and Her "Ice Ballet" an Instant Hit

"Hip-Hip-Hooray," the Hippodrome production in two acts, by R. H. Burnside, was presented for the first time in this city at the Metropolitan Opera house Saturday night. The lyrics are by John L. Golden, the music by Raymond Hubbell. The cast:

The Ambitious Actor Harry Griffiths
The Innocent Ingenue Nellie Doner
The Jaunty Juvenile Howard W. Marsh
The Saucy Sourette Beth Smalley
The Chubby Comedian Felix Haney
The Vicious Villain Thomas F. Reynolds
The Artful Adversary Leslie Leigh
The Happy Hobo Nat M. Wills
The Hero Harry Westford
The Heroine Leonore Simonson

If criticism were to be made of this most recent Hippodrome spectacle, it would be directed at its proportions. In its wealth of material it reminds one of the three-ring circus, and the impossibility of seeing everything that is going on at the same time. As everything is well worth seeing, there is just a tinge of disappointment that one is not equipped with several pairs of eyes in order to miss nothing. To say that it is a "great spectacle," does not convey the proper idea of its proportions. One should have the picturesque adjectives of a Tody Hamilton properly to describe it. There was fun galore, thrills and beautiful stage pictures which followed so rapidly on the heels of each other that one was at a loss to keep up with them. There was Sousa, himself, and his band; there was Charlotte, a witch of the ice, and her ballet; there was the wonderful spectacle of toyland, the "ladder of roses," the Tower of Jewels; the March of the States, and a number of other specialties, besides a few interesting and entertaining skits that drew round after round of laughter from the big audience.

Nat Wills, comedy tramp, provided most of the fun of the evening, although a "stump speech" on politics by Lou Anger was also a palpable hit. The show opened with the "Kat Kabaret," followed by a scene in the Grand Central Station, with Charles T. Aldrich, in lightning changes of costume, and tumbling by Mallia, Bart and Mallia. Three other scenes in this first act brought on Nat Wills, Harry Westford and Leonore Simonson, all of whom were entertaining. The fifth scene of the act was also featured by a dancing carnival in which those who took part were the Solti Duo, the Amaranths, George Gifford, Tina and Alex and Lawrence Beck and partner.

There were three big scenes in the second act, exclusive of the skating carnival. The locale is the Panama Exposition and presents "Toyland in the Zone," "Chinatown" and "Moving Picture Street." The Drogann troupe appears in "Chinatown" and does some clever work. The crowning effort of the production, however, was the ice ballet, "Flirting at St. Moritz." These skillful skaters brought continual gasps of astonishment from the spectators, the work of Charlotte herself being little short of marvelous. Other divertissements in this scene were presented by Johanna Worm and Rosa Gebauer; Paul Wilson and Clare Cassel; James Marseilles, who was particularly funny, and the Lamy Brothers, speed boys of the ice.

Herald 10/15/16

"HIP, HIP, HOORAY" ON TOUR.

(SPECIAL DESPATCH TO THE HERALD.)

PHILADELPHIA, Pa., Saturday.—The opening of "Hip, Hip, Hooray," the New York Hippodrome production, at the Metropolitan Opera House here to-night, proved to be a notable event. The presence in the boxes of the Governor of Pennsylvania and his staff, Mayor Smith and other city officials, and many members of society, made the occasion almost like the opening of the opera season. Charles B. Dillingham's enterprise in moving the big production from New York to Philadelphia was favorably commented on. John Philip Sousa and his band had an enthusiastic reception. The ballet numbers, the "Ladder of Roses," song, the Flower Garden Ball and the Tower of Jewels scenes pleased the audience, and when the curtain rose on a stage transformed into a lake of ice upon which Charlotte and other skating stars performed there was great applause.

"Hip Hip Hooray"

New York Hippodrome Production at the Metropolitan

SO numerous are the features of the New York Hippodrome production, which opened an engagement of four weeks at the Metropolitan last Saturday evening, that, in its combination of musical comedy, vaudeville, circus, ballet and extravaganza, including Sousa's band and Charlotte, the performance which in all respects is the same as seen at the famous New York playhouse last season, defies description and invites acceptance as a dazzling succession of many varieties of entertainment, set forth in such a rapid-fire manner of changing scene and passing vision of spectacular splendor that the hilarious title of "Hip, Hip, Hooray" seems to be about as appropriate as any other that could be selected.

In such a performance even the semblance of a plot would be an intrusion. So far from this semblance is the suggestion that Nat M. Wills, the "Happy Hobo," who is one of the chief entertainers, is looking for a lost wife, whose name is Marie, and who is supposed to have eloped with a dancer, that there is not even the remotest idea of tangibility of incident to bother one. Mr. Wills, who is his same old self, with the same monologue and travesty-telegram from prominent persons, emerges momentarily from the suffusion of stage-billing features of chorus and ballet with sufficient prominence to make known the fact that he is among those present.

Then there are Charles T. Aldrich, as a detective of protean proclivities, who changes his disguise with lightning speed upon the slightest provocation; a "hero" and a "heroine," who do not seem to have anything to do with anything at all, and a number of others, in a cast that includes Harry Griffiths, Howard W. Marsh, Harry Westford, Felix Haney, Thomas F. Reynolds, Lou Anger, Leonore Simonson, Nellie Doner, Beth Smalley and Leslie Leigh. Little opportunity is given any of these for individual prominence. While Mr. Westford and Miss Simonson, as the supposed hero and heroine, manage to disclose the fact that they have vocal ability above the ordinary, their accomplishments are not advantageously displayed. In the popular "Chin Chin," number, a pretty song with a lavish background of Chinese setting and chorus, Mr. Westford's intelligent use of a sympathetic, well-trained tenor voice in particular makes one wish to hear more of it.

A dozen scenes follow one another with bewildering effect, beginning with a glimpse of the Brooklyn Bridge at night, and the illuminated sky-scrapers of New York across the river. Here occurs the "Kat Kabaret," with the chorus, in feline attire, assembling for a midnight carousal on the housetops. Next comes the baggage room of the Grand Central Station, with the rough and tumble "Baggage Smashers," Mallia, Bart and Mallia, in some clever acrobatic stunts, followed in the first part by a promenade on 5th ave., the lobby of a political club house, and, as a picturesque finale, the elaborate cascade room of the Hotel Biltmore, where some excellent up-to-date dancing specialties are introduced by the Solti Duo, the Amaranths, George Gifford, Tina and Alex and Lawrence Beck and partner. The climax of this scene comes with the lowering of a ladder of roses, stretching across the rear of the stage, up the electrically illuminated rounds of which the chorus girls climb nimbly and help to form a tableau of glittering splendor.

In the second act the audience sees Toyland, with a march of childhood's favorite personages for "The Wedding of Jack and Jill," Chinatown, where the Bogann troupe in Chinese make-up tumble about with comical effect; a "moving picture street," and then the Tower of Jewels at the Panama Exposition. This is where Mr. Sousa makes his appearance, with his musicians, in the orchestra pit. Saturday night's audience gave the popular band leader a cordial reception and applauded the numbers of his famous band, including the music for "The March of the States," the gorgeous Hippodrome ballet that closes the first part of the second act.

As the culminating feature of the entertainment comes the famous ice ballet, "Flirting at St. Moritz." The scene depicts the snow-clad vales and mountains of the famous European winter resort, in the Engadine, Switzerland, and the front part of the stage is covered with a coating of "real ice," representing Lake St. Moritz. On this smooth surface appear the skaters, with divertissements by Johanna Worm and Rosa Gebauer, Paul Wilson and Clare Cassel, James Marseilles and the Lamy Brothers, and, to top them all, the sylph-like Charlotte, who slides and glides and whirls and twirls with amazing grace and dexterity. At the end the curtain descends on a beautiful vision of moonlit lake and mountains, with the entire ballet corps on skates fitting to and fro amid the thickly-falling flakes of a realistic moving-picture snowstorm.

Even Post 10/20/16

ESTATE FOR BANDMASTER.

John Philip Sousa purchased the water-front estate of Alexander B. Trowbridge, at Sands Point, L. I., through Pell and Tibbits, brokers.



JOHN PHILIP SOUSA METROPOLITAN OPERA HOUSE

NEW FACES ON LOCAL STAGES

Jane Cowl plays the leading role in "Common Clay," which came to the Garrick Theatre last night, and Sousa is one of the big stars in "Hip, Hip Hooray." Adele Anson, daughter of "Cap" Anson, of baseball fame, is at Keith's.

See Globe 10/20/16

Sousa to Live at Sands Point.

John Philip Sousa has purchased the water front estate of Alexander B. Trowbridge at Sands Point, L. I., through Pell and Tibbits.

CHARLOTTE, THE ICE SKATER, AND SOUSA, STAR, IN 'HIP HIP HOORAY'

Charles Dillingham's Spectacular Show at Metropolitan Has Many Novel Features

To the Metropolitan Opera House last Saturday night came a musical show which had for one of its features—just to do a bit in the finale of the second act—John Philip Sousa and his band. For years Sousa has been a whole show himself. And in joining "Hip Hip Hooray" neither his name nor his capacity as an entertainer suffered any magic shrinkage. But the way this "whole show" appears in the perspective of a single act is an accurate index to the size of the spectacle which Charles Dillingham has brought from the New York Hippodrome.

"Hip Hip Hooray," however, is something besides a giant. It is altogether a new thing in the way of entertainment. It has all the elements of a musical revue from cyclorama to chorus girls, but individually and collectively these elements have been glorified.

Two Hundred Are on Stage

Dance and pantomime with 200 performers on the stage, gymnasts, comedians and singing ensembles slide before the spectators at breathless pace. Occasionally distinct shocks come in the shape of mysterious disappearances and bewildering changes; and the evening closes with a real "hooray" in the ice-skating exhibition of Charlotte and her troupe.

This is musical revue done in grand opera style. It is a great big impressive, impersonal sort of entertainment—impersonal not because it is lacking in big personalities, but because they are dwarfed by the means of their exploitation. Comedy is its mood, and laughter its symbol.

In "Hip Hip Hooray" the best comes last. "Flirting at St. Moritz," the ice ballet which brought the performance to a close Saturday night a few minutes after 11 o'clock, is the biggest novelty offered by the frivolous stage in many seasons. And Charlotte, the young foreign

skater who does ballet steps on ice, is the most picturesque star imported in recent years. This act is so big it could not be imitated on other stages, but its influence has been felt in a revival of interest, for the last year, in the art of fancy skating.

The rise of the final curtain shows a wide expanse of ice on the stage of the Metropolitan. In the background a somewhat too realistic drop pictures Alpine peaks and slopes dotted with brilliantly lighted hotels. About the edge of the ice are gathered a crowd of skaters garbed in all the colors of the spectrum.

Upon this scene glides Charlotte, in white silks and furs. She leaps and skips with the ease and certainty of the ballet dancer. She spins on her toes. Her postures, are as free as air, but always conform to the smooth grace of the skater's glide. Her performance gives the spectators a new sense of the charm of motion. Beside her swan-like movements the most agile dancer is clumsy.

Two Sousa Numbers

Sousa's chief contribution to the entertainment is the "New York Hippodrome March" and "The March of the States." The latter is done with ballet at the end of the second act.

Wandering thru the play is Nat M. Wills as "the happy hobo." His song, "Fox Trot Wedding Day," and his telegrams in the motion picture street scene are two of the biggest "laughs" of the piece.

Charles T. Aldrich is "some" detective, and Harry Westford and Leonore Simonson are two excellently equipped vocalists. Dancing honors are divided by the Amaranths, the Solti Duo, tho it would seem that down to the humblest chorus girl the entire company can dance.

The Cascades at the Biltmore, Toyland and the Kat Kabaret are big scenes in which R. H. Burnside shows himself as skilful in the direction of an enormous ballet as in devising spectacular stage effects.

Metropolitan—"Hip, Hip, Hooray."

Charles Dillingham's New York Hippodrome organization, presenting "Hip, Hip, Hooray," gave a performance of that spectacular divertimento for the first time outside of New York at the Metropolitan Opera House last night. Preparations for the Philadelphia premiere had been going forward for weeks. Capacious as is the Metropolitan's stage it was not constructed with a view to accommodating such a company as the Hippodrome ensemble—which is more numerous than that of the largest grand opera troupe—or of permitting the production of such an unusual and diversified entertainment as "Hip, Hip, Hooray," as a result an army of workmen from the Hippodrome was sent to Philadelphia to make the necessary structural alterations. Chief among these was the ripping up of the flooring and the installation thereunder of an elaborate refrigeration plant, whose function is the creation of the lake of ice upon which the skating spectacles are produced. All of the preparatory activity was personally directed by R. H. Burnside, general director of the New York Hippodrome.

The attempt by Dillingham to reproduce in another theatre a New York Hippodrome show in its entirety—an amusement offering including such features as Sousa and his band and a wonderful ice-skating ballet—has aroused a tremendous amount of interest. The demand for tickets is great. The audience which attended last night's performance was as notable for social brilliance as for size.

The features of the "Hip, Hip, Hooray" program are too numerous to permit even an attempt at their description. The order in which they are disclosed is this:

Overture, "The Kat Kabaret," Grand Central Station, introducing Mallia and Bart, the "Baggage Smashers," Charles T. Aldrich, "Some Detective," on Fifth Avenue, introducing Nat M. Wills, the "Happy Hobo," "My Land—My Flag," Lou Anger, "The Politician," the Cascade scene, introducing the International Dancing Carnival, The Amaranths; the Flower Garden Ball; the Ladder of Roses.

At the Panama Exposition; a Trip to Toyland, with all the characters of Fairyland; the Wedding of Jack and Jill; in Chinatown, introducing the Bogannys; "Chin Chin, I Love You," the Moving Picture Street; the Tower of Jewels; Sousa's Band, conducted by John Philip Sousa; the Ballet of the States; the Ice Ballet; "Flirting at St. Moritz," from the Admiral's Palace, introducing the greatest skaters in the world; Charlotte, Princess of the Steel Runners; the Lamy Brothers, champion speed skaters and jumpers; grand finale.

METROPOLITAN OPERA HOUSE

—Charles Dillingham's New York Hippodrome organization, presenting "Hip Hip Hooray," gave a performance here last night of that spectacular divertimento for the first time outside of the Metropolis. Preparations for the Philadelphia premiere had been going forward for weeks. Capacious as is the Metropolitan's stage it was not constructed with a view to accommodating such a company as the Hippodrome ensemble—which is more numerous than that of the largest grand opera troupe—or of permitting the production of such an unusual and diversified entertainment as "Hip Hip Hooray," as a result an army of workmen from the Hippodrome was sent to Philadelphia to make the necessary structural alterations. Chief among these was the ripping up of the flooring and the installation thereunder of an elaborate refrigeration plant, whose function is the creation of the lake of ice upon which the skating spectacles are produced. All of the preparatory activity was personally directed by R. H. Burnside, the general director of the New York Hippodrome.

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The order in which they are disclosed is this: Grand overture; the Kat Kabaret; Grand Central Station, introducing Mallia and Bart, the "Baggage Smashers"; Charles T. Aldrich, "Some Detective"; on Fifth Avenue, introducing Nat M. Wills, the happy "Hobo"; "My Land—My Flag"; Lou Anger, "The Politician"; the Cascade scene, introducing the International Dancing Carnival, the Amaranths, the Flower Garden Ball, the Ladder of Roses, at the Panama Exposition, a trip to Toyland, with all the characters of Fairyland; the wedding of Jack and Jill; in Chinatown, introducing the Bogannys, "Chin Chin, I Love You"; the Moving Picture Street; the Tower of Jewels; Sousa's Band, conducted by John Philip Sousa; the Ballet of the States; the Ice Ballet; "Flirting at St. Moritz"; from the Admiral's Palace, introducing the greatest skaters in the world; Charlotte, the Princess of the Steel Runners;

Metropolitan Opera House—"Hip, Hip, Hooray."

Charles Dillingham's New York Hippodrome production, had its first performance outside of that city at this theater last night, before an audience of unusual brilliancy. This is a spectacle of tremendous proportions. Some of the many features are Charlotte, the skater, and her ice ballet in a big specialty, "Flirting at St. Moritz"; the Kat Kabaret; Mallia and Bart at Grand Central Station; Charles T. Aldrich, "Some Detective"; Nat M. Wills on Fifth Avenue; the International Dancing Carnival with the Amaranths; the Flower Garden Ball; the Ladder of Roses; A Trip to Toyland; in Chinatown; the Wedding of Jack and Jill; Sousa's Band; the Ballet of the States; the Lamy Brothers, speed skaters and jumpers. Performers total 800.

Sousa's Band Sunday.

John Philip Sousa and his famous band organization, presenting a number of features from "Hip, Hip, Hooray," the New York Hippodrome spectacle, will come to the New National Theater Sunday for two concerts, in the afternoon and evening.

While every appearance of "the march king" is an event of interest in this, his native city, and birthplace of his worldwide reputation, this visit is especially so because of the program of incidentals, made up of items from the program of "Hip, Hip, Hooray." It will give the capital its only opportunity to see some of the features that have helped make this spectacle a phenomenal success. They include Nat Wills, Harry Westford, who will sing his song hit, "My Land, My Flag," and Leslie Leigh, the prima donna, who will sing "Chin Chin" and "I Love You," together with a big "girl number."

Sousa's Band.

Next Sunday John Philip Sousa and his famous organization, along with a number of features from "Hip, Hip, Hooray," the New York Hippodrome spectacle, which is now being presented at the Metropolitan Opera House, in Philadelphia, come to the New National Theater for two concerts, an afternoon and an evening performance.

Among the features from "Hip, Hip, Hooray" to be seen will be Nat Wills, Harry Westford, who will sing his big song hit, "My Land, My Flag," Leslie Leigh, the prima donna, who will sing "Chin Chin," and "I Love You," and a big girl number.

HIPPODROME AUDIENCE LIKE OPERA FIRST NIGHT

Like a gala opera night was the appearance of the audience at the Metropolitan Opera House Saturday night. The house was crowded with a representative audience of fashionable folk and the only difference between the house at the opening of the Hippodrome stupendous snow and the opera was the fact that not every one wore evening dress.

There was an air of festivity and informality all over, every one was gay and happy. Mr. and Mrs. Edward T. Stotesbury occupied their own box on the grand tier, but the majority of regular boxholders were scattered through the audience. Mrs. John B. Thayer, Jr., chaperoned a large party of young folk in honor of her daughter, Miss Pauline Thayer. Mr. and Mrs. J. R. Evans Roberts were noticed in one of the boxes, while Mrs. Roberts' son-in-law and daughter, Mr. and Mrs. Dorr Newton, were in the orchestra.

Miss Mary Brown Warburton was present, afterwards joining a large supper party at the Bellevue-Stratford chaperoned by Mr. and Mrs. Gurnee Munn, and which included Miss Kitty Smith, Mr. John Wanamaker, 2d, and Mr. Evans Tucker.

Mr. Wilson Catherwood and Mr. Sidney Keith were among those on the grand tier.

After the performance Mr. and Mrs. John Philip Sousa entertained a large party at supper at the Bellevue-Stratford.

Another box party who also had supper afterwards at the Bellevue consisted of Mr. and Mrs. Charles P. Vaughan, Mr. and Mrs. J. Dunbar Shewell, Mrs. Sarah B. Adams and Dr. Thomas Aiken.

Others noticed at the show included: Mr. and Mrs. Ira Mr. George De B. Myers Wood, u.y. ers Mr. and Mrs. Richard Mr. Andrew Gray E. Norton Mr. and Mrs. Frank M. Ethel Meller Donaldson Dr. Albert Bellevue Mr. J. Barry Kelly Mr. and Mrs. Charles Mr. and Mrs. Maurice Pickett Stokes Speiser Mr. and Mrs. Milton Miss Carol ne Bacho Herold Mr. Clement B. New Mr. and Mrs. D. Ward bold Mr. Harrison E. Caner, Mr. and Mrs. Edward Jr. P. Off Mr. Edwin M. Abbott Miss Sophie L. Norris Mr. and Mrs. John Mr. C. G. Childs

VARIED DELIGHTS OF "HIP, HIP, HOORAY"

Charlotte, Justly Compared to
Pavlova, Gives Fascinating
Exhibition of Skating.

WARM WELCOME FOR SOUSA

Opening Performance of Hippo-
drome Show a Revelation of
Expert Showmanship.

An entertainment surpassing the high expectation of the audience that assembled Saturday evening in the Metropolitan Opera House marked the opening performance here of "Hip Hip Hooray," the New York Hippodrome spectacle, duplicating in essentials the same show that won wide fame last season. Nothing of importance was missing, and with Charlotte, a skating marvel who rightfully is compared to the dancer, Pavlova, and with Sousa and his band as outstanding features, a kaleidoscopic performance, filled with novelty and never yielding in interest, fascinated and brought frequent and enthusiastic applause. It may be that there is in this traveling company a smaller chorus than that to be seen in the New York headquarters of this unique form of engaging entertainment and that some slight reduction in scenic equipment has been necessary because of the smaller stages to be occupied on the tour just beginning, but it should be said to the credit of the producer, Charles Dillingham, that he has not stinted in any way in the generous measure of his offering and that he has provided a show of compelling excellence and of instantly recognizable magnitude. His is an enterprise deserving unhesitating support.

The opening performance moved with celerity and with smoothness in every detail. The company had been splendidly rehearsed and the changes of scene brought a succession of attractive settings having most effective appeal in The Cascades of the Biltmore Hotel, with a dancing carnival that concluded with a finely conceived ensemble called "The Ladder of Roses"; the Tower of Jewels at the San Francisco Exposition, and the scene representing beautiful Lake St. Moritz, crowded with skaters whose maneuvers upon an ice surface were astonishing in individual expertness. This skating contingent, including a skating ballet from the Admirals' Palace in Berlin, introduced the

marvelous Charlotte. Her glides, her pirouettes, her broad-sweeping dashes upon the ice were the quintessence of poetic motion and there was no gainsaying her triumph over her enthusiastic onlookers. Sousa shared honors with her, but in less spectacular way. Two of his own compositions were played by his band and he directed, too, when the entire chorus, in costumes typifying States of the Union, participated in a ballet and march that brought into the score melodies suggestive of the Commonwealths represented. Of course, the concluding bit was a tribute to the entire country.

There was another appeal to love of country in a flag ensemble at an earlier part of the performance, when American flags, expertly manipulated, became a tremendous Stars and Stripes banner covering the entire group of singer participants. Such special dancing ensembles as the Kat Kabaret, wherein acrobatic imitators of felines disported while dancers gave earnest of ability and a "Julia" walked the wire substituting for the back fence, or the wedding of Jack and Jill at Toyland at the Exposition with all sorts of Mother Goose characters and some of other origin, were decidedly of worth. Then the dancing carnival itself, at the Biltmore, with the Solti Duo, the Four Amaranths, athletic and graceful women; George Gifford, Tina and Alex, and Lawrence Beck and partner, was a succession of agreeable diversions, followed with the Ladder of Roses, a screen of garlands upon which girls in vari-colored costumes climbed and upon which also there were bars of twinkling electric lights, making further claim upon applause.

Specialties were numerous and of high grade. Mallia, Bart and Mallia did some astonishingly expert tumbling and somersaulting; Charles T. Aldrich, with his unbelievable changes of costume in the twinkling of an eye, was as mysterious as one could wish, and the Boganny Troupe, with new acrobatics in a scene in Chinatown, were of whirlwind proficiency. Theatrical entertainers were not absent either, and Nat Wills, with telegrams of amusing sort to read; Lou Anger, with a German dialect political speech in favor of two contending candidates; Harry Westford and Leongre Simonson, singers of melody with "catchy" tunelessness, varied the proceedings. Johanna Worm and I. Schauer, Paul Wilson and James Marselles, among the added to the entertaining variety of the performance.

Of course there was a directing head for all this compact and co-ordinated presentment, and to R. H. Burnside, who staged the production, should be given a concluding word of praise. To him is attributed in great measure the success of a show such as has never before been given in America outside New York.

14 BEST WRITERS MIMIC MARCH KING

Sousa and His Band Will Ap-
pear with Hip, Hip Hooray
Show Here on Sunday
Evening, Oct. 29.

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

Last Sunday night at the Hippodrome, the Jubilee programme 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 Jacoby, Gustav Kerker, John Golden, Louis Hirsch, Hugo Felix and R. H. Burnside. This coming Sunday on this same stage, at the benefit for the Blind in War Fund, a dozen actors from the Coban Revue will repeat the performance.

As the world knows, Sousa is one of the most graceful and original of conductors. His characteristic gestures seem to sketch the composition he is conducting; he paints with the movements of his baton the swaying waltz or the stirring march. The up and down, pump handle gesture with which he marks the rhythm of a Sousa march is as characteristic and as famous as the clicking of the Rooseveltian teeth. But the important feature of the Sousa gestures is the fact that they are perfectly natural and unstudied. They just happen, and Sousa could no more help conducting in this fashion than he could avoid writing a resounding march when the spirit moves him to composition.

Sousa and his band will be a part of the stupendous Hip, Hip Hooray show at the New Nixon, Sunday, Oct. 29.

Bedouin Arabs and the Victrola.

"H. smiled and going toward the Victor wound it up. A Sousa march rent the air. Their eyes began to sparkle; the interpreter went over and looked out the window.

"Where is the music?"

"Here—in the box!"

They gazed at each other, astonished. To have explained the mechanism of the Victor would have been too complicated. We didn't know exactly what to say, and for a moment we stood staring at each other, tongue-tied, while the lively march jingled on.

"This is an invention made by a man from my lady's country—out there—across the ocean!"

"Those who succeed in making a

box sing must have commerce with the gods and the demons."

I was somewhat taken aback at this unexpected reply, but H. explained that Edison was a simple mortal like ourselves, but with a most powerful intelligence.

"This is more than intelligence," came the answer. "He must be a most noble lord. I imagine that people prostrate themselves as he goes by—and are proud of having been touched by the shadow of his horse."

The idea of Mr. Edison's parading on a jewel-bedecked steed before the

American public standing in abeyance struck me as comic at first, yet presently I realized how lacking in respect we must seem of our glories to the minds of these simple people.

—Mdm. Huald in October Scribner's

MUSIC HALL TO BE IMPROVED, REPORT

The stage of Music hall will be enlarged and provided with new equipment at a cost of \$40,000, according to New York despatches Wednesday which told of the formation of the American Hippodrome and Improvement Co., headed by Charles Dillingham of the New York hippodrome.

"Hip, Hip, Hooray," last year's hippodrome show with Sousa's band, Charlotte and other ice skaters will be at Music hall Christmas week, the despatch stated.

Sousa, Musician, Visited This City.

John Philip Sousa, the famous bandmaster and composer, paid a short visit a few days ago, to his nephew, Sergeant George W. Sousa, who has charge of the local militia recruiting station. Mr. Sousa is making his headquarters at the Huntington Valley Country Club and is spending his time taking rides in various parts of the country. Horseback riding, he says, is his favorite pastime and most of his recreation is taken in that way.

SOUSA TO BE HONORED

At the Union League Club tonight, John Philip Sousa will be the guest of honor at a dinner to be given by Walter E. Herring. Covers will be laid for thirty, and among those who have been invited to meet the famous bandmaster are former Governor Edwin Stuart and members of the Board of Directors of the Forrest Home. After dinner Mr. Herring will conduct the company to the Metropolitan Opera House to witness "Hip Hip Hooray," and to watch the March King conduct his great organization during the performance of the New York Hippodrome spectacle.

Haru Onuki to Sing at Washington.

Upon special invitation from the Japanese Embassy in Washington, Haru Onuki, the Japanese prima donna at the Hippodrome, will go to that city after the performance to-night, to participate in a concert with John Philip Sousa and his band at the National Theatre to-morrow evening. Sousa and his men go from Philadelphia, where they are now appearing with Charles Dillingham's other spectacle, "Hip-Hip-Hooray." Miss Onuki will return to the cast of "The Big Show" Monday matinee.

"Hip, Hip, Hooray" Succeeds.

The success of "Hip, Hip, Hooray," Charles Dillingham's New York Hippodrome spectacle at the Metropolitan, was immediate and immense. Nothing more spectacular and diversified has been presented on a local stage. "Hip, Hip, Hooray" is not a dwarfed, in-part production sent from the New York Hippodrome—it is the New York Hippodrome spectacle itself. John Philip Sousa and his Band, Charlotte and the other skating stars in the beautiful ice ballet, Nat Wills, Charles T. Aldrich, the Amaranths, the Bogannys, the Solti Duo and the ensemble numbers—"The Ladder of Roses," "The Tower of Jewels" and the score of other features which have part in the program—are re-

peating here the success achieved by them at the New York Hippodrome.

COLORFUL AND GAY IS "HIP HIP HOORAY"

Skaters and Sousa Both Delight
at Hippodrome Spectacle's
Opening Night.

If you want a receipt for that popular mixture that's known to the world as a "Hippodrome Show," take a bushel of chorus girls (eagle to broiler size), dress up to taste and deploy in a row. Take a large pinch of comedy, season with jollity, garnish with merriment, add Sousa's Band. Pack 'em in Pullmans (you'll need maybe a score of 'em); take them on tour and astonish the land.

"Hip Hip Hooray" is the title they have for it. It belongs, it's the goods. It's a name with a punch. It's the right kind of label to go with the fun of it. Suits just like buying a chorus-girl lunch.

It isn't the plot of it. Plot to a circus? Plot to a musical comedy? Say—You don't stop to think what is plot and what isn't, when you are looking at "Hip Hip Hooray."

There's a Kat Kabaret that comes right at the first of it. It's us for the kittens; we're done with the chicks. From then on things happen and keep right on happening as fast as a press agent's thinking tank ticks. Nat M. Willis has a turn that's familiar but clever ("Familiar but Clever") is Nat's middle name. Charles T. Aldrich does tricks with his coat, vest and trousers. You or we would go foolish attempting the same.

In the middle comes Sousa (with a "baby spot" halo) directing his private particular band, to do this, to do that, to play high or to play low, with a twist of the wrist and a turn of the hand.

The end is a frost? Well, it is and it isn't. It's the kind of a frost that we all like to see. A the dansant on ice, with skates on the dancers. Some party? Well, yes—we believe it to be. Charlotte's the star of this icicle function. Charlotte, who skates like a bird on the wing, like a firefly, a thistle, a light bit of swansdown or any poetical unheavy thing.

"Can't be done?" Pray get wise! "Can't be done?" Don't believe it, bo. Up at the "Met." they are doing it now. Where is "The Met?" Metropolitan Opera House; right here in town—Broad and Poplar, you know. "When did it start?" On last Saturday evening. "Who brought it here?" Why, the Dillingham clan. Old Charlie Dillingham—surely you know him—Charlie, the musical comedy man.

"What's the idea?" Buy a "ducket," a "pasteboard," a ticket (so to say), and go up and find out. As a show it's a riot, a scream. It's a pipin'. That's the idea—to go up and find out.

Boston American 10/15/16

Hip, Hip, Hooray, Is Quaker City Hit

Philadelphia, Pa., Oct. 14.—"Hip Hip Hooray," the New York Hippodrome entertainment, opened here tonight at the Metropolitan Opera House.

Scattered in the orchestra were prominent society and professional folks from New York, Wilmington, Baltimore and Washington.

John Philip Sousa and his band made a big hit. The band appears as part of the ensemble.

The wonderful ballet numbers, the ladder of roses, the flower garden ball, the tower of jewels and other features delighted the audience.

The vast audience was given a thrill when the curtain arose showing the stage transformed into a lake of ice upon which the skating stars, supported by a chorus of nearly 200, performed graceful evolutions.

"Hip, Hip Hooray" will remain here four weeks, after which it will delight Boston audiences.

Indianapolis News 10/14/16

BOOOTH TARKINGTON, like Cato, is learning a new trade in his ripe old age. In collaboration with John Philip Sousa, the Novelist-playwright, has added song writer to his list of occupations, for he and the march king have turned out "The Boy Scouts of America," as a patriotic contribution to "Hip! Hip! Hooray!" when it opens its road season in Philadelphia. The song will be the official excuse for the scouts to break into

"HIP, HIP, HOORAY"

An Instantaneous and Immense
Success at Metropolitan
Opera House.

Theatrical wiseacres who had thought that the task of taking Philadelphia to see the New York Hippodrome would be more difficult than that of bringing the New York Hippodrome to Philadelphia were members of an audience which crowded the Metropolitan House Saturday night to witness the accomplishment of the latter feat. While the huge playhouse at Forty-third street and Sixth avenue remains firmly on its original foundations, "Hip, Hip, Hooray," the massive and spectacular entertainment which occupied its stage all of last season, has been moved intact to this city. And the appreciation of the novelties, the thrills and the beauties of the big show manifested by last Saturday night's gathering betrayed an unmistakable element of intelligent admiration for the managerial enterprise and skill which had directed such an unprecedented undertaking.

As has been anticipated, the opening of the New York Hippodrome season in Philadelphia proved to be an advent of social brilliance. The presence in the boxes of Philadelphia's

Four Hundred, the Governor of Pennsylvania and his Staff, Mayor Smith and other city officials, made the occasion one of social moment to vie with the opening of the Grand Opera season. In the body of the house there were a number of prominent society and professional folk from New York, and Wilmington, Baltimore and Washington were well represented.

Philadelphians attending the performance and anticipating something bigger, more gorgeous and more spectacular than had ever before been offered for their review, found "Hip, Hip, Hooray" equal in every way to their expectation. John Philip Sousa and his Band, appearing as a part of the Hippodrome ensemble, were given a wildly enthusiastic reception. The wonderful ballet numbers, "The Ladder of Roses," "The Flower Garden Ball," "The Tower of Jewels," amazed and delighted the audience.

When the curtain rose to disclose the Metropolitan stage transformed into a lake of ice upon which Charlotte and other skating stars, supported by a chorus of nearly two hundred, performed the graceful evolutions which marked the revival of the skating craze in this country the great audience made no effort to restrain its expressions of appreciation.

The reviews of "Hip, Hip, Hooray" printed in Philadelphia newspapers on Monday are the best evidence of the sensational success achieved by the New York Hippodrome Show.

"Hip, Hip, Hooray" will remain at the Metropolitan Opera House four weeks, giving two performances—matinee and night—daily.

Phila Post Ledger 10/20/16

JOHN PHILIP SOUSA, the "march king," was the guest of honor at a dinner given at the Union League last night by Walter E. Herring. There were thirty-five persons present, among them being many prominent men of affairs. After the dinner the party went to the Metropolitan Opera House to witness "Hip, Hip, Hooray!"

Even Sun 10/21/16

BANDMASTER AT SANDS POINT.

John Philip Sousa has bought the waterfront estate of Alexander B. Trowbridge at Sands Point, L. I., through Pell & Tibbits.

Phila Engineer 10/17/16

IN THE OTHER HOUSES

The success of "Hip, Hip Hooray," Charles Dillingham's New York Hippodrome spectacle, at the Metropolitan Opera House was immediate and immense. Word of the wonders of the entertainment, which was produced outside of New York for the first time Saturday night, spread so rapidly that the two performances yesterday were given before capacity-taxed audiences, and the demand for tickets for future presentations is so great that there is little question that the four weeks' engagement will result in the shattering of all existent theatre attendance records. Nothing so huge, so spectacular, so diversified has ever before been presented on a Philadelphia stage, and a review of the performance must contain the admission that here is one instance in which the producer's promises have been made good.

JOHN PHILIP SOUSA IS GUEST AT A BANQUET

Prominent Citizens Dine With
March King at Union
League

W. E. HERING THE HOST

John Philip Sousa, one of the chief stars of "Hip Hip Hooray," the big musical show at the Metropolitan Opera House, was the guest of honor at a dinner given in the small banquet room of the Union League last night by W. E. Hering.

The affair had many novel features. The guests were ushered into the banquet hall to the tune of the "New York Hippodrome March," one of the latest and most successful compositions of the march king. They found the table decorated with a circular centerpiece about five feet in diameter. At one end was a stage, on which fifty tiny figures represented Sousa's Band in full operation.

The other end had elephants and camels loaded with toys, which proved to be the souvenirs for the guests, and a miniature ice ballet after that, led by Charlotte. Thus the atmosphere of "Hip Hip Hooray" was maintained. After the dinner the guests went to the Metropolitan Opera House.

Among those who attended the dinner were:

Edwin S. Stuart.	Dr. G. Oram Ring.
William Jay Turner.	Dr. Clarence Bartlett.
H. LaBarre Jayne.	Ernest L. Tustin.
Robert R. Benedict.	Charles D. Barney.
Samuel S. Sharp.	Charles G. Wetter.
Frank Harold Warner.	Dr. John D. Elliot.
Frank Losee.	James Pollock.
Harry Askin.	Charles H. Newcomb.
Alfred Hoegler.	Rudolph Hering.
Charles K. Yungman.	Florence J. Heppe.
Dr. William VanLennep.	Walter C. Rodman.
Eugene Harvey.	

Phila Engineer 10/20/16

SOUSA HONORED AT DINNER

Well-known Men Attend Affair in
Union League

An original dinner was tendered last night to John Philip Sousa by W. E. Hering in the small banquet room of the Union League. The guests assembled in an ante-room and at 6.15 they went into the dining room to music composed by Mr. Sousa.

The table was decorated with a centerpiece about five feet long, one end of which consisted of a stage on which about fifty small figures representing Mr. Sousa's band playing the various instruments. The other end showed a lake of ments.

Surrounding this was a herd of elephants and camels each bearing on their backs some toys for each one of the guests. These were the dinner favors, and were selected with a view to the profession or occupation of the guests, who were as follows: Former Governor Edwin S. Stuart, William Jay Turner,

H. LaBarre Jayne, Robert R. Benedict, Samuel S. Harp, Frank Harold Warner, Frank Losee, Harry Askin, Alfred Hoegler, Charles K. Yungman, Dr. William B. Van Lennep, Eugene Harvey, Dr. G. Oram Ring, Dr. Clarence Bartlett, Ernest Tustin, Charles D. Barney, Charles G. Vetter, Dr. John D. Elliot, James Pollock, Charles H. Newcomb, Rudolph Hering, Florence J. Heppe and Walter C. Rodman.

Yankee 10/22/16

The experiment of reproducing a Hippodrome show on a smaller stage is meeting with success. In Philadelphia, where last year's "Hip Hip Hooray" finished its first week last night, great audiences are flocking to the Metropolitan Opera House to see the spectacle. Some changes were necessary because the Metropolitan stage is only about half as large as that of the Hippodrome, but in all essentials the entertainment is the same. Sousa and his band are relegated to the orchestra pit and Charlotte hasn't as much room for her evolutions, but the spectacle is still a fine one.

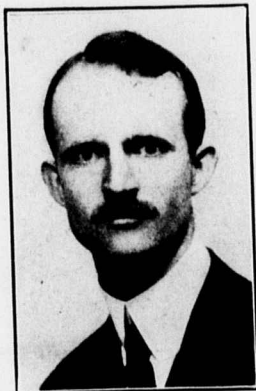
Musical America 10/14/16

Intolerance: A Vice of the Musical

An Indictment of Those Who Maintain a Patronizing Attitude Toward Anything in Music of Which They Do Not Happen to Approve—Harmful Results of Such Bigotry

By KENNETH S. CLARK

INTOLERANCE? We have no less of it to-day than our forebears had in the Dark Ages. This is so true that D. W. Griffith has based a motion picture drama upon the subject and has called it simply "Intolerance." Right here in the musical world there is just as much intolerance to-day as there was in the days of the Spanish Inquisition, but nobody will ever make a drama out of it, for there is nothing dramatic in it. It is merely pathetic or exasperating—according to your point of view. To me it is chiefly exasperating, this arrant bigotry of people in the musical world who are intolerant of anything that they do not happen to agree with, or anything of which they do not condescend to approve.



Kenneth S. Clark

Doubtless, among the followers of all the fine arts there exists much the same snobbishness toward what one considers inferior. The landscape painter looks down upon the illustrator who makes his living drawing pretty girls for magazine covers (despite the fact that the latter has a God-given, pleasure-giving talent to which the painter—with all his technique—will never attain). In what art, however, is the intolerance so unreasonable as that found among musical people?

Since Wagner's Day

As has been said above, there is nothing new about intolerance, even among musicians. Hanslick, the Vienna critic, was intolerant of Wagner (as were many), and if the great Richard were alive to-day he would doubtless be intolerant of many of our current music-makers—and so it goes!

Of critics, indeed, we have come to expect intolerance—and all the other mental vices! One critic prostrates himself before Brahms, and he has no use for his colleagues who regard Brahms as a bore, while they in turn question his sanity as a worshiper before such a stolid musical idol. The most catholic critic we know is one who, with due reverence for the classics and regard for the nobility of Brahms, yet is far-seeing enough to give the ultra-moderns credit for something more than the fashioning of a musical crazy-quilt, and even perceives a sane design beneath the vagaries of an Ornstein.

We can forgive a critic his intolerance, for we realize that in the hearing of so much bad music he has suffered a torture that entitles him to absolution from all sins. Thus we gloss over the dyspeptic lapse of the usually genial James

Huneker when, in *Puck*, he writes slightly of John Philip Sousa, saying that his is "machine-made music." Good heavens, man! Did you happen to be around when our troops came home from the Spanish War, and did you hear the military bands playing Sousa's "Stars and Stripes Forever" as the soldiers marched up Fifth Avenue? Was ever such a thrill produced by machine-made music?

A Stubborn Intolerance

But what shall we say of the intolerance of one critic (to be frank, it is he of the *New York Tribune*) who has certain theories regarding folk music and who threatens with critical excommunication any whose ideas and purposes run counter to his. Yes, what shall we say—that is printable on anything but asbestos?

Let us not fire our darts into the critics alone. There are many half-baked nonentities who can neither analyze nor perform music, and whose musical education is limited to a reading of Krehbiel's "How to Listen to Music"—there are many of these, I repeat, who will discourse as patronizingly about the abilities of real men of achievement as if they had the authority of an Ernest Newman or an Arthur Nikisch. We know of one fledgeling who has not even won his spurs as a composer, and yet who confesses to a slight regard for Victor Herbert because that eminent musician, forsooth, has so degraded him-

self as to write successful comic operas! "Young man," we admonished him, "if you leave behind you a record of achievement equal to that of Victor Herbert, you may consider yourself very lucky!"

It is not only regarding composers that we find such intolerance—concerning artists it is even worse. Are you of the great army of admirers of John McCormack? We are. If so, you've possibly run afoul of some "high brow" with a shriveled soul who quite "pooh-poohed" at the accomplishments of the famous tenor because he had the temerity to delight his audiences with some Irish folk-songs or even a ballad with a direct human appeal. (By the way, never strike a simple, primitive human note or some intolerant one will be sure to label it "banal.") Such bigots will merely give you a supercilious stare when you remind them that McCormack is such a notable Mozart singer that he was selected by Lilli Lehmann to be one of the artists in the Mozart festival at Salzburg—cancelled because of the war—and that McCormack by his singing of the *lieder* classics in English translations is doing more to spread a love for good music among the masses than any other singer to-day.

Cleveland Plain Dealer 10/15/16

John Philip Sousa and Booth Tarkington have just completed a new song-march entitled "The Boy Scouts of America." This march will be the official song of the organization after which it is named and to which it is dedicated by its distinguished authors. The number was written at the suggestion of Dr. Charles D. Hart of Philadelphia, who is the president of the scouts.

Sousa and Tarkington Write March Song for Boy Scouts

John Philip Sousa and Booth Tarkington have just completed a new march song, entitled "The Boy Scouts of America." The song, which will be the official one of the Boy Scouts, was written at the suggestion of Dr. Charles D. Hart of Philadelphia, president of the organization. It will be played by Sousa's Band on the occasion of the first performance of "Hip Hip Hooray" in the Quaker City.

Phila. Ledger 10/16/16

HIP! HIP! HOORAY! HERE'S THE CIRCUS!

Metropolitan Now Holds Three Rings of Vaudeville, Brass Band and Skating, All Good

The three-ring circus of the theater world hit town Saturday, established its leather-lunged callopes in the orchestra pit of the Metropolitan Opera, and began operations. The prosperity of its four short weeks in town ought to be infinite, for the show has just about everything—including the shortest "book" on record.

It has cats that dance on the roofs of New York; baggage smashers that threaten to smash their own trunks in an entirely miraculous manner; the wrigglingest black spider of a dancer in the world; a detective who changes disguises with an alacrity which would make a chameleon blush; the best "flag act" ever staged; a comedian who won't have anything left to talk about after midnight, November 7; the only really graceful athletic dancing I ever saw; one song hit; a whole Noah's Ark, Mother Goose Town and United States Geography come to life; nine hyphenated Chinese tumblers; a tramp star; a conductor of a brass band who fills his base clarionets with his left hand, carelessly adjusts his collar twice while at work and seems passionately devoted to "The Stars and Stripes Forever"; and finally the wonderfulest and most beautiful skating ever seen on the stage. Some circus!

And, just like a regular Barnum & Bailey, it commits the crime of misappropriating five cents off everybody that wants a program. That is the only piece of cheap-jack miserliness about an entertainment that is literally the most financially generous in years. A nickel is only a nickel; but that is an axiom which you can shout at the management just as well as at the playgoer. So in spite of the fact that they generously exhibited two signs by the proscenium which said: "Hip! Hip! Hooray!" one critic at least was sorely tempted to let that be the only proper name divulged by his review.

But who can be peevish in the face of the fact that Mallia and Bart, George Gifford, Charles T. Aldrich, eighty or a hundred chorus girls, Lou Anger, the Amaranths, "The Ladder of Roses," the Boganny Troupe, Nat M. Wills, John Philip Sousa and a score of Continental skaters, including the lovely and astounding Charlotte, have all been rolled into one show by Charles Dillingham and R. H. Burnside?

Generally speaking, "Hip! Hip! Hooray!" is a glorified conglomeration of star vaudeville acts glued together with a brass band carnival and all the elaborate chorus effects

of a mammoth music show. On top comes a great act which is not only a marvel so far as the technique of skating goes, but also a thing of gliding beauty unmatched for poised sweep in all the rushings of the Russians. As for Charlotte, she is the best of the technique, the best of the beauty and a vision of youthful whiteness thrown in. K. M.

Phila. Ho American 10/21/16

SOUSAS GIVE UNIQUE DINNER TO CHARLOTTE, ICE QUEEN

A unique dinner was given in the Ritz-Carlton last evening by Mr. and Mrs. John Philip Sousa and Miss Sousa to Charlotte, star skater of the "Hip, Hip, Hooray" company now showing in the Metropolitan Opera House.

In the center of the table was a miniature ice rink with faithful reproductions of the characters of the play.

The guests, beside Charlotte, were her parents, Mr. and Mrs. F. J. Oeschlager, of Berlin; Mr. and Mrs. C. H. Newcomb and Mr. and Mrs. Walter Huff.

Phila. Post Ledger 10/15/16

Hippodrome Opens

Charles Dillingham's New York Hippodrome organization presenting "Hip, Hip, Hooray" gave a performance of that spectacular divertissement for the first time outside its home city at the Metropolitan Opera House last evening. Preparations for the Philadelphia premiere had been going forward for weeks, for, capacious as is the Metropolitan's stage, it was not constructed with a view to accommodating such a company as the Hippodrome ensemble, so many workmen from the Hippodrome were sent to Philadelphia to make the necessary structural alterations. Chief among these was the removal of the flooring and the installation of an elaborate refrigeration plant, whose function is the creation of the lake of ice upon which the skating spectacles are produced. All of the preparatory activity was personally directed by R. H. Burnside, general director of the New York Hippodrome. An account of the show will appear in tomorrow's *PUBLIC LEDGER*.

Phila. Record 10/12/16

Attractions That Remain.

The Hippodrome Show, "Hip, Hop, Hooray," which at the Metropolitan Opera House last Saturday evening was warmly welcomed by a large and admiring audience, repeated yesterday afternoon and last evening the success had at the initial performance. The show moves with celerity, and there is novelty and freshness in every detail of the presentation. Charlotte, the marvelous skater from Berlin; Sousa and his band; Nat Wills; Charles Aldrich, who changed his clothes in a twinkling; the Bogannys; Mallia, Bart and Mallia; Lew Anger and many others are in the personnel of the aggregation. Ensembles are expertly handled, and there is plenty of entertainment at all times during the performance. The ice-skating scene at St. Moritz is one of the most interesting of the numerous episodes of the show.

"HIP, HIP HOORAY" BIG SPECTACLE

Charlotte, Sylph-like Skater,
and Sousa Features in Hippo-
drome Show at Metropolitan.

"Hip, Hip Hooray" was transferred from the New York Hippodrome to the Metropolitan Opera House on Saturday evening. It is to remain for four weeks in Philadelphia, with two performances daily. Certainly the first night audience manifested its delight with this mammoth ballet-spectacle, which is imposing in its magnitude and staged with glittering pageantry and decorative splendor. "Hip, Hip Hooray" is not to be classified in any of the familiar categories of stage entertainments. It is a conglomeration of spectacle and ballet, ice skating, Sousa's Band and vaudeville, culminating in the bewitching and beautiful exhibition of Charlotte, the incomparably graceful young "Princess of the Steel Runners," as the star performer of the San Moritz ice skaters.

To be sure, there are entirely negligible lyrics by John L. Golden and music of a sort by Raymond Hubbell, and the program refers loosely to a supposititious plot. But there is no continuity or connection between the scenes and episodes and none is intended. In this respect "Hip, Hip Hooray" might be likened to a glorified vaudeville show. In fact, some of the acts are already familiar to vaudeville audiences. In justice it should be said that these incidental numbers gain greatly by their presentation in such an illustrious environment. Some idea of the stupendous equipment of this wonderful ballet-spectacle may be gathered from the fact that in this opening scene the complete span of the Brooklyn Bridge is seen stretching from tower to tower across the river, illuminated, and with night trains running. The last scene gives a wonderful Alpine effect. The chorus number three hundred, and the principals, exclusive of Sousa's Band, are probably a hundred more.

Audience is Impressed.

From the moment when the curtain rose on a scene showing the roofs at a point in New York near the Brooklyn Bridge, as the setting for "The Kat Kabaret," there was no manner of doubt that the big audience was impressed by the immensity, exhilarated by the wizardry of light and color in magical combinations, and moved to admiration or amused by the succession of entertaining features. "The Kat Kabaret" brought a stageful of Toms, Tabbies and kittens frisking on the roofs to indulge in feline sports of dancing, acrobatics and wire-walking. A quick change to the Grand Central Station introduced that most expert of lightning change impersonators, Charles T. Aldrich, who certainly proved himself "some" detective during the evening. To see Mr. Aldrich change from a white suit to a red, then to a green and back again to white, each in a twinkling, was startling enough. But to see him fade away in the midst of the policemen who tried to handcuff him and suddenly reveal himself as the chief of the squad leading the chase to capture himself was a joyous mystification.

A scene on Fifth Avenue had the hackneyed patriotic appeal in displaying the Stars and Stripes. But when in a moment all the little flags were transformed into one gigantic American flag that covered the whole stage, concealing all the human figures, it was found that "Old Glory" could be used to

arouse the patriotism of an audience without any devices of claptrap. The scene concluding the first act showed a brilliant "Flower Garden Ball" with a dancing carnival, to which specialty dances were contributed by the Solti Duo, the Four Amaranths, George Gifford, Tina and Alex and Lawrence Beck. The concluding effect was "The Ladder of Roses," making a very beautiful picture. Among the specialties that "interrupted the plot" in the first act were those of Nat M. Wills, "The Happy Hobo," who has always been a favorite in Philadelphia, and Lou Anger, who made an absolutely non-partisan political oration.

The second act began with a scene in Toyland at the Panama Exposition. Frankly, it failed to fulfill expectations, partly because Felix Haney was not properly selected to sing the song telling of "The Wedding of Jack and Jill," but more particularly because the wonderfully efficient stage direction of R. H. Burnside, for once, failed him. The introduction of the Toyland characters was imperfectly done, and the Hippodrome elephants, Chin Chin and Toto, announced on the program, did not appear to perform their specialties. This was the one real disappointment of the crowded evening.

Ovation for Sousa.

The Boganny Troupe, of nine acrobats, including two very comical short-legged dwarfs, and Nat M. Wills, filled in the time with laughable specialties until Sousa's Band stood up in the orchestra and the redoubtable John Philip himself came walking down an aisle to the director's place. The veteran bandmaster was given abundant reason to feel that Philadelphia remains loyal in her admiration for the man who has contributed so much to the pleasure of the citizens in the last twenty years and more.

A new Sousa march and an ingenious and graceful fantasia, founded on Ivan Caryll's "Good-by, Girls, I'm Through," were played with all the customary proficiency. Then, as the Sousa finale came "The March of the States" before "The Tower of Jewels," in which the chorus was introduced by groups to represent the typical States, to music composed by Sousa. Uncle Sam's entrance on a triumphal car of course brought the patriotism of the audience to another climax.

"Flirting at San Moritz," the ice ballet, had a beautiful setting, showing the Swiss lake nestling amid the Alps of the Engadine. The stage was completely frozen over. Here were Polish ladies and gentlemen and tourists of various nationalities disporting themselves in ballet skating and fancy skating, followed later by comedy skating and feats in jumping on skates. There was supposed to be some sort of a pantomime conforming to the title and introducing the maneuvers of a rich widow and her sister and a Government attache, a would-be sportsman and a group of dandies. If any effort was made at such a pantomime, nobody noticed it.

Charlotte Like a Spirit.

But the entrance of Charlotte was followed by such a display of sylph-like grace that the audience was enchanted. Her pirouetting on one toe, a feat of which at different times she gave three variations, was the chief item of her program. She spins around with incredible rapidity and her movements are free as those of an elemental spirit. Instead of the ballet leading forward to a smashing climax to be furnished by Charlotte, it goes to an anti-climax, and the enthusiasm aroused by Charlotte has almost subsided before the curtain falls.

There was a great amount of applause over the spectacular and ballet numbers, and a tribute of laughter to the comic episodes, among which "The Baggage Smashers," Mallia, Bart and Mallia, deserve special mention.

Sousa Made It.

You just can't stop your Uncle John Philip Sousa, even if he does wear funny whiskers. Under the most adverse conditions he reached the Metropolitan Opera House, Philadelphia, on Monday in time for his appearance at the matinee performance of "Hip-Hip-Hooray," fully garbed in uniform and with his beard as spick and span as you please. But to accomplish this feat he was obliged to make a change of costume in a limousine car.

Sousa and his Band had given a concert in Washington on Sunday night. Mr. Sousa was entertained at a supper following the concert and did not leave for Philadelphia until Monday morning. A freight stalled the train on which he was traveling and he was delayed several hours. Foreseeing that if he were to appear at the matinee performance on time and in regalia unusual activity and preparation would be necessary, he telegraphed instructions to have his motor car and an afternoon uniform meet him at the station.

He entered the limousine at 3.45 wearing a Maxmarx. He got from it at the Metropolitan at 4.15 in a blue and gold uniform on the Kaiser night suit.

MARCH KING CAPTURES NATIONAL'S AUDIENCES

Sousa's Band, with "Hip" Features,
Gives Varied Program.

Sousa and his famous band came to the National Theater yesterday, accompanied by a number of artists from the New York Hippodrome, and presented splendid programs to insistent applause and endless encores both afternoon and evening.

The distinguished "March King" and his seventy assisting musicians gave a varied list of colorful classics, melodious numbers and spirited marches, including many of the pieces identified with his career in this city with the United States Marine Band, as well as his compositions of later date. Herbert L. Clarke, the famous cornetist of the Sousa organization, contributed several solos.

One of the most pleasing features of the entertainment was the first appearance in this city of the charming Japanese soprano, Haruko Onuki, whose flute-like voice was heard to advantage in the famous aria from Puccini's "Madama Butterfly," Tosti's "Good Bye," and the perennial favorite, "Little Gray Home in the West."

Washington's own comedian, Nat Wills, was also on hand with a large number of cablegrams from the war front in Europe, and provoked gales of laughter. Nat had a lot of messages from the political battleground in America, too, giving information as to exact conditions, which would doubtless prove of great comfort to Messrs. Wilson and Hughes.

Among the other singers from the Hippodrome's big show, presented yesterday, were Leslie Leigh and Harry Westford, at their best in "Chin Chin, I Love You," already made familiar here by Belle Story.

SOUSA STIRS ENTHUSIASM.

Programs Range From Wagner to
New Fox Trot of Own Composition.

Enthusiasm with a very large "E" was turned loose in the National Theater yesterday afternoon and evening, the occasion for it all being the concerts given by John Philip Sousa and his famous band, with assisting artists from the New York Hippodrome.

Years have not affected the infinite variety of Mr. Sousa, and he presented two programs, ranging from Wagner and Puccini down through the old glories of his own marches and medleys, to a very alluring thing entitled "The Gliding Girl"—his own composition, which is surely meant for a fox trot.

Miss Haruko Onuki, the tiny doll-like Japanese prima donna, displayed a voice of astonishing volume, smoothness and beauty of tone. She sang "One Fine Day," from "Madam Butterfly," in Italian; Tosti's "Good-By" and "The Little Gray Home in the West," with an English enunciation that was almost faultless.

Mr. Herbert L. Clarke, cornetist, brilliantly played two of his own compositions, and made "A Perfect Day," given as an encore, one of the most superlatively lovely melodies heard in many a day.

A duet of the popular musical comedy type entitled "Chin Chin, I Love You," was sung by Miss Leslie Leigh—a very lyric soprano, inclined to wander off pitch slightly in her upper register—and Harry Westford, a tenor with an unusually robust voice of very pleasing quality.

The program lacked humor, and the amusing effect of the tubas in a lugubrious finale of "Good-by, Girls, I'm Through," from "Chin Chin," was more funny than musical.

HIPPODROME FOLK HERE TO GIVE "HIP HIP HOORAY"

When Charlotte, premier skater, and twenty-four other stars of the ice, all of them originally from the Admiral's Palace, Berlin, arrived in Philadelphia yesterday, the New York Hippodrome organization which will present "Hip Hip Hooray," assembled in its full strength at the Metropolitan Opera House. Last night was devoted to a rehearsal of the complete spectacle, with John Philip Sousa and his band and every other member of the Hippodrome army participating.

Raymond Hubbell, composer of the "Hip Hip Hooray" score, also is here. He will conduct for Saturday night's performance.

"HIP, HIP HOORAY" FILLS METROPOLITAN

The success of "Hip, Hip Hooray," Charles Dillingham's New York Hippodrome spectacle at the Metropolitan Opera House, was immediate and immense. Word of the wonders of the entertainment, which was produced outside of New York for the first time on Saturday night, spread so rapidly that the two performances yesterday were given before capacity-taking audiences.

Nothing so huge, so spectacular, so diversified has ever before been presented on a Philadelphia stage. A review of the performance must contain the admission that here is one instance in which the producer's promises have been made good. "Hip, Hip Hooray" is not a dwarfed; it is in every essential the New York Hippodrome spectacle itself. Nothing has been left out.

John Philip Sousa and his band; Charlotte and the other skating stars in the beautiful ice ballet; Nat Wills, Charles T. Aldrich, the Solti duo, and the marvelous ensemble numbers—"The Ladder of Roses," "The Tower of Jewels" and the score of other unusual features which have part in the program are repeating here the success achieved by them at the New York Hippodrome, when "Hip, Hip Hooray" earned its subtitle, "the best show in the world."

Phila. News Pub Ledger 10/16/16

Washington Post 10/16/16

HIPPODROME SHOW PRESENTS A VARIETY OF ENTERTAINMENT

Patriotic Spectacles, Vaudeville Specialties, Dancing and Charlotte
With Her Ice Ballet Seen at the Metropolitan

THE long-heralded, much-discussed New York Hippodrome show, euphoniously and appropriately entitled "Hip, Hip, Hooray!" began its Philadelphia engagement of four weeks at the Metropolitan Opera House last Saturday evening, and proved to be, as might have been expected from what was said in advance about it, an entertainment to delight the eye and tickle the comic sense of childhood and of the grown-ups if they do not approach it in too sophisticated and worldly a frame of mind.

The show is bright and cheery with many lights, many colors, many people, many scenes and many specialties, and, in fact, is just what it sets out to be, a combination of indoor circus, vaudeville, patriotic spectacle and Christmas pantomime of the sort made famous at London's Covent Garden. Speaking technically, the many parts of the show, while having no relation whatsoever with one another, move along with such a celerity of sequence as to give the impression that they are interdependent, and this compactness and excellence of drilling is the result, beyond any doubt, of the painstaking endeavors of R. H. Burnside, who "put on" the spectacle.

While the captious might be inclined to wish that every scene, in the artistic effects of its color groupings, might equal the March of the States, the many costumes for which were designed by Robert McQuinn, whose work in "Stop, Look, Listen!" we recall with such pleasure, nevertheless the other stage pictures make their popular appeal by reason of their size and the great number of men and women used to people them, together with a lavish—almost too lavish—use of electric lighting in a multitude of devices.

The show opens not with a massed chorus, as is usually the case in affairs of this sort, but rather quietly with the Kat Kabaret, in which the chorus displays much feline agility in attractive drills, dances and acrobatics. In the following

scenes of the first part we are treated to wonderful quick-change specialties by the strangely gifted Charles T. Aldrich; the humorous skit, "The Baggage Smashers," done by Malla, Bart and Malla; a song by Nat M. Wills, in his familiar character of a disreputable-looking tramp, an elaborate patriotic ensemble, "My Land, My Flag," which won the greatest applause of the evening; a rather long-drawn-out dialect political monologue by Lou Anger and a group of modern dances, concluding with an electrical and floral elaboration called "The Ladder of Roses."

In "The Wedding of Jack and Jill," with which act two opens, the youngsters will find their chief delight, for here are all the well-beloved characters of Mother Goose and other classics of childhood. The gigantic moving toys with which this scene is dressed create an unusual and pleasing effect.

To a fanfare of trumpets a distinguished-looking gentleman, whiter of hair and of beard than we recall him in the days of "The High School Cadets," "The Washington Post" and "Hands Across the Sea," made his way down the aisle and took his place at the conductor's stand. Here was our dear friend the march king, John Philip Sousa, whose music has inspired the soldiery of every land. His band was heard in several selections composed by the leader and then to a potpourri of his best-known melodies, mingled with others from other pens, the beautiful March of the States took place, each group of maidens being attired in costumes suggestive of the division of the country being represented.

The show was concluded with the much-advertised ice spectacle, "Flirting at St. Moritz." For this the entire stage was given a glacial coating, upon which Charlotte, the blonde little artiste from the Admiral Palast of Berlin, disported with a speed, agility, grace and skill wonderful to behold. She has the sweet, fluffy appearance of a Charlotte Russe, but, as a matter of fact, she is a Charlotte Allemande.



Concerts and Recitals

John Philip Sousa and his famous band will be heard in concert this afternoon at 3 o'clock and this evening at 8:15 at the National Theater. The soloists announced are Miss Haruko Onuki, Japanese prima donna; Miss Leslie Leigh, soprano; Harry Westford, tenor; Nat Wills, monologist, and Herbert L. Clarke, cornetist. The following program will be given:

Matinee program—Overture: "Mignon," (Thom's); cornet solo, "Showers of Gold," (Clarke); Mr. Herbert L. Clarke; character studies, "The Dwellers in the Western World," (Sousa); "The Red Man," "The White Man," "The Black Man," soprano solos, "Prayer from La Tosca," (Puccini), Miss Haruko Onuki; scherzo, "The Sorcerer's Apprentice" (Dukas); suite, "Carmen" (Bizet); song, "My Little Dusky Baby" (Rix), Miss Leslie Leigh; duet, "Chin Chin, I Love You" (Brown), Miss Leigh and Mr. Harry Westford; legend, "Willow Blossoms" (Sousa); march, "The Boy Scouts of America" (Sousa), composed expressly for, and dedicated with admiration and affection to, the Boy Scouts of America; monologue, Mr. Nat M. Wills; "The Ride of the Valkyries" from "Die Walkure" (Wagner).

Evening program—Overture: "Tannhauser" (Wagner); cornet solo, "Rondo Capriccioso" (Clarke); Mr. Herbert L. Clarke; suite, "Impressions at the Movies" (Sousa); "Sousa's Band at the Panama-Pacific Exposition," "The Crafty William and the Timid Maid," "Pavlova at the New York Hippodrome," soprano solo, aria from "Madam Butterfly" (Puccini), Miss Haruko Onuki; "Songs of Grace and Glory" (Sousa); rhapsody, "The Southern" (Hosmer); duet, "Chin Chin, I Love You" (Brown), Miss Leslie Leigh and Mr. Harry Westford; folk song, "Molly on the Shore" (Grainger); march, "The New York Hippodrome" (Sousa); monologue, Mr. Nat M. Wills; introduction to act 3 from "Lohengrin" (Wagner).

Phila. Pub Ledger 10/22/16

Phila. Record 10/22/16

THE Hippodrome show proved to be such an elaborate entertainment, so generous in its proportions and such good fun withal, that the announcement made during the last week that it would become an annual event in Philadelphia was received with considerable pleasure. The Kat Kabaret, with which "Hip, Hip, Hooray" opens at the Metropolitan, is a delightful conceit, thoroughly confirming one in the oft-heard opinion that all difficulties between city-bred cats arise over a discussion of the right-of-way over a back fence. It was also good sport to hear Nat Wills's foolishness, even if he still elects to appear as a disreputable tramp, in which familiar character he has appeared beneath many a moon, and to read humorous, sometimes double entendre telegrams, a bit of vaudeville laugh-getting hoary with age. And who wouldn't like to know how Charles T. Aldrich accomplishes his rapid changes of costume, defying the eye and even credulity? I understand he keeps his method a strict secret. Certain it is that no one can do the same thing with the skill that is his.

Most interesting of all, though, to us older folks who remember the furore that John Philip Sousa and his Band created over twenty years ago, was the appearance of that illustrious leader, who in his day has turned out more inspiring marches than any composer who has ever lived. Armies have marched to victory to their resounding measures; high school cadets, when such activities were popular as they promise to become again, have longed to dare and do beneath the spell of his composition dedicated to them, and England and America were brought closer together by the vivid strains of "Hands Across the Sea."

When preparing for a trip to Tokio last spring, a woman who had been there twenty years ago told me that when she entered the Imperial Hotel in the Japanese capital, the orchestra was playing "The Stars and Stripes Forever." Imagine my surprise to hear that same orchestra playing the same march in the same place in the summer of 1916, when international relations are believed to be on none too firm a footing. But the magic of Sousa is above all such considerations.

Then there is Charlotte, that marvel of glacial grace whose technical skill on the steel runners is quite beyond compare and who is saved for the final episode of the big entertainment just as every good showman saves the best for the last. An ice ballet, with Charlotte at its head, is decidedly something of a novelty, and I think it will be that which you will remember longest about the Hippodrome.

Metropolitan—"Hip, Hip, Hooray."

Charles Dillingham's unique experiment of reproducing upon another stage a New York Hippodrome spectacle has proved a success. At the Metropolitan Opera House two performances of "Hip, Hip, Hooray" are given daily. The association of John Philip Sousa and his band as one of the features serves to emphasize the size of the "show." Charlotte, "the queen of steel runners," has achieved an individual success here comparable to the furors she created in New York. Visitors find the ice ballet, "Flirting at St. Moritz," with its girls on skates, a fascinating departure. Nat Wills and Charles T. Aldrich, Malla and Bart, and The Bogannys, the Solti Duo and Lou Anger, individually and collectively, receive applause. Crowds of people are utilized in "The Ladder of Roses," "The Ballet of the States," "The March of the Toys" and other ensembles.

The success of "Hip, Hip, Hooray" in Philadelphia is in a large measure responsible for the recent organization in New York of a \$5,000,000 corporation whose object will be the building in a number of cities of theatres capable of housing the New York Hippodrome spectacles when they leave New York. "Hip, Hip, Hooray" will remain in Philadelphia three weeks more and then will be sent to Boston.

Phila. Eve. Telegraph 10/24/16

Phila. Pub Ledger 10/14/16

CELEBRITIES AT "HIP"

A train full of New Yorkers will journey to Philadelphia today to attend the initial performance at the Metropolitan Opera House of "Hip, Hip, Hooray." Among them will be a number of socially prominent persons, who since the arrival of Charlotte and other stars of the ice in this country have become ardent devotees of skating as a recreation. Irving Brokaw, formerly amateur champion figure skater of the United States, will be host to the large party.

Members of the families of those included in the personnel of the theatrical organization also will be here. Mr. and Mrs. Hamilton Ebert, son-in-law and daughter of John Philip Sousa, and Miss Friscilla Sousa will motor over from New York, and Mrs. Alexander Moore (Lillian Russell) will be at the Metropolitan to applaud the efforts of Harry Westford, her brother.

Phila. Eve. American 10/22/16

IMITATING SOUSA

If imitation be the most sincere form of flattery, then it follows that John Philip Sousa should be the vainest man in the country, for no one has been more imitated than the March King. In fact, there is hardly a country or a town, great or little, that has escaped a Sousa imitation, for it has been one of the favorite sports of vaudeville performers for twenty years.

As the world knows, Sousa is one of the most graceful and original of conductors. His characteristic gestures seem to sketch the composition he is conducting; he paints with the movements of his baton the swaying waltz or the stirring march. The up and down pump-handle gesture with which he marks the rhythm of a Sousa march is as characteristic and as famous as the clicking of the Rooseveltian teeth. But the important feature of the Sousa gestures is the fact that they are perfectly natural and unstudied. They just happen, and Sousa could no more help conducting in this fashion than he could avoid writing a resounding march when the spirit moves him to composition.

Metropolitan Opera House—"Hip Hip Hooray," the big musical production which Charles Dillingham brought from the New York Hippodrome, is now in its second week. The piece has taken the popular fancy, just as it was bound to do, by reason of its spectacular qualities. It is no exaggeration to say that its like has never been seen in a local theater. Charlotte, with her ice ballet, for instance, is an absolute novelty. To watch this skater is to get a new sense of the grace of motion. The popularity of Sousa and his band is a matter attested by years. Nat Wills, Charles T. Aldrich, Malla and Bart, the Bogannys, the Solti Duo and Lou Anger supply a rich and varied vein of comedy. From a spectacular point of view, the Kat Kabaret, the Tower of Jewels and the "Ladder of Roses" are important.

Eve. World 10/20/16

BIRTHDAY FOR SOUSA.

John Philip Sousa, with "Hip, Hip, Hooray," in Philadelphia, will celebrate his birthday (number deleted by censor) next Monday. A delegation will go from the Hippodrome to present him with a token of esteem.

Inten Times 10/19/16

"HIP, HIP, HOORAY" SCORES SUCCESS

As had been anticipated, the opening of the New York Hippodrome season in Philadelphia proved an event of social brilliance. The presence in the boxes of Philadelphia's society, Governor Brumbaugh and his staff, Mayor Smith and other city

officials, made the occasion one of social moment.

Philadelphians found "Hip, Hip, Hooray" equal in every way to their expectations. John Philip Sousa and his band, appearing as a part of the Hippodrome ensemble, were given an enthusiastic reception. The ballet numbers, "The Ladder of Roses," "The Flower Garden Ball" and "The Tower of Jewels" delighted the audience.

When the curtain arose to disclose the Metropolitan stage transformed into a lake of ice on which Charlotte and other skating stars, supported by a chorus of nearly 200, performed the graceful evolutions which marked the revival of the skating in this country, the audience made no effort to restrain its expressions of appreciation.

Phila Press 10/20/16

SHOW IN MINIATURE AT DINNER TO SOUSA

A Hippodrome show in miniature greeted John Philip Sousa, the "March King," as he sat down to a banquet tendered to him by W. E. Hering at the Union League last night.

The centerpiece on the table showed a stage with Sousa's band seated upon it. The other end was a lake of ice and an ice ballet. Surrounding this was a herd of elephants and camels, each carrying some toys from toyland for the guests.

Those present included Edwin S. Stuart, William Jay Turner, H. LaBarre Jayne, Robert R. Benedict, Samuel S. Sharp, Frank Harold Warner, Frank Losee, Harry Askin, Alfred Hoegerle, Charles K. Yungman, Dr. William B. VanLennep, Eugene Harvey, Dr. G. Oram Ring, Clarence Bartlett, M. D., Ernest Tustin, Charles D. Barney, Charles G. Wetter, Dr. John D. Elliot, James Pollock, Charles H. Newcomb, Rudolph Hering, Florence J. Heppe and Walter C. Rodman.

Phila Press 10/25/16

"HIP, HIP HOORAY" FOLK TO HONOR MR. SOUSA

Preparations have begun at the Metropolitan Opera House for the celebration of John Philip Sousa's birthday, which will be November 6. While "Hip, Hip Hooray" was at the New York Hippodrome last season the bandmaster's anniversary was made memorable in many ways. Each of the twelve hundred odd employees of the big institution contributed a dime, and the coins were fashioned into a beautiful cup, which is one of Mr. Sousa's most greatly prized possessions. Congratulations reached him from nearly every civilized country, and in hundreds of theatres in the United States the orchestras at the same time played "The New York Hippodrome March," then his latest composition.

A feature of this year's observance will be the presence at the Metropolitan Opera House on the birthday afternoon of a number of the country's famous composers and band leaders, who in succession will conduct the band in its performance of the March King's most recent number, "The Boy Scouts"—the march which is dedicated to and has become the official song of the Boy Scouts Organization of America.

Boston Transcript 10/20/16

At the Opera House, the celebrated "show" of last season at the New York

Hippodrome, with Charlotte and her skaters in a novel "ice ballet" full of feats of charm and skill; Sousa and his band for orchestra; Nat. Wills and Charles Aldrich for fun-makers in chief; many other lively entertainers; and a baby elephant, horses and dogs for full measure.

At the Copley, "Diplomacy," Sardou's perennial play of intrigue among shrewdly contrasting characters in the interesting circumstance of an embassy. "Pure theatre and good theatre."

Phila. American 10/19/16

SOUSA LEADS BAND AT COPS' CARNIVAL; SEES SPECTACULAR EVENTS

Noted March King Leads Police Musicians at Phil- lies' Park

DODSON IS TRACK STAR

Favored by weather that would satisfy the most optimistic, the Philadelphia policemen held their annual frolic yesterday afternoon. Almost 20,000 persons crowded the Philadelphia National League grounds at Broad and Huntingdon streets to view the carnival. The crowd was the largest that has ever attended the games and they took every available seat in the park.

Prolonged cheering that could be heard for blocks around bellowed forth from the spectators when their favorites captured an event, and especially when the policemen gave their drill, one of the finest that has been seen in this city for many years.

The police band, under the direction of Joseph Klefer, furnished music, so that there was not a dull moment or a break in the entire program. To further cap the musical treat, John Philip Sousa, the march king, left his box and led the band as they played one of his favorite selections. The crowd roared its approval, but the bandmaster retired after leading the single selection. Men prominent in the civic and business life of the city were present in large numbers.

Mayor Smith Attends

Mayor Smith, members of his cabinet, members of select and common councils, and lesser lights in the city's life, occupied boxes. The leading police officials, Director Wilson and Superintendent of Police Robinson were among the honorary referees. Judge Bonniwell refereed the athletic events, while Judge Rogers and Anthony J. Drexel Biddle, the latter the famous exponent of healthy sports, refereed the boxing bouts.

Phila. En. Telegraph 10/24/16

"Hip, Hip Hooray" Unique Here.
The performances of "Hip, Hip Hooray," the New York Hippodrome spectacle which is on view at the Metro-

politan here twice daily, have been notably successful. The difficulties of bringing such an enormous production on tour have been successfully surmounted, and the performances given here excel in spectacular quality and completeness. The greatest novelty is the ice ballet, "Flirting at St. Moritz," which enlists the services of Charlotte, a skater who is on ice what Pavlova is to the ballet. The scene, of course, necessitates real ice, and the installation of an ice plant was one of the problems which have been successfully worked out. Nat. M. Wills, Sousa and his band, the Bogannys, Charles T. Aldrich, and many other specialists in the gentle art of amusing contribute to the entertainment.

The success of the local endeavor has been responsible, it is said, for the organization of a \$5,000,000 corporation to build suitable theatres in various cities and to alter and enlarge auditoriums in cities already possessing them, so that each year a Hippodrome show may be sent on tour and find adequate quarters.

Only six such opera houses and theatres now exist in the United States, and in all of these structural changes have been found necessary. In each the newly formed company will instal a complete ice plant and a skating surface under the stage flooring. In several of them a new lighting system will be installed, and in the new auditoriums contemplated the general scheme of the Hippodrome here will be followed.

The plan is one of real importance, as it will inaugurate a major circuit for extraordinary amusement enterprises, bringing entertainment to people who find it impossible to visit New York city. The success of the undertaking will realize the ambition of Mr. Dillingham to "expend the aim and the mission of America's most unique theatre."

St. Paul, Minn. Dispatch 10/20/16

Sousa a Trapshooting Enthusiast.

(London Globe.)

There is always interest attaching to the amusements of great men, and when the editors of Who's Who thought of adding "Recreation" to the list of particulars of their subjects, it was a stroke of genius. Therefore we make no apology for passing on an item of information: "John Philip Sousa of Washington Post fame has been elected president of the American Amateur Trapshooters' association."

Phila. Press 10/20/16

SUCH a show as "Hip, Hip, Hooray" calls for no comment. I can only say that the transference of enormous production from the New York Hippodrome to the Metropolitan Opera House has been accomplished according to promise. Philadelphia is allowed to see "Hip, Hooray" in all its gorgeous magnitude, virtually as was presented in New York, with all its big features intact. John Philip Sousa is there with his entire band. The sylph-like Charlotte is there to give the most graceful and astonishing exhibition of ice skating that can be imagined. "Hip, Hip, Hooray" is beautifully staged, with wonderful pageantry and such wizardry of light and color in scenes like the "Flower Garden Ball" and "The Ladder of Roses" as to delight the beholder. Through it all there is plenty of comedy.

'HIP, HIP HOORAY' REMAINS AT THE METROPOLITAN

Charles Dillingham's unique experiment of reproducing upon another stage a New York Hippodrome spectacle in its entirety has proved an unqualified success. The managerial audacity of transporting to Philadelphia the hundreds of persons and the dozen carloads of scenery and effects employed in of the "Hip, Hip Hooray" production, to say nothing of rebuilding a stage for the accommodation of an expensive refrigeration plant necessary for the creation of a lake of ice, will, doubtless, be fittingly rewarded. The first performance of the big show at the Metropolitan Opera House was an emphatic success and Philadelphia theatre-goers, convinced that here was an instance of the keeping of a promise made in advance have flocked to the Metropolitan Opera House. Two performances of "Hip, Hip Hooray" are given daily.

The popularity of John Philip Sousa and his band has in no way diminished since their last appearance in Philadelphia as a complete entertainment. The association of this world-famous organization with "Hip, Hip Hooray" as just one of its features serves, probably better than anything else, to emphasize the size of the offering as a "show." Charlotte, "Queen of the Steel Runners," has achieved an individual success here comparable to the furore she created in New York. Local lovers of the novel and beautiful in stage attractions apparently find the ice ballet, "Flirting at St. Moritz," with its dozen skating stars and its active background of 200 pretty girls on skates, a fascinating departure from the usual.

Nat Wills and Charles T. Aldrich, Mallia and Bart, and the Bogannys, the Solti Duo and Lou Anger, individually and collectively deserve the applause which greets their efforts while in the way of stage pictures and effects where hundreds of people are utilized, "The Ladder of Roses," "The Ballet of the States," "The March of the Toys," and half a dozen others are remarkable for their beauty and the ingenuity of their designing and production.

The success of "Hip, Hip Hooray" in Philadelphia is in a large measure responsible for the recent organization in New York of a \$5,000,000 corporation, whose object will be the building in a number of cities, of theatres capable of housing the New York Hippodrome spectacles when they leave New York. "Hip, Hip Hooray" will remain in Philadelphia three weeks more and then will be taken to Boston.

Phila. Inquirer 10/20/16

Shows We Have Seen

METROPOLITAN—Charles Dillingham's unique experiment of reproducing upon another stage a New York Hippodrome spectacle in its entirety has proved an unqualified success. The managerial audacity of transporting to Philadelphia the hundreds of persons and the dozen carloads of scenery and effects, who (and which) are part of the "Hip, Hip Hooray" production, to say nothing of rebuilding a stage for the accommodation of an expensive refrigeration plant necessary for the creation of a lake of ice, will, doubtless, be fittingly rewarded. Two performances of "Hip, Hip Hooray" are given daily, and the matinee crowds are as great as those which assemble at night.

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SPECTACLE

WITH "BIG" FEATURES

Hippodrome Productions
Remembered Here Do Not
Compare With Big Show.

MISS KELLERMANN'S FEATS

Screen Is Splendid Medium for
Her Aquatic Daring—Har-
vard Prize Play.

Strange as it may seem "Hip Hip Hooray" was seen in this city before the Charles Dillingham Hippodrome attraction invaded the Metropolitan Opera House. The earlier visit was way back in 1907, however, and the show wasn't from the Hippodrome, but was a Joe Weber musical spectacle at the Adelphi. Other spectacles from New York's widely-known temple of amusement have been shown here—"A Yankee Circus on Mars" may be remembered as a Grand Opera House attraction—and in October of 1910 the Shuberts had at the Metropolitan "A Trip to Japan" and a concomitant entertainment. But even the most glowing of recollections will not permit the reflection that any preceding visiting company from the Hippodrome has been so pretentious or so well drilled as is this visitor of little more than a week.

Considering the magnitude of the undertaking, it is surprising that so excellent a performance could be supplied, and in every detail there is a perfection that redounds to the credit of the generalship of the director and to the efficiency of his numerous assistants in every department of the show. It is quite evident that it has been the sincere endeavor of Dillingham to give a performance that will compare favorably with that provided in New York, and, although there is less magnitude, to a large measure due to the less commodious stage of the Philadelphia theatre, and, perhaps, to an extent, to a necessary economy, the big features of the original production are intact. In New York, Sousa and his band were seen on the Hippodrome stage as a part of the spectacle. It is said that the stage of the Metropolitan Opera House here would not permit the band's appearance as a part of the stage proceedings during the ballet of the States. Thus it is that Sousa and his men are kept to the orchestra pit, and that fact, in a measure, is to be deplored because it gives opportunity for minds not particularly engrossed by music to wander from the show, and, in consequence to permit a "let-down" in interest. It would be decidedly a benefit if Director Burnside would direct his attention to devising some means to get that band and its leader upon the stage during the time of the band concert.

Everything about the "Hip Hip Hooray" performance is bright and cheerful. At the opening performance there was but one "act" missing and that was by a group of elephants. The plausible excuse for this absence was that the ice surface for the skating scene would not permit elephants to scamper about and that, with a stage supported alone by wooden beams it would not be wise to bring too much weight upon the boards. At any rate, the elephants did not appear—and they were not needed to provide a thoroughly satisfying and enjoyable entertainment.

The Hippodrome show is a unique offering, deserving whole-hearted support. If for nothing else than Charlotte, the wonderful skater, who is not improperly compared to the premiere danseuse, Pavlova, "Hip Hip Hooray" would be worth while. Other expert skaters are seen, but she is so marvelous in her pirouettes and in her graceful glidings that she is really peerless.

THIS CITY IN CHAIN FOR "HIP" SHOWS

New Theatrical Company
Formed to House Dillingham
Productions in Various Cities.

Through the organization of the American Hippodrome and Improvement Company, a subsidiary to the New York Hippodrome Corporation, to operate a chain of theatres in the large cities of the country where Hippodrome productions like "Hip, Hip, Hooray," now playing in this city at the Metropolitan Opera House, will be given regularly, it became known yesterday that Philadelphia has been included in this "chain" and will be given full opportunity to view the elaborate productions that have made the Hippodrome in New York famous.

The new theatrical company was organized by Charles Dillingham, now head of the New York Corporation. The plan is to form a circuit of "hippodromes" in a dozen cities east of the Mississippi. In this city and Boston, Chicago, St. Paul, St. Louis and Cincinnati, where adequate playhouses already exist, it is intended to co-operate with local owners. But in such cities as Pittsburgh, Cleveland, Washington, Detroit and other cities where at present the largest theatre or auditorium open to Dillingham productions seats less than 2000 persons, new theatres, modeled on the lines of the New York Hippodrome, will be erected. The sum of \$5,000,000 has been set aside to erect such theatres.

The adoption of the intercity plan was inspired by the success of the "Hip, Hip Hooray" aggregation at the Metropolitan, following its season-long run in New York, as well as the successful achievements of Mr. Dillingham at the Hippodrome last year and this.

Charles Dillingham's experiment of reproducing upon another stage a New York Hippodrome spectacle has proved an unqualified success, and managerial audacity will doubtless be fittingly rewarded. The success of "Hip Hip Hooray" here is in a large measure responsible for the recent organization in New York of a \$5,000,000 corporation, whose object will be the building in a number of cities of theatres capable of housing the New York Hippodrome spectacles when they leave New York, and in Philadelphia, and the several other cities which now have theatres that may be used for such purpose, of making certain structural alterations that will be necessary to make the visits of the New York Hippodrome organization and the reproduction of each season's show an annual event. The popularity of John Philip Sousa and his band has in no way diminished since their last appearance. The association of this famous organization with "Hip Hip Hooray" as one of its features serves probably better than anything else to emphasize the size of the offering as a "show." Charlotte, "the queen of steel runners," has achieved an individual success here comparable to the furore she created in New York. Local lovers of the novel and beautiful in stage attractions apparently find the ice ballet, "Flirting at St. Moritz," with its dozen skating stars and its active background of 200 pretty girls on skates, a fascinating departure from the usual. Nat Willis, and Charles T. Aldrich, Mallia and Bart, and the Bogannys, the Solti Duo, and Lou Anger, individually and collectively, deserve the applause which greets their efforts.

Once in a while even the profuse promises of the circus style of press agent are fulfilled, for there are circuses, no doubt, that are as good as their busy-brained promoters say they are. Occasionally also the man who writes up notices in advance for the newspapers, booming his particular "show," proves that he is not exaggerating. This is what may be said for the representatives of the New York Hippodrome, who promised Philadelphians that they should see at the Metropolitan Opera House exactly the same production of "Hip, Hip Hooray" that was given in the big New York theatre last season. The production now to be seen here, and which is to remain for three weeks more, in no respect falls short of the original. Everything is here that was there—Sousa and his band, Charlotte, the remarkable skating premiere, and the beautiful ice ballet; the patriotic ballet, "March of the States," and all the entertaining specialties and spectacular effects that made "Hip, Hip Hooray" the biggest success of last season in New York. These facts are mentioned because they are facts, and to assure Philadelphia amusement seekers that they are in no danger of being deluded when they go to the Metropolitan while the present entertainment occupies the stage.

GIGANTIC HIPPODROME SHOW REMAINS AT METROPOLITAN

'Hip, Hip Hooray' Was Designed
for Big Houses and 'Gets
Across' With a Punch

Probably nowhere does the hand of the expert showman reveal itself more clearly in "Hip, Hip Hooray," the big Dillingham musical spectacle at the Metropolitan Opera House, than in the clever adaptation of the usual materials of the musical revue to the purposes of the big auditoriums for which this show was designed.

"Hip, Hip Hooray" doesn't depend for its effects upon the subtle nuances of dialogue. Its chief "laughs" reach the spectator by way of his eyes. The same thing is true of its most impressive moments. It is only necessary to cite the Tower of Jewels, the Bogannny Troupe, the Kat Kabaret, the Cascades and the ice ballet to prove this.

In just this respect it is highly novel entertainment. Certainly no one ever gave a more pleasing exhibition of grace than Charlotte and her assistants in the ice ballet. And Nat Willis always gets laughs with his telegrams, etc., and Charles T. Aldrich mystifies with his quick changes.

Washington Star 10/21/16



JOHN PHILIP SOUSA, CONCERT

Sousa's Band Today.

John Philip Sousa and his famous band will be heard in concerts at the New National Theater at 3 o'clock this afternoon and at 8:15 this evening.

Accompanying Mr. Sousa, as assisting artists, will be three of the stellar members of the Hippodrome spectacle, "Hip Hip Hooray," now appearing in Philadelphia, with features of the spectacular divertissement on a first trip away from New York.

Haruka Onuki, the celebrated Japanese prima donna, who has never before sung in Washington, but whose success in New York has been sensational, will sing the prayer from "Tosca" at the afternoon performance and the aria from "Madame Butterfly" in the evening. Leslie Leigh and Harry Westford will be heard in solos selected from "Hip Hip Hooray" and also in the duet, "Chin Chin, I Love You." In addition to these Herbert L. Clark, the cornetist in Sousa's Band, who has won a nation-wide popularity, will be heard in a solo.

The programs follow:

This afternoon—Overture, "Mignon," Thomas; cornet solo, "Showers of Gold," Clarke, Herbert L. Clarke; character studies, "The Dwellers in the Western World," Sousa, (a) the red man, (b) the white man and (c) the Black Man; soprano solo, "Prayer From 'La Tosca,'" Puccini, Miss Haruko Onuki; scherzo, "The Sorcerer's Apprentice," Dukas; suite, "Carmen," Bizet, (a) song, "My Little Dusky Baby," Rix, Miss Leslie Leigh; (b) duet, "Chin Chin, I Love you," Brown, Miss Leigh and Harry Westford; (a)

legend, "Willow Blossoms" (new) Sousa; (b) march, "The Boy Scouts of America" (new), Sousa; monologue, Nat M. Willis; the ride of the Valkyries, from "De Walkure," Wagner.

This evening—Overture, "Tannhauser," Wagner; coronet solo, "Rondo Capriccioso," Clarke, Herbert L. Clarke; suite, "Impressions at the Movies," Sousa; (a) "Sousa's Band at the Panama-Pacific Exposition," (b) "The Crafty William and the Timid Maid" and (c) "Pavlova at the New York Hippodrome"; soprano solo, aria from "Madame Butterfly," Puccini, Miss Haruko Onuki; songs of "Grace and Glory," Sousa, Intermission, Rhapsody, "The Southern" (new), Hosmer; duet, "Chin Chin, I Love You," Brown, Miss Leslie Leigh and Harry Westford; (a) folk song, "Molly on the Shore," Grainger; (b) march, "The New York Hippodrome," Sousa; monologue, Nat M. Willis; introduction to act III (from "Lohengrin"), Wagner.

THE REVIEW HEARS

THAT John Philip Sousa and Booth Tarkington recently completed a new march song, entitled "The Boy Scouts of America."

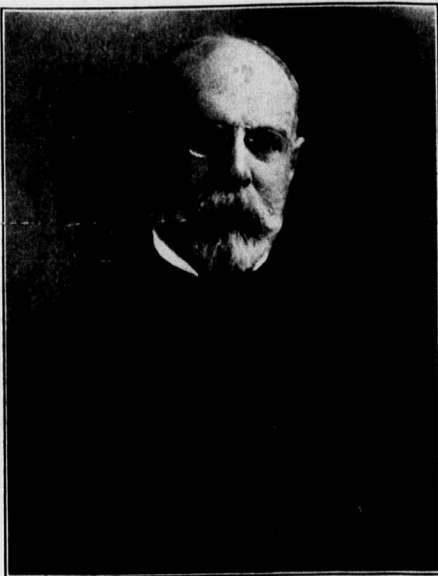
SOUSA'S LIGHTNING CHANGE

Famous Bandmaster Donned Uniform in Transit Between Railroad Station and Metropolitan

John Philip Sousa's reputation for punctiliousness remains intact, but to maintain it he was compelled to use his limousine as a dressing room, and the drawn curtains of the car were all that prevented pedestrians from Broad Street Station to the Metropolitan Opera House from seeing the famous March King in a "quick change act" calculated to make even a protean actor jealous. Mr. Sousa reached the Metropolitan just one minute before his band arose to play "El Capitan," and, impeccably uniformed, with baton in hand, he marched down the aisle exactly on time. No one in the audience could have been aware that but for the bandmaster's extraordinary effort the performance of that particular feature of "Hip, Hip, Hooray" must have been delayed.

Sousa and his band gave a concert in Washington Sunday night. The leader was entertained at supper after the concert, and did not leave the capital until yesterday morning. A freight wreck stalled the train on which he was a passenger. Realizing that if he were to appear at the Metropolitan matinee performance at the minute scheduled unusual preparation and activity would be necessary, the bandmaster telegraphed instructions to have his car and an afternoon uniform at the depot to meet him. Mr. Sousa entered the limousine at 3:46 o'clock wearing a traveling suit and emerged at the Metropolitan at 3:59 o'clock in the blue and gold with which his admirers are so familiar.

JOHN PHILIP SOUSA



JOHN PHILIP SOUSA

AMERICA's famous and ever-popular conductor and composer, John Philip Sousa, was born at the Capital in 1854, and early in life evinced great musical talent. From 1880-92—during the administrations of Presidents Hayes, Garfield, Arthur, Cleveland and Harrison—he conducted the band of the United States Marine Corps in Washington, resigning to organize the Sousa Band, which to date has given more than 9,000 concerts in 1,000 cities of the world, covering 700,000 miles of travel.

As composer, Mr. Sousa is the author of well-known and successful "marches"—the "Washington Post," "The Stars and Stripes Forever," "King Cotton" and many others. His

book, "National, Patriotic and Typical Airs of All Countries," he compiled under the auspices of the United States Government.

Mr. Sousa is a member of various Masonic bodies, the Sons of Veterans, the Elks, the National Geographical Society, etc., and his favorite recreations are trap-shooting and horseback riding. He belongs to the following clubs: Gridiron (D. C.), Republican, Salmagundi, Players, Lambs, Dramatists, New York Athletic, Indians, Kinloch Gun Club (S. C.), Huntingdon Valley and Whitemarsh Valley Country clubs (Pa.), etc.

SOUSA DONS UNIFORM ON WAY TO METROPOLITAN

John Philip Sousa's reputation for punctiliousness remains intact, but to maintain it he was compelled yesterday to use his limousine as a dressing room, and the drawn curtains of the car were all that prevented pedestrians from Broad Street Station to the Metropolitan Opera House from seeing the famous March King in a "quick change act" calculated to make even Charles T. Aldrich jealous. Mr. Sousa reached the Metropolitan just one minute before his band arose to play "El Capitan" and, impeccably uniformed, with baton in hand, he marched down the aisle exactly on time.

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Sousa and His Band.

John Philip Sousa, bandmaster par excellence, yesterday afternoon and again, last night disproved that old adage about the high regard in which a prophet is held in his own country. Before fair-sized audiences the former Washingtonian and his noted band furnished varied programs to please all musical tastes, and were enthusiastically received. At both the matinee and evening concerts local music lovers had opportunity to hear the latest martial air of the march king, "The Boy Scouts of America." It has a swing and a vigor that will place it in popularity with several of his older compositions, and its rendition last night ended in a tremendous burst of applause. Another of Sousa's new compositions, in the form of the legend called "Willow Blossoms," has much rhythm and a catchy theme. Of the classical numbers on the program the "Tannhauser" overture was impressively played. Mr. Sousa matched the generosity of the audience in the matter of appreciation by liberality in the number of encores, many of his most inspiring marches being thus added to the program.

Miss Haruko Onuki, the diminutive opera singer from the orient, with her rich voice of much volume, won a real ovation. Attired in the colorful Japanese dress, she sang delightfully the aria from "Madame Butterfly," Tosti's "Good-bye" and "The Little Gray Home in the West." Other musical numbers that were well received were cornet solos by Herbert L. Clarke, who first played his own composition, entitled "Rondo Capriccioso," and the duet, "Chin Chin, I Love You," sung effectively by Miss Leslie Leigh and Harry Westford. The rich flow of music was stayed for a short monologue by Nat M. Wills, in his usual droll humor, which was ended by a song to the tune of Sousa's, "The Stars and Stripes Forever."

Some one else has been credited, by misinformed persons here and there, with having written the marches of John Philip Sousa. The monarch of the two step, too, has heard the story. The last time it was brought to him he said: "It's strange that this mysterious composer should have been charitable enough to let me gain all the fame and profit while he remained in obscurity. It surely is the height of unselfishness for him not to write even one world famous march for himself, but to give all his creations to me and let me enjoy large incomes from them, for of course he blackmails me out of a sum pitifully small compared to my earnings. Listen carefully, while I make a confession to you. I really write my own marches, but as a matter of fact, I do not lead my own band and never have done so. That part of my activities is carried out by a chap who gets himself up to look like me, wears my clothes and uses my name. Of course he pays me a percentage on his big earnings."

BIRTHDAY Bandmasters and Composers to Join Celebration in Honor of the March King

Preparations have begun at the Metropolitan Opera House for the celebration of John Philip Sousa's birthday, which will be November 6. While "Hip-Hip Hooray" was at the New York Hippodrome last season the bandmaster's anniversary was made memorable in many ways. Each of the twelve hundred odd employees of the big institution contributed a dime and the coins were fashioned into a beautiful cup which is one of Mr. Sousa's most greatly prized possessions. Congratulations reached him from nearly every civilized country, and in hundreds of theaters in the United States the orchestras at the same time played "The New York Hippodrome March," then his latest composition.

A feature of this year's observance will be the presence at the Metropolitan Opera House on the birthday afternoon of a number of the country's famous composers and band leaders, who in succession will conduct the band in its performance of the March King's most recent number, "The Boy Scouts," the march which is dedicated to and has become the official song of the Boy Scouts' Organization of America.

"HIP" FEATURES ADDED TO SOUSA'S CONCERT

Famous Bandmaster Brings Organization to Washington Today.

John Philip Sousa will pay his annual visit to Washington today and his famous band will be heard in two concerts at the New National Theater, one beginning at 3 o'clock this afternoon and the other at 8:15 this evening.

Sousa's concerts are always one of the big events of the musical season here, the great bandmaster's native city and the popularity of his famous organization is so firmly established that capacity houses at both performances are assured.

Haruka Onuki, the celebrated Japanese prima donna, who has never before sung in Washington, but whose success in New York has been sensational, will sing the prayer from "Tosca" at the afternoon performance and the aria from "Madame Butterfly" in the evening.

Leslie Leigh and Harry Westford will be heard in solos, all selections from "Hip, Hip, Hooray," and in the duet, "Chin Chin, I Love You."

In addition to these Herbert L. Clark, the cornetist in Sousa's band, who has won a nation-wide popularity, will be heard in a solo.

John Philip Sousa— Amateur Trap Shooter.

JOHN PHILIP SOUSA, the world's famous bandmaster, is one of the most enthusiastic trap shooters in the amateur ranks. He has made the subject of connecting with the flying disks in midair 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 habits of same is a most interesting feature of outdoor life."

SA AND BAND FOR NEW NIXON

The March King Will Be in Charge of His Musical Forces on Sunday Night Next.

Sousa (himself) and his world famous band are in themselves one of the most sought after attractions in the world. A Sousa concert is an event that occurs all too infrequently and which, when it does, invariably results in the establishment of new attendance records in the theatre fortunate enough to be selected. This fact emphasizes the unusualness of the program to be offered at the New Nixon Theatre Sunday night only, October 29th, when Sousa and his band will be the major attraction; but just one of them, for with the March King and his organization there will be a bevy of stars of the New York Hippodrome organization, which is now playing a four weeks' engagement in Philadelphia. Considered as one program these acts constitute an all-star vaudeville bill. Appearing in conjunction with Sousa and his band, they are features of what is probably the most notable entertainment ensemble that ever appeared for one performance in this city.

Nat. Wills, the Happy Tramp; the Boganny Troupe and the Solti Duo, team acrobats whose season at the New York Hippodrome has given them real distinction; George Gifford, a dancing marvel; Leslie Leigh, Bertha Smalley, Howard March and Harry Westford, soloists of "Hip, Hip, Hooray," all will appear at the New Nixon Theatre. The program will be divided into two parts. The first will be the features of the New York Hippodrome, while the second will be Sousa's concert. Seats will be placed on sale at New Nixon box-office on Thursday, October 26.

John Philip Sousa was given a series of thrills following his appearance in Washington at the National Theater last Sunday. He lingered amid the fascinations of our quiet community to enjoy a late Sunday night supper. The train he selected for his return to Philadelphia last Monday morning was stalled. Being prudent, and remembering his Monday matinee, Mr. Sousa, wired ahead for a limousine and uniform. He entered the car at 3:45, clad in a modest business suit. He emerged at the theater in a gold and blue uniform at exactly 3:59.

A dozen of the most famous composers and bandmasters of the country will take part in the big celebration of the sixty-second birthday of John Philip Sousa at the performances of "Hip Hip Hooray" at the Metropolitan Opera House on November 6. "The Boy Scouts' March," his latest composition, will be conducted by all of them.

THE Hippodrome show proved to be such an elaborate entertainment, so generous in its proportions and such good fun withal, that the announcement made during the last week that it would become an annual event in Philadelphia was received with considerable pleasure. The Kat Kabaret,

with which "Hip, Hip, Hooray" opens at the Metropolitan, is a delightful conceit, thoroughly confirming one in the oft-heard opinion that all difficulties between city-bred cats arise over a discussion of the right-of-way over a back fence. It was also good sport to hear Nat Wills's foolishness, even if he still elects to appear as a disreputable tramp, in which familiar character he has appeared beneath many a moon, and to read humorous, sometimes double entendre telegrams, a bit of vaudeville laugh-getting hoary with age. And who wouldn't like to know how Charles T. Aldrich accomplishes his rapid changes of costume, defying the eye and even credulity? I understand he keeps his method a strict secret. Certain it is that no one can do the same thing with the skill that is his.

Most interesting of all, though, to us older folks who remember the furore that John Philip Sousa and his Band created over twenty years ago, was the appearance of that illustrious leader, who in his day has turned out more inspiring marches than any composer who has ever lived. Armies have marched to victory to their resounding measures; high school cadets, when such activities were popular as they promise to become again, have longed to dare and do beneath the spell of his composition dedicated to them, and England and America were brought closer together by the vivid strains of "Hands Across the Sea."

When preparing for a trip to Tokio last spring, a woman who had been there twenty years ago told me that when she entered the Imperial Hotel in the Japanese capital, the orchestra was playing "The Stars and Stripes Forever." Imagine my surprise to hear that same orchestra playing the same march in the same place in the summer of 1916, when international relations are believed to be on none too firm a footing. But the magic of Sousa is above all such considerations.

Then there is Charlotte, that marvel of glacial grace whose technical skill on the steel runners is quite beyond compare and who is saved for the final episode of the big entertainment just as every good showman saves the best for the last. An ice ballet, with Charlotte at its head, is decidedly something of a novelty, and I think it will be that which you will remember longest about the Hippodrome.

Sousa Wrecks Many Legends As to Origin Of His Name

In Characteristic Interview March King Spoils Some Fairy Tales Out of Respect for Ancestors.

EVERY so often for the past thirty or forty years John Philip Sousa has had to deal with various fairy tales concerning the origin of his name. These are more or less legendary, and several of the latest to bob up are disposed of by the march king in a recent interview in The New York Evening Telegram. Says Mr. Sousa:

"If there is one thing I dislike more than another, it is to spoil a good story. Hence you can understand my position when I am asked in all seriousness to verify the story that my name is not Sousa, but Philipso. I suppose I might have permitted the hoax to continue and keep the public in doubt, but instead I confessed to the truth and disclosed the author of the yarn.

"The story of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked 'S. O., U. S. A.' therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked 'S. O., U. S. A.' hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked 'S. O., U. S. A.' therefore the patronymic.

"This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other and I believe that it makes its pilgrimage around the globe once every three years.

"The story emanated about ten years ago from the youthful and ingenious brain of a one-time publicity promoter of mine, and out of the inner recesses of his gray matter he evolved this perennial fiction. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, like Tennyson's brook, it goes on forever.

"Were it not for the reproving finger of pride pointed in my direction by the illustrious line of ancestral Sousas, I might have let it go at that. Besides, there were a bunch of sisters and brothers ready to prove that my name was Sousa, and I could not 'shake' them."



Here the sketch artist gives a comprehensive pictorial review of "Hip, Hip, Hooray," at the

Hippodrome Show Coming Nov. 13

Two weeks from next Monday evening will come to the Boston Opera House the first of the big shows representing original New York productions; in this instance, "Hip, Hip, Hooray," the gigantic entertainment with which Charles Dillingham last season laid the foundation of his success at the New York Hippodrome.

As the entire organization, headed by Sousa's band and the ice dancer, Charlotte, which broke all records at the big New York playhouse, is to be brought here, work was begun this past week to provide the proper facilities for its reception. An ice pond is being installed and a portable stage floor is being built, so that the great spectacle may be presented here in all its original completeness and splendor. Four hundred people are concerned in the ensemble and 18 cars are required to transport the scenic investiture.

During the engagement the same policy as that which has been so successful at the New York Hippodrome will be inaugurated, with two performances daily and a popular scale of prices. The highest price every afternoon (excepting Saturday) will be \$1.00.

As no other place in New England will be played by "Hip, Hip, Hooray," branch box offices will be established in Providence, Worcester, Fall River, New Bedford and other out-of-town cities, from which excursions will be run.

"It is a curious fact that falls rarely hurt the skater," says Charlotte, who is the chief figure in the beautiful spectacle, "Flirting at St. Moritz."

"I suppose the main reason is that when one is skating fast, or even reasonably fast, and falls, the angle at which the ice is struck is so great that little damage results. It is not a very pleasant thing to unexpectedly fall when one is executing any important figure, but all the same it hurts little more than one's dignity. There is what is called an angle of incidence or angle of fall, and this is generally so sharp in skating that the bump is felt but little.

"In all the great competitions of the world for figure skating championships a fall is entirely disregarded by the judges and is not marked against the competitor. Of course, if one should fall too many times it would cease to be entirely ignored by the judges and would be marked against the skater as an indication of ungraceful carriage."

March King a Visitor

John Philip Sousa, whose band is among the attractions of the Hippodrome show in Philadelphia, is spending tonight at the Shelburne. The band participated in the performance tonight at the Apollo Theater. Mr. and Mrs. Fred Loeb, Harold Loeb and Miss Loeb are among the Philadelphians at the Shelburne.

"HIP HIP HOORAY" IS AN UNIQUE SUCCESS

Hippodrome Spectacle Will Commence Second Week at Opera House Monday

ICE BALLET BIG FEATURE

The popularity of John Philip Sousa and his Band has in no way diminished since their last appearance in Philadelphia as a complete entertainment; the association of this world-famous organization with "Hip Hip Hooray" as just one of its features serves, probably better than anything else, to emphasize the size of the offering as a "show."

Charlotte, "the queen of steel runners," has achieved an individual success here comparable to the furore she created in New York. Local lovers of the novel and beautiful in stage attractions, apparently find the ice-ballet, "Flirting at St. Moritz," with its dozen skating stars and its active background of 200 pretty girls on skates, a fascinating departure from the usual.

Boston Globe 10/24/16

HIPPODROME SPECTACLE

Working Crew Arrives to Prepare the Production at Boston Opera House

With the arrival yesterday of the advance crew from the New York Hippodrome, the actual work of preparing for the forthcoming engagement of Charles Dillingham's spectacle, "Hip Hip Hooray," began at the Boston Opera House, where it is to be shown Nov. 13.

Mr. Dillingham's personal representatives, Harry Askin and Mark A. Luescher, arrived with the large working crew. A new stage will be constructed in sections so that the stage floor proper will conceal the ice pond used in the spectacular ice ballet. The great stars and all the brilliant features of last year have been retained, including Sousa and his band, Charlotte, the great skater, and an ensemble of over 300.

Berklyn Standard Union 10/26/16

John Philip Sousa, who will celebrate his birthday anniversary on Monday next in Philadelphia, where he is playing with Charles Dillingham's production of "Hip Hip Hooray," is to be remembered by his associates of last year at the Hippodrome. Each department of the big playhouse has selected one member to represent it in a delegation which will go to Philadelphia to present the "March King" with a token of respect and esteem.

BOOST FOR SHOOTING SPORT

Placing of Women on Even Terms With Men Has Helped Game—Sousa Expresses Opinion.

John Philip Sousa, the band leader, is an enthusiastic trap shooter. When asked his opinion on women taking up the sport, he said:

"Women are finding trap shooting 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 trap shooting 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."

East Valleygram 11/1/16

Next Monday John Philip Sousa will celebrate his birthday in Philadelphia. He is sixty-two years young. His band will play the number in the Toyland scene of "Hip Hip Hooray" in honor of the event, and all the Boy Scouts of Philadelphia have been invited to help celebrate the famous bandmaster's anniversary.

Phila Post Ledger 10/20/16

The third week of "Hip, Hip, Hooray," the New York Hippodrome show, which is a combination of many forms of entertainment, including vaudeville, spectacle, music, dancing and ice-skating, has begun at the Metropolitan Opera House. Last night, for the first time during the local engagement, Sousa and his band appeared on the stage during the Ballet of the States, the concluding feature of the second act.

Detroit News Tribune 10/28/16

Booth Tarkington, like Cato, is learning a new trade in his ripe old age. In collaboration with John Philip Sousa, the novelist-playwright has added song writer to his list of occupations. For he and the march king have turned out "The Boy Scouts of America," as a patriotic contribution to "Hip! Hip! Hooray!" when it opens its road season in Philadelphia. The song will be the official song for the scouts to break into song hereafter.

Phila Post Ledger 10/22/16



Metropolitan Opera House, beginning with the blithesome Kat Kabaret and concluding with Charlotte, of glacial grace

Phil Sledge 10/21/1910

THE ONLY WAY TO LOOK DOWN ON "HIP HIP HOORAY"



What Staff Artist Hanlon saw from the electrician's bridge at the Metropolitan.

Hipping Around Behind the Hippodrama

EXPLORING the Hippodrome show, "Hip-Hip, Hooray!" at the Metropolitan, is an exhaustive, not to say exhausting, job. You start with the whirling, churning, inexplicable ice machine in the well-exposed window on the Broad street side of the big building, and your adventuring leads you through labyrinths of gigantic props, queer lights, and drops and wings, and you wind up in the auditorium with a feeling of childish ennui—it is all so involved and carefully planned and enormous. Without the guidance of the willing press agent, you could never negotiate the tour, for he steers you through the back-stage tunnels and channels with the ease of a Cook's guide.

There are a great many wonderful things behind the curtain of the Metropolitan, but by far the most wonderful is the great plot of ice, which is treated with the gentle care one might bestow on a delicate baby. When the reporter and his guide arrived, stagehands were dusting off the surface, sweeping away the excess dirt and getting ready to cover over the frozen pool with a false stage, on which cavort Mr. Dillingham's minions before "Flirting at St. Moritz" begins in the last scene. It takes four days to "grow" this twelve-inch "mat" of ice, and it will last through the four weeks' run of "Hip, Hip, Hooray!" The wear and tear on the surface is

busy ice machine, but the body of the glacial mass remains firm. What is perhaps the nicest incident to this ice business is that it undoubtedly does make the theater cooler than usual. And when, at the close of the show, the false stage is taken off and the human birds-on-steel begin to preen their plumage preparatory to gliding on to their hyaline pond, a chilly breath rises from it that makes you gasp. But the human birds look relieved, and, with a rush and a whirl, they are off for their afternoon's frolic, testing the surface here and there, executing a pirouette or a pas seul, and then the curtain rises and the ice ballet is on, with the shimmering Charlotte waiting in the wings for the grand entrance.

But, earlier in the afternoon, before the stars have dressed, there is plenty to catch the eye and bewilder the brain back stage. It is all strangely quiet for such a region, and the reportorial brain, used to shouting

"grips" and fidgety flymen, was amazed at the clocklike regularity and (hated word!) "efficiency" of the management. There was no bawling or yelling; everybody is a living cog in the Hippodromatic machine. The tall toy soldiers, men of parts, one might say, look on unwinking, while carpets are spread and the bridge, with its real, electric-lighted trolley car, is set up in a jiffy.

Members of the Kat Kabaret, with their

wander about, chatting in anything but catty tones with Boy Scouts and other cosmopolitan persons employed in the spectacle. And these mute, but not inglorious, actors are no less interesting than the big names on the program, though some of the latter are a fascinating lot.

For instance, Charles T. Aldrich, the man who changes his clothes with a wave of the hand, and who is jolly careful that no prying reporters catch him at his tricks. He is an elusive man, but the reporter did learn that he began his career with a tramp specialty something like Nat Wills's present one. Later he took to the pot-hat monologue, suiting his talk to his attire, as the latter gradually got thinner and shabbier. Then Mr. Dillingham discovered him, and sent him to London with "The Girl From Up There," which starred Edna May. In the company were Montgomery and Stone, not starred. They made their first important hit then. Aldrich was successful in England, and he later went to the Continent, registering in Vienna, Petrograd, Paris and Berlin. It was coincidental that when he came back to "the States" it was to play in "Chin-Chin," again under the Dillingham banner, and with Montgomery and Stone. He never goes to see other magicians do their stunts, and his own he guards jealously and zealously. Not even the stagehands, apparently, know how he turns into a green-clad man from a red-clad one. And so forth. Maybe, the toy soldiers

who see everything with unshifting eyes, do, but they failed to give up the secret to the reporter. Even the willing press agent was in the dark.

SOUSA AND HIS BAND FOR NIXON

Dillingham Prepares to Show
"Hip Hip Hooray" at the
Shore Sunday Night Next.

Arrangements have just been completed between Harry Brown, Manager of the New Nixon Theatre, and Charles Dillingham, Manager of the New York Hippodrome, for the appearance here of the big spectacle, "Hip Hip Hooray," whereby John Phillip Sousa, himself, and his famous band and other features of the "Hip Hip Hooray," now playing at the Metropolitan Opera House, Philadelphia, will appear at the New Nixon Theatre for two performances, next Sunday matinee and night, October 29th. Popular prices will prevail. Mail orders now. Seat sale begins Thursday, October 26.

Phila Enquirer 10/29/16

One week from Monday next, or on November 6, John Phillip Sousa is going to have another birthday, anniversary and I am told that some novel happenings will take place in the neighborhood of the Metropolitan Opera House on that occasion. A number of the country's famous composers and band leaders, who in succession will conduct the band in its performance of the March King's latest number, "The Boy Scouts," will be one of the happenings. This march was dedicated to and has become the official song of the Boy Scouts Organization of America.

Inquirer 10/31/16

"Hip Hip Hooray," the big New York Hippodrome production, of spectacular extent, is still attracting widespread attention at the Metropolitan Opera House. The engagement of this immense production promises to establish a new record in this city. What, with Sousa and his Band, who appeared on the stage during the "Ballet of the States," Charlotte and other expert skaters and the other principals and large chorus, the show is unusual in many respects.

Inquirer 10/29/16

The use of Sousa's band as an orchestra which, occupying the orchestra pit at the Metropolitan Opera House, plays the score of "Hip Hip Hooray," in addition to giving the Sousa concert, is the second instance only in the history of the American Theatre of an internationally famous musical organization being assigned to such duty. Theodore Thomas' orchestra functioned similarly for the American Opera Company a number of years ago, but since that time producers, with the exception of Charles Dillingham, have felt that the tremendous expense involved overbalanced the merit of such an arrangement.

Phila Enquirer 10/29/16

SOUSA'S BIRTHDAY SOON

Preparations have begun at the Metropolitan for the celebration of John Phillip Sousa's birthday, which will be November 6. While "Hip Hip Hooray" was at the New York Hippodrome last season the bandmaster's anniversary was made memorable in many ways. Each of the twelve hundred odd employees of the big institution contributed a dime and the coins were fashioned into a beautiful cup, which is one of Mr. Sousa's most greatly prized possessions. Congratulations reached him from nearly every civilized country, and in hundreds of theatres in the United States the orchestras at the same time played "The New York Hippodrome March," then his latest composition. A feature of this year's observance will be the presence at the Metropolitan on the birthday afternoon of a number of the country's famous composers and band leaders, who in succession will conduct the band in its performance of the March King's most recent number, "The Boy Scouts"—the march which is dedicated to and has become the official song of the Boy Scouts Organization of America.

Sousa Shatters Fictions About Name

Myths That Have Grown Up in
Many Lands and Traveled
Over the World Concerning
the Origin of the Bandmas-
ter's Parental Cognomen.

By John Philip Sousa.

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 you call on me in all seriousness to verify the story that my name is not Sousa, but Philipso.

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 Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked "S. O., U. S. A."—therefore, the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked "S. O., U. S. A."—hence, the cognomen. The domestic brand of the story is that I am a Greek, named Philipso, emigrated to America, a great

musician; carried my worldly possessions in a box marked "S. O., U. S. A."—therefore, the patronymic. There are other variations.

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 papers, a few of the magazines, and in papers devoted to music, but this item has appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other, and it is believed that it makes its journey around the globe once every three years.

It emanated about ten years ago from the ingenious brain of a publicity promoter. 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,

Phila Enquirer 10/28/16

The last two weeks of the local engagement of the New York Hippodrome organization presenting "Hip, Hip Hooray," at the Metropolitan, will begin Monday. The last performance of the spectacular divertissement in this city will be given Saturday, November 11, as Sousa and his Band, Charlotte and the other "princesses of steel runners," the score of other stars and feature acts, must make their initial bows to a Boston audience, November 13. That local theatregoers—as well as thousands of amusement lovers residing in surrounding communities—appreciate the accomplishment of producing a New York Hippodrome show here intact, is manifested by the attendance at the Metropolitan. There are twelve performances of "Hip, Hip, Hooray" each week—a matinee each day, in addition to the night performance. The Metropolitan has an enormous seating capacity, but it has been crowded both afternoon and night, and the demand for seats for the twenty-four performances still to be given is said to be an assurance that this "sold-out" condition is one that will obtain to the end of the engagement. By November 11, it is hoped, "Hip, Hip, Hooray" will have established a set of attendance records which other entertainments may try in vain to equal.

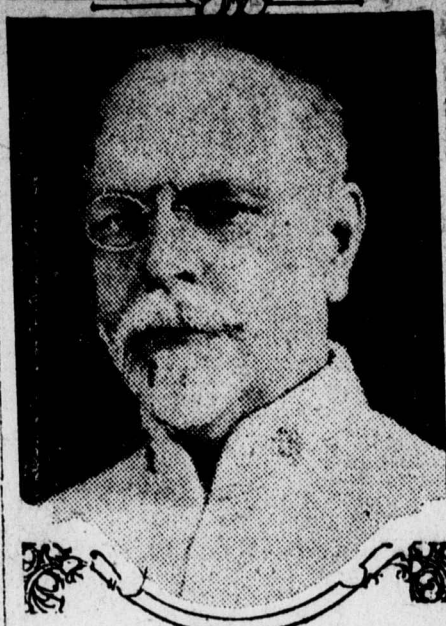
Phila Press 11/3/16

E. T. STOTESBURY ORDERS LOVING CUP FOR SOUSA

That Philadelphia is to be represented in the celebration in honor of John Phillip Sousa on his birthday anniversary next Monday was learned yesterday, when it became known that E. T. Stotesbury had placed an order for a loving cup with a local silversmith, which will be presented to the popular March King at the night performance of "Hip, Hip, Hooray" next Monday.

The officials of the Metropolitan Company have ordered the token to be marked:—

To John Phillip Sousa. An appreciation from the Philadelphia Metropolitan Opera Company. On his birthday, November 6, 1916.



JOHN PHILIP SOUSA

Turkestan, Uruguay, Venezuela, Wallachia, Xenta, Yucatan and Zanzibar, but even with this alphabetical-geographical denial on my part the story—like Tennyson's brook—goes on forever.

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

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

Now for the historical record: I was born on the 6th of November, 1853, on G Street, S. E., near Old Christ Church, Washington, D. C. My parents were Antonio and Elizabeth Sousa. I drank in lacteal fluid and patriotism simultaneously within the shadow of the Great White Dome.

I was christened John Philip at Dr. Finkel's church, on Twenty-second Street, Northwest, Washington, D. C., and would say, had I an opportunity to be born again, I would select the same parents, the same city and the same time; in other words, I "have no kick coming."

Boston Journal 10/26/16

On Monday, Nov. 13, will come to the Boston Opera House the first of the big shows representing original New York productions; in this instance "Hip, Hip, Hooray," the gigantic entertainment with which Charles Dillingham last season laid the foundation of his almost fabulous success at the New York Hippodrome. Concerning this engagement, which will be a limited one, the Opera House bulletin says:

"As the entire organization, headed by Sousa's Band and the ice dancer Charlotte, which broke all records at the big New York playhouse, is to be brought here, work was begun this past week to provide the proper facilities for its reception. An ice pond is being installed and a portable stage floor is being built, so that the great spectacle may be presented here in all its original completeness and splendor. Four hundred people are concerned in the ensemble and 18 cars are required to transport the scenic investiture.

"During the engagement the same policy as that which has been so successful at the New York Hippodrome will be inaugurated, with two performances daily and a popular scale of prices. The highest price every afternoon excepting Saturday will be \$1. The seat sale will start on Tuesday morning, Nov. 7.

"As no other place in New England will be played by 'Hip, Hip, Hooray,' branch box offices will be established in Providence, Worcester, Fall River, New Bedford and other out of town cities, from which excursions will be run."

Phila Pub Ledger 11/3/16

IN PHILADELPHIA

A Loving Cup for Sousa

Philadelphia will be represented in the celebration in honor of John Phillip Sousa's birthday anniversary next Monday, for E. T. Stotesbury has placed an order for a loving cup, which will be presented to the March King at the evening performance of "Hip, Hip, Hooray!" at the Metropolitan Opera House. The token will be inscribed: "To John Phillip Sousa. An appreciation from the Philadelphia Metropolitan Opera House Company on his birthday, Nov. 6, 1916."

K. C. INCLUDED IN HIPPODROME TOUR

Huge Production to Be Shown Only in Cities With Large Halls.

"Hip, Hip, Hooray," the big spectacle with which Charles Dillingham reopened the New York Hippodrome last season, has just begun a road tour which will bring it to Kansas City. The company opened its tour at Philadelphia last week, and will appear there at the Metropolitan Opera House for one month.

On account of the size of the production it will be presented only in cities having large opera houses or Convention halls, and this limits its tour to Boston, Cincinnati, Kansas City, St. Louis, St. Paul and Chicago. The Convention hall engagement here will be for the week of January 8.

Among the big features of the performance will be Sousa and his band, Charlotte, the wonderful skater, Nat M. Wills, Charles T. Aldrich, and a number of other stars.

Phila Star 10/19/16

DINE SOUSA TONIGHT

Will be Guest of Honor of Walter E. Herring at Union League

At the Union League Club tonight John Philip Sousa will be the guest of honor at a dinner to be given by Walter E. Herring. Covers will be laid for thirty and among those who have been invited to meet the famous bandmaster are ex-Governor William B. Stuart and members of the board of directors of the Forrest Home.

After dinner, Mr. Herring will conduct the company to the Metropolitan Opera House to witness "Hip Hip Hooray" and to watch the March King conduct his great organization during the performance of the New York Hippodrome spectacle.

Parklyn Eagle 10/30/16

Sands Point is to add to her list of notables John Philip Sousa, the famous bandmaster, who has purchased the Trowbridge estate on the waterfront there. Mr. Sousa has acquired a very beautiful home site and will no doubt be charmed with his surroundings. Sands Point is a beauty spot. The water view is superb and the neighborhood attractions are many. The Point section is typical of Long Island's ever delightful North Shore.

Sun 10/30/16

John Philip Sousa on the occasion of the 100th performance of "The Big Show" wired from Philadelphia: "See by the newspapers that 'Hippodrome Reaches Century.' Does this mean that you have arranged to march uptown and surprise Mr. Dillingham at his new Central Park Theatre? If so let me lead the way."

Scarbrough England Post 10/15/16

Mr. John Philip Sousa, the march "king," repudiates in a New York paper the various stories which seem to have got about as to the origin of his name. He says: "The story of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of interminable variations. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S.O., U.S.A., therefore the name."

"The English version is that I am one Sam Ogden, a great musician, Yorkshireman, emigrated to America, luggage marked S. O., U.S.A., hence the cognomen." As a matter of fact, the composer adds, he has "a bunch of brothers and sisters" ready to prove that his name is really Sousa, so that he cannot fall in with these legends.

JOHN PHILIP SOUSA HEARD LAST NIGHT

March King Reappeared Here For First Time in Dozen Years

By LOUIS CLINE

It has been over a dozen years since John Philip Sousa was heard in this city, until he appeared, with his famous band, at the Nixon Theatre last night, and in that time many of the faces of his former instrumentalists have gone, to be taken by younger men. Arthur Pryor, Zimmerman, Lufsky, Bellstedt and many others have either bands of their own, or are in other work; but Herbert L. Clark, cornettist, and John J. Perfetto are still with the March King. Time has dealt kindly with Sousa—a little more grey is noted in his beard, and a few lines on his face; but he is still the same smiling and obliging conductor, with that inimitable Sousa manner of directing that has made him popular in every civilized country of the globe.

The first number on his program last night was Hosmer's Rhapsody, "The Southern," in which the airs of the South, many of them reminiscent of Stephen Foster, have been arranged. Upon the conclusion of the Hosmer number, Sousa, with scarcely a second's interruption, broke into his famous "El Capitan" march, and the audience responded to the first few bars with a burst of appreciative applause. A paraphrase on "Goodbye, Girls, I'm Thru," was the second encore; while for the third encore Clappole's "Ragging the Scale" was played. In this number the left hand of the conductor, so expressive in years gone by, and still as expressive, drew the syncopation from the instruments of his men.

Herbert L. Clark, who has been Sousa's solo cornettist for many years, played his own composition, "Showers of Gold," with all his accustomed brilliancy of triple tongue work. And as an encore Mr. Clark played Jacobs-Bond's "A Perfect Day."

"Dwellers in the Western World," a character study suite in three parts—the Red Men, the White Man, and the Black Man—brought forth as an encore the greatest march Sousa ever wrote, or, perhaps, any other composer, for that matter. It was the "Stars and Stripes Forever." As in former years, the number was finished with the piccolo choir, the cornets and finally the trombones arrayed before the band. As an encore to this Sousa played his newest march, "Boy Scouts of America," which possesses that famous dash and spirit of some of the March King's earlier and best works.

Louis P. Fritze, flute soloist, played Boehm's "Scotch Fantasy." The final number was the spirited "Soldier's Chorus" from Gounod's "Faust."

The first part of the program was taken up with some of the "Hip, Hip, Hooray!" features of the New York Hippodrome show, now playing in Philadelphia, among whom were Nat Wills, the Happy Tramp, in his humorous monolog; the Boganny Troupe of risley acrobats; the Solti Duo (dancers); Miss Beth Smalley, soprano, and Howard Marsh, tenor, in Raymond Hubbel's song, "The Ladder of Roses"; Miss Leslie Leigh and Mr. Marsh in "Chin Chin, I Love You"; the Amaranths, a sextette of acrobatic ballet dancers, and George Gifford, an eccentric dancer.

N.Y. Journal of Commerce 11/6/16

John Philip Sousa is 62 years old to-day and his birthday is to be observed in Philadelphia, where he and his band are appearing with "Hip, Hip, Hurray." There will also be a celebration at the Hippodrome here. In Philadelphia the band will play, for the first time, Mr. Sousa's new composition, "The Boy Scouts of America," and 100 Boy Scouts from different cities will be on the stage to accept the march for the organization. Mr. Sousa will receive two loving cups, one from the scouts and one from E. T. Stotesbury and the Philadelphia Metropolitan Opera House directors.

SOUSA DELIGHTS LARGE AUDIENCE

March King and "Hip Hip Hooray" Acts at New Nixon Last Night

A large audience enjoyed the band of John Phillip Sousa and other features of "Hip! Hip! Hooray!" which were offered to Atlantic City for one evening at the New Nixon Theatre last evening.

Before the famous "March King" commenced his program there were several features, including song, dance and acrobatic performances. But Sousa was "all the program" to most of those who went to the theatre, in spite of the superlative merit of the other numbers on the bill.

The famous band master presented first the rhapsody, "The Southern," by Hosmer. This was followed by Clarke's "Showers of Gold," Herbert L. Clarke playing it as a cornet solo. Three character studies in interpretative music composed by Sousa, and depicting the Red, White and Black man, was the next number. Boehm's "Scotch Fantasy," played with a flute solo by Louis P. Fritze, and a trombone section composed of Messrs. Corey, Schmidt, Gentile, Lyon, Williams, Goring and Perfetto, who chose the Soldiers' Chorus from Faust, completed the programmed features. Sousa delighted the audience by playing as encores his own marches, "El Capitan," the Stars and Stripes Forever and the Boy Scouts of America, as well as the popular melody, "Good-bye Girls, I'm Through."

The features of the first part of the program included the Boganny troupe of acrobats, the Solti Duo, also acrobats; Miss Beth Smalley and Howard Marsh in a song, "The Ladder of Roses," by Hubbel, George Gifford and his dancing partner in a number of waltz and popular steps, Miss Leslie Leigh and Howard Marsh in "Chin Chin, I Love You," by Brown; the "Amaranth," four acrobatic maidens, and Nat. M. Wills, who followed his usual program of "bringing down the house."

Atlantic City may count itself fortunate for the evening of first-class entertainment afforded it.

London, Eng. Daily Telegraph 10/19/16

SOUSA'S NATIONALITY.

How did Sousa become Sousa? In other words was the inimitable "March King" born with that name, or did he "acquire" it? Sousa himself ought to know, and he has assured an American newspaper that all the yarns as to the origin of his name are pure myths. "The German version," he said, "is that I am Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U.S.A., hence the name. The English version is that I am one Sam Ogden, a great musician, Yorkshireman, emigrated to America, luggage labelled S.O., U.S.A., hence the cognomen." The popular composer-conductor added that he has "a bunch of brothers and sisters" ready to prove his right to the name by which all the world knows him. It seems a pity to spoil a good story in that way, and, amidst his overwhelming troubles, it will come as an additional blow to the gentle Hun to hear that he cannot claim Sousa as well as Shakespeare.

Stockton, Cal. Record 10/24/16

AMERICAN MUSIC AND MUSICIANS

Miss Mary Amelia Fuller gave the first of the series of "Travels in Music Land" at her studio Wednesday afternoon. "American Music and Musicians" was the subject and a short introductory talk was given by Miss Fuller. The program was opened with the singing of "America" and the "Star Spangled Banner" by the students, accompanied at the piano by Vivian Uren. Miss Fuller then told of the great place in American music held by Stephen Foster, and she played a medley composed of his most popular songs, the children guessing the names and making a record of them.

John Phillip Sousa and Victor Herbert were considered as composers and leaders, and Miss Jessie Fuller sweetly sang a solo from Herbert's "Babe in Toyland."

JOHN PHILIP SOUSA IS 62; TWO CITIES IN CELEBRATION

"The Big Show" at the Hippodrome
and "Hip Hip Hooray" in Phil-
adelphia Observe This Day.
Film Men- After Leading
Theatres.

CYRIL MAUDE IN A PANIC

Ivy Sawyer Had a Love Affair That
Is Disagreeable But Skin Deep.
Olive Fremstad Married
Again — Box Party for
"Miss Springtime."

By JOHN H. RAFTERY.

JOHN PHILIP SOUSA, who has
composed and arranged as much
music for the American theatre as
any man living, to-day will be 62
years old, and the anniversary of his
birth will be fittingly celebrated both at
the Hippodrome here and at the Metro-
politan Opera House in Philadelphia,
where the March King is appearing with
Charles Dillingham's "Hip-Hip-Hooray."

At the Hippodrome, where the observ-
ance of Sousa's birthday has become an
annual holiday, the orchestra will play
his latest marches during the intermis-
sion and a birthday remembrance will be
sent to Philadelphia from the members
of "The Big Show."

But the real celebration will be in
Philadelphia during the performance this
evening. After Sousa's band gives its
usual program the leader will play for
the first time his new march, "The Boy
Scouts of America," which he has dedi-
cated to the organization after which it
is named. Dr. Charles D. Hart of Phila-
delphia, chairman of the Boy Scouts of
America, has assembled over 100 repre-
sentative Scouts from various cities to
officially accept the march as the march-
ing tune of the national organization.
The corps will appear on the stage, and
the Scout leader will present the dis-
tinguished composer with a loving cup
on behalf of the Boy Scouts. Through
E. T. Stotesbury, the directors of the
Metropolitan Opera House of Philadel-
phia will present Mr. Sousa with another
loving cup. Each of the members of the
"Hip-Hip-Hooray" and "The Big Show"
companies has contributed a silver dime,
and the coins have been moulded by a
young Philadelphia sculptor into a bust
of Sousa, which will be presented to him
by the youngest member of the "Hip-Hip-
Hooray" cast, little Daisy Diamond, im-
mediately after the Ballet of States.

SOUSA AND HIS SUNDAY NIGHT

Seat Sale for Extraordinary
Engagement at New Nix
on Begins.

As announced, Sousa and his world fa-
mous band are feature of the Hip Hip
Hooray show will be seen at the New
Nixon Theatre, Sunday night, Oct. 29. Sou-
sa (himself) and his world famous band
is an attraction that is most sought after
in the world, but with him is a collection
of stars from the Hip Hip Hooray show,
now playing at the Metropolitan Opera
House, Philadelphia, and which played all
last season at the world's biggest play
house, the New York Hippodrome.

These stars include, Nat Wills, the
Happy Tramp; The Amaranths, interna-
tionally famous dancers; The Boganny
Troupe and The Solti Duo, teams of acro-
bats whose season at the New York Hip-
podrome has given them real distinction;
George Gifford, a dancing marvel, Leslie
Leigh, Beth Smalley, and Marsh and Harry
Westford, soloists of the Hip Hip Hooray
show. All these stars will appear at the
New Nixon Theatre with Sousa. The
program will be divided into two parts.
The first part will be furnished by the
specialists from the New York Hippo-
drome while the second will be the Sou-
sa concert.

It would be difficult for a manager no
matter how great his experience, to ar-
range a more varied, a more entertaining
or more distinguished program and since
it is generally understood that there will
be no other opportunity for a long time
of hearing Sousa and his band or of en-
joying the associate features of his con-
cert, it is confidently expected that the
New Nixon Theatre will be packed to the
doors Sunday night.

"Hip Hip Hooray," although appearing away
up town at the Metropolitan, finds no complaint
about business, and its two performances a day
have been to crowded houses. Sousa is being
entertained extensively by his Philadelphia
friends outside of business hours.

SOUSA'S BAND TO PLAY FOR POLLY EVANS' KIDS

They'll Cheer the Pennsylvania
Girl and Laugh at 'Kat
Kabaret'

FREE FOR ALL THURSDAY

In the good old days at the county fair—
and probably it's the same story today—
the free-for-all race was always the best
on the program.

The horses always ran faster, the
drivers worked harder and the crowd
leaned over the fence and rails, clenched
fists and yelling, "Come on, old girl!
Look at that bay horse kick the dust!"
Don't you remember?

That's how performers and audience will
feel in "Hip, Hip Hooray" at the Thurs-
day matinee, when Polly Evans takes her
party of children to see the spectacle.
You know it's going to be a "free-for-
all." Here's how it all happened:

One day last week a wealthy man saw
the big hippodrome show at the Metro-
politan Opera House. He was so pleased
with it that he went to the manager
afterward and handed him a check for
\$500.

"Don't tell anybody where the money
came from," said the man, "but spend it
all to buy tickets for children to attend
this show. It's great."

So the manager's task next was to find
the children. He came to Polly Evans, at
The North American, who knows all the
children in Philadelphia, almost, and
asked for help. Polly said she could find
the children—the only trouble being that
there are so many children that she hated
to disappoint those who couldn't go.

"If I could only double that \$500," said
Polly Evans. And before the offer was
a few hours old she had found friends to
contribute an additional \$500, and now she
has \$1000 to buy tickets for the "Hip, Hip
Hooray" party.

It will be some party! The children will
laugh and clap their hands at the antics
of the "Kat Kabaret" and shout with de-
light when Tom Tucker, Simple Simon,
Jack and Jill and the rest of the Mother
Goose family appear on the stage.

They will hear John Philip Sousa and his
band in Sousa's own, "The March of the
States," in which Uncle Sam's family
comes trooping across the stage.

The "free-for-all" at the Thursday
matinee will be a great race, sure enough.

The Star Spangled Banner in Petrograd

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

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

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

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

To Rebuild Stage for "Hip, Hip Hooray"

THE long-heralded, much-dis-
cussed New York Hippodrome
show, euphoniously and appro-
priately entitled "Hip, Hip, Hooray,"
will begin its engagement in Boston
at the Boston Opera House two weeks
from tomorrow evening.

The technical and mechanical staff
of the Hippodrome has begun to re-
construct the stage of the Boston
Opera House; to install the artificial
ice plant for the skating tank and
make all the special mechanical pre-
parations for the premiere of the
great spectacle.

The Hippodrome crew is under R.
H. Burnside's personal supervision. A
new stage will be constructed in the
spectacular ice ballet.

The stage will be entirely rewired
to obtain the same electrical effects
used at the New York Hippodrome,
and as soon as the mechanical
changes have been completed the en-
tire production will be brought to
Boston.

John Philip Sousa and his band
head the organization, which is the
largest that has ever toured America.
It will include Charlotte, the skating
queen, together with the other im-
ported ice skaters from the Admiral's
Palace, Berlin. They will be seen in
"Flirting at St. Moritz."

"Hip, Hip, Hooray," the Hippodrome
spectacle now at the Metropolitan Opera
House, is truly a regal entertainment.
This is the concluding fortnight of the
local engagement. Charlotte, with skill
that is almost unbelievable, does remark-
able feats in skating, and she has a stel-
lar group of skaters with whom to be
compared, too. Sousa and his band play
with vim. The singing, dancing and ac-
robatics are of the most alluring kind.
Last night, for the first time, Sousa and
his men went upon the stage at the end
of the second act to participate in the
spectacle of the Ballet of the States.

SOUSA PLAYS AT NIXON SUNDAY

Sousa (himself) and his world famous band are in themselves one of the most sought after attractions in the world. A Sousa concert is an event that occurs all too infrequently and which, when it does, invariably results in the establishment of new attendance records in the theatre fortunate enough to be selected. This fact emphasizes the unusualness of the program to be offered at the New Nixon Theatre Sunday night only, October 29th, when Sousa and his band will be the major attraction; but just one of them, for with the March King and his organization there will be a bevy of stars of the New York Hippodrome organization, which is now playing a four weeks' engagement in Philadelphia. Considered as one program these acts constitute an all-star vaudeville bill. Appearing in conjunction with Sousa and his band, they are features of what is probably the most notable entertainment ensemble that ever appeared for one performance in this city.

Nat. Wills, the Happy Tramp; the Boganny Troupe and the Solti Duo, team acrobats whose season at the New York Hippodrome has given them real distinction; George Gifford, a dancing marvel; Leslie Leigh, Bertha Smalley, Howard March and Harry Westford, soloists of "Hip, Hip, Hooray," all will appear at the New Nixon Theatre. The program will be divided into two parts. The first will be the features of the New York Hippodrome, while the second will be Sousa's concert. Seats will be placed on sale at New Nixon box-office on Thursday, October 26.

SOUSA ON METROPOLITAN STAGE IS AN INNOVATION

Last night for the first time during the Philadelphia engagement of "Hip Hip Hooray," Sousa and his band appeared on the stage of the Metropolitan, and during the Ballet of the States, the concluding feature of the second act of the spectacle, will continue to do so. The stage is so crowded with dancers during the ballet that the problem of finding room on the other side of the footlights for Sousa and nearly sixty instrumentalists was one that required a deal of solving. R. H. Burnside, general stage director of the New York Hippodrome, made a flying visit to Philadelphia yesterday and brought the solution with him.

The "Hip Hip Hooray" Company has planned a Halloween celebration for itself to-night. The celebration is to be a surprise party, and the surprise will be in the nature of the entertainment provided; it is known that the stars of the show have agreed to undertake the amusement of their associates by appearing each in a specialty that has never been exhibited for the public, but just what Charlotte, Nat Wills, Charles T. Aldrich and the others will attempt is known only to Harry Askin, manager, and W. G. Stewart, assistant stage director of "Hip Hip Hooray" and in charge of the arrangement of the program. The party will not begin until after the regular performance. It will conclude with an early morning luncheon served on the Metropolitan stage. Charles Dillingham, R. H. Burnside, Mme. Pavlowa and a number of other prominent persons associated with the New York Hippodrome have been invited to attend the celebration.

SOUSA IS HONORED.

John Philip Sousa was peculiarly honored in Philadelphia one day recently. He was permitted to pose for a photograph by the side of Little Harry Joline, announced by his relatives as "the four-year-old marvel." Three typewritten pages, handed in by the proud father of Little Harry, tell how the boy has actually travelled all over America. It also describes how President Wilson once shook the hand of Little Harry. One paragraph especially gives us a line on Little Harry's talents. It reads:

"He is the youngest perfect photographic model, being before a camera about 200 times, using different expressions and positions."

Sousa has been very proud ever since he and Little Hank posed.

SOUSA'S BIRTHDAY PLANS

Members of "Hip, Hip, Hooray" Will Honor "March King"

John Philip Sousa, march king, will celebrate his birthday anniversary next Monday. Yesterday the members of "Hip, Hip, Hooray," the Hippodrome organization at the Metropolitan Opera House, arranged to observe the occasion with a little celebration behind the footlights and present the composer-conductor with a token of their esteem. The memento will represent each of the 700 members of the company, from Charlotte and the other stars to the mechanics and stable boys, as each contributes just ten cents.

Sousa's latest march, "The Boy Scouts of America," will be played by his band for the first time on this occasion.

SOUSA WILL BE 62 MONDAY; ACTORS PLAN OBSERVANCE

John Philip Sousa, bandmaster and composer, will be 62 years old Monday, and members of the "Hip, Hip, Hooray" show are planning a celebration behind the footlights at the conclusion of Monday night's performance at the Metropolitan Opera House.

Every member of the company, from Charlotte, the skater, to Jim, the stable boy, will contribute a dime toward the celebration. Little Daisy Daniels, the youngest member of the company, has been made treasurer of the fund.

Loving Cup for Sousa.

That Philadelphia is to be represented in the celebration in honor of John Philip Sousa on his birthday anniversary next Monday was learned yesterday, when it became known that E. T. Stotesbury had placed an order for a loving cup with a local silversmith. The cup will be presented to the popular March King at the evening performance of "Hip, Hip, Hooray" on Monday. The officials of the Metropolitan Company have ordered the token to be marked, "To John Philip Sousa. An appreciation from the Philadelphia Metropolitan Opera Company, on his birthday, November 6, 1916."

"HIP, HIP, HOORAY" TO BE SHOWN HERE INTACT

The work of preparation of the much-discussed Hippodrome show, appropriately named "Hip, Hip, Hooray," goes steadily forward at the Boston Opera House, where it will have its first presentation a week from next Monday night.

Charles Dillingham plans to reproduce the pageant exactly as it was seen at the big playhouse in New York last season. John Philip Sousa and his band; Charlotte, the skating queen; Nat Willis, the comedian; Charles T. Aldrich, the comedy magician; Harry Westford, Beth Smalley, Albert Froom, William G. Stewart, the Bogannys, the Amaranthers, Lamy brothers, Mallia and Bart and the array of baby elephants, ponies and horses, and scores of other European and native specialties are to be presented.

John Philip Sousa and his band are coming to Newark to give two concerts at the Broad Street Theater next Sunday, November 5. The popularity of the March King and his world-famous organization, the superiority of his band and the unusual merit of the programs can always be depended upon to attract a house-filling audience. A number of stars and feature acts of the New York Hippodrome organization now presenting "Hip, Hip, Hooray" in Philadelphia will accompany the bandmaster and will combine with him and his organization to give one of the most novel entertainments that has had a place on the local amusement program in a long time.

The the Hippodrome, Sousa's latest, "The Boy Scouts' March," was heard yesterday.

SOUSA'S BIRTHDAY

"Hip-Hip-Hooray" Company to Celebrate Event, November 6.

Preparations have begun at the Metropolitan Opera House for the celebration of John Philip Sousa's birthday, which will be November 6. While "Hip Hip Hooray" was at the New York Hippodrome last season the bandmaster's anniversary was made memorable in many ways. Each of the 1,200 odd employees of the big institution contributed a dime and the coins were fashioned into a beautiful cup which is one of Mr. Sousa's most greatly prized possessions.

A feature of this year's observance will be the presence at the Metropolitan Opera House on the birthday afternoon of a number of the country's famous composers and band leaders, who in succession will conduct the band in its performance of the March King's most recent number, "The Boy Scouts."

HIP, HIP, HOORAY, HERE COMES SOUSA TO HELP BIG SHOW

Noted Bandmaster Assists Ballet of States at Metropolitan Opera House

For the first time since "Hip, Hip, Hooray" came to the Metropolitan Opera House two weeks ago, Sousa and his band appeared on the stage during the "ballet of the states," which concludes the second act.

The spectacle was originally presented at the New York Hippodrome, with the famous band on the stage, but R. Y. Burnside found such an arrangement impossible on the smaller stage at Broad and Poplar streets, without special structural changes. These have now been made, and the big Dillingham show is still another step nearer to the exact form in which it was seen by New York audiences.

"Hip, Hip, Hooray" seems to be gaining larger popular favor every week of it stay here. And there is every reason why it should. A spectacle more diversified or completely satisfying has never been presented in this city.

"Hip Hip Hooray's" Halloween

The gorgeous and colorful entertainment, "Hip, Hip, Hooray!" imported from the New York Hippodrome to the Metropolitan, commenced the last fortnight of its local engagement. Performances are given twice a day, and the entertainment is so distinctly novel and varied that amusement seekers of all sorts are assured good entertainment. Last night for the first time during the local engagement Sousa and his Band appeared on the stage, and during the Ballet of the States, the concluding feature of the second act of the spectacle, will continue to do so. The stage is so crowded with dancers during the ballet that the problem of finding room on the other side of the footlights for Sousa and nearly sixty instrumentalists was one that required a deal of solving. R. H. Burnside, general stage director of the New York Hippodrome, made a flying visit yesterday and brought the solution with him. The Hippodrome company, which spends so much time entertaining others, has decided to treat itself to a Halloween surprise party tonight. The surprise will be in the nature of the entertainment provided. It is known that the stars of the show have agreed to undertake the amusement of their associates by appearing each in a specialty that has never been exhibited for the public, but just what Charlotte, Nat Willis, Charles T. Aldrich and the others will attempt is known only to Harry Askin, manager, and W. G. Stewart, assistant stage director for "Hip, Hip, Hooray!" and in charge of the arrangements of the party program. The party will not begin until after the regular performance.

The New York Hippodrome production of "Hip, Hip, Hooray" will be brought to the Boston Opera House two weeks from tomorrow night. All the wonderful stage scenes, Sousa and his band, Charlotte the skater and other features of the original production will be here. The maximum prices for seats will be \$1 for the daily matinees, except Saturday, and \$2 for the evening performances.

SPECIAL TRAIN FOR SOUSA AND HIS MEN

Charles Dillingham has engaged a special train for John Philip Sousa and his band to appear at the New Nixon Theatre tomorrow night. The Sousa players are now appearing with the Hip Hip Hooray show playing a limited engagement at the Metropolitan Opera House, Philadelphia. Nat M. Wills, chief comedian with the show and a number of acrobatic teams and members of the cast will have special cars.

With the opening of "Hip, Hip, Hooray," the Hippodrome spectacle of last season in Philadelphia, Charles Dillingham achieved the distinction of having more stars, artists, chorus women and men and stage employees under his direction than any other manager in the world. His other Hippodrome production "The Big Show," which is now at the Big Theater, gives employment to over eleven hundred people. The road organization numbers nearly eight hundred. The Globe Theater staff and the Century family, in conjunction with Mr. Ziegfeld, together with the roster of the "Chin Chin" and the "Betty" companies, and over one thousand stars, soloists, chorus and members of staffs and department employees. So that Mr. Dillingham's activities now give employment to more than three thousand people—ranging from stars of such distinction as Anna Pavlova, Fred Stone, Dave Montgomery, John Philip Sousa, Charlotte, Elsie Janis, Raymond Hitchcock, to stage artisans and pulchritudinous chorus ladies. Not forgetting the elephants. And all are happy, including Mr. Dillingham.

BOY SCOUT MARCH SOUSA'S LATEST

Veteran Bandmaster to Celebrate Birthday Monday with Release of Newest Composition.

"The Boy Scouts of America." That's going to be the name of the newest and consequently most fascinating Sousa march.

It came out yesterday when John Philip Sousa admitted that he's to celebrate a birthday anniversary here Monday. He's going to celebrate by giving to the public a march for which Booth Tarkington wrote the words and for which Boy Scouts all over America have been waiting. It's to be their official song.

No composer is better qualified to write the music for the youthful organization than Sousa. His "Stars and Stripes Forever" is all but a national anthem; his "Washington Post March" is almost as popular and in his "March of the States," featured in the present Hippodrome Show, he might reasonably claim to express nationalism in music. Nevertheless, Sousa no more can be induced to say "I write national music" than could a great novelist be induced to declare "I write national novels."

His First Success.

Sousa was born in the shadow of the Washington monument. That is why, possibly, his work subtly suggests the waving of stars and stripes. However, his very first success was with "Desiree," produced by the McCall Opera Company. The next thing to come from his pen was "El Capitan" and after that "The Charlatan." Thousands of American soldiers have marched to the music of "El Capitan" and British soldiers often step to its rhythmic measure on dress parade.

Some time, not so very far away, a new opera is going to be produced in this country. It will be titled "The Irish Dragoons." And John Philip Sousa will be billed as author. Joseph W. Herbert is co-author. It is quite possible that the opera will be produced this Winter, it is said.

Also, says the "March King," he has been asked to collaborate with Ella Wheeler Wilcox and Helen Davis on an operatic allegory called "Victory."

Writer, Traveler and Hunter.

And, as though his success in the musical world were not sufficient achievement, Sousa has done other things. He has succeeded as a writer, a globe-trotter and a hunter. Beginning with the Centennial, in Philadelphia, he has attended practically every great exposition in this country and Europe in the last forty years.

"The Fifth String" is his most successful novel. Bits of philosophy, picked up from close study of humanity in every part of the world, has made it extraordinary as fiction.



NEW SOUSA MARCH.

Other Features Also Added at the Hippodrome.

Yesterday at the Hippodrome Charles Dillingham gave the audiences an opportunity to hear John Philip Sousa's latest composition, "The Boy Scouts March," which was played during the entre-acts by Raymond Hubbell and the Hippodrome orchestra. This feature was in celebration of the famous march king's sixty-second birthday anniversary, which Mr. Sousa observed in Philadelphia, where his band also played the new march in "Hip Hip Hooray" for the first time. He wrote it for and dedicated it to the Boy Scouts of America.

The new features crowded into the already elaborate programme of "The Big Show" yesterday caused Charles Dillingham to alter the second portion of the bill completely. This now contains the great minstrel scene, a new comedy act by the Arnatt Brothers; the droll humor of Joe Jackson and a new dancing divertissement by the incomparable Paxlova. By request the latter introduced a mazurka, with A. Volinine, this week.

To-night at the Hippodrome the election returns will be read from the stage.

A BIG DAY FOR SOUSA.

This is John Philip Sousa's sixty-second birthday and the March King isn't going to be permitted to overlook it. During the performance of "Hip, Hip, Hooray," in Philadelphia to-night, Mr. Sousa will be given two loving cups and a bust of himself. One of the cups will come from the Boy Scouts of America, after which organization he has named his latest march. The other will be given him by the directors of the Metropolitan Opera House Company of Philadelphia. The bust will be from the members of the travelling Hippodrome company, but will be presented by none other than little Daisy Diamond, the pride of "Hip, Hip, Hooray."

TO PLAY SOUSA'S NEW MARCH

On Composer's Birthday It Will Be Rendered at "Hip."

When John Philip Sousa on to-morrow celebrates his sixty-second birthday anniversary, Charles Dillingham has arranged to have his newest composition, "The Boy Scouts' March," played at the Hippodrome during the entre acte.

This march, which will be conducted here by Raymond Hubbell, has been dedicated to "The Boy Scouts of America" and will be played to-morrow for the first time here and in Philadelphia, where Sousa will conduct it himself at the Metropolitan Opera House.

BETWEEN TUNES JOHN PHILIP SOUSA AND POLICE BANDMASTER KEEBLER POSED WITH HARRY JOLINE, THE JUVENILE GLOBE-TROTTER

John Philip Sousa's Sixty-second Birthday Fittingly Celebrated

March King Honored by "Hip, Hip, Hooray" Company and Boy Scouts of America.

John Philip Sousa, the famous bandmaster-composer, is sixty-two years old to-day, and his anniversary is being observed in Philadelphia, where the March King is appearing with Charles Dillingham's "Hip Hip Hooray" at the Metropolitan Opera House. At the Hippodrome here, where the observance of Mr. Sousa's birthday has become an annual holiday, the orchestra will play his marches during the intermission, and a birthday remembrance is being sent to Philadelphia from the members of "The Big Show," but the real celebration will take place in the Quaker City during the performance this evening.

After Sousa's Band gives its usual programme to-night, Mr. Sousa has planned to play for the first time his latest march, "The Boy Scouts of America." Dr. Charles D. Hart, of Philadelphia, chairman of the Boy Scouts of America, has assembled over one hundred scouts from various cities in the East to officially accept the Sousa march for the national organization. This corps will appear on the stage, and the scout leader will present the distinguished composer with a loving cup on behalf of the Boy Scouts.

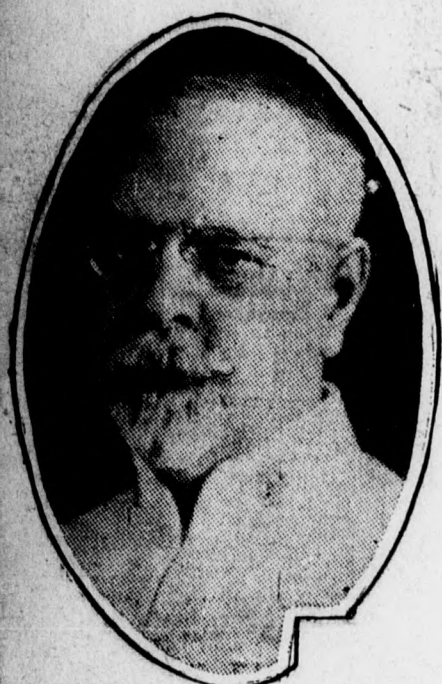
National Anthem.

John Philip Sousa and Booth Tarkington have written a new national anthem for the Boy Scouts. It will be played for the first time in Philadelphia when Hip Hip Hooray comes there.

LOVING CUPS GIVEN TO SOUSA ON HIS BIRTHDAY

March King, 62, 'Hip, Hip Hooray' Company Pays Him Honor

SILVER TRAY FROM BAND



JOHN PHILIP SOUSA

Last night's performance of "Hip, Hip Hooray," at the Metropolitan Opera House was turned into a birthday party for John Philip Sousa, the "march king," at the conclusion of the second act, when three silver loving cups were presented to him. One was from E. T. Stotesbury, another from the Boy Scouts of America, and the third from the members of the Hippodrome company. Members of Mr. Sousa's band gave him a silver tray.

The presentation of the cup from the Boy Scouts followed the first performance by Sousa's band of the march written by him for the Boy Scouts, and called by him "The Boy Scouts of America March." At the conclusion of Sousa's "March of the States," when the entire Hippodrome company was on the stage, its cup, made from the melted dimes and quarters contributed by every member of the company, from the stage hands to the stars, was presented by William G. Stewart.

Mr. Stotesbury's cup was presented by Nat M. Willis.

More than 200 telegrams and messages of congratulation came to Mr. Sousa yesterday on his sixty-second birthday, from all parts of the country, and from many prominent people, including Walter Damrosch, Joseph Herbert, Reginald DeKoven, Melba, Pavlova and Mayor John P. Mitchell, of New York city.

There was no birthday cake, but the candles were introduced into a new dance by Charlotte, called by her "The Moth and the Flame," in which she gave an exhibition of her marvelous dancing on skates, with lighted candles in her hands.

LOVING CUP FOR SOUSA

Philadelphia Metropolitan Opera Company Remembers Birthday

A silver loving cup will be presented to John Philip Sousa on his birthday anniversary next Monday by the Philadelphia Metropolitan Opera Company. The presentation will take place during the evening performance of "Hip, Hip, Hooray" at the Metropolitan Opera House. The cup, which was ordered from a local silversmith by E. T. Stotesbury, will bear the following inscription:

"To John Philip Sousa. An appreciation from the Philadelphia Metropolitan Opera Company. On his birthday, November 6, 1916."

John Philip Sousa is sixty-two years to-day and his anniversary is being observed in Philadelphia, where the March King is appearing with Charles Dillingham's "Hip! Hip! Hooray!" at the Metropolitan Opera

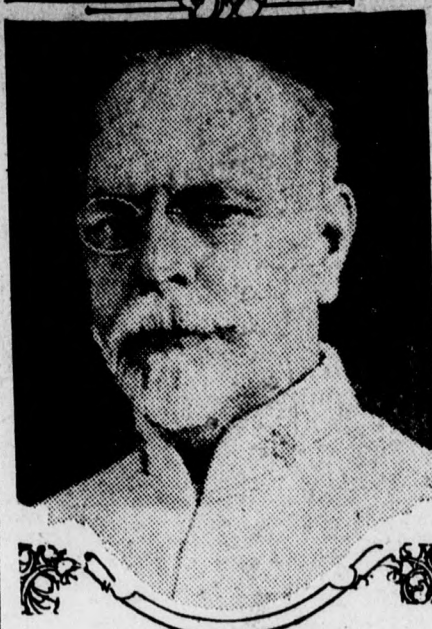
Loving Cups for Sousa, Who Is 62

Honors Are Heaped Upon Famous Bandmaster on the "Hip, Hip, Hooray" Stage on Anniversary of His Birth.

Hundreds of telegrams and letters of congratulation were received yesterday by John Philip Sousa, the celebrated bandmaster, now playing in "Hip, Hip Hooray," upon the occasion of his sixty-second birthday. Among those who congratulated the March King were Walter Damrosch, Mme. Melba, Anna Pavlova, Reginald De Koven and Mayor Mitchell, of New York.

The stage of the Metropolitan Opera House last night was the scene of the public observance of the birthday. After he had finished his portion of the pageant of the second act of "Hip Hip Hooray" the March King gave his newest march, "The Boy Scouts of America," which was played for the first time. The stage was filled with a corps of boy scouts, and after Mr. Sousa had finished the selection, a scout leader approached the footlights and presented Mr. Sousa with a loving cup on behalf of the Philadelphia Branch of the Boy Scouts of America.

Later, William G. Stewart, the stage manager, presented the bandmaster with a token of esteem from the entire organization. This was followed by the presentation of a loving cup by E. T. Stotesbury, on behalf of the directors of the Metropolitan Opera House Com-



John Philip Sousa

Yesterday was the March King's sixty-second birthday. He received many letters and telegrams of congratulation at the Metropolitan Opera House, where he is leading his band in "Hip, Hip, Hooray."

pany and a silver tray on behalf of the members of Sousa's Band.

BIRTHDAY RECEPTION FOR COMPOSER SOUSA

Boy Scouts on Stage Accept New March Composed in Their Honor

"Just sixty-two years ago today I was born in the shadow of the Capitol at Washington. Twenty-one years later I came to Philadelphia and was born anew. And as I had the same experience twenty years later, still you can figure out why I only feel twenty-one years old tonight."

So spoke John Philip Sousa, the "March King," at a special interlude held in his honor during the performance of "Hip-Hip-Hooray" at the Metropolitan Opera House last night. Three large silver loving cups, a silver tray and several bouquets of roses had just been handed to him as birthday tributes.

After his band had given its usual program Mr. Sousa played for the first time his new march, "The Boy Scouts of America," which he has dedicated to the organization after which it is named.

More than 100 representative scouts from various cities all over the country were drawn up on the stage officially to accept the march, and as the orchestra ceased playing the first cup was presented to Mr. Sousa in the name of the Boy Scouts of Philadelphia. The musicians of Sousa's Band, some of whom have been associated with him for twenty-five years, presented their leader with the silver tray.

SOUSA 62 YEARS OLD TODAY; STOTESBURY TO HONOR HIM

A silver loving cup will be presented to John Philip Sousa by E. T. Stotesbury at tonight's performance of the Hippodrome show at the Metropolitan Opera House.

The occasion is the sixty-second birthday of the famous band leader.

Several new features will appear on the program this week. Among them will be the "moth and flame," a dance by Charlotte, who will turn difficult figures on ice skates while holding a lighted candle.

John Philip Sousa, who will celebrate his birthday anniversary on Monday night in Philadelphia, where he is playing with Charles Dillingham's production of "Hip Hip Hooray," is to be remembered by his associates of last year at the Hippodrome. Each department of the big playhouse has selected one member to represent it in a delegation which will go to Philadelphia to present the March King with a token of respect and esteem. The committee of nine will represent the orchestra, the house staff, the principals, the chorus, the ballet, the ice skaters, the carpenters, the property men and the electricians.

SOUSA'S NEW MARCH

Dedicated to Boy Scouts and Will Be Heard Tomorrow for First Time

When John Philip Sousa celebrates his birthday anniversary here tomorrow he plans to give the public his latest march, "The Boy Scouts of America," which, at the suggestion of Dr. Charles D. Hart and E. T. Stotesbury, the March King wrote for the organization which bears its name. The march, for which words have been furnished by Booth Tarkington, is to be the official song of the Scouts throughout the country.

Mr. Sousa was born in the shadow of the Washington Monument, and as the author of "The Washington Post" and all the other memorable marches that have helped build up national feeling, such as the "March of the States" in the present Hippodrome show, he might reasonably claim to express nationalism in music. He was asked yesterday if he had any operas now in process of composition, and admitted that he was working on his eleventh, "The Irish Dragoons," in conjunction with Joseph W. Herbert, which will be produced this winter. Also, he has been asked to collaborate with Ella Wheeler Wilcox and Ruth Helen Davis on an operatic allegory called "Victory."

It was Mr. Sousa who wrote the music of the first opera in which De Wolf Hopper starred, "Desires," produced by the McCaull Opera Company. Other successes that he composed for Hopper were "El Capitan" and "The Charlatan."

SOUSA'S BIRTHDAY PLANS

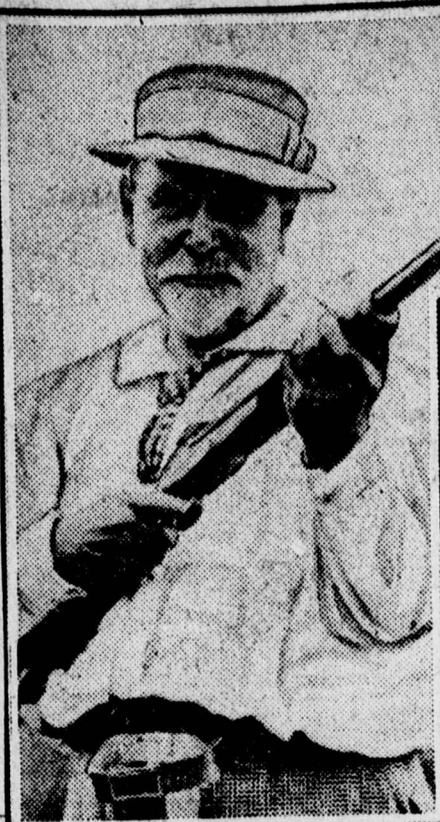
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Sousa's latest march, "The Boy Scouts of America," will be played by his band for the first time on this occasion.

John Philip Sousa, the "march king," is 62 years old today, and his birthday is being celebrated in Philadelphia, where he is appearing with Charles Dillingham's "Hip, Hip, Hooray" company at the Metropolitan Opera House. The directors of the Metropolitan Opera House presented him with a loving cup.

BANDMASTER IS 62 TODAY



John Philip Sousa, the famous march king, finds himself in Philadelphia today on his sixty-second anniversary and is receiving the congratulations of many friends. He and his band are appearing with the Hippodrome show at the Metropolitan Opera House.

NOTED TRAPSHOOTER.

One of the greatest of gun bugs is John Phillip Sousa, the bandmaster, whose home is in New York City. When he is not conducting



John Phillip Sousa.

his famous band, he can be found at the nearest trapshooting tournament. Sousa is also president of the American Amateur Trapshooters' Association.

LACK OF AMBITION CAUSE OF FAILURES

Illinois Clergyman Knocks
"There's No Chance" Into a
Cocked Hat.

Sousa, world renowned as director of Sousa's Band, when asked "to what one great cause do you think, more than to any other, is due the majority of failures?" replied: "Lack of ambition," writes Rev. Alfred F. Waldo in the "One Hundred Per Cent. Magazine." To the same question, asked at the same time, a great life insurance president, a great actor and a great reformer—all men of pre-eminent achievement in their various callings—gave the same answer.

Many a young man complains "There's no chance to rise in this company." Meanwhile every morning the president of the company, on his way to his private office and passing through the general office, sweeps his eye anxiously over long rows of clerical toilers and wonders: "Where are we going to find the men to be officials in this company when we are gone? To take up these responsibilities when we have laid them down?" The young man may have an empty wish to be rich and all that, but he lacks the ambition—the ambition by which he is inwardly impelled forward—by reason of which it is impossible to be idle. For that sort of a youth the general manager is watching. He cannot remain hidden. No multiplicity of employees, no complexity of organization can keep him permanently down. While indolent souls are cursing their luck and the evils of this day when "a chap no longer has an opportunity to reach the top," your ambitious youth, filled with grit and ginger, is climbing the ladder.

Ambition ought to be tempered by justice and mercy. Abraham Lincoln was an ambitious man. As a child and youth he conceived a desire to excel, a desire which never deserted him. And he did excel—in spelling, writing, chopping, lifting, wrestling. Whether seriously or not, no one knows, but even as a boy he predicted that he would some time be President. He had an ambition to be senator, President, to save the Union, to free the slaves. In his youth, upon the occasion of a trip to the south in a river boat, coming in contact with the cruelties of slavery, he vowed that if he ever had a chance he would hit that thing and hit it hard. In none of these things would he have been the great hero he was except that his ambition was ennobled by a great unselfishness. He had ambition, it is true; but it was an ambition tempered by justice and mercy.

STOTESBURY TO GIVE SOUSA A LOVING CUP ON BIRTHDAY

One of the big features of the celebration of the sixty-second birthday of John Phillip Sousa next Monday will be the presentation to the "march king" of a silver loving cup by E. T. Stotesbury. The cup will be given Mr. Sousa at the night performance of "Hip, Hip, Hooray" at the Metropolitan Opera House.

It will be elaborately engraved as "an appreciation from the Philadelphia Opera House Company." Nearly a score of famous band and orchestra conductors will be present and conduct in turn "The Boy Scouts' March," Mr. Sousa's latest composition.

HIPPODROME SPECTACLE TO END STAY HERE THIS WEEK

'Hip, Hip Hooray' Is Musical Show
of Stupendous Achievement

"Hip, Hip Hooray," the big musical spectacle which Charles Dillingham is presenting at the Metropolitan Opera House for the first time except on the stage of the New York Hippodrome, last night began the final week of its engagement in this city.

This big spectacle won popular favor just as its novelty, size and unusual quality warranted. Nothing like it has ever decorated the local stage. Charlotte and her ice ballet, to whom the whole final scene is given, skate, dance and jump on real ice in the most astounding fashion.

Nat Willis has funny chatter and songs. Charles T. Aldrich performs magic feats of startling quality. And still there are many other things which must go unmentioned. They should not go unseen.

John Philip Sousa's Sixty-second Birthday Fittingly Celebrated

March King Honored by "Hip, Hip, Hooray" Company and Boy Scouts of America.

John Philip Sousa, the famous bandmaster-composer, is sixty-two years old to-day, and his anniversary is being observed in Philadelphia, where the March King is appearing with Charles Dillingham's "Hip Hip Hooray" at the Metropolitan Opera House. At the Hippodrome here, where the observance of Mr. Sousa's birthday has become an annual holiday, the orchestra will play his marches during the intermission, and a birthday remembrance is being sent to Philadelphia from the members of "The Big Show," but the real celebration will take place in the Quaker City during the performance this evening.

After Sousa's Band gives its usual programme to-night, Mr. Sousa has planned to play for the first time his latest march, "The Boy Scouts of America." Dr. Charles D. Hart, of Philadelphia, chairman of the Boy Scouts of America, has assembled over one hundred scouts from various cities in the East to officially accept the Sousa march for the national organization. This corps will appear on the stage, and the scout leader will present the distinguished composer with a loving cup on behalf of the Boy Scouts.

LOVING CUP FOR SOUSA

Philadelphia Metropolitan Opera Company Remembers Birthday

A silver loving cup will be presented to John Phillip Sousa on his birthday anniversary next Monday by the Philadelphia Metropolitan Opera Company. The presentation will take place during the evening performance of "Hip, Hip, Hooray" at the Metropolitan Opera House. The cup, which was ordered from a local silversmith by E. T. Stotesbury, will bear the following inscription:

"To John Phillip Sousa. An appreciation from the Philadelphia Metropolitan Opera Company. On his birthday, November 6, 1916."

John Philip Sousa, the famous bandmaster-composer, is sixty-two years old to-day and his anniversary is being

observed in Philadelphia, where the March King is appearing with Charles Dillingham's "Hip Hip Hooray" at the Metropolitan Opera House. At the Hippodrome the orchestra will play his marches during the intermission and a birthday remembrance is being sent to Philadelphia from the members of "The Big Show."

John Philip Sousa, the bandmaster-composer, was sixty-two years old yesterday, and his anniversary was observed in Philadelphia, where the "March King" is appearing with Charles Dillingham's "Hip! Hip! Hooray!" at the Metropolitan Opera House. At the Hippodrome here, where the observance of Mr. Sousa's birthday has become an annual holiday, the orchestra played his marches during the intermission.

At the Hippodrome last Monday Charles Dillingham gave the audience an opportunity to hear John Phillip Sousa's latest composition, "The Boy Scouts' March," which was played during the entracte by Raymond Hubbell and the Hippodrome orchestra. This feature was in celebration of the famous "March King's" sixty-

second birthday anniversary which Mr. Sousa observed in Philadelphia, where his band also played the new march in "Hip-Hip, Hooray!" for the first time. He wrote it for and dedicated it to the Boy Scouts of America.

Phila No American 10/3/16

1000 KIDS AT THE HIPPODROME YELL OUT GLAD 'HIP, HIP, HOORAY'

For Polly Evans, John Philip Sousa, Charlotte and
Everybody in Big Show

If you happened to be motoring down Broad street yesterday afternoon and heard sounds as of a mighty shout coming from the Metropolitan Opera House, it's two to one you guessed it was either a political meeting or a strike riot.

But it was neither. The sound came from the throats of 1000 or more boys and girls giving a "Hip, Hip, Hooray" for Polly Evans, John Philip Sousa, Charlotte and others who entertained them royally yesterday at the big hippodrome show.

Charles Dillingham, owner of "Hip Hip Hooray," furnished the show; Sousa, Charlotte and the rest furnished the entertainment; some unnamed benefactors furnished the tickets, and Polly Evans furnished the audience.

And the audience was not the least important part of the matinee—not by a great deal. It represented the corps of workers who conducted the block parties last summer and otherwise worked in aid of The North American Outing Fund.

As soon as the management of "Hip Hip Hooray" told Polly Evans about the free tickets and the matinee and asked her to find the children, she sent postcards to 2500 women and men who had charge of tables at these block parties. Each worker was privileged to receive a ticket for one child. Of course, all the children who were invited couldn't come, but there were enough to fill big sections of the opera house, from the balcony rail back to the roof and several hundred more to scatter among the grown-ups on the first floor.

Howls of Delight

"Hip Hip Hooray" might have been arranged especially for a Polly Evans party, so thoroly did the children enjoy it. There were scenes that made them howl with delight, and others that made them gasp in astonishment.

A thousand pairs of little hands clapped approval of the "Kat Kabaret," immediately after the curtain went up on the first act, and they kept it up until the chubby little palms were red. Nor did they stop with handclapping.

When the "baggage smashers" began throwing trunks on top of hat boxes one little fellow in a far corner of the gallery became so excited that he stood out in the aisle.

"Now, you stop that," he shouted in a

wee protest aimed at the stage. "The first thing you know you'll break something."

Nat Wills, the tramp comedian, came on the stage with his vest, as usual, buried in badges and medals.

"Oh, look at the Hughes and Wilson buttons on that man!" a youngster cried.

The "wedding of Jack and Jill," with its attendant population of Mother Goose folk, kept the children busy recognizing old friends. They gave a chorus of long "Oh-h-h's" when the soldier, 100 feet tall, in the background started brandishing his wooden musket, while the antics of the Boganny troupe in Chinatown kept the gallery audience in a continual uproar.

Girls Greet Polly Evans

The grown-ups had an inning with Nat Wills, when he appeared as a messenger boy and read a handful of confidential telegrams.

"Here's a cable from the Russian correspondent to The North American," said Wills.

The words "North American" sounded familiar to a group of girls in the audience and they got up and waved a greeting to Polly Evans, who was sitting in a box where she could see all her guests.

"The cable says," the comedian continued, "I saw the czar of Russia at the opera last night. The czar-dine was in a box."

But the climax of enthusiasm in the audience came after the patriotic finale to "The March of the States," when the children all stood and waved the flags which the management of the show had given them, while Sousa's band played "The Stars and Stripes Forever." Then came Charlotte and the skating ballet.

The children sat entranced. They forgot even to nibble at the chocolates which were distributed by the ushers with the compliments of Wilbur's. They just gazed at that rectangular patch of ice on the stage and watched the "ice fairies" glide, spin and turn.

"Just as soon as I get home," said one little girl, resolutely, as she was leaving the opera house, "I'm going to have my dolly baptized again and I'm going to call her Charlotte."

Newark N.J. Star 10/3/16

Sousa and His Band Come to the Broad Street Theater

Sousa and his band are coming to Newark to give two concerts at the Broad Street Theater next Sunday, November 5. The visits of the march king and his famous organization are regarded always as extraordinary events; the popularity of the leader, the superiority of his band and the unusual merit of the programs can always be depended upon to attract a house-filling audience.

But next Sunday Sousa and his band will not come alone. A number of stars and feature acts of the New York Hippodrome organization now presenting "Hip Hip Hooray" in Philadelphia will accompany the great bandmaster and combine with him and his organization in a novel entertainment.

The special features which will be seen, including Nat. M. Wills, the well-known tramp comedian, with his famous monologue and clever parodies, are the Boganny Troupe—fifteen in number; the Four Amaranths, the Solt Duo, George Gifford, Howard Marsh, the tenor; Leslie Leigh, the soprano.

The prices for the afternoon concert will range from twenty-five cents to one dollar, and in the evening from twenty-five cents to one dollar and a half. Both performances are being given for the benefit of the Beth Israel Hospital.

Phila Enquirer 10/4/16

Good-by week will start at the Metropolitan, where "Hip Hip Hooray,"

will be presented for the last twelve times starting Monday. This engagement, which has been one of the most successful ever played in Philadelphia, is limited to four weeks as the production leaves on November 11 by two special trains for Boston, to begin its only other engagement in the East the following Monday. Mr. Dillingham is arranging a week of exceptional activity and novelty for the final performances here. On Monday, John Philip Sousa, the March King, celebrates his birthday anniversary and upon this occasion his associates plan to honor him in a fitting manner. Then, too, Charlotte, the exquisite little skater, is preparing a new number for her last week here. This will be a candle dance, which has been seen but once before in America, and that was upon the occasion of her 300th souvenir performance in New York. This number is considered the most remarkable divertissement ever executed on ice, and is not a part of her regular program. Apparently Charlotte wishes to show Philadelphia that she can play on more than one string—to use a musical metaphor—or make her dainty skates do things no one ever saw skates do before.

Phila Press 10/29/16

"HIP, HIP HOORAY" STAYS AT THE METROPOLITAN

The last two weeks of the Philadelphia engagement of the New York Hippodrome organization presenting "Hip Hip Hooray," at the Metropolitan Opera House begins to-morrow. The last performance of the spectacular divertissement in this city will be given Saturday night, November 11. Its success would justify a much longer stay, but an extension of the visit is out of the question. Sousa and his Band, Charlotte and the other "princesses of steel runners," the score of other stars and feature acts must make their initial bows to a Boston audience Monday November 13.

That Philadelphia theatregoers—as well as thousands of amusement lovers residing in surrounding communities—appreciate the accomplishment of Charles Dillingham's expressed purpose of producing a New York Hippodrome show here intact, is manifested by the attendance at the Metropolitan. There are twelve performances of "Hip Hip Hooray" each week—a matinee each day in addition to the night performance—and never before in the history of Philadelphia theatricals have such a series of audiences been recorded.

The Metropolitan Opera House has an enormous seating capacity—several times that of any other local playhouse—but it has been crowded both afternoon and night. The demand for seats for the twenty-four performances still to be given is an assurance that this "sold-out" condition is one that will obtain to the end of the engagement. By November 11, "Hip, Hip Hooray" will have established a set of attendance records which other entertainments likely will try in vain for years to equal.

Phila Sun 10/18/16

Hippodrome audiences yesterday had an opportunity to hear John Philip Sousa's latest composition, "The Boy Scouts March," played by the Hippodrome orchestra.

Phila World 10/2/16

John Philip Sousa's new march, "The Boy Scouts," was played at the Hippodrome by the orchestra last night.

Phila Bulletin 10/4/16

For the final week of the engagement of the New York Hippodrome production of "Hip, Hip, Hooray," at the Metropolitan, beginning next Monday evening, several new features will be introduced, one of these being a "Candle Dance" by Charlotte, the graceful premiere of the beautiful ice ballet. This is said to be Charlotte's most astonishing achievement and is not a part of her regular exhibition. On Monday John Philip Sousa, who with his band is a prominent feature of the performance, will celebrate his birthday anniversary, which the members of the company will observe with fitting festivities. The success of this Hippodrome production here makes probably the bringing to the Metropolitan every season of a new entertainment from the famous New York theatre.

Phila Enquirer 10/2/16

"Hip, Hip, Hooray" Nears Close.

The remaining days of this week will be the last during which "Hip, Hip, Hooray" will be displayed at the Metropolitan. The experiment of taking a New York Hippodrome show on tour, as revealed here, has been notably successful. Sousa and his Band, Charlotte, the daring premier skater, and her steel shod associates, Nat Wills and the others of the cast in highly spectacular environment give a bountiful and pleasing entertainment. Nat Wills will communicate election returns from the stage at to-night's performance. For the final week several novel features were added to the already long list. Mr. Sousa added his newest composition, "The Boy Scouts March," to his program, and Charlotte introduced, for the first time here, her candle dance on ice, called "The Molt and the Flame."

Phila Citizen 10/6/16

John Philip Sousa is 62 years old today, and his anniversary is being observed in Philadelphia, where he is appearing with Charles Dillingham's "Hip-Hip Hooray," at the Metropolitan Opera House. Loving cups will be presented by the Boy Scouts, to whom he has dedicated his latest march, and by the directors of the Metropolitan Opera House of Philadelphia. Members of the traveling Hippodrome organization will also make him a suitable present.

Phila Engineer 10/29/16

METROPOLITAN—The last two

weeks of the Philadelphia engagement of the New York Hippodrome organization presenting "Hip Hip Hooray" at this house begins Monday. The last performance of the spectacular divertissement in this city will be given Saturday night, November 11. Its success would justify a much longer stay, but an extension of the visit is out of the question; Sousa and his band, Charlotte and the other "princesses of steel runners," the score of other stars and feature acts must make their initial bows to a Boston audience Monday, November 13. That Philadelphia theatregoers—as well as thousands of amusement lovers residing in surrounding communities—appreciate the accomplishment of Charles Dillingham's expressed purpose of producing a New York Hippodrome show here intact is manifested by the attendance. There are twelve performances of "Hip Hip Hooray" each week—a matinee each day, in addition to the night performance—and never before in the history of Philadelphia theatricals have such a series of audiences been recorded.

Scratch Times 10/29/16

NEW YORK NOTES

NEW YORK, Saturday, Oct. 28.—The list of offerings in the theatres this week includes: "Object, Matrimony," in The Cohan and Harris; "So Long Letty," in The Shubert; "Come Out of the Kitchen," in The George M. Cohan; "Pendennis," in The Criterion, and "The Shore of Wonders," in The Winter Garden. There are a score of other plays and musical comedies waiting in the offing for an opportunity to get into a Broadway theatre.

The Globe Theatre staff and the Century family, in conjunction with Ziegfeld, together with the roster of the "Chin Chin" and the "Betty" companies, add 1,000 stars, soloists, chorus and members of staffs and department employees. So that Dillingham's activities now give employment to more than 3,000 people, ranging from stars of such distinction as Anna Pavlova, Fred Stone, Dave Montgomery, John Philip Sousa, Charlotte, Elsie Janis, Raymond Hitchcock, to stage artisans and pulchritudinous chorus girls—not forgetting the elephants. And all are happy.

HIPPODROME SPECTACLE'S LAST WEEK HERE

It's good-bye week at the Metropolitan Opera House where "Hip, Hip, Hooray," Charles Dillingham's extraordinary spectacle from the New York Hippodrome will be presented for the last twelve times starting to-morrow. This engagement, which has been one of the most successful ever played in Philadelphia, is necessarily limited to four weeks, as the gigantic production leaves on Saturday, November 11, by two special trains for Boston, to begin its only other engagement in the East the following Monday.

Charles Dillingham is arranging a week of exceptional activity and novelty for the final performances here. On Monday, John Philip Sousa, the popular March King, celebrates his birthday anniversary, and upon this occasion his associates plan to honor him in a fitting manner. Then, too, Charlotte, the exquisite little skater, is preparing a new number for her last week here. This will be a candle dance which has been seen but once before in America, and that was upon the occasion of her 300th souvenir performance in New York. This number is considered the most remarkable diversion ever executed on ice, and is not a part of her regular program. Apparently, Charlotte wishes to show Philadelphia that she can play on more than one string—to use a musical metaphor—or make her dainty skates do things no one ever saw skates do before.

In this novelty, four of the prettiest little skaters of the ice-ballet place sixteen lighted candles in a diamond on the center of the ice. Charlotte then makes these glistening dots of light the field of a series of intricate and complicated skating movements. She circles them around the outside, making each corner the location of a group of loops, and changing edge between each corner so as to complete the whole flower design on one foot. It is a picture in the art of free skating, which would bring tumultuous applause from the best judges of figure skating.

Then she starts backward and skating on one foot only, traverses the complete sixteen lights, circling in and about them, introducing graceful and startling movements in the very center of the lights and tracing her way among them like a fairy among field flowers. Threes, circles, loops, brackets, counters and rockers, forward and backward, are interspersed everywhere among the pretty pond decorations in a bewildering grouping of movements which serve to illustrate not merely the marvelous muscular control of the little artist, but her charming sense of beauty in form as well.

Her number ends with a daring run at high speed around the edge of the frozen lake, then a dive at the group of lights, and a dash through them, on one skate, which is deftly waved from side to side so as to include every one of a double row of lights. Her foot on the ice travels so fast in its motions, that the eye can hardly follow it.

Philadelphia Inquirer 11/5/16

METROPOLITAN—This will be the last week of "Hip Hip Hooray." Just twelve more performances of the huge New York Hippodrome spectacle will be given and then Sousa and his Band, Charlotte and the other stars of the ice; Nat M. Wills, Charles T. Aldrich, The Bogannys Troupe, Mallia and Bart, The Solti Duo, The Amaranths, The Lamy Brothers, Lou Anger and the half a hundred more individual luminaries and feature acts must be on their way to Boston—the second city in the country chosen for the presentation of the Hippodrome diversion outside of New York and the "world's largest playhouse."

The reception given "Hip Hip Hooray" in Philadelphia has very effectually laid at rest any doubts that might have existed as to the managerial wisdom displayed by Charles Dillingham in determining to reproduce the New York Hippodrome show intact in those cities—few though they be—boasting theatres sufficiently capacious to permit the staging of its spectacular effects and the evolutions of its hundreds of people. In approximately three weeks nearly 150,000 persons have visited the Metropolitan Opera House and the attendance figures for the whole engagement which will end next Saturday, reckoned upon box office report of the demand for the final week, may be recorded now as in excess of 200,000 persons. This total is far and away beyond the attendance recorded at any local playhouse during a similar period.

Boston Record 11/6/16

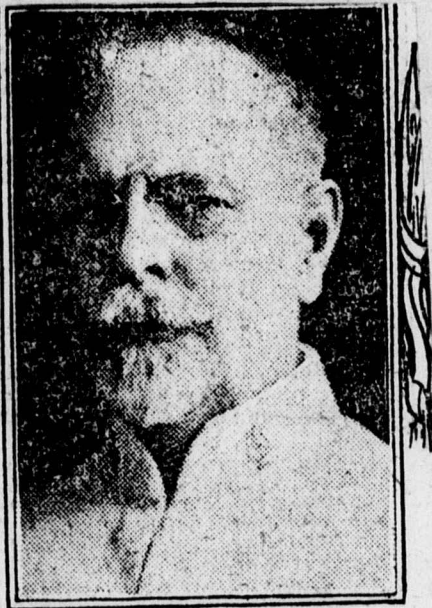
Stage Notes

John Philip Sousa, the famous bandmaster-composer, is 62 years old today and his anniversary is being observed in Philadelphia where the March King is appearing with Charles Dillingham's "Hip Hip Hooray" at the Metropolitan Opera House. After Sousa's Band gives its usual program tonight, Mr. Sousa has planned to play for the first time his latest march, "The Boy Scouts of America," which he has dedicated to the organization after which it is named, and there will be presented a loving cup from the Metropolitan Opera Co.

The Theatres Next Week

THE appearance of Otis Skinner, in a new play entitled "Mister Antonio," by Booth Tarkington, will be the theatrical event of the coming week, so far as new productions are concerned. With the return of the "Ziegfeld Follies" to attract admirers of that sort of entertainment, and, for seekers after "thrills," a melodrama called "While the City Sleeps," As for the hold-over attractions, there are several of more than casual importance. The Adelphi will still have George V. Hobart's remarkable modern morality play, "Experience," which will close its engagement after two weeks more, unless success attends the effort to keep it here still longer. At the Garrick for one more week may be seen "Common Clay," a serious play of the modern "problem" variety, which won for its author, Cleves Kinkaid, the prize offered by Harvard University. The piece has an interesting story well told, and ably presented by a cast in which Jane Cowl has the leading role. A new musical comedy which has entertaining comedy and good music is "The Girl From Brazil," and which, in addition, is both lively and clean, with a good cast and capable chorus, so that the performance as a whole merits the success that has attended it since its first presentation at the Lyric last Monday evening. Then there is the mammoth New York Hippodrome production, "Hip, Hip, Hooray," which stays at the Metropolitan for two more weeks. This show is the biggest thing of its kind ever seen here, with an array of features including Sousa and his band, the famous skating ballet, with Charlotte as premiere, a good cast, and several hundred people in a succession of spectacular scenes, staged exactly as at the New York Hippodrome last season.

Boston Eve Record 11/4/16



JOHN PHILIP SOUSA
"HIP-HIP-HOORAY"

"Hip, Hip, Hooray"

Monday night Nov. 13 at the Boston Opera House Charles Dillingham will produce for the second time away from the New York Hippodrome, "Hip, Hip, Hooray," the remarkable spectacle which occupied that huge playhouse during all of last season and which as the Hippodrome's inaugural offering, under the direction of Mr. Dillingham, commanded from newspaper reviewer the most emphatic praise that has ever been given to a Hippodrome production; attracted larger crowds for longer time than had ever before been drawn to witness an indoor entertainment, and by its unprecedented, unapproached success justified the claim that the Hippodrome was "a national institution."

Shows from the New York Hippodrome have been sent on tour before this, but the history of American

theatricals records no such ambitious attempt as this of Mr. Dillingham's to actually bring the Hippodrome itself—everything but the auditorium—to Boston, for "Hip, Hip, Hooray" as it will be disclosed at the Boston Opera House will be identically the spectacle, down to the smallest detail, as it was unfolded on the stage of the Hippodrome; the original company of stars, the entire original scenic production, every item of mechanical, costume, musical equipment will be in evidence here.

The Sousa-Kipling "Boots"

39

"Boots," a singular title for a singable song, must strike the eye of the beholder as forcibly as the music of the song will catch the ear. Both words and music are by famous men—Kipling of England, and Sousa of America. The poem is in one of the English dialects and is supposed to be recited by a British soldier on the march across the plains and through the jungles of Africa. The phrases of "Rule Britannia" and "The Girl I Left Behind Me," which the composer has so deftly made an integral part of his score, are thoroughly appropriate to the subject matter of the poem. John Philip Sousa has composed music of great dramatic fitness, such as Saint-Saëns might have furnished for the occasion, had he set this biting and pessimistic ballad. He has rightly omitted sentimentality, or even anything approaching a lyrical lilt. Every measure is military, sharp, short, and directly inspired by the bold and laconic lines of the poet. Properly recited—that is to say, half spoken and half sung—and properly accompanied by the orchestra, band or piano, this song of "Boots" cannot fail to grip the emotions of the hearer. It was an original stroke of the composer's to begin and continue in F major and then to end with a great outburst of sound and fury in G sharp minor. But the words of Kipling justify the music: "Oh, my God! Keep me from goin' lunatic!" It is a cry of terror. The composer has voiced this cry, idealizing it and omitting all the pain.

Boston Traveler 11/4/16

'Hip' Show Has Sousa and Charlotte

Monday, Nov. 13, at the Boston Opera House Charles Dillingham will produce for the second time away from the New York Hippodrome, "Hip Hip Hooray," the spectacle which occupied that huge playhouse during all of last season. As the Hippodrome's inaugural offering under the direction of Mr. Dillingham, it commanded from newspaper reviewers the most emphatic praise that has ever been given to a Hippodrome production and attracted larger crowds for a longer time than had ever before been drawn to witness an indoor entertainment.

Shows from the New York Hippodrome have been sent on tour before this, but the history of American theatricals records no such ambitious attempt as this of Mr. Dillingham's to actually bring the Hippodrome itself—everything but the auditorium—to Boston.

The "Hip Hip Hooray" company numbers nearly 800 persons, more than 500 of these are performers—the others constitute the mechanical staff necessary for the manipulation of the unusual production effects. Company and properties traveled from New York to Boston in a 28-car train, divided into two sections of 14 cars each.

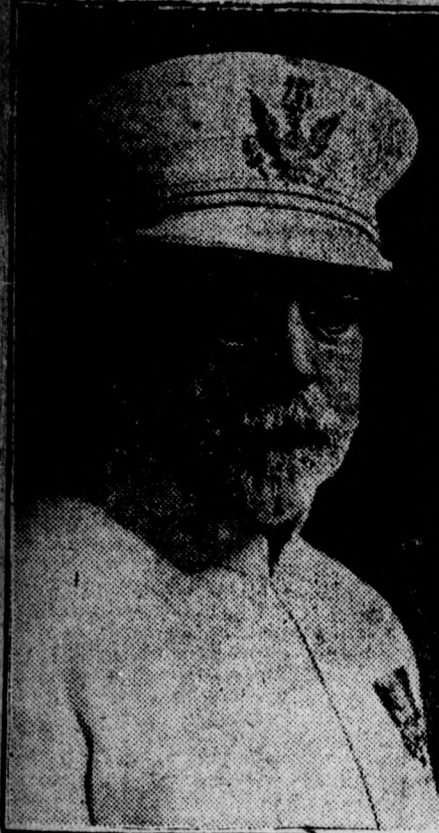
The most prominent individual feature among the hundred odd which make up the "Hip Hip Hooray" program is John Philip Sousa and his band. The famous musical organization has heretofore been considered an attraction sufficient in itself to deserve a great deal more than ordinary attention. Next in point of interest must be listed the dazzling ice ballet, "Flirting at St. Moritz," in which Charlotte, the world's greatest skater, and a dozen other stars from the Admiral's Palace, Berlin, appear, supported by a skating ensemble of 200. These are only two of the features in an entertainment which is called "ten musical comedies in one." A score of other individual stars appear in unique specialties. Nat M. Wills, Charles T. Aldrich, the Bogannys, Mallia and Bart, Lamy Brothers, the Amaranths are a few of them.

R. H. Burnside is the author of the book of "Hip Hip Hooray"; John L. Golden wrote the lyrics and Raymond Hubbel the music. Exclusive of the New York Hippodrome and the Boston Opera House, there are only five other cities in which there are theatres capacious enough to permit of the staging of "Hip Hip Hooray."

Boston Journal 11/9/16

Ref. the Sp. 11/1/16

STARS COMING IN "HIP, HIP, HOORAY"



JOHN PHILIP SOUSA



CHARLOTTE

"HIP, HIP, HOORAY" AT OPERA HOUSE

A week from next Monday night at the Boston Opera House the famous New York Hippodrome show, "Hip, Hip, Hooray," under the management of Charles Dillingham, will have its premiere.

The technical and mechanical staff of the Hippodrome has been at work all the week reconstructing the stage of the Boston Opera House, installing the artificial ice plant for the skating tank, and making all the special mechanical preparations for the premiere of the great spectacle.

A new stage is being constructed and entirely rewired to obtain the same electrical effects used at the New York Hippodrome. Next week the entire production will be brought to Boston by special train. All the brilliant features that made "Hip, Hip, Hooray"

famous in New York last season have been retained, and the show from beginning to end is identically the same as that seen at the Hippodrome in New York.

John Philip Sousa and his band head the organization, which is the largest that has ever toured America. It will also include Charlotte, the skating queen, together with the other imported ice skaters from the Admiral's Palace, Berlin, and the scene on the stage of the Boston Opera House when the sensational ice ballet, "Flirting at St. Moritz," is presented, promises to be one of unprecedented interest.

Others among the principals are Nat M. Wills, Charles T. Aldrich, Harry Westford, Beth Smalley, Albert Froome, William G. Stewart, the Bogannys, the Amaranths, Lamy Brothers, Mallia and Bart, and an array of European and native specialties, including the Baby Elephant, Chin-Chin, the ponies and horses.

There will be 400 in the ensemble—mostly pretty girls—and the entire organization, it is claimed, is the most pretentious that any theatrical producer has tried to take on tour.

Phila. Inquirer 11/5/16

Sousa's Birthday

John Philip Sousa will celebrate his birthday anniversary on Monday, and as his associates with the Hippodrome organization are arranging to observe the occasion as a sort of family holiday, the popular March King promises to play his latest composition, "The Boy Scouts of America." It is no breach of confidence to say that the local corps of scouts will appear on the stage to officially accept the march as their own scout song, and altogether it promises to be a gala day for Sousa.

When asked where he had passed the most unique birthday of his varied and illustrious career, Mr. Sousa said yesterday: "One of the most interesting I can recall was spent on the Atlantic Ocean on my tour of the world in 1911. We left New York the first week in November with a not overcrowded first cabin but an ample second cabin. We occupied the day with breakfast, dinner, supper and serenades. The captain, all the other officers, the crew and the first and second class passengers were serenaded. The band would stop in front of Cabin J and give the seasick passengers a serenade, usually playing 'A Life on the Ocean Wave,' and then move on to K and repeat and so on. In many instances we added to the terror of seasickness on the ocean voyage, for to a man who is seasick a serenade is anything but pleasant.

"We had a grande parade on the deck of the ship. One side we called Broadway and the other Fifth avenue, and the entire ship's company of guests all fell in single line and paraded up Broadway and down Fifth avenue, which, if it were stretched out, would be about two blocks. The band kept playing, and when a man got tired marching he would step to one side and applaud as the rest marched past.

"The globe trot took fourteen months. Christmas was spent on the Ocean, too, and on that day there was only a very small company aboard the boat, but if everybody had had his serenade computed at union rates the fees would have placed the steamship line in bankruptcy."

When John Philip Sousa celebrates his birthday anniversary in Philadelphia tomorrow he plans to give the Nation his latest march, "The Boy Scouts of America," which, at the suggestion of Dr. Charles D. Hart, a member of the Philadelphia, Pa., State Society of the organization which bears its name.

The march, for which words have been written by Booth Tarkington, is to be the official song of the Scouts throughout America. No composer is better qualified to construct the music for this youthful organization of patriotic Americans than the author of "Stars and Stripes Forever" and other famous and stirring marches.

Mr. Sousa was born in the shadow of the Washington Monument, and as the author of "The Washington Post" and all the other memorable marches that help to build up national feeling, such as the "March of the States" in the present Hippodrome show, he might reasonably claim to express nationalism in music. But he will not presume to say, "What I write is national music," any more than a great novelist should assert, "I write the national novels."

When asked if he had any operas now in process of composition, he admitted that he was working on his eleventh, "The Irish Dragoons," in conjunction with Joseph W. Herbert, which will be produced this winter, he thinks. Also, he has been asked to collaborate with Ella Wheeler Wilcox and Ruth Helen Davis on an operatic allegory called "Victory."

Phila. Bulletin 11/6/16

JOHN PHILIP SOUSA, the composer, was sixty-two years old yesterday and special honors were paid to him during one of the interludes in the performance of "Hip, Hip, Hooray" at the Metropolitan Opera House last night. Three silver loving cups were presented to him, one being the gift of E. T. Stotesbury, another that of the Boy Scouts of America, and the third from the members of the company. A silver tray was presented to him by the members of his band.

"MANY HAPPY RETURNS OF THE DAY!"

On Thursday, November 2nd, to
Leslie M. Shaw, born 1848.
Charles M. Pratt, born 1855.

On Friday, November 3rd, to
Chief Justice Edward Douglas
White, born 1845.

On Saturday, November 4th, to
Lloyd C. Griscom, born 1872.

On Sunday, November 5th, to
Truman H. Newberry, born 1864.
Isaac H. Clothier, born 1837.
Ida M. Tarbell.

On Monday, November 6th, to
John Philip Sousa, born 1854.
Ignace Jan Paderewski, born 1860.

On Tuesday, November 7th, to
Lotta (Charlotte Crabtree)

On Thursday, November 9th, to
Brigadier-general Frederick Mans-
ton, born 1865.

On Friday, November 10th, to
Henry van Dyke, born 1852.

On Saturday, November 11th, to
Maude Adams.

On Monday, November 13th, to
John Drew, born 1853.

On Tuesday, November 14th, to
Percy C. Madeira, born 1862.

On Wednesday, November 15th, to
William Vincent Astor, born 1891.

Allentown, Pa. Stem 10/31/16

"HIP HIP HOORAY" A HUGE SUCCESS IN PHILADELPHIA

New York Hippodrome Spectacle
Will Remain Only Two Weeks
Longer at Metropolitan
Opera House.

Charles Dillingham's unique experiment of re-producing upon another stage—the Metropolitan Opera House, Philadelphia—a New York Hippodrome spectacle in its entirety, has proved an unaquainted success. The managerial audacity of transporting to Philadelphia the hundreds of persons and the dozen car-loads of scenery and effects who (and which) are part of the "Hip Hip Hooray" production—to say nothing of re-building a stage for the accommodation of an extensive refrigeration plant necessary for the creation of a lake of ice—is being fittingly rewarded. Theatregoers of Philadelphia and surrounding communities, convinced that here is an instance of the keeping of a promise made in advance—the promise to give in its every essential detail, the entertainment which most the most sensational theatrical success of many seasons in New York—have flocked to the Metropolitan Opera House in numbers that never before have responded to the lure of an indoor attraction. Two performances of "Hip Hip Hooray" are given daily, and the matinee crowds are as great as those which assemble at night.

The popularity of John Philip Sousa and his band has in no way diminished since their last appearance in Philadelphia as a complete entertainment; the association of this world-famous organization with "Hip Hip Hooray" as just one of its features, serves probably better than anything else, to emphasize the size of the offering as a "show." Charlotte, "the queen of steel runners," has achieved an individual success comparable to the furore she created in New York. Lovers of the novel and beautiful in stage attractions, apparently find the ice ballet, "Flirting at St. Moritz," with its dozen skating stars and its active background of 200 pretty girls on skates, a fascinating departure from the usual. Nat. Wills and Chas. T. Aldrich, Mallia and Bart, and The Bogannys, The Solti Duo, and Lou Anger, individually and collectively deserve the applause which greets their efforts, while in the way of stage pictures and effects, where hundreds of people are utilized, "The Ladder of Roses," "The Ballet of the Skates," "The March of the Toys" and half a dozen others, are remarkable for their beauty and the ingenuity of their designing and production.

The last performance of "Hip Hip Hooray" at the Metropolitan Opera House will be given Saturday night, November 11th. There will be no return engagement of the big spectacle nor will it be produced in any other city in the East nearer than Boston—which means that but little more than two weeks remain during which suburban amusement lovers can conveniently witness "the biggest show in the world—at the lowest prices."

CONCERTS BY SOUSA'S BAND AND SPECIALTY PERFORMERS

For the first time since John Philip Sousa and his band began to appear in this city they had the co-operation of vaudeville performers in the concerts given in the Broad Theater yesterday afternoon and last night for the benefit of the Beth Israel Hospital. Their associates, who have figured on the variety stage or in cabarets, were Nat M. Wills, monologist; the Solti Duo, acrobatic dancers; George Gifford, eccentric dancer; the Boganny troupe of acrobats and the Amaranth quartet of dancers. Other contributors to the entertaining scheme were Miss Leslie Leigh, soprano, and Howard Marsh, tenor. The combination, an unusual one in the local amusement field, came from Philadelphia, where it assists in the New York Hippodrome "Hip! Hip! Hooray" show. Owing to the quality as well as the variety of the talent employed, the concerts gave much pleasure to the audiences.

Heartily welcomed upon his first entrance, Conductor Sousa proceeded with his customary mannerisms in directing performances to interest his hearers in himself and the forces under his control. In technical expertness, production of smooth and agreeable tone, ability in dynamic shading and prompt response to its leader's intentions, the band of fifty musicians sustained the high reputation it earned long ago.

Besides the overture to Wagner's "Tannhaeuser" and the "Rakoczy" march from Berlioz's "Damnation of Faust," which strongly appeal to audiences, when so well interpreted as they were yesterday—although clarinets are not a satisfactory substitute for strings in the overture—the band played numerous compositions of a popular order, including the conductor's suite, "Impressions at the Movies," "Dwellers in the Western World," character studies of the red, the white and the black man and several of the works which have given him the title of "The March King." Among them were the "El Capitan" and "Good By Girls, I'm Through," and "The Boy Scouts of America," a new and stirring creation, played for the second time in public yesterday. The band's share in the concert was happily varied by solos by Frank L. Simon and Herbert L. Clarke, cornetists; Joseph Narrito, clarinetist, and Louis P. Fritze, flautist.

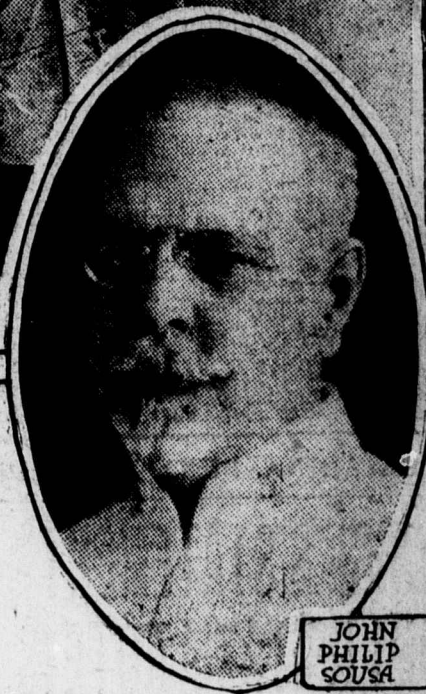
Mr. Wills's original jesting had its much tickling effect on the audiences and Miss Leigh and Mr. Marsh speedily won favor by their singing of Hubbel's "The Ladder of Roses" and Brown's "Chin - Chin, I Love You." The Solti and George Gifford are as interesting dancers of their kind as have been seen here. In varied and comic acrobatic stunts, the Bogannys continue to hold their own with rivals in their specialty.



John Philip Sousa, Coming, Boston Opera House



THE PENNSYLVANIA GIRL



JOHN PHILIP SOUSA

TO PLAY FOR POLLY'S PARTY

"The Pennsylvania Girl" will parade and John Philip Sousa will play "The March of the States" for the children whom Polly Evans will take to see "Hip, Hip Hooray" next Thursday afternoon at the Metropolitan Opera House.

London, Eng. Daily Telegraph 10/4/16

SOUSA'S NATIONALITY.

How did Sousa become Sousa? In other words, was the inimitable "March King" born with that name, or did he "acquire" it? Sousa himself ought to know, and he has assured an American newspaper that all the yarns as to the origin of his name are pure myths. "The German version," he said, "is that I am Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U.S.A., hence the name. The English version is that I am one Sam Ogden, a great musician, Yorkshireman, emigrated to America, luggage labelled S.O., U.S.A., hence the cognomen." The popular composer-conductor added that he has "a bunch of brothers and sisters" ready to prove his right to the name by which all the world knows him. It seems a pity to spoil a good story in that way, and, amidst his overwhelming troubles, it will come as an additional blow to the gentle Hun to hear that he cannot claim Sousa as well as Shakespeare.

Mispronunciation of foreign languages sometimes yields entertaining results. A few nights ago the writer heard that startling novelty, "Mon Cœur s'ouvre à ta voix," sung in English. But when the singer came to the last line she decided to drop into what she conceived to be the French pronunciation of Samson. What we really heard, however, was the (more or less) passionate declaration: "Saint-Saëns I love you"—which might easily have embarrassed the veteran composer had he been present.

SOUSA'S NEW MARCH

Dedicated to Boy Scouts and Will Be Heard Tomorrow for First Time

When John Philip Sousa celebrates his birthday anniversary here tomorrow he plans to give the public his latest march, "The Boy Scouts of America," which, at the suggestion of Dr. Charles D. Hart and E. T. Stotesbury, the March King wrote for the organization which bears its name. The march, for which words have been furnished by Booth Tarkington, is to be the official song of the Scouts throughout the country.

Mr. Sousa was born in the shadow of the Washington Monument, and as the author of "The Washington Post" and all the other memorable marches that have helped build up national feeling, such as the "March of the States" in the present Hippodrome show, he might reasonably claim to express nationalism in music. He was asked yesterday if he had any operas now in process of composition, and admitted that he was working on his eleventh, "The Irish Dragoons," in conjunction with Joseph W. Herbert, which will be produced this winter. Also, he has been asked to collaborate with Ella Wheeler Wilcox and Ruth Helen Davis on an operatic allegory called "Victory."

It was Mr. Sousa who wrote the music of the first opera in which De Wolf Hopper starred, "Desiree," produced by the McCaull Opera Company. Other successes that he composed for Hopper were "El Capitan" and "The Charlatan."

Phila. Am. 11/5/16

Metropolitan Opera House—This will be the last week in Philadelphia of the big musical spectacle, "Hip, Hip Hooray." Mr. Dillingham is arranging a week of exceptional activity for the final performances here. On Monday John Philip Sousa, the popular march king, celebrates his birthday anniversary. His associates plan to honor him in a fitting manner. Charlotte, the exquisite little skater, is preparing a new number for her last week here. This will be a candle dance, which has been seen but once before in America—upon the occasion of her 300th souvenir performance in New York. The skating act will be amplified by other features. The "Kat Kabaret," "Ladder of Roses," and other spectacles are to continue. Sousa and his band appear twice daily.

Boston Post 11/3/16

"Hip, Hip, Hooray!"

Next Monday night at the Boston Opera House Charles Dillingham will produce for the second time away from the New York Hippodrome, "Hip, Hip, Hooray!" the remarkable spectacle which occupied that huge playhouse during all of last season. Mr. Dillingham is to bring the Hippodrome itself—everything but the auditorium—to Boston; for "Hip, Hip, Hooray!" as it will be disclosed at the Boston Opera House will be identically the spectacle, down to the smallest possible detail, the original company of stars, the entire original scenic production, every item of mechanical, costume, musical equipment will be in evidence here. The most prominent individual feature among the hundred-odd which make up the "Hip, Hip, Hooray!" programme is John Philip Sousa and his band. Next in point of interest must be listed the dazzling ice ballet, "Flirting at St. Moritz," in which Charlotte, the world's greatest skater, and a dozen other stars from the Admiral's Palace, Berlin, appear supported by a skating ensemble.

New Haven Journal Courier 11/6/16

Today's Birthdays.

Allan L. Benson, socialist party candidate for president in tomorrow's election, born at Plainwell, Mich., 45 years ago today.

Grand Duke Nicholas Nicholavitch, commander of the Russian armies in the early part of the war, born at Petrograd, 60 years ago today.

Rt. Hon. Herbert L. Samuel, British home secretary, born at Liverpool, 46 years ago today.

John Philip Sousa, celebrated bandmaster and composer, born in Washington, D. C., 62 years ago today.

Sir Abe Bailey, South Africa's wealthiest citizen and a loyal supporter of England in the war, born in Cape Colony, 52 years ago today.

Ignace Jan Paderewski, famous Polish pianist, now touring America, born in Russian Poland, 56 years ago today.

CULTIVATION GROWING IN CONCERT AUDIENCES

So Sousa Says, and Musical Instrument Inventions Are Explanation

EASILY GOT FOR HOMES

Piano Manufacturers Now Offer Special Inducements to Christmas Buyers

"Concert audiences are growing more cultivated every year."

This statement was made publicly, not long ago, by John Philip Sousa. The great bandmaster, who is probably closer to the music-loving public than any other musician in the country, didn't attempt any analysis of the situation, but any one familiar with the American people knows that the recent spread of musical cultivation has come out of the series of inventions which has made the performance of the great works of all composers possible in nearly every home in the nation.

Gunning With Sousa

John Philip Sousa, the world's famous bandmaster, is one of the most enthusiastic trapshooters in the amateur ranks. He has made the subject of connecting with the flying disks in mid-air a study, until he is now a recognized authority in the game. Recently in the course of a conversation, Sousa was reminiscing, and stated a line of facts, also some personal experiences that will unquestionably be of interest to local sportsmen.

"I am the happy possessor of a 2000 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



JOHN PHILIP SOUSA,

Who can shoot as well as he can lead his band.

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 habits of same is a most interesting feature of outdoor life."

John Philip Sousa will tomorrow celebrate his birthday in Philadelphia. He is 62 years young. His band will play the number in the Toyland scene of "Hip Hip Hooray" in honor of the event, and all the Boy Scouts of Philadelphia have been invited to help celebrate the famous bandmaster's anniversary.

BOY SCOUT MARCH SOUSA'S LATEST

Veteran Bandmaster to Celebrate Birthday Monday with Release of Newest Composition.

"The Boy Scouts of America." That's going to be the name of the newest, and consequently most fascinating Sousa march.

It came out yesterday when John Philip Sousa admitted that he's to celebrate a birthday anniversary here Monday. He's going to celebrate by giving to the public a march for which Booth Tarkington wrote the words and for which Boy Scouts all over America have been waiting. It's to be their official song.

No composer is better qualified to write the music for the youthful organization than Sousa. His "Stars and Stripes Forever" is all but a national anthem; his "Washington Post March" is almost as popular and in his "March of the States," featured in the present Hippodrome Show, he might reasonably claim to express nationalism in music. Nevertheless, Sousa no more can be induced to say "I write national music" than could a great novelist be induced to declare "I write national novels."

His First Success.

Sousa was born in the shadow of the Washington monument. That is why, possibly, his work subtly suggests the waving of stars and stripes. However, his very first success was with "De-Dee," produced by the McCall Opera Company. The next thing to come from his pen was "El Capitan" and after that "The Charlatan." Thousands of American soldiers have marched to the music of "El Capitan" and British soldiers often step to its rhythmic measure on dress parade.

Some time, not so very far away, a new opera is going to be produced in this country. It will be titled "The Irish Dragoons." And John Philip Sousa will be billed as author. Joseph W. Herbert is co-author. It is quite possible that the opera will be produced this winter, it is said.

Also, says the "March King," he has been asked to collaborate with Ella Wheeler Wilcox and Helen Davis on an operatic allegory called "Victory."

Writer, Traveler and Hunter.

And, as though his success in the musical world were not sufficient achievement, Sousa has done other things. He has succeeded as a writer, a globe-trotter and a hunter. Beginning with the Centennial in Philadelphia, he has attended practically every great exposition in this country and Europe in the last forty years.

"The Fifth String" is his most successful novel. Bits of philosophy, picked up from close study of humanity in every part of the world, has made it extraordinary as fiction.

New York Hippodrome Show at the Boston Opera House

Next Monday night, at the Boston Opera House, Charles Dillingham will present his New York Hippodrome production of "Hip Hip Hooray." The spectacle has been praised as one of the most beautiful and massive that has ever been staged, and it is promised that it will be shown here without material change. The company numbers more than 500, and will be brought to Boston in two special trains of 28 cars.

The most prominent individual feature among the hundred odd which make up the "Hip Hip Hooray" program is John Philip Sousa and his band. Next in point of interest is the dazzling ice ballet, "Flirting at St. Moritz," in which Charlotte, the world's greatest skater, and a dozen other stars from the Admiral's Palace, Berlin, appear, supported by a skating ensemble of 200. For two weeks a crew of workmen from the Hippodrome has been at work equipping the Boston Opera House stage with a freezing plant, which will create an ice pond extending the width of the stage, upon which Charlotte and her associates will give the performance which has astonished and delighted New York. These are only two of the features in an entertainment which is called "ten musical comedies in one." A score of other individual stars appear in unique specialties. Nat M. Willis, Charles T. Aldrich, the Bogannys, Mallia and Bart, Lamy Brothers, the Amarenthe, are a few of them.

R. H. Burnside staged "Hip Hip Hooray." The Ladder of Roses, "The Trip to Toyland," "The Tower of Jewels" and "The Ballet of the States" are wonderful stage pictures, in which the entire personnel of the huge organization is used. The engagement here is for four weeks.

HIPPODROME SHOW HERE ON MONDAY

"Hip, Hip, Hooray," With Sousa and Many Others, at Opera House.

John Philip Sousa and his band, Charlotte, who is billed as the world's greatest skater, two dozen other stars of the ice from the Admiral's Palace, Berlin; Nat M. Willis, Charles T. Aldrich, the famous Bogannys; Mallia and Bart, the Solti Duo and the more than 300 more who have membership in the New York Hippodrome organization will arrive in town tomorrow with "Hip, Hip, Hooray." The engagement, which begins at the Boston Opera House Monday night, will continue for four weeks, and the "two-performance-each-day" policy will be put into effect Tuesday—when the first matinee will be given.

When Charles Dillingham announced his intention to send the New York Hippodrome organization on tour in toto, and to present where it was possible, "Hip, Hip, Hooray" in its entirety, other theatrical men realizing the tremendous risk involved were aghast at such audacity. There are only seven cities in the United States outside of New York having theatres capacious enough to permit the staging of such a pageant—Philadelphia and Boston are the only two in the East.

Bostonians, who visited the New York Hippodrome last season, have been most enthusiastic in their praise of the huge, beautiful, unique entertainment, and that the coming of "Hip, Hip, Hooray" has aroused an unprecedented interest is attested by the demand for accommodations manifested at the opera house box offices during the past week.

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

Boston Opera House

John Philip Sousa (himself) and his band; Charlotte, the world's greatest skater; two dozen other stars of the ice from the Admiral's Palace, Berlin; Nat M. Willis, Charles T. Aldrich, the famous Bogannys; Mallia and Bart; the Solti Duo and the more than 300 more who have membership in the New York Hippodrome organization will arrive in town tomorrow prepared to astound and delight local theatregoers with the first performance of "Hip, Hip, Hooray." The engagement, which begins at the Boston Opera House Monday night, will continue for four weeks, and the "two-performances-each-day" policy will be put into effect Tuesday—when the first matinee will be given.

The "Hip, Hip, Hooray" organization in its entirety numbers in the neighborhood of 800 persons. Nearly 500 of these constitute the mechanical staff. Then there is a special division known as the ice section, which has been in Boston for two weeks making the alterations in the Boston Opera House stage that would permit the installation of the expensive and elaborate refrigeration plant needed for the creation of the lake of real ice upon which the beautiful spectacle "Flirting at St. Moritz" is produced. All Hippodrome announcements lay stress on the skating features, but that is because of their absolute novelty. Nothing of the kind has ever before been shown on any American stage.

Other ballets in which hundreds of performers appear include "The March of the Toys," "The Flower Garden Ball" and "The Ballet of the States" danced to music especially composed by Mr. Sousa and with the March King occupying the director's chair.

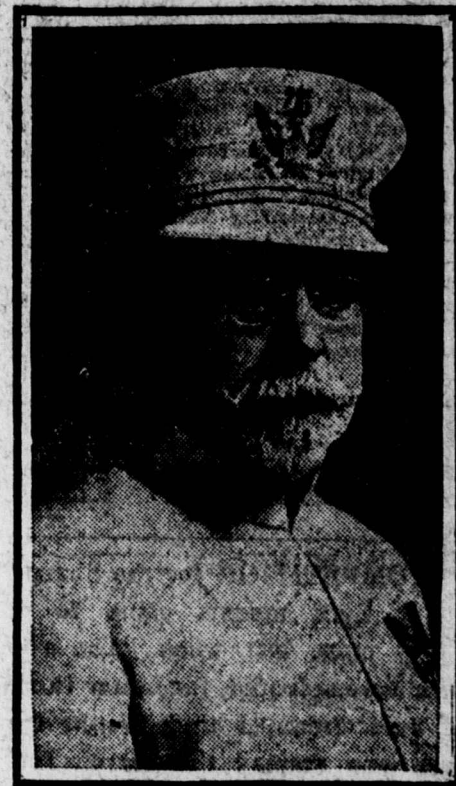
SOUSA'S BAND, FLONZALEY QUARTET, THE MUSURGIAS, ELMAN AND SAPIRSTEIN TO APPEAR IN CONCERTS AND RECITALS

John Philip Sousa and his band, with a number of specialty performers from the New York Hippodrome organization, will give concerts in the Broad Street Theater tomorrow afternoon and night for the benefit of Beth Israel Hospital. Nat M. Wills, monologist and singer of parodies; Miss Leslie Leigh, soprano; Howard Marsh, tenor; the Boganny troupe of fifteen acrobats; the Four Amaranths; the Solti Duo, George Clifford and Miss Haru Onuki will assist in the entertaining scheme. At the afternoon concert the band will play under Conductor Sousa's direction the overture to Wagner's

"Tannhauser," Berlioz's Rakocsy March and Mr. Sousa's suite, "Impressions at the Movies." Joseph Norrito, the first clarinetist in the band, will play a medley of Italian airs, and Frank L. Simon, cornetist, will be heard in Bellstedt's "The American Boy." Miss Leigh and Mr. Marsh will sing a couple of duets. An equally varied program will be presented at night. The band will play Hosmer's rhapsody, "The Southern." Herbert L. Clarke, cornetist, will play his "Showers of Gold" and Louis P. Fritze will perform Boehm's "Scotch" fantasia for the flute. The trombone section of the band will be heard in the Soldiers' chorus from Gounod's "Faust." The specialty performers will appear at both concerts.

Sousa's Band in Two Concerts Here To-day

Sousa and his band, together with seven selected features from the New York Hippodrome organization, will give two concerts at the Broad Street Theater this afternoon and evening. It has been several years since this famous musical organization has been heard in Newark. The special features which will be seen include Nat M. Wills, the well-known



John Philip Sousa

tramp comedian, in his monologue and clever parodies; the Boganny Troupe, fifteen in number; the Four Amaranths; the Solti Duo; George Clifford; Howard Marsh, a tenor, and Leslie Leigh, a soprano.

Both performances will be given for the benefit of the Beth Israel Hospital.

SOUSA SHOWERED WITH GIFTS

March King Honored by Friends Far and Near at Metropolitan on His 62d Birthday

There was an extra gala time last night at the Metropolitan Opera House during the performance of "Hip, Hip, Hooray," in honor of John Philip Sousa's sixty-second birthday anniversary.

The March King himself was at his post all day, and had extra cause for inspiration. In addition to receiving many handsome gifts from his co-workers and admirers, Mr. Sousa was deluged with telegrams from distinguished men and women in all parts of the country.

At the conclusion of the pageant at the end of the second act, the March King presented to the nation as a sort of birthday gift his newest march, "The Boy Scouts of America," which was played by his band for the first time.

On finishing the selection, a silver loving cup was presented to Mr. Sousa on behalf of the Philadelphia Branch of the Boy Scouts of America.

But there were more surprises to come. After the "Ballet of the States," and while the entire Hippodrome company was on the stage, the famous leader received a token of esteem from the entire organization to the success of which he has contributed so much.

Barely had Mr. Sousa expressed his gratitude for this when Edward T. Stotesbury, on behalf of the directors of the Metropolitan Opera Company, presented a loving cup.

Among others who sent congratulations were Mayor Mitchell, of New York; Walter Damrosch, Madame Melba, Anna Pavlova and Reginald De Koven.

Changes at the "Met"

Last night Sousa celebrated his sixty-second birthday. Charlotte introduced a new and appropriate skating figure, the candle dance, and the company of "Hip, Hip, Hooray" felt generally satisfied over the start of their last week at the Metropolitan.

IT'S A LONG LIFE AND A VARIED ONE

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.

Sousa, sixty-two years old Monday, 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.

For ten years Sousa's lot was cast with the theatrical profession, either as violinist in theater 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 all parts of the world, traveling at least 700,000 miles without serious accident, he has made American music respected from San Francisco to Moscow, from Quebec to Cape Town, from Copenhagen to Melbourne, from Covent Garden to the Hippodrome!

As a composer, Sousa founded a school of military and dance music whose vogue has outlasted that of any composer since Strauss. Sousa has written and 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.

Sousa is the only American decorated with the Royal Victorian 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, not to mention a host of small German royalties.

PLAN TO HONOR SOUSA

Members of "Hip Hip Hooray" to Celebrate Bandmaster's Birthday

Next Monday John Philip Sousa, will celebrate his birthday anniversary, and the members of "Hip, Hip, Hooray!" have arranged to observe the occasion with a little celebration and present the composer-conductor with a token of their esteem. The memento will represent everyone in the big company from Charlotte and the other stars to the humblest mechanic and stable boy as each contributes the same sum—ten cents.

Mr. Sousa announces that he will observe his anniversary by allowing the audience at the Metropolitan Opera House to hear his latest march "The Boy Scouts of America" which will be played by his band for the first time on this occasion.

BOY SCOUTS HONOR JOHN PHILIP SOUSA

He Is Host, but the Guests in Philadelphia Come From Far to Thank Him.

John Philip Sousa on Saturday, before leaving Philadelphia, was the host of over five hundred boy scouts who assembled at the Metropolitan Opera House, where the popular March King appear with Charles Dillingham's "Hip-Hip Hooray." These youngsters came from all parts of Pennsylvania to honor the great bandmaster, who, on his birthday, had dedicated his latest march to the Boy Scouts of America to be used as their marching song.

Headed by the scout leaders from the various districts the boys came to thank Mr. Sousa and to officially accept this march, written by him in collaboration with Booth Tarkington, the novelist-playwright.

The stirring military marches to which the soldiers of the United States are swinging along in parade and hike to-day—the compositions of the March King—had their inspiration in the days of our Civil War, according to a speech made by Mr. Sousa to the boys.

In his happy little talk to the scouts, Mr. Sousa also described how he, as a small boy, spent days and days tramping in the wake of a company of blue-clad recruits, drawn by the irresistible lure of crashing band music. He dreamed then, as all boys do, of leading a band. The dream, unlike most boy dreams, came true. He dreamed of composing airs that would inspire men to march.

SOUSA'S BIRTHDAY OBSERVED

E. T. Stotesbury Among Those Who Honor Famous Bandmaster

Offerings of flowers and silverware greeted John Philip Sousa, the bandmaster, whose name is known to every American household, upon the celebration of his sixty-second birthday at the Metropolitan Opera House last night.

Two silver cups and a platter, with flowers enough to start a temporary flower show all his own, were presented to the veteran conductor and composer at the close of last night's performance. Chief among the cups was one presented by E. T. Stotesbury. Another one came from the Boy Scouts of America, while the platter was the gift of the members of the company now at the opera house. Mr. Sousa in an address declared that he was as young as ever, and that he would continue to write marches and other compositions for the young of the Nation as long as he continued to live.

Last Week Begins at Metropolitan.

The final week—last twelve performances—of Charles Dillingham's "Hip, Hip, Hooray" from the New York Hippodrome, was ushered in yesterday at the Metropolitan Opera House. This gorgeous spectacle with its many delights, leaves on Saturday night for Boston after one of the most successful engagements ever played in this city. It is estimated that over 100,000 people have seen the production already, and with Election Day in the final week, it is fair to assume that nearly 40,000 more will attend the Metropolitan this week. For the final week several novel features were added to the already long list of solos. John Philip Sousa added his newest composition, "The Boy Scouts March," to his program, and Charlotte introduced for the first time here, her graceful candle dance on ice, called "The Moth and the Flame." All the other big features were retained.

SOUSA'S BAND IN TWO CONCERTS

Fine Programs Rendered by Noted Musical Body and Soloists.

John Philip Sousa, whose stirring march music has pleased many thousands the world over, was present yesterday in person at the Providence Opera House with his band of excellent musicians. Despite the fact that his forte has been march music, several compositions that gave opportunity to produce novel musical themes were played by the musicians. The local music lovers showed their preference for the "March King's" stirring numbers with the martial swing, and his entire repertoire of this kind of music was required to satisfy their desires.

The soloists who accompany him are efficient to the standard set by all former members of the staff, and this is especially true of Miss Virginia Root, who was called upon during the afternoon and evening to display her vocalistic powers. The afternoon programme was as follows:

Overture, "Mignon".....Thomas
Cornet solo, "The American Boy".....Bellstedt
.....Mr. Frank Simon.
Soprano solo, aria from "Romeo and Juliet".....Gounod
.....Miss Virginia Root.
Religious Meditations.....Sousa
Excerpts from "Carmen".....Bizet
(a) Legend, "Willow Blossoms".....Sousa
(b) March, "The New York Hippodrome".....Sousa
Clarinet solo, "Airs Italian".....Norrito
.....Mr. Joseph Norrito.
Introduction to Act III, "Lohengrin".....Wagner

A very cordial reception was given Mr. Sousa by the patrons at the evening concert, but their greeting to Herbert L. Clarke was no less cordial. The cornet soloist, who at one time was the idol of local music lovers as the leader of the American Band, was called upon to play three solos, and the final one, "A Perfect Day," was productive of much evidence of appreciation from the listeners. Miss Root repeated her success of the afternoon, and Louis P. Fritze in a flute solo number, was also cordially received.

The evening program was as follows:
Overture, "Tannhauser".....Wagner
Cornet solo, "Showers of Gold".....Clarke
.....Mr. Herbert L. Clarke.
Character studies, "The Dwellers in the Western World".....Sousa
Soprano solo, "Will You Love When the Lilies Are Dead?".....Sousa
.....Miss Virginia Root.
Religious theme, "Golden Light".....Bizet
Rhapsody, "The Southern".....Hosmer
Serenade, "Aubade Printaniere".....Lacombe
"The Boy Scouts of America".....Sousa
Flute solo, "Scotch Fantasia".....Boehm
.....Mr. Louis P. Fritze.
March, "Rakoczy".....Berlioz

SOUSA'S CONCERTS LARGELY ATTENDED

Pleasant Programmes Enjoyed at Providence Opera House.

TWO ENTERTAINMENTS GIVEN

Band Shows Perfection of Technical Finish Wholly Satisfying.—Singing of Miss Virginia Root Delights Audiences, as do Instrumental Solos.

Sousa and his incomparable band gave two concerts at the Providence Opera House yesterday afternoon and last evening. At the matinee there was a fair house, but the evening performance drew a big audience. Although Sousa never fails to satisfy his audiences in the matter of both the quality and quantity of his offerings, it may be said that those who attended yesterday's concerts heard exceptionally fine programmes, in the playing of which the band showed a perfection of technical finish wholly satisfying and, if anything, a more perfect ensemble than ever.

Sousa is always well equipped with good soloists, and on this occasion presented a very satisfactory singer in Miss Virginia Root. In addition to the vocalist there were the usual instrumental solos by members of the band.

The programme for the matinee follows:

Overture, "Mignon".....Thomas
Cornet solo, "The American Boy".....Bellstedt
.....Mr. Frank Simon.
Suite, "Looking Upward".....Sousa
Soprano solo, aria from "Romeo and Juliet".....Gounod
.....Miss Virginia Root.
Religious Meditations.....Sousa
Excerpts from "Carmen".....Bizet
(a) Legend, "Willow Blossoms".....Sousa
(b) March, "The New York Hippodrome".....Sousa
Clarinet solo, "Airs Italian".....Norrito
.....Mr. Joseph Norrito.
Introduction to Act III, "Lohengrin".....Wagner

Of late years Sousa seems to be less prolific in the writing of marches than formerly. The old favorites, however, used mainly as encores, never fail to arouse enthusiasm. But if the march king has in a measure forsaken the old path of composition that first made him famous, he has found another in which he is equally successful. His descriptive "Musical Suites" are highly imaginative and interesting works in the lighter vein and show a masterful knowledge of effective instrumentation. One need scarcely read the key to their meaning which the programme offers, for Sousa has a positive genius for stirring the hearer's imagination by means of skillful instrumental combinations. He is likewise a musical humorist, as was seen in his treatment of "Good By, Girls, I'm Through."

Miss Virginia Root made an excellent impression with her aria and sang extra songs in response to prolonged applause. Her popularity was deserved, for her singing displayed an unusually good voice and a very pleasing style. Her voice is mezzo in quality, full and rich, and has the upper range of a light, high voice. She sang with much ease and musical intelligence and gave great pleasure.

It is many a day since so finished a player upon the cornet as Frank Simon, who possesses remarkable technical proficiency and produces a tone of velvety smoothness, has been heard here. "The American Boy" was a series of very difficult variations on well-known airs. Mr. Simon played them without the semblance of a slip. It was a remarkable exhibition of virtuosity. In contrast to this he gave Schubert's "Serenade" as an encore, playing it with taste and a delightfully smooth legato. Joseph Norrito also won applause by a finely played clarinet solo.

The evening programme, which was given an enthusiastic reception, was as follows:

Overture, "Tannhauser".....Wagner
Cornet solo, "Showers of Gold".....Clarke
.....Mr. Herbert L. Clarke.
Character studies, "The Dwellers in the Western World".....Sousa
Soprano solo, "Will You Love When the Lilies Are Dead?".....Sousa
.....Miss Virginia Root.
Religious theme, "Golden Light".....Bizet
Rhapsody, "The Southern".....Hosmer
Serenade, "Aubade Printaniere".....Lacombe
"The Boy Scouts of America".....Sousa
Flute solo, "Scotch Fantasia".....Boehm
.....Mr. Louis P. Fritze.
March, "Rakoczy".....Berlioz

Each soloist was given a big reception. Mr. Clarke played his number brilliantly and Miss Root repeated her success of the afternoon performance. Louis P. Fritze in the "Scotch Fantasia" gave an astonishing display of technical facility. Sousa was generous with encores, playing many favorite marches for the extra numbers.

Sousa Guest of Honor at Unique Banquet in Philadelphia

PHILADELPHIA, Oct. 20.—John Philip Sousa, the noted conductor from "Hip, Hip, Hooray," Philadelphia, was the guest of honor at a dinner given in the banquet room of the Union League by W. E. Hering on Oct. 19. The affair had many novel features. The guests were ushered into the banquet hall to the tune of the "New York Hippodrome March," one of the latest compositions of the march king. They found the table decorated with a circular centerpiece about five feet in diameter. At one end was a stage, on which fifty tiny figures represented Sousa's Band in full operation. The other end had elephants and camels loaded with toys, which proved to be the souvenirs for the guests, and a miniature ice ballet after that, led by Charlotte. Thus the atmosphere of "Hip, Hip, Hooray" was maintained.

Boston Opera House

John Philip Sousa and his band; Charlotte, the world's greatest skater; two dozen other stars of the ice from the Admiral's Palace, Berlin; Nat M. Wills, Charles T. Aldrich, the famous Bogannys; Mallis and Bart; the Softi Duo and the more than 300 more who have membership in the New York Hippodrome organization will arrive in town today prepared to delight local theatre-goers with the first performance of "Hip Hip Hooray!" The engagement, which begins at the Boston Opera House tomorrow night, will continue for four weeks, and the "two performances each day" policy will be put into effect Tuesday, when the first matinee will be given.

When Charles Dillingham announced his intention to send the New York Hippodrome organization on tour in toto, and to present where it was possible "Hip Hip Hooray!" in its entirety, other theatrical men, realizing the tremendous risk involved, were aghast at such audacity. There were nearly seven cities in the United States outside of New York having theatres capacious enough to present the staging of such a pageant. Philadelphia and Boston are the only two in the East. Because of its distance from New York, Philadelphia was selected as the place of the initial experiment, and the four weeks' season just ended there has proved conclusively that this, the biggest indoor amusement production ever made anywhere, can be toured successfully.

There is a very strong indication that the record of success will be continued here. Bostonians who visited the New York Hippodrome last season have been most enthusiastic in their praise of the huge and unique entertainment, and that the coming of "Hip Hip Hooray!" has aroused an unprecedented interest is attested by the demand for accommodations manifested at the Opera House box offices during the past week.

The "Hip Hip Hooray!" organization in its entirety numbers in the neighborhood of 800 persons. Nearly 300 of these constitute the mechanical staff. All Hippodrome announcements lay stress on the skating features, but that is because of their absolute novelty. Nothing of the kind has ever before been shown on an American stage. But "Flirting at St. Moritz" is only one of the ballets in which hundreds of performers appear. They include "The March of the Toys," "The Flower Garden Ball" and "The Ballet of the States," danced to music especially composed by Mr. Sousa, and with the march king occupying the director's chair.

"HIP, HIP, HOORAY" FOR BOSTON

Hippodrome Spectacle to Contest for Popularity with "Billy" Sunday in Hub City

When Charles Dillingham's great Hippodrome spectacle, "Hip, Hip, Hooray," enters Boston next week to play a month's engagement at the Boston Opera House, Sousa, Charlotte and the other stars of this organization will encounter one of the most active periods in the history of the Hub's theatricals.

"Billy" Sunday will be there, so will Sarah Bernhardt, Mrs. Fiske, George Arliss, Al Jolson, Donald Brian, Julia Sanderson and Joe Cawthorne.

The Hippodrome company will signalize its entrance into Boston by a street parade, led by Sousa's Band, and the famous "Billy" and the divine Sarah, together with all the other luminaries, have been invited to join the parade around the Boston Commons.

GAYETY AT METROPOLITAN

The Big Hippodrome Show Starts On Its Final Week

All is gayety at the Metropolitan Opera House, where Charles Dillingham's big Hippodrome show starts its final week. John Philip Sousa's birthday party will give the entire company the holiday spirit as no one is more popular with the company, from the stars to the humblest mechanic, than the famous March King, and the observance of his anniversary has become a Hippodrome institution. In celebration of this event and of the final week here, R. H. Burnside has provided many new features including the Candle Dance by Charlotte on the ice, called "The Moth and the Flame." Matinees are given daily and tomorrow the public will be given direct news of the campaign's outcome.

Hippodrome Says Farewell.

Two gala performances at the Metropolitan today will witness the farewell of the New York Hippodrome organization in "Hip, Hip, Hooray." Upon these occasions R. H. Burnside, the wizard of the Hippodrome stage, will provide appropriate special features, and John Philip Sousa, with his usual sense of humor, will play "Goodby, Girls, I'm Through." This engagement is reported one of the most successful ever played here, and its prosperity will no doubt result in the annual appearance here of other Hippodrome productions.

ORIGIN OF SOUSA'S NAME IN STORY

Account Told How Famous Bandmaster Reached Upon Popular Name.

When our men set out for Cuba and Porto Rico in '98, they marched to the train or boat to the tune of one of the most inspiring marches ever written, the famous "Stars and Stripes," says the Literary Digest, and when that seemed to lose its novelty, there appeared a new one, just as fresh, just as inspiring, called, aptly enough, "El Capitan." These were only two of the contributions of America's greatest bandmaster to the war-time spectacle.

Sousa does not sound like an American name, and yet there is a kind of anagrammatic Americanism about it, says The Musical Leader, for the last three letters of it are U. S. A., and he was born in Washington, under the very shadow of the Capitol dome. Yet people refuse to believe that Sousa is his real name. As we are told by the musician himself:

If there is one thing I dislike more than another, it is to spoil a good story. I remember vividly by infantile contempt for the punk-headed pirate who told me that Jack the Giant Killer never existed, and I clearly recall my underlying hatred for the iconoclast who calmly informed me that Robison Crusoe was a myth and his man Friday a black shadow, without life and substance. I also despised the man who said that Nero never was a fiddler. Hence you can understand my position when I am asked in all seriousness to verify the story that my name is not Sousa, but Philipso. I suppose I might have permitted the hoax to continue and keep the public doubt, but instead I confess to the truth and disclosed the author of the yarn.

The story of the supposed origin of my name really is a good one, and like, all ingenious fables, permits of international variations. The German version is that I am one Sam Ogden, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Som Ogden, a great musician, Yorkshire man, emigrated

to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule, items about musical persons usually find their way only into the columns of the daily press, a few of the magazines, and in papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other, and I believe that it makes its pilgrimage around the globe once every three years.

The story emanated about 10 years ago from the youthful and ingenious brain of a one-time publicity promoter of mine, and out of the inner recesses of his gray matter he evolved this perennial fiction. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but like Tennyson's brook, it goes on forever.

Were it not for the reproving finger of pride pointed in my direction by the illustrious line of ancestral Sousas, I might have let it go at that. Besides, there were a bunch of sisters and brothers ready to prove that my name was Sousa, and I could not shake them. My parents were opposed absolutely to race suicide and were the authors of a family of ten children. Many of these are living and married and doing so well in the family line that I should say that in about 1991 the name of Sousa will supplant that of Smith as our national name.

Seriously, I was born in Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously within the shadow of the Great White Dome. I was christened John Philip at Dr. Kinkel's church in Twenty-second street, N. W. Washington, D. C., and you might mention that if I had an opportunity to be born again I would select the same parents, the same city, the same time, and—well, just say that I have no kick coming.

There is, however, one thing of which I stand in deadly fear, and that is that people will call me "professor." Let 'em call me anything but that, for from my earliest days I have pictured "professors" as persons with long hair, wearing goggles, with poor digestion and no sense of humor. And thank goodness I am free from all of these drawbacks.

Notable Birthdays Today

NOVEMBER 6.

Allan Louis Benson, Socialist, date for President of the United States in tomorrow's election is 45 years old today. Mr. Benson has been for some years prominent as a writer on political and economic subjects, published chiefly in Pearson's Magazine and in the Appeal to Reason, the Socialist organ. He has also published several books on Socialism. He is a native of Palmyra, Mich., and had a public school education. He went early into newspaper work, and was on the staffs of papers in Chicago, Salt Lake City and San Francisco as a reporter before becoming editor of the Detroit Times in 1901. He has since filled divers editorial posts of importance and is at present on the staff of Pearson's Magazine. He resides in Yonkers, N. Y. Soon after the beginning of the European war, Mr. Benson outlined a plan for the prevention of all wars in the future—aggressive war to be declared only by a vote of the people, and those having voted in favor of it to be compelled to serve immediately as soldiers—which attracted widespread attention.

Grand Duke Nicholas of Russia, cousin of the Czar, and Russia's most famous general in the Great War, 60 years old today.

Ernest Martin Hopkins, the new President of Dartmouth College, 39 years old today.

Holman Day, famous writer of Maine stories, 51 years old today.

Hon. Francis C. T. O'Hara, Canadian Deputy Minister of Trade and Commerce, 46 years old today.

Hon. Thomas W. Gregory, U. S. Attorney-General, 55 years old today.

William Guggenheim, New York capitalist, 47 years old today.

John Philip Sousa, famous bandmaster and composer, 62 years old today.

Ignace Jan Paderewski, famous Polish pianist, who has been active in war relief for his unfortunate country, 56 years old today.

Phila Record 11/7/16

The concluding week of "Hip, Hip, Hooray" at the Metropolitan Opera House began yesterday. A feature of the day was the observance of Sousa's birthday, and he was in receipt of many messages of congratulation as well as of presents, including a loving cup from E. T. Stotesbury and others of the Metropolitan owners. Charlotte gave a wonderful exhibition of skating in "The Moth and the Flame," in the course of which she glided fairy-like among candles placed on the ice. Sousa's band played his new Boy Scout march.

N.Y. Eve Mail 11/9/16

Along Broadway.

By a rearrangement of scenes the big second act of "The Big Show" at the Hippodrome now contains the minstrel scene, with 400 taking part; a new comedy sketch by the Arnaut Brothers, the specialty of Joe Jackson, the bicyclist, and a new dancing divertissement by Pavlova and Volinine. The orchestra has also added Sousa's newest composition, "The Boy Scout's March," to its programme, and Sophie Bernard is a new prima donna in the cast.

N.Y. Globe 11/10/16

When Charles Dillingham's "Hip, Hip, Hooray" organization passed through New York yesterday en route from Philadelphia to Boston the 500 chorus girls from the Hippodrome's current success, "The Big Show," arranged a surprise for them. The girls, accompanied by the skaters and Pavlova's coryphées, met the chorus of the travelling company and escorted them from Jersey City to the Grand Central station. That is, they ostensibly went to accompany the chorus, but R. H. Burnside says they went across the river as a tribute to John Philip Sousa.

Opera House—Hip, Hip, Hooray

From Monday next, for a month to come and with a performance every afternoon as well as every evening, the Opera House will be the Hippodrome of Boston, tank for the skaters and all the rest, even to Mr. Sousa and his band. On the stage, used to the utmost of its extent, will be installed the "show" of last season and Mr. Dillingham's Hippodrome in New York, the long-anticipated and the sure-to-be-much-sought, "Hip, Hip, Hooray." It is not the custom of that generous-minded and fair-dealing manager to do things by halves, and the "show," the whole "show," and everything appertaining to it, will be brought to Boston, viz: the celebrated Charlotte and her skating train in the feats of skill, agility and even beauty that with comic salt fill "The Ice Ballet" of many and varied numbers; Nat Wills, Charles Aldrich and a host of other entertainers in comic turns; the Bogannys and numerous athletes and acrobats, and finally to make music for the whole. Sousa's band and the bandmaster himself in the conductor's chair. In all, a company many hundred strong, and an entertainment three hours and twenty numbers long. Best of all, moreover, an entertainment that these eighteen months has been heralded to Boston by the testimony of the many that saw it in New York.

SOUSA CELEBRATES BIRTHDAY

PHILADELPHIA, Nov. 6.—John Philip Sousa, who is appearing with "Hip Hip Hooray" at the Metropolitan Opera House, celebrates his sixty-second birthday to-day. E. I. Stotesbury, head of the Metropolitan House Corporation, presented Mr. Sousa with an elaborately engraved silver loving cup.

Baltimore American 11/10/16

On the occasion of John Philip Sousa's birthday anniversary, which was celebrated in Philadelphia, where the Hippodrome spectacle, Hip, Hip, Hooray, is filling an engagement, his newest march, The Boy Scouts, March, was played for the first time. It was written for the Boy Scouts of America and dedicated to them.

Phila Bulletin 11/7/16

This is the final week of the month's engagement of "Hip, Hip, Hooray" at the Metropolitan, where this big production from the New York Hippodrome has met with well deserved success. Last evening Charlotte, the skating premiere, introduced a remarkable new "Candle Dance" in the beautiful ice ballet, and there were some special festivities yesterday in celebration of the birthday anniversary of John Philip Sousa, who, with his famous band, is one of the leading features of the performance.

TWO B'G SHOWS IN ODD REUNION

Dillingham's Two Monster Hippodrome Organizations Come Together at Station.

2,000 MEMBERS JOIN HANDS

Charles Dillingham's two great Hippodrome organizations met briefly but with much eclat yesterday when the big "Hip-Hip-Hooray" company, on its way to Boston after a triumphant four weeks in Philadelphia, was met at the Jersey City terminal of the Central Railroad and escorted up the river to the New Haven dock at Mott Haven by the entire chorus, ballet, skaters, principals and staff of "The Big Show," as it now upholds the glories of the Hippodrome. There were over 2,000 members of the two companies on hand as the home escort met and greeted the largest and most costly theatrical organization ever sent on tour.

The crowd included John Philip Sousa, Charlotte, Nat M. Wills, Charles Aldrich, Sophie Barnard, Hilda Rueckerts, Katie Schmidt, Lou Anger, Joe Jackson, the Arnaut Brothers, Ellen Dallerup, Peggy Raymond, William T. Stewart, Dixie Gerard, Clare Cassel and nearly all the celebrities of both institutions. Anna Pavlova waited at the ferry at the foot of Twenty-third street on the New York side in her automobile, and drove Mr. Sousa and Mr. Burnside to the trains waiting at the Grand Central Station.

Seattle Times 11/5/16

Dillingham's Winners.

Last week both of Charles Dillingham's spectacles, "The Big Show," at The Hippodrome, and "Hip, Hip, Hooray," en tour, achieved record receipts. The former, considered Dillingham's masterpiece, is at the big playhouse on Sixth Avenue, while the latter, with Sousa, Charlotte and all of last year's stars, is crowding the Metropolitan Opera House in Philadelphia twice daily. The Hippodrome here, with its immense capacity of 5,200 seats, is inadequate to accommodate the demand by reason of the large excursions that are coming from out of town. Friday of last week the Remington Arms Company, of Bridgeport, brought 1,000 of its employees to The Hippodrome. Nearly every performance brings a large party from out of town.

Boston Post 11/7/16

Percy Hemus, baritone, will give a recital at Carnegie Hall Monday evening. Among other things he will sing "Boots," by John Philip Sousa, and two "Sappho" fragments by A. Walter Kramer.

Portland Me. Express 11/18/16

Charles A. Goettler of the New York Hippodrome staff is registered at the West End Hotel. The purpose of his visit is to arrange excursions to Boston where the gigantic production of Hip-Hip-Hooray with Sousa and his band, Charlotte the marvelous ice skater, and 100 other novelties is now being enacted.

Even Sam 11/21/16

Singing sixteen American composers' songs, with more variety of selection and more flexibility of voice than in three years before, Percy Hemus, baritone, almost persuaded a Carnegie Hall audience last evening to hear America first, last and all the time. His house wasn't asked to sit for a flashlight photograph, as happened last season.

Mr. Hemus didn't emulate the statesmen who "kept us out of every

war but the boudoir." He was proud to sing war songs, Burleigh's "Ethiopia Saluting the Colors" and John Philip Sousa's "Boots" of tramping infantrymen. It was a world of change from Burleigh's "Deep River" to MacDowell's "Through the Meadow" and lighter lyrics of Woodman, Claude Warford, Cadman, Knauer, Marion Bauer, Fay Foster and Gladys Luck.

BIG CROWD ENJOYS "HIP, HIP HOORAY"

Mammoth Hippodrome Spectacle Enters On Third Big Week at Metropolitan

SOUSA'S BAND ON STAGE

The big, Dillingham show, "Hip, Hip, Hooray," started another big week at the Metropolitan Opera House last evening to the evident enjoyment of a capacity house.

With its rapid fire change of scene, glaring colors and succession of novelties, the show is one of the greatest of its kind ever seen in Philadelphia.

All the scenes are clever and follow one another so fast that applause is almost constant. The Grand Central Station scene, with its funny baggage smashers and the scene on Fifth avenue, in which Nat Wells, the tramp comedian, and Harry Westford appear, were both very clever.

There was also some unusually good acting in the cascades at the Biltmore Hotel, concluding with a very pretty spectacle, "The Ladder of Roses."

The second act shows Toyland zone in the Panama Exposition, the Boganny Troupe of tumblers in Chinatown and Nat M. Wills (messenger boy), furnishing laughter by his reading of telegrams.

Charlotte, the "princess of steel runners," made her usual big hit as the leader of the ice ballet, in flirting at St. Moritz. All the skaters in the ice ballet are artists.

Last night, for the first time during the local engagement of the show, Sousa and his band appeared on the stage of the Opera House during the ballet of the States, the concluding feature of the second act of the spectacle, and will continue to do so.

The stage is so crowded with dancers during the ballet that the problem of finding room on the other side of the footlights for Sousa and nearly sixty instrumentalists was one that required a deal of solving. R. H. Burnside, general stage director of the New York Hippodrome, made a flying visit to Philadelphia and brought the solution with him.

Boklyn Eagle 11/21/16

Percy Hemus, in his song recital, in Carnegie Hall, last night, accompanied by Gladys Craven, had an all American program, and among the favorable impressions he made was Huntington Woodman's "I Am Thy Harp." "Deep River," by H. T. Burleigh, was well sung, Mr. Hemus' voice lending itself eloquently to the negro spiritual. A. Walter Kramer, who was ambitious in setting two Sappho fragments to music, "To Evening" and "Yea, Thou Shalt Die," made good melodies for the classic verse. "Yea, thou shalt die" was impressively interpreted. "The Painter," by Fay Foster, made a decided impression. Watts' "Wood Song," a sylvan gem, was contrasted by Mr. Hemus with "My Garden," by Eleanor Everest Freer, which was a winning final song. "Boots" was a first time number, written by Sousa, and its odd outlines were highly appreciated.

BIG SHOW FROM HIPPODROME AT OPERA HOUSE

"Hip, Hip, Hooray" Done Well in Boston

When it was first announced that Charles Dillingham would bring to Boston the great Hippodrome show, "Hip, Hip, Hooray," there was shaking of many heads, and plenty of expression of the opinion that "it can't be done." Well, it has been done, and done well at the Boston Opera House. And those who may have seen it in its New York home need have no fear about seeing it in its present quarters. As a matter of fact the general effect is better in many respects, (the New York Hippodrome is not a strikingly handsome affair) and there is plenty of room for the evolutions of the big chorus and extra people, and plenty of skating surface for the Ice Ballet, and for Charlotte to gyrate gracefully.

The big stage of the opera house was used to advantage in a number of scenes, especially those of the roofs of New York with the Brooklyn Bridge in the near distance with lighted cars going and coming over it, during the "Kat Kabaret," a most amusing fancy, and in the St. Moritz skating carnival, while a particularly beautiful scene was that representing "The Flower Garden Ball" with the "Ladder of Roses" on the rounds of which from stage to borders were girls dressed to represent the different flowers. It was a most striking and beautiful scene. Of the specialties, that of the Boganny Troupe deserves special mention. It consisted of remarkable acrobatic feats.

Sousa and his band had a scene all to themselves for their selections and the veteran band master was the striking figure of old, and considerable whiter as to hair and beard. The March of the States which finished the act was beautifully costumed and had a number of novel effects.

The Ice Ballet was new to Boston and was thoroughly enjoyed. Skating such as that shown by Charlotte and her associates must be seen to be appreciated. To say it was the poetry of motion is to express it very feebly. There was a large audience, though not as large as it will be as soon as the excellence of the show becomes generally known. F. H. Cushman.

W. H. Sam 11/21/16

PERCY HEMUS SINGS.

Gives Programme of Songs Entirely by Americans.

Percy Hemus, barytone, gave a song recital last evening in Carnegie Hall. The singer, according to his custom at his annual appearance, presented a programme of songs by American composers. The list was of much interest and contained numbers by Carlson, Russell, Burleigh, MacDowell, Warford, Woodman, Cadman, Watts, Bauer, Cole, Sharp and Freer.

New songs were by Kramer, Foster and Luck. There was also one listed for a first hearing by Sousa called "Boots." This depicted the monotonous rhythm and sound of tramping boots during long marches, through the hearing of which many troopers are said sometimes to go mad. Mr. Hemus sang with sympathy, good diction and much dramatic fervor. His accompaniments were well played by Gladys Craven.

Providence Journal 11/15/16

Billy Sunday, Charles Dillingham, John Sousa and Sarah Bernhardt, all in Boston at the same time, a sufficiently diversified quartet to enthuse even the classic frigidity of the Hub.

THE HIPPODROME SHOW OPENS AT OPERA HOUSE

Stage of Boston Opera House
Makes Obvious the Fact That
"Hip-Hip-Hooray" Cannot Be
Moved from Monster House in
New York Without Losing
Appeal.

BOSTON OPERA HOUSE—"Hip-Hip-Hooray," Charles Dillingham's New York Hippodrome spectacle in two acts; staged by R. H. Burnside; lyrics by John L. Golden; music by Raymond Hubbell. First time in Boston.

The Hippodrome in New York, since the days of Thompson and Dundy, has been one of the show places of that gateway to the East. In the original it was a tremendous novelty; even in the regime of the Shuberts it had its laudable productions, though even those astute stage manipulators could not see their way clear to continue after a succession of losing seasons. When Charles B. Dillingham took the "elephant," it was assumed that his magical touch would bring the net profit which his predecessors had been unable to conjure up. Possibly Mr. Dillingham did succeed in New York, where his more conservative fellows had failed. Certainly he stands to lose on the road whatever he picked up in the season of 1915-16, if last night's audience and last night's performance make any basis for intelligent estimates.

The first unassailable premise is that the New York Hippodrome show cannot be moved even to Boston. Over there, with a stage twice as large as that at the Boston Opera House, and an auditorium also twice as large, conditions are different. The depth of stage may be only a little larger, but the width is tremendous. Also, the auditorium was built to match, so that while not more than the average number of theatre rows in depth the width is such as to bring every auditor within intimate reach of the singers and players. Even then, however, those who had principal parts in the New York productions were wont to shout their lines and verses. Possibly that is why Nat M.

Wills strained his lungs and his humor to the bursting point last night. If Mr. Wills had only realized that by using his natural voice he might have reached all of his audience even as at Keith's Theatre, a model in its way, he might have been less tiresome. That, however, is a very thin premise.

The point is, that the original Hippodrome show was and should be one of tremendous scale. One misses the vast tank, wherein plunging horses and trumpeting elephants disported. Likewise one sighs regretfully for the beautiful sirens who sank below the water's depths and emerged gracefully, to ogle from the foots the gentlemen of the first rows. Also the wonderful stage mechanisms, like the big river boat leaving the cotton laden piers of New Orleans, and the battleships central in a scene of realistic bombardment. The old days seem to have passed. Now we view only gorgeous back drops and imitating acts "in one."

Scenically Mr. Dillingham has shown us several new ideas. His "Toyland in the Zone," done by Homer Emens, has immense possibilities, when the stage hands learn how to pull all the strings. It is suggestive of "The Wizard of Oz," "Babes in Toyland," and other agreeable diversions. The "Ladder of Roses," in which many pretty girls climb rose bedecked trellises to ascending orchestral climaxes, is exceptionally attractive.

It is not until Sousa and his band appear, however, that the audience sits up. Here is something popular, something of known worth. To be sure, the selections are limited, and the men stand as if about to be dismissed after a concert in the village square. But it is Sousa, with the old Sousa swing and rhythm and bang, and it helps immensely to pave the way for the real climax of the big show, "Flirting at St. Moritz," with Charlotte as the principal dancer on skates. This scene, the final, is a genuine novelty to Boston. The setting typifies St. Moritz in the Engadine, Switzerland. The stage front is iced. And here Johann Worm and Rosa Gebauer, Paul Wilson and Clare Cassel and James Marselles show what can be accomplished artistically and comically on stage ice before Charlotte herself, the Pavlova of the steel shoes, appears. Her performance is one of remarkable virtuosity. Possibly it saves the show.

Mallia, Bart and Mallia, as "The Baggage Smashers," have a comic acrobatic specialty; the Boganny troupe fill a scene-shifting hiatus with an acrobatic skit, far less amusing. A baby elephant—was it Chin Chin or Toto?—and a baby baboon, if such a creature exists, revealed the first lessons in circus training; Charles T. Aldrich, as "Some Detective," made astounding changes of moustaches and clothing, and did not have one funny line; and Mr. Wills, mentioned above, did all that was possible to belittle his reputation as a fun-maker. There was the usual Hippodrome tenor and the usual Hippodrome prima donna. Lou Anger also had a place on the program, though even last night's audience could scarcely see why.

"HIP, HIP, HOORAY," BIGGEST OF SHOWS

Wonderful Spectacle Brought From
New York Hippodrome to the
Boston Opera House

BOSTON OPERA HOUSE—"Hip, Hip, Hooray" is a collection of New York Hippodrome wonders which until recently only travelers to the "big town" have been permitted to enjoy. Last night it came to the Boston Opera House, presenting a spectacle which would make a circus writer run short of adjectives.

Nothing more unique, more elaborate and more enchanting in the form of a gigantic extravaganza has been seen in Boston. That so many interesting and amazing examples of scenic effects, stagecraft and picturesque entertainment could be crowded into an evening's program is almost inconceivable.

There are features—those which appear in larger type on the playbill—but they only serve to emphasize the general excellence of the production. The immense stage of the Boston Opera House is none too large, which is proof that everything is done on a big scale. Last night's audience was thrilled both by astonishment and delight.

The first "episode" is "The Kat Kabet," with scores of lively felines making merry with capers and dancing on the roofs of a building just beneath one of the great suspension bridges. Dancing specialties are introduced effectively.

In the "Grand Central Station," which comes next, one meets for the first time Charles T. Aldrich, who as "some detective" makes the swiftest and funniest changes of disguise imaginable. Mallie, Bart and Mallia as "baggage smashers" are responsible for much mirth. "On Fifth Avenue" has a lot of gay costumes, singing and marching, concluding with a "flag finale" that merits the hearty applause with which it is received.

"The Flower Garden Ball" is given in one of the most attractive interiors that clever scenic painters and directors have devised. Dancing by the Solti duo, the Amaranths, George Gifford, Tina and Alex, and Lawrence Beck concludes with a beautiful arrangement called "The Ladder of Roses."

During some of these scenes Nat Wills, the tramp comedian, has been heard from with favor. "Toyland in the Zone," with its animated toys and specialties, including stunts by Chin-Chin, the elephant, and Toto, the monkey, evokes tremendous applause. Next comes "Chinatown," with the Boganny troupe of acrobats and an immense group of magnificently costumed marchers and singers.

More fun from Nat Wills as a messenger boy, and lo and behold there is John Philip Sousa and his band. Mr. Sousa and his musicians play several melodious numbers, which are followed by "The March of the States," a colorful spectacle which is "put over" by the entire Hippodrome chorus. The concluding scene introduces Uncle Sam driving a two-wheel rig drawn by a high-stepping horse, the whole covered with tiny incandescent lights. But that's only one of the marvels.

The ice scene is called "Flirting at St. Moritz," which title doesn't half convey the irresistible charm with which the reproduction of the popular Swiss resort is presented. A field of real ice occupies a large part of the stage, and grouped at the back are gayly dressed spectators, wearing every kind of an elaborate winter dress of fur and fur trimmed.

The skaters are experts. The most graceful and winning is Charlotte, whose skill is wondrous and whose beauty is captivating. Others are Johann Worm and Rosa Gebauer, Paul Wilson and Clare Cassel and James Marselles, the latter an eccentric comedian. For the finale the torches are lighted, the skaters skate and the dancers march, while the audience applauds with all its might.

CHARLOTTE AND SOUSA STARS OF HIPPODROME

"Hip Hip Hooray," the monster show from the Hippodrome, New York, had its first performance last evening at the Boston Opera House. Charlotte and her ice ballet and John Philip Sousa were the feature attractions among so many that the show has been called "ten musical comedies rolled into one."

The first scene shows the roofs of New York; the second, Grand Central station; the third, Fifth avenue; the fourth, the cascades at the Biltmore Hotel; the fifth, toyland at the Panama Exposition; the sixth, Chinatown; the seventh, Moving Picture street; eighth, the tower of Jewels; ninth, Charlotte in "Flirting at St. Moritz."

(MISS SOLANO'S review of "Hip Hip Hooray" will appear on Thursday with sketches by Dennis.)

Presentations to Sousa on His Birthday

John Philip Sousa was sixty-two years old last Monday. At the Hippodrome in New York and the Opera House in Philadelphia the noted bandmaster's birthday was fittingly celebrated. In Philadelphia the leader played for the first time his new march, "The Boy Scouts of America," which has been accepted as the marching time of the Boy Scouts. This organization presented Mr. Sousa with a loving cup. Each of the members of the "Hip-Hip-Hooray" and "The Big Show" companies contributed a silver dime, and the coins were moulded by a young Philadelphia sculptor into a bust of Sousa, which was presented to him. Through E. T. Stotesbury, the directors of the Metropolitan Opera House of Philadelphia presented Mr. Sousa with another loving cup.

William Harrigan will journey to Boston on Sunday to appear there with John Philip Sousa's Band at a special concert at which he will sing three songs made famous by his father, Edward Harrigan, in the halcyon days of Harrigan and Hart. Boston has always been loyal to the memory of "Ned" Harrigan.

Harrigan in Father's Songs.

Manifestly an Edward Harrigan revival is in the air. Following the big demonstration made by the Harrigan Club a few nights ago, William Harrigan, the actor-author's son, has been engaged to go to Boston next Sunday to appear there with John Philip Sousa's Band at a special concert. He will render three of his late father's most popular songs.

Boston has always been loyal to the memory of Ned Harrigan, and it goes without saying that the son will receive a warm welcome.

For many years America's Bartone," whose voice is appealing and whose interpretative gifts are rich and rare, gave a recital at Carnegie Hall last night. Again Mr. Hemus showed courage in presenting a programme of all-American compositions. Again he earned praise by his discrimination in the selection of songs. Again he won the applause of a large and discriminating audience. Mr. Hemus, helped by his sympathetic accompanist at the piano, Gladys Craven, sang songs by MacDowell, Burleigh, Cadman, Walter Kramer, Marion Bauer, Carlson, Russell, Warford, Woodman, Watts, Cole, Sharp, Eleanor Everest Freer, Maude Haven Luck and John Philip Sousa, a galaxy of American composers that may startle some unthinking music lovers and, at any rate, will demonstrate that their works demand a hearing.

"HIP, HIP HOORAY" DAZZLES

Sousa and Charlotte Stars at Boston Opera House

"Hip, Hip, Hooray"—the expression itself—really gives the best possible idea of the performance at the Boston Opera House last evening—just those three words. It was a joyous, dazzling succession of dance, burlesque, music, glorified vaudeville, Sousa's band and pretty girls on skates.

POETRY ON ICE

It was the biggest thing of its kind Boston ever had a chance to see. And the biggest hit in it was one small girl, in white like a snowflake, whose skating was simply poetry on ice. Charlotte, they called her. With great graceful sweeps, like the winging of a swallow, she swept upon the ice-coated stage. She pirouetted and danced and "cut figures" and swept about in attitudes as graceful as they seemed impossible. It is now easy to understand why New Yorkers raved over her skating during the months she has been the star of the big Hippodrome show.

Charlotte did not appear until well into the third and last act of the production. She came as the climax of a dazzling ballet on ice, in which a swarm of skaters displayed expertness that would seem extraordinary if they were not eclipsed by the supreme skill of Charlotte herself.

It is "real ice," too; but in some of the numbers preceding it, costumes were worn suitable for a sunny day on the equator—yet never a shiver was seen among the scores of dancers. Perhaps it was because they didn't keep still long enough. Right here reference is had to the drilling of a regiment of bare-kneed boy scouts (feminine gender).

Midway in the programme, Sousa, the march king, appeared in person to lead his band with all the Sousa-esque mannerisms which his imitators never quite succeeded in imitating. It is a magnificent band, too.

Some idea of the vastness of his production may be gleaned from the fact that while Sousa's band played "The March of the States," there were on the stage enough girl dancers to provide from four to six apiece to represent each State in the Union. This in addition to scores of male participants in the production.

In the scenic effects accompanying the song "The Ladder of Roses," dozens of girls actually climb rose-entwined ladders over rungs of dazzling light—a picture like a glimpse of the Arabian Nights.

One might as well try to detail all the participants in a three ring circus as to enumerate those who take part in "Hip, Hip, Hooray." In the "Dancing Carnival" of the first act, three teams of dancers are performing simultaneously. In the "Toyland" scenes there are comedians impersonating animals, while real animals try to impersonate humanity. There is the tiniest of real baby elephants. There is a chimpanzee that rides a bicycle and skates on rollers. There is a "giant" some 30 feet tall, and two midgets not over three feet tall. There are French quadrille dancers, and the most up-to-date of society fox-trotters.

There is the "Wedding of Jack and Jill," where every character named in Mother Goose assists. There is a Chinatown scene where some nine or 10 Chinese (?) acrobats perform extraordinary stunts. And, most beautiful of all, there is the ice-spectacle, "Flirting at St. Moritz."

There is no pretense of plot, but Nat M. Wills wears his well-known whiskers and tramp suit, or, as a messenger boy, reads funny telegrams that never were sent.

Charles T. Aldrich, as a burlesque detective, changes from one disguise to another as rapidly as a chameleon on a busy day.

Harry Griffiths, Nellie Doner, Howard W. Marsh, Beth Smalley, Felix Haney, Thomas F. Reynolds, Leslie Leigh, Harry Westford and Leonore Simonson have speaking and singing roles.

As a stage spectacle, the whole thing is simply dazzling.

FROM THE HIPPODROME

BOSTON SEES THE SPECTACLE OF SURPRISES

Charlotte, at Last, and Her Swift and Skillful Skating Train—The Ballet of the States and Other Pictorial Numbers—Funmakers in Legion—Sousa and His Band for Background

STAGED without regard to expense; costumed till the scenes were like a dream of fairy-land; including specialties that would attract attention by themselves, the first presentation of Charles Dillingham's aggregation of talent from the New York Hippodrome, under the title "Hip-Hip-Hooray," began its season at the Boston Opera House last evening, in the face of an unenthusiastic reception from a brilliant audience, which seemed to understand the environment of the Opera House, but did not understand the meaning of the variety of entertainment presented; for with but few exceptions the excellent specialties were received with light applause or cool silence.

"Hip-Hip-Hooray" is filled with surprises. The first surprise is the fact that the name has nothing particular to do with the programme. The various episodes are staged to appear in and about New York, and first is "On the Roofs." Here the stage is crowded with an aggregation of "cats" as is seldom seen, for in remarkable cleverly designed costumes the company introduce several specialties in dancing and acrobatic work that are almost lost in the crowd, there being too many cats around. The artists include the Amaranths, Carlton Sisters, The Five Tornadoes, and others, and for some time the stage is a bewildering scene of cats, cats, cats, in a number of remarkable antics.

The scene shifts to the Grand Central Station, and an opportunity is afforded for Mallia, Bart and Mallia, to show some remarkable work as "The Baggage Smashers," introducing turns that were new to the locality and interesting in their ingenuity.

The next scene, "On Fifth Avenue," begins to show what some of the possibilities of the company are, for the chorus renders several vigorous songs, which made little impression on the audience, until the chorus appeared dressed as Boy Scouts, and Harry Westford sings "My Land, My Flag," which did start the audience, for the clever introduction of the United States flag in the hands of each of the chorus, made a beautiful picture; but a surprise was sprung, when by a simple movement of the chorus they substituted for the separate flags, sections of red, white and blue which suddenly were so displayed and arranged as to entirely conceal the individuals of the chorus, and produced thereby a large representation of the flag, filling the entire stage. It was a unique effect, and sprung as suddenly as it was, naturally the audience warmed up, and applauded vigorously; and yet it was more the flag than anything else that caught them.

Filling in during the arrangement of the stage for the next surprise, Lou Anger as a German Hyphen American uttered some bright expressions as a politician, presenting the various aspects of the situation—political and social—of this country. The effort was bright and witty and excited the audience to some laughter.

"The Cascades at the Biltmore Hotel" was a beautifully arranged stage, prepared for the "Flower Garden Ball," in which appeared the Solti Duo, The Amaranths,

George Gifford, Tina and Alex, Lawrence Beck and partner, presenting surprising acrobatic features, and dancing extraordinary, both for its grace and agility, the steps being very attractive and graceful, while the remarkable postures showed much that is missing from a ball-room.

But the surprises that followed included a scenic arrangement introducing a shower of flowers effect, and then the curtain revealed a background of "ladders of roses" up which in regular order the ballet climbed, until the background was filled with flowers and girls. Then the rounds of the ladders glowed with tiny electric lights, and the entire effect was as beautiful as it was unusual and surprising. It merited recognition, and really was liberally applauded.

The second act jumped to the Panama-Pacific Exposition, and in Toyland the "Wedding of Jack and Jill" was sung by "The Chubby Comedian," and attended by the entire company in characters of all the noted people of Mother Goose and fairy-land fame; the little elephant and Toto, the scolding monk, added to the variety of entertainment, and the scene was bewildering in its variety.

"The Boganny Troupe" in Chinatown presented a number of crazy stunts that showed them to be acrobats of finished character. Harry Westford and Leonore Simonson sang "Chin-Chin, I Love You," supported by the chorus.

While the stage was being prepared for the next scene Nat M. Wills as the Messenger Boy, standing in "Moving Picture street," read several brightly worded "telegrams" that required some intellect on the part of the audience to follow. This interested the audience, for it was supposed to be able to compass anything intellectual, and after a time it recognized the concealed wit and wisdom, but the evidence was slow coming out.

Scarcely had the last laugh over these "telegrams" died away when the plaza before the "Tower of Jewels" was presented, with Sousa's Band massed in front. "John Philip" himself was greeted with proper applause, and then the music of the band,

which included "The New York Hippodrome March," "The Boy Scouts of America March" and a "Travesty on Caryl's Good Bye Girls, I'm Through," preceded the entry of the entire chorus, to the music of "The March of the States," and each State of the Union was presented by a quartet of pretty girls gowned in a characteristic manner. These groups on the stage as they came and went and marched and countermarched made a strikingly effective scene.

The scene at St. Moritz in the Engadine was beautifully presented and on the real ice rink in the foreground some skating extraordinary was shown by a number of very clever skaters, including Johanna Worm, Rosa Gebauer, Paul Wilson, Clare Cassel and others, who showed what beautiful work can be done by masters of the skate. To them the ice was as easy for light quick steps as the floor to a ballet-girl, and the skill of each artist was remarkable. Even the premier skater, "Charlotte," could not surprise the audience after seeing her associates, though her skill on the skates was still more remarkable and artistic. Not a slip, not a false step marred her effort; one surprising movement followed another till she seemed to have exhausted the list of skating figures, and then she would do something different. It was a beautiful presentation of ice-ballet dancing, and received much applause from the audience, as the number closed the long list of episodes that introduced a wealth of entertainment, in every way commendable, and entitled to warm support. J. S. B.

Boston Herald 12/20/16

SOUSA AND HIS BAND GIVE CONCERT AT OPERA HOUSE

Artists from the Hippodrome Company Assist.

John Philip Sousa and his band, assisted by several artists of the New York Hippodrome show, gave the first of a series of Sunday night concerts at the Boston Opera House last night before a large audience. The author of "The Stars and Stripes Forever" and other march songs which have become classics presented a program which included the overture to Mignon, character studies, "The Dwellers in the Western World," and concluding the program with a march from "The Damnation of Faust." Louis P. Fritze, flutist, Nat Wills, pantomimist and humorist, Miss Virginia Root, soprano, who are on the program with Mr. Sousa in the Hippodrome show, were the artists who participated in the program.

Boston Herald 12/19/16

Boston Opera House

Theatrical wisecracks who did not believe it possible for Charles Dillingham to reproduce on any other stage the New York Hippodrome spectacle "Hip Hip Hooray" have been merrily confounded by the accomplishment of that very feat. With its every essential feature intact, and not one of the prominent performers missing from the company, this remarkable pageant is being presented twice daily in the Boston Opera House and evoking applause from large audiences. John Philip Sousa and his band are as popular as ever, as just one feature of the evening's entertainment. The skating ballet has a beautiful setting, with the foreign "princesses of steel runners," led by the dazzling Charlotte, "the world's greatest skater." Nat Wills, Charles T. Aldrich, the Boganny troupe, Mallia and Bart, the Solti Duo, George Gifford and other principals have pleased.

The work of R. H. Burnside, general stage director, is rewarded by the praise of those whose acquaintance with theatrical productions permits them to realize the difficulties which have been overcome. One ballet, "The March of the States," in which Mr. Sousa and his band take part, the former directing the playing of the music written specially for this number by himself, demands the participation of more persons than have ever before appeared on the stage of this theatre.

BIG HIPPODROME SHOW PRESENTS STRIKING SCENES

"Hip-Hip Hooray" Fasci- nates Audience at the Opera House.

A circus, seven musical comedies, two burlesque shows, a band concert, a vaudeville performance, and enough scenery and costumes to equip a season's output of spectacular extravaganzas, all jammed into one stupendous and overwhelming performance—such is the first night impression of "Hip-Hip Hooray" at the Boston Opera House.

The last act was the triumph of triumphs, with Charlotte, undeniably the most graceful skater on the stage today, gliding across a small lake of solid ice, with the chateaux of St. Moritz gleaming in the distance over the shoulders of a ballet on skates. In this wonderful scene Paul Wilson and Clare Cassel offer a waltzing specialty on skates that is one of the most fascinating performances Boston has seen in a long, long time.

Sousa's Band sweeps another scene to a genuine success, culminating in his specially composed "March of the States," with the entire New York Hippodrome chorus piling, score by score, onto the spacious stage until it is one seething, unulating mass of kaleidoscopic costumes.

Stupendous Production

"Hip-Hip Hooray" is essentially a spectacle, staged in a lavish manner that puts it beyond comparison with any extravaganza ever sent out as a road show. In fact, there are only six other cities in the United States that possess a theatre large enough to permit its showing. Last evening's audience was not a capacity one by any means, and either the overwhelming proportions of the production or the unexpectedly small attendance seemed to dampen the enthusiasm. It was not until the first-nighters reached the sidewalk that they seemed to begin to comprehend the really stupendous production they had witnessed.

Nat Wills bobs up ever and anon through the performance, as does Lou Anger, the Dutch monologist, and the Boganny Troupe, which is no longer an aggregation of lunatic bakers but an assemblage of daffy Chinamen. There are numerous song numbers, all catchy airs, and various dancing specialties and vaudeville acts; in fact, the performance has about everything known to the stage, from performing elephants and horses down to a detective who can change his attire from male to female in a twinkling. The only thing that might be calssed as missing is a plot, and it certainly was not missed.

In a Class by Itself

But scenically "Hip-Hip Hooray" is in a class by itself. "The Ladder of Roses," with 48 chorus girls swinging in the air and with every rung of the flower-draped ladders glittering with scintillating lights, would carry to success any musical comedy, and yet it is but one of a half-dozen spectacular climaxes staged in such a lavish manner as to defy comprehensive description. "Toyland at the Panama Exposition," "The Cascades at the Biltmore," "New York's Chinatown" and "The Tower of Jewels" are striking examples of the bold productive genius of Stage Director Burnside, flanked by the unlimited financial resources of Charles Dillingham. As for costumes, it was not unusual last evening for an ensemble of more than 100 to pour onto the stage in a gorgeous combination of color that would astound the eye for a brief minute, and then vanish to make way for another explosion of the silken spectrum.

As a stupendous scenic spectacle, "Hip-Hip Hooray" outshines anything the Boston stage has ever seen.

'HIP HIP HOORAY' ONE LONG CHEER

For bringing "Hip Hip Hooray" to Boston, Mr. Charles Dillingham is entitled to the thanks of this community.

Mr. Dillingham's aim, he confesses, is to make the New York Hippodrome a "national institution." Everybody who saw "Hip Hip Hooray" in its Hippodrome home, or who sees it now at the Boston Opera House, will second the motion.

"Hip Hip Hooray" is the biggest vaudeville show in the world, plus a circus, plus a dizzy whirl of gorgeous pictures, plus 200 dancing boys and pretty girls, plus fairy books, and Mother Goose come to life, and plus an afternoon and evening skating on real ice.

And is that all?

Add Charlotte, the most wonderful ice-skater Boston ever saw. Add John Philip Sousa, the March King, Sousa's Band, and one of Sousa's newer compositions, the "March of the States."

"Throw in" Nat M. Wills and Charles T. Aldrich, for good measure; and do not forget "Chin Chin," the elephant; "Toto," the chimpanzee, or the beautiful blue-ribbon horse.

"Hip Hip Hooray" is the last word in spectacular entertainment. It is so big that only seven cities outside New York can provide theatres for it. These are Boston, Philadelphia, Cincinnati, Kansas City, St. Louis, St. Paul and Chicago.

The production is here for four weeks. The Opera House should be filled to its prodigious capacity at each and every performance. The producer courageous enough to send such a show "on the road," even though he confine his tour to the larger cities, is entitled to something more than kind words and friendly newspaper notices. "Hip Hip Hooray" and the men behind it should have the most generous support of the amusement-loving public of Boston.

Boston Journal 11/14/16

BOSTON OPERA HOUSE—"Hip, Hip Hooray" was quite fairly described in The Journal last Tuesday as the most spectacular extravaganza seen in Boston for many a season. Sousa's Band is only one of many features in this extraordinary entertainment, whose skaters, led by Charlotte, and bewildering spectacles must please young and old.

Boston Globe 11/19/16

SOUSA IN ROLE OF HOST

He Gives Supper in Honor of Charlotte, Star in Act at Local Theatre

In honor of Charlotte, star of the skating scene at the New York Hippodrome show now playing at the Boston Opera House, John Philip Sousa gave a supper last evening at the Copley-Plaza, the table decorations showing a miniature lake of real ice, upon which appeared tiny figures on skates, costumed to represent the guest of honor and others in her act. The favors were tiny pairs of silver skates, engraved with Charlotte's name and the date.

Mr. Sousa's guests included Lord and Lady Speyer, Mr. and Mrs. Donald Brian, Mr. and Mrs. Joseph Cawthorn, Miss Julia Sanderson, Harry Askin, Miss Askin, Mrs. Oelschlager and Lawrence McCarty.

Nat'l Eve World 11/24/16

GOSSIP.

Guy Haff, a Buffalo artist, will do some oil paintings of the girls in Anna Held's company.

Ruth Law may fly to Boston Wednesday with a Thanksgiving message to Sousa and the "Hip, Hip, Hooray" company from the Hippodrome.

Worcester Mass Gazette 11/14/16

Billy Sunday, Charles Dillingham, John Sousa and Sarah Bernhardt, all in Boston at the same time, a sufficiently diversified quartet to enthuse even the classic frigidity of the Hub.

Original Sousa Was Walter Jones

If imitation is the most sincere form of flattery then it follows that John Philip Sousa should be the vainest man in the country, for no one has been more imitated than the March King.

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 humor 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.

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 mustache and eye glasses.

Sousa, in his box, gasped with amazement, and the audience roared approval as the actor climbed down into the orchestra pit, took up the baton and led the orchestra through the masses 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.

Boston American 11/20/16

SOUSA PLEASES AT OPERA HOUSE

Sousa and his band gave a concert in the Boston Opera House last evening. Sousa is an integral part of the Hippodrome show, but he still maintains his concert organization, and his program did not differ last night from typical Sousa concerts during years gone by.

The audience, nevertheless, was small, but it made up in appreciation what it lacked in size. The program included a suite by Sousa called "Dwellers in the Western World," descriptive of the red man, white men and black men, which is singularly uninspired. There was also a Sousa "Medley of Hymns," and a new Sousa march, "The Boy Scouts," which is not very impressive. Copious encores, which included all the good old Sousa marches, made the concert enjoyable. Nat Wills, without his tramp makeup, delivered a monologue, which was dry as dust and dotted with gags from the chestnut tree.

Nat'l Review 11/25/16

HARRIGAN IN BOSTON WITH SOUSA

Will Sing Three Songs Made Famous by His Famous Father.

William Harrigan will journey to Boston on Sunday to appear there with John Philip Sousa's band at a special concert, at which he will sing three songs made famous by his father, Edward Harrigan, in the halcyon days of Harrigan and Hart. Boston has always been loyal to the memory of "Ned" Harrigan, and it goes without saying that his son will find a warm welcome awaiting him.

BOSTON OPERA HOUSE—"Hip, Hip Hooray" was quite fairly described in The Journal last Tuesday as the most spectacular extravaganza seen in Boston for many a season. Sousa's Band is only one of many features in this extraordinary entertainment. Charlotte is the star of the act, brilliant and...

Boston Journal 11/24/16

HEMUS SINGS NEW AMERICAN SONGS

Sousa Setting of Kipling Verses and Other Novelties in Baritone's Recital

PERCY HEMUS, song recital, Carnegie Hall,
Monday evening, Nov. 20. Accompanist,
Gladys Craven. The program:

"Hear the Winds," Charles F. Carlson;
"The Sacred Fire," Alexander Russell; "Ethi-
opia Saluting the Colors," H. T. Burleigh;
"Deep River," H. T. Burleigh; "Through the
Meadow," Edward MacDowell; "Earth Is
Enough," Claude Warford; "I Am Thy
Harp," R. Huntington Woodman; "The Moon
Drops Low," Chas. Wakefield Cadman; "Two
Sappho Fragments," "To Evening," "Yea,
Thou Shalt Die," A. Walter Kramer; "The
Painter" (A Humoresque), Fay Foster;
"Wood Song," Wintter Watts; "Boots," John
Philip Sousa; "The Red Man's Requiem,"
Marion Bauer; "Unnumbered," Rosseter G.
Cole; "Japanese Death Song," Earl Cranston
Sharp; "Do You Fear the Wind?" Fay Fos-
ter; "My Garden," Eleanor Everest Freer;
"When Love Is Done," Maude Haben Luck.

Percy Hemus, the American baritone,
has for the past three seasons devoted
his programs to the works of American
composers exclusively. This year he
again adhered to this policy, and pre-
sented familiar numbers that have stood
the test of frequent hearings in concert
and several songs heard in public for the
first time. Among the new works were
"Boots," by John Philip Sousa; two Sap-
pho fragments by A. Walter Kramer;
"Do You Fear the Wind?" by Fay Fos-
ter, and "When Love Is Done," by Maude
Haben Luck.

Among the new offerings, the Sousa
song and Mr. Kramer's "Yea, Thou Shalt
Die," a Sappho fragment, inscribed to an
uncultured Lesbian woman, in John Ad-
dington Symonds' translation, were the
most noteworthy. Mr. Hemus possesses
a fine, resonant voice of dramatic timbre
that he uses skilfully, to better effect in
music of a strongly marked rhythmic
character than in that of a more tender,
lyric mood. His interpretation of Sousa's
setting of Kipling's "Boots" conveyed un-
mistakably the maddening effect upon
the soldiers on the march of the monotonous
rhythm and the deadly thud of the
tramping boots. It was a splendid dra-
matic recitation and roused his hearers
to a high pitch of enthusiasm.

Hemus' Annual American Recital

Percy Hemus, who is so widely advertised as "Amer-
ica's baritone," certainly has induced a goodly number of
Americans to accept him as their singer, for on Monday eve-
ning, November 20, Carnegie Hall, New York, was filled,
and if there were any foreigners present, as there prob-
ably were, they departed very far from strict neutrality
by swelling the volume of applause that greeted every num-
ber on the American song program of "America's baritone."
Percy Hemus might almost have repeated every song, in-
stead of the half dozen or so which had to be given again.
One of the most appealing numbers of the whole evening
was H. T. Burleigh's "Deep River," a simple and artistic
arrangement of an old negro melody. Another striking
song, but of a totally different nature, was Sousa's weirdly
dramatic and forceful setting of Kipling's "Boots," a march-
ing song of the soldiers on the plains. It roused the audi-
ence to a great pitch of enthusiasm, but the singer wisely
gave an extra number, instead of a repetition of the Sousa
song. Fay Foster's humorous "Painter" was another of
the evening's successes. Two fine songs by Kramer, "To
Evening" and "Yea, Thou Shalt Die," were given for the
first time in public, as were also Sousa's "Boots." Bauer's
"Red Man's Requiem," Foster's "Do You Fear the Wind,"
and Luck's "When Love Is Done." The remainder of the
program consisted of: "Hear the Winds," Carlson, a de-
lightful song with the breath of out-doors in it; "The
Sacred Fire," Russell; "Ethiopia Saluting the Colors," Bur-
leigh; "Through the Meadow," MacDowell; "Earth Is
Enough," Warford; "I Am Thy Harp," Woodman; "The
Moon Drops Low," Cadman; "Wood Song," Watts; "Un-
numbered," Cole; "Japanese Death Song," Sharp, and "My
Garden," Freer.

Percy Hemus was in splendid voice and filled Carnegie
Hall without the least trouble. Especial mention must be
made of this singer's clear enunciation. Not a syllable was
lost and the book of words was entirely unnecessary. In
fact, it was easier to hear the words the singer sang than
it was to read them in the "dim, religious light" in vogue
at Carnegie Hall. It may be artistic lighting, however
trying to the eyes of the reader. But Percy Hemus causes
no strain on the attention of the listener and is decidedly
artistic as well.

Charlotte Is the Poetry of Motion in Hip Show

By SALITA SOLANO.

The removal of "Hip Hip Hooray"
from its natural habitat to other and
lesser environments was an error of
judgment on the part of the manage-
ment. The place for "Hip Hip Hooray"
is in the Hippodrome, New York city,
its home. In gadding about the coun-
try it loses all its attractiveness—ex-
cept in the case of Charlotte, flying
nymph of the ice.

The size of the Boston Opera House is
to the New York Hippodrome as the
girth of Charles Fairbanks is to that
of William H. Taft. Ponder on Taft
trying to mould to his form a Fair-
banks suit and you have an excellent
idea of how the Hippodrome show fits
the Opera House stage. It just can't
be done.

The show itself is as subtle as a kick
posteriorly directed in the best manner
of burlesque. There is blatant shouting
from the principals; blarings from or-
chestra and band; bleating from the
throats of the chorus and bright electric
light trimmings all over everything ex-
cept the one-half-portion elephant.

Arriving later at Charlotte, all is dif-
ferent. "Flirting at St. Moritz," is her
act, closing the show. Garbed in white,
with fair hair flying, the little German
girl glides over the ice without palpable
effort. As fleet as a fairy, she pirouettes,
twirls, darts about on her toes and whirls
round and round like a dervish. Despite
the fact a press agent called her the
Pavlova of the ice, it is an accurate de-
scription. She is quite worth the price
of admission, and even sitting through
the other divisions of the show.

The Cascades at the Biltmore was a
pretty scene, with its "Climbing the
Ladder of Roses" song, and Toyland in
the Zone must have been a stunning set
in New York, for possibilities are ap-
parent everywhere where there room to de-
velop them.

Sousa and his band, with the accom-
panying review of the states—four girls
to a state—was rather effective.

How many bumps and bruises will be
rubbed with arnica this winter by ma-
jors and maids who sally forth to
to skate like Charlotte!

Lady Speyer, who, with Sir Edgar
Speyer, is spending the winter in New
York, has come over to Boston for the
Allied bazar, which opens in Decem-
ber, and is staying at the Copley Plaza.
Last Tuesday Lady Speyer was a guest
at luncheon of John Philip Sousa,
leader of the famous band at the Copley
Plaza.

LARGE AUDIENCES APPLAUD CONCERTS BY SOUSA'S BAND

Singing of Miss Virginia Root
Adds to Entertainment of
Opera House Auditors. — In-
strumental Solos Are Also Re-
ceived with Marked Favor.

Sousa and his incomparable band gave
two concerts at the Providence Opera
House yesterday afternoon and last eve-
ning. At the matinee there was a fair
house, but the evening performance drew
a big audience. Although Sousa never
fails to satisfy his audiences in the mat-
ter of both the quality and quantity of
his offerings, it may be said that those
who attended yesterday's concerts heard
exceptionally fine programmes, in the
playing of which the band showed a
perfection of technical finish wholly sat-
isfying and, if anything, a more perfect
ensemble than ever.

Sousa is always well equipped with
good soloists, and on this occasion pre-
sented a very satisfactory singer in Miss
Virginia Root. In addition to the vocalist
there were the usual instrumental solos
by members of the band.

The programme for the matinee fol-
lows:

Overture, "Mignon" Thomas
Cornet solo, "The American Boy" Bellstedt
Mr. Frank Simon,
Suite, "Looking Upward" Sousa
Soprano solo, aria from "Romeo and Juliet"
..... Gounod

Miss Virginia Root,
Religious Meditations Sousa
Excerpts from "Carmen" Bizet
(a) Legend, "Willow Blossoms" Sousa
(b) March, "The New York Hippodrome" Sousa
Clarinet solo, "Airs Italian" Norrito
Mr. Joseph Norrito.

Introduction to Act III, "Lohengrin" Wagner

Of late years Sousa seems to be less
prolific in the writing of marches than
formerly. The old favorites, however,
used mainly as encores, never fail to
arouse enthusiasm. But if the march
king has in a measure forsaken the old
path of composition that first made him
famous, he has found another in which
he is equally successful. His descriptive
"Musical Suites" are highly imaginative
and interesting works in the lighter vein
and show a masterful knowledge of effec-
tive instrumentation. One need scarcely
read the key to their meaning which the
programme offers, for Sousa has a posi-
tive genius for stirring the hearer's
imagination by means of skillful instru-
mental combinations. He is likewise a
musical humorist, as was seen in his
treatment of "Good By, Girls, I'm
Through."

Miss Virginia Root made an excellent
impression with her aria and sang extra
songs in response to prolonged applause.
Her popularity was deserved, for her
singing displayed an unusually good voice
and a very pleasing style. Her voice is
mezzo in quality, full and rich, and has
the upper range of a light, high voice.
She sang with much ease and musical
intelligence and gave great pleasure.

It is many a day since so finished a
player upon the cornet as Frank Simon,
who possesses remarkable technical pro-
ficiency and produces a tone of velvety
smoothness, has been heard here. "The
American Boy" was a series of very diffi-
cult variations on well-known airs. Mr.
Simon played them without the sen-
sation of a slip. It was a remarkable
exhibition of virtuosity. In contrast to
this he gave Schubert's "Serenade" as an
encore, playing it with taste and a de-
lightfully smooth legato. Joseph Norrito
also won applause by a finely played
clarinet solo.

The evening programme, which was
given an enthusiastic reception, was as
follows:

Overture, "Tannhauser" Wagner
Cornet solo, "Showers of Gold" Clarke
Mr. Herbert J. Clarke,
Character studies, "The Dwellers in the West-
ern World" Sousa
Soprano solo, "Will You Love When the Lilies
Are Dead?" Sousa

Miss Virginia Root,
Religious theme, "Golden Light" Bizet
Rhapsody, "The Southern" Hosmer
Serenade, "Aubade Printaniere" Lacombe
"The Boy Scouts of America" Sousa
Flute solo, "Scotch Fantasia" Boehm
Mr. Louis P. Fritze.

March, "Rakoczy" Berlioz

Each soloist was given a big reception.
Mr. Clarke played his number brilliantly
and Miss Root repeated her success of
the afternoon performance. Louis P.
Fritze in the "Scotch Fantasia" gave an
astonishing display of technical facility.
Sousa was generous with encores, playing
many favorite marches for the extra num-
bers.

Music Notes

Mrs. Charlotte William Hills, the
Boston soprano, will sing with Sousa's
Band at the Boston Opera House
Sunday night. The program heading
is "Ireland in Song and Story," and
each of the features of the evening
will be Irish in character and tone.

Mrs. Hills' contribution will be an
Irish folk song, written by Arthur
Foot, and it was the composer's
wish that she be the first to render
it in Boston.

In addition to Mrs. Hills, the solo-
ists will be Mr. Herbert L. Clarke,
cornetist; Mr. Harry Griffiths, bari-
tone; Mr. Joseph Marthage, harpist;
and Mr. Nat M. Wills, humorist.

JOHN PHILIP SOUSA, THE MAN

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

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

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

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

Opera House—Hip, Hip, Hooray!

The entertainment of last season at the Hippodrome in New York transferred bodily to the Bostonian stage—Charlotte and her skating train, whose grace and rhythm match their skill and agility, and who achieve a "poetry of motion" of their own; Sousa and his band; Nat Wills and other entertainers; the ballet of the States, and much other incidental spectacle. Well-devised, amply varied and often agreeable entertainment. The second week.

SOUSA AT THE BROAD STREET IN A DELIGHTFUL CONCERT

Sousa and his band delighted two audiences at the Broad Street Theater yesterday in selections that ranged all the way from the classic to ragtime. Each concert was inaugurated by a vaudeville entertainment by Nat Wills and some others of the talent in "Hip Hip Hooray," the big New York Hippodrome show of last season, which is now in Philadelphia.

As for the popular March King, he is the same Sousa, a trifle grayer than he used to be, but with the same magic mastery of his forces and the same grace in wielding the baton that has always charmed his audiences.

One is a trifle disappointed in the band itself. It plays with spirit and understanding. How could it do otherwise with Sousa's baton to point the way into the soul of the music? It is well balanced as a matter of course. Its ensemble work deserves unstinted applause. Nevertheless, there are individual weaknesses in nearly every section. Last night may have been an "off" night, but there was hardly a number in which some instrument did not lapse at times from the high artistic standard which the band has set for itself.

Mr. Sousa was in a gracious mood, responding again and again to the enthusiastic encores of his hearers. At the conclusion of the rhapsodie, "The Southern," for instance, he gave his "El Capitan" march, one of the most enjoyable numbers of the evening; "Good-By, Girls, I'm Through," and, finally, "Ragging the Scale," which demonstrated that he is not only a great bandmaster, but a great comedian.

Both master and band were at their best in the Soldiers' Chorus from

"Faust," which was interpreted in a manner that at once thrilled the heart and gratified the taste. It was in this piece that the trombone section appeared to especial advantage.

One of the pleasantest numbers on the program was the cornet solo, "Showers of Gold," by Herbert L. Clark. Mr. Clark's triple tonguing and trills were characterized by artistic finish and his tones pure and mellow, especially so in "A Perfect Day," which he played in response to the applause which greeted his first selection.

A flute solo by Louis P. Fritze was also greatly appreciated. "Scotch Fantasy" is the title of the piece, which was especially beautiful in the part which was accompanied by the harp and clarinets. In the encore demanded Mr. Fritze was accompanied by the harp alone.

Nat Wills was easily the most popular of the performers in the vaudeville section. He was at his best—which means that his monologue was timely, pointed and for the most part original. The telegrams and cables which he read from notables and crowned heads constituted a keen satire upon events uppermost in the public mind, and were greatly appreciated.

Miss Leigh and Mr. Marsh, in duets, won their mead of applause. The Boganny Troupe did some vigorous tumbling. The Salti Duo and George Gifford offered dances characterized principally by athletic work, and the Amaranths, five shapely young women, presented a dance excellent in its ensemble and very pleasant to the eye.

The vaudeville entertainment was interesting in that it proves how much the shows of the New York Hippodrome depend upon the elaborate scenery there for their popularity.

SOUSA AND CHARLOTTE

Will Encounter Activity in the Hub Next Week.

When Charles Dillingham's great Hippodrome spectacle, "Hip Hip Hooray" enters Boston next week to play a month's engagement at the Boston opera house, Sousa, Charlotte and the other stars of this organization will encounter one of the most active periods in the history of the Hub's theatricals. Billy Sunday will be there, so will Sarah Bernhardt, Mrs. Fiske, George Arliss, Al Jolson, Donald Brian, Julia Sanderson and Joe Cawthorne. The Hippodrome company will signalize its entrance into Boston by a street parade, led by Sousa's band, and the famous Billy and the divine Sarah, together with all the other luminaries, have been invited to join the parade around the Boston Commons.

HIPPODROME CO.'S ADIEU

Two Gala Performances Today Close the Engagement

Two gala performances at the Metropolitan Opera House today will witness the farewell of Charles Dillingham's New York Hippodrome organization in "Hip Hip Hooray." Upon these occasions, R. H. Burnside, the wizard of the Hippodrome stage, will provide appropriate special features and John Philip Sousa, with his usual sense of humor, will play "Good Bye Girls, I'm Through." This engagement, which has been the talk of the entire theatrical world, has been one of the most successful ever played in this city, and its prosperity and rousing welcome here will no doubt result in the annual appearance here of other gigantic Hippodrome productions. Those who have not seen this marvelous pageant are urged to go today.

Boston Opera House

Theatrical wiseacres who doubt the possibility for Charles Dillingham to reproduce on any other stage the New York Hippodrome spectacle, "Hip Hip Hooray!" have been astonished by the accomplishment of that very feat. With its every essential feature intact and not one of the prominent performers missing from the company, this remarkable pageant is being presented twice daily in the Boston Opera House and evoking from audiences whose delight is apparent applause which in volume and enthusiasm vies with the approbation shower that fell upon the hundreds of entertainers during the show's stay in Manhattan.

John Philip Sousa and his internationally famous band are as popular as ever. Billed as one feature of the evening's entertainment, the performance of the march king and his organization testifies to the hugeness and variety of "Hip Hip Hooray!" The skating ballet, with its beautiful setting, its hundreds of fair skateuses and the foreign "princesses of steel runners," led by the dazzling Charlotte, "the world's greatest skater," by its novelty, its beauty, its entertainment qualities has proved quite as much of a success as was anticipated. Nat Wills, Charles T. Aldrich, the Boganny Troupe, Mallia and Bart, the Salti Duo, George Gifford and the score and more of other principals who weave their comic, acrobatic or terpsichorean way through the succession of wonderful scenic effects have achieved individual and collective triumph, wholly deserved.

Tonight at the Boston Opera House will be given the first of a series of special Sunday night concerts by John Philip Sousa and his band, assisted by several of the featured artists of the New York Hippodrome organization. Among these are numbered Miss Virginia Root, soprano; Herbert L. Clarke, cornetist; Louis P. Fritze, flutist, and Nat Wills, the humorist.

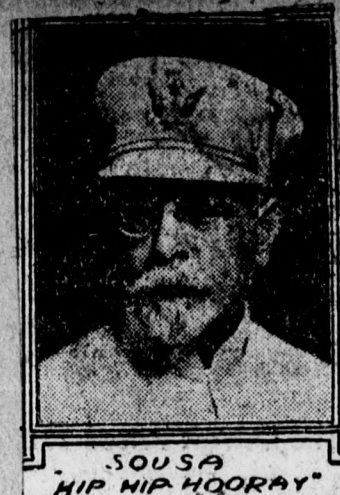
OPERA HOUSE CONCERT

During the engagement of the Hippodrome company at the Boston Opera House, concerts will be given every Sunday night. The first concert, last night, had Sousa's Band as the principal attraction. The band played frequently and brilliantly. Other numbers, contributed by stars from the "Hip, Hip, Hooray" company, were also offered. There was a large and appreciative audience.

EXPRESSIONS OF "HIP, HIP, HOORAY" --:--:-- By Dennis



Snappy Moments in the Hippodrome Show at the Boston Opera House That Appealed to the Traveler Artist.



SOUSA
HIP HIP HOORAY

Boston Opera House

Theatrical wisecracks who did not believe it possible for Charles Dillingham to reproduce on any other stage the New York Hippodrome spectacle, "Hip Hip Hooray," have been merrily confounded by the accomplishment of that very feat. With its every essential feature intact, and not one of the prominent performers missing from the company, this remarkable pageant is being presented twice daily in the Boston Opera House and evoking from audiences whose delight is apparent, applause which in volume and enthusiasm vies with the approbation shower that fell upon the hundreds of entertainers during the big show's stay in Manhattan.

The success of "Hip Hip Hooray" is unquestionable. And the spread of the word that its Boston production is favorably comparable to its New York presentation has resulted in a seat demand for future performances that gives every indication of creating new attendance records for a Boston playhouse.

Tomorrow night at the Boston Opera House will be given the first of a series of special Sunday night concerts by John Philip Sousa and his Band, assisted by several of the featured artists of the New York Hippodrome organization. Among these are numbered Miss Virginia Root, soprano; Herbert L. Clarke, cornetist; Louis P. Fritze, flutist, and Nat Wills, the humorist.

EUREKA GUN CLUB IN NATIONAL BODY

Local Trapshooters Now in Position to Compete for Proficiency Medals of A. A. T. A.

ORGANIZATION MAKES RAPID GROWTH

Henry H. Caruso, secretary of the Eureka Gun Club, has been notified by Stanley F. Withe, national secretary of the American Amateur Trapshooters' Association, that the local club has been admitted to affiliation with the national body. John Philip Sousa is president of the organization and J. W. Mason of this city is vice president.

Affiliation with the national organization will give the Eureka marksmen the privilege of holding shoots for the various medals and trophies awarded by the A. A. T. A. for averages made in club shoots. Proficiency medals of gold, silver and bronze are awarded for averages of ninety-five per cent. down to seventy-five per cent. The association also awards medals to women shooters for averages of fifty per cent. or over.

More than 60,000 shooters are now affiliated with the A. A. T. A. Although in existence less than a year, the organization has made rapid growth and is now one of the most far-reaching associations in the world. It includes 1,200 clubs, distributed among forty states. In addition to uniting all amateur trapshooters and clubs for mutual benefit and the improvement of the sport, the A. A. T. A. is endeavoring to increase interest in club shooting and bring about a greater development of the individual trapshooters in the same way that the National Rifle Association is fostering the interests of the rifle shooters.

'Hub' Seems To Have All Stars, Even B. Sunday

Bernhardt, Sousa, Jolson, Joe Cawthorne, Fiske And Many Others In Boston This Week; Gossip Of Hippodrome.

NEW YORK, Nov. 18.—When Charles Dillingham's Hippodrome spectacle, "Hip Hip Hooray," enters Boston this week to play a month's engagement at the Boston Opera House, Sousa, Charlotte and the other stars of this organization will encounter one of the most active periods in the history of the Hub's theatricals.

Billy Sunday will be there, so will Sarah Bernhardt, Mrs. Fiske, George Arliss, Al Jolson, Donald Brian, Julia Sanderson and Joe Cawthorne.

The Hippodrome company will signalize its entrance into Boston by a street parade, led by Sousa's band, and the famous Billy and the divine Sarah, together with all the other luminaries, have been invited to join the parade around the Boston Commons.

SUNDAY CONCERT

Mrs. Charlotte William Hills, the Boston soprano, will sing with Sousa's band at the Boston Opera House, Sunday night. The program heading is "Ireland in Song and Story," and each of the features of the evening will be Irish in character and tone. Mrs. Hills' contribution will be an Irish folk song written by Arthur Foote, and it was the composer's wish that she be the first to render it in Boston. In addition to Mrs. Hills the soloists will be Herbert L. Clarke, cornetist; Harry Griffiths, baritone; Joseph Marthage, harpist, and Nat M. Wills, humorist.

"HIP HIP HOORAY"

Theatrical wisecracks who did not believe it possible for Charles Dillingham to reproduce on any other stage the New York Hippodrome spectacle Hip Hip Hooray" have been merrily confounded by the accomplishment of that very feat. With its every essential feature intact, and not one of the prominent performers missing from the company, this remarkable pageant is being presented twice daily in the Boston Opera House.

John Philip Sousa and his internationally famous band are as popular as ever; programmed as just one feature of the evening's entertainment costs none of the appreciation that would be theirs in other circumstances, and at the same time testifies to the hugeness and variety of "Hip Hip Hooray." The skating ballet, with its beautiful settings, its hundreds of fair skateuses, and the foreign "princesses of steel runners," led by the dazzling Charlotte, "the world's greatest skater," by its novelty, its beauty, its entertainment qualities, has proved quite as much of a success as was anticipated. Nat Wills, Charles T. Aldrich, the Boganny Troupe, Mallia and Bart, the Solti Duo, George Gifford and the score and more of other principals who weave their comic, acrobatic or terpsichorean way through the succession of wonderful scenic effects, have achieved individual and collective triumph, wholly deserved.

MISS SOUSA AIDS VICTIM.

Bandmaster's Daughter Found Him Beaten Unconscious by Robbers

Thomas Kehoe, fifty-five, caretaker on the estate of Howard T. Kingsbury, at Port Washington, L. I., was beaten unconscious and robbed late last night near the home of John Philip Sousa.

The Sousa home is a short distance from that of Kehoe's employer. The assailants escaped after robbing the caretaker of \$50. Miss Sousa, daughter of the "March King," discovered the unconscious man and helped take him to Mr. Kingsbury's place. There he was treated by a physician. Mr. Kingsbury is a lawyer at No. 2 Rector Street.

HIPPODROME SHOW, BOSTON OPERA HOUSE

"Hip-Hip-Hooray," Charles Dillingham's New York Hippodrome spectacle in two acts; staged by R. H. Burnside; lyrics by John L. Golden; music by Raymond Hubbell; Boston Opera House, evening of Nov. 13, 1916.

Tons of scenery, costumes and props of every description, a very large cast well maneuvered for mass effects, Nat Wills in his well known character, Sousa leading his band, and the prodigious skating of Charlotte help to make diverting the rough-hewn entertainment furnished by Charles Dillingham—brought here from the New York Hippodrome.

Mr. Dillingham is no mean showman. He is one of that group which recognizes tedium as their natural enemy. There are no encores in "Hip-Hip-Hooray!" Early in the first act one of the actors is discovered angling for a recall and a policeman enters and arrests him. It is probable this actor will appear in his part again tomorrow. As there is no punishment to fit the crime he will have to be released! And then, two actors who endeavor to get laughter by the use of Mr. Bryan's name go scot free! Doubtless prosecution will follow later in the week. At any rate, in the light of recent events Mr. Bryan has the last laugh, and the Hippodrome show would do well to change its political chaff to fit post-election knowledge, for its present material was received with charitable silence last night.

But the show moved so swiftly that there was little chance for aught else but silence. And in the short waits between scenes the orchestra kept up a perfect din, in the true circus tradition—for whatever else the Hippodrome show is, there is no doubt about its being a circus. There is the trained elephant and the bicycle-riding and roller-skating monkey, and several tumbling acts.

Mr. Sousa has brought a good band with him. It is especially rich in basses, there being a beautifully toned double bass horn, and some somber toned saxophones. His concert is given in a scene named "The Tower of Jewels" and is followed by some good pageantry in "The March of the States."

The pièce de résistance is the skating scene, taken from St. Moritz, Switzerland, depicting a winter carnival. Charlotte's virtuosity is here presented for Boston to wonder at. It is an exhibition of consummate skill—presented frankly for its own sake—an end, not a medium. There are other skaters of parts in the scene, and the whole is shown against a background of the Alps, a scene better in conception, perhaps, than execution. These are a few of the things Mr. Dillingham has presented in the Hippodrome show scheduled for a four weeks' stay at the Opera House.

Boston Opera House

The success of the New York Hippodrome Show at the Boston Opera House is equalling the most sanguine expectations. "Hip, Hip, Hooray" entered upon its second week yesterday afternoon and the audiences at both matinee and night performances were huge in size and unrestrained in their expressions of appreciation.

John Philip Sousa and his band, the beautiful ice ballet, with the dazzling Charlotte; Nat Wills, Charles T. Aldrich, Nellie and Bart, the Boganny Troupe, the Solti Duo, George Gifford and the dozen and more other comedy, terpsichorean or acrobatic features, appear to punctuate scores of stage effects.

"The Boy Scouts" March.

Last week at the Hippodrome Charles Dillingham gave the audiences an opportunity to hear John Philip Sousa's latest composition "The Boy Scout's March," which was played during the entr'acte by Raymond Hubbell and the Hippodrome orchestra. This feature was in celebration of the march king's sixty-second birthday anniversary, which Mr. Sousa observed in Philadelphia, where his band also played the new march in "Hip, Hip, Hooray" for the first time.

SOUSA AND HIS BAND

Popular Bandmaster Entertains Audience at Boston Opera House—Nat Wills Assists

Mr. Sousa and his band, now a very conspicuous feature at the Hippodrome show, gave a concert last night at the

Boston Opera House in his incomparable fashion.

Just before the intermission Nat M. Wills emerged from the architecture around the San Francisco Tower of Jewels under which the band is grouped, and entertained the audience with a confidential line of talk that the top balcony should have heard easily. The list of telegrams read involving the crowned heads of Europe and America including Mr. Wills' rival across the street, Mr. Billy Sunday, had their usual and expected pertinence, sometimes impertinence.

The left arm and hand of Mr. Sousa have lost none of their magic cunning, in beckoning fanciful effects out of the air on the woodwind side, nor his right in its long familiar swing at the heavy artillery. His own "Character Studies" of the red, the white and the black man and a fantasy of religious hymns and tunes were features giving the audience pleasure.

But no one mood holds long at a Sousa concert. There were the usual lavish encores, the rattling succession of the Sousa marches, from the newest, "The Boy Scouts of America," back to old "Manhattan Beach," of mellow memories and a valiant contributor to Mr. Sousa's fame, if not his purse. Then there was the fantastic paraphrase on "Goodbye, Girls," which reminds of the similar concoction years ago on "Everybody Works but Father," a tune worth reviving, and "Ragging the Scale," that promoted the spirit of the dance.

Mr. Sousa's soloists were his peerless cornetist, Mr. Clarke, who is near home when in Boston again; Virginia Root, the soprano, who sang a Sousa song, "Will You Love When the Lilies Are Dead," and a flutist, Louis P. Fritze, who wove furbelows about old Scotch tunes. The brasses of the band are a feature, mellow in tone and without stridency, and in tune whether with or without mutes. The euphonium is an artist, the trombones superb choir and the first tuba a base of organ depth and richness.

When Charles Dillingham's great Hippodrome spectacle, "Hip, Hip Hooray" enters Boston next week to play a month's engagement at the Boston Opera House, Sousa, Charlotte and the other stars of this organization will encounter one of the most active periods in the history of the Hub's theatricals. Billy Sunday will be there, so will Sarah Bernhardt, Mrs. Fiske, George Arliss, Al Jolson, Donald Brian, Julia Sanderson and Joe Cawthorne. The Hippodrome Company will signalize its entrance into Boston by a street parade, led by Sousa's Band, and the famous Billy and the divine Sarah, together with all the other luminaries, have been invited to join the parade around the Boston Common.

Hippodrome Show at Opera House

"Hip Hip Hooray" yesterday began the second week of its stay at the Boston Opera House.

The show is the biggest that has ever been sent on tour, and all the star features that made its presentation at the New York Hippodrome so widely famous, have been brought to this city. Sousa and his band, the ice ballet by Charlotte and scores of pretty girls, comedy, terpsichorean and acrobatic contributions by Nat Wills, Charles T. Aldrich, George Gifford and a host of others, combined with the most extravagantly beautiful settings ever shown here, combine to make this entertainment something not to be missed.

BOSTON OPERA HOUSE

"Hip, Hip, Hooray," the New York Hippodrome spectacle at the Boston Opera House, is providing varied entertainment for large audiences. John Philip Sousa and his band, Charlotte, he world's greatest skater, are but two features of a brilliant program.

Next Sunday night will be Irish night at the Boston Opera House. Mr. Sousa will direct his band in a program of Irish music, and William Harrigan (son of the late "Ned" Harrigan) and several other Irish stars will present specialties appropriate to the occasion.

Sousa Admires Feats of Memory by Musicians.

"The marvelous memory of great musicians is a never failing source of admiration to me," remarked John Philip Sousa, who is now on tour with "Hip Hip Hooray." "What an enormous number of notes Padrewski must have memorized in acquiring his varied and extensive repertoire, and a great violinist such as Kreisler or Ysaye stores away in his brain the complete literature of his instrument. When Toscanini conducts one Wagnerian opera after another without a note before him the achievement loses none of its importance because of its spectacular aspects. Even the average musician acquires an amazing facility in storing away in his brain untold pages of music. I have in mind two remarkable instances of collective memory.

"A number of years ago we gave an afternoon concert at Richmond, Ind., and received requests for encores. One was for the 'William Tell' Overture, which is not a composition to be lightly dashed off on casual request, for it takes 10 minutes or more in the playing. On tour we carry only a limited number of programs, and the music of this overture was in the band library in New York. The foolishness of the request appealed to me, and I determined to essay the feat. So I called out to the men: 'William Tell' Overture, apparently as unconcerned as if I was demanding 'The Stars and Stripes Forever.' My band responded as though it had but one mind, and we played the composition through without a single discordant note or mistake.

"In England we were engaged by the Countess of Warwick to give a midnight concert at the castle. The wagons containing the music broke down and never reached the castle at all. Some of the musicians lost their way. When it was time for the concert to begin I found I had only 40 men out of 60 and no music! We began our concert and played from memory. The program was the same we had played that evening in Leamington, but the feat was worth noting."—Boston "Herald."

Musical Courier 11/16/16

In Philadelphia, where he is conducting at the "Hip, Hip, Hooray" performances, John Philip Sousa celebrated his sixty-second birthday last week. The second act of the piece became a veritable Sousa celebration. Three loving cups were presented to the March King, one from E. T. Stotesbury, one from the Boy Scouts of America, and the third from the members of the Hippodrome Company. The men of his band presented Mr. Sousa with a silver tray. More than 2,000 telegrams and messages of congratulation reached the celebrant, including word from Reginald De Koven, Mme. Melba, Mme. Pavlowa, Walter Damrosch, Mayor Mitchel, of New York City, etc. The presentation of the cup from the Boy Scouts followed the first performance by Sousa's Band of the march written by him for the Boy Scouts, and called by him "The Boy Scouts of America March."

I SEE THAT—

The Metropolitan Opera opened last Monday with "Pearl Fishers."

Recnizek's "In Memoriam" was given initial Berlin performance.

Edgar Stillman Kelley is only American holding fellowship composition from an American institution of learning.

New York Philharmonic played an all-Tschaikowsky program.

John Philip Sousa is sixty-two years young.

New York will hear more Bach cantatas.

Boston Opera closed a successful New York engagement. Evening dress is barred at the Paris Opera.

Evening Mail series of symphony concerts has auspicious start here.

Boston Post 11/20/16

The concerts by John Philip Sousa and his band, which are given at every performance at the Boston Opera House, are unique in the selections made by the world-famous impresario. The other evening he took the theme, "Good Bye, Girls" from "Chin Chin," and after giving the number in its original form he played it in the minor key, making the music rather pathetic. Then he branched off into a musical melange consisting of arias from different operas, finally he came back to the "Chin Chin" tune only this time it was in waltz tempo with comedy interpolations on the bassoon. Once again he wandered into light opera, only to return to "Chin Chin" in one-step time. The excellence of the selection was shown by the perfect harmony with which the various airs were blended and the perfect unison of the band. It is one of the many big features of the show.

ELDER DISCUSSES COPYRIGHT LAWS

Gives First Law Lecture for
Business Men at Boston
City Club

TRACES PROTECTION OF LITERARY PROPERTY

Defines "Author" and "Artist"
Under Statute—Given
Vote of Thanks

An audience of several hundred members of the Boston City Club and their guests last evening heard Samuel J. Elder speak on "Copyright and Playright." It was the first of a series of law lectures for business men given through the cooperation of the Club and the Boston Bar Association. Pres. Edward W. Hutchins of the latter organization presented Mr. Elder, who held the close attention of his hearers. A unanimous rising vote of thanks was tendered Mr. Elder at the close of his remarks.

In opening, Mr. Elder said that we live under two different kinds of law—the common law, which grew up from custom and which is supposed to have a principle for every line of facts, and statutory law, made by Congress or the State Legislatures. The protection of literary property depends on both common law and statutory law, he pointed out.

Down to 1709 an author could publish his work, and yet he and his heirs would control it for all time. Then there was passed a statute whose chief purpose was to punish the "pirating" of the work of authors. It was so drawn, however, that after a number of contests in court, it was decided in 1774 that the common law right of perpetual copyright had been destroyed by the statute.

He said that the earliest instance of a copyright in this country was when Noah Webster, who had just completed Webster's Speller, secured a statute to protect his property in it from the Connecticut legislature, and after from all the other legislatures except Delaware.

He pointed out that American law did not provide any protection in this country for the work of foreign authors until 1891 and, as he put it, "during all that time we were a nation of pirates. Many of our publishing houses made arrangements with foreign authors and the American public, rising higher than their law-makers, bought the authorized works."

SAMUEL J. ELDER IS HEARD ON COPYRIGHTS

Samuel J. Elder, ex-president of the Boston Bar Association, gave the first of a series of Thursday evening lectures for business men at the Boston City Club last night. His subject was "Copyright and Playwright Laws."

Mr. Elder, who has been a specialist in copyright laws for 25 years, gave a history of the legislation which has been enacted in this country and abroad to protect the author from piracy of his creations. He thought the laws had been greatly improved by the revision of 1909, but believed this country should follow the example of Eng-

land and France in extending the time limit to 50 years after the death of the author.

Mr. Elder was a guest at a dinner at the City Club before the lecture. John Philip Sousa, Robert Luce, A. A. Ballantyne and Homer Albers were also at the guest table and made informal addresses. Edward W. Hutchins, president of the Boston Bar Association, presided at the meeting and introduced the speaker.

Mr. Elder said that the act could not have been passed through Congress in 1891 except with the assistance of the Typographical Union.

The law remained in an unsatisfactory condition in other respects because Congress had adopted practically all the requirements of the State laws. This situation was cleared up when the final revision of the act was made in 1909.

He gave a number of instances of publications which failed to secure copyright because copies were not sent to the Library of Congress as provided in the law. Among these was "The Autocrat of the Breakfast Table" and Harriet Beecher Stowe's "A Minister's Wooing."

In March, 1893, an act was passed providing that copyright should be granted to all authors who had sent in the required copies, even though they had not been sent at the proper time. It later developed that Senator Hoar had secured the passage of this act in order to protect the property of Mrs. Jefferson Davis in her story of the life and activities of her husband.

Referring to the question of what an "author" or "artist" is under the act, he said that a maker of a motion picture, a photographer, a person who prepares a directory, a stenographer who first takes down a speech, are all included.

Speaking of the length of time for which a copyright is given, Mr. Elder said France and England both provide at the present time that it shall last during the life of the author and 50 years thereafter, and he urged that the United States should extend the time now allowed and provide for the lifetime of the author and 50 years after for the benefit of his family.

As to lectures, he said that if they are delivered to a limited class that they may not be reproduced.

The paper on which letters are written becomes the property of the person receiving the letter, but the right to sell this does not carry the right to publish the letter, generally. As an illustration of this, he referred to the contest in the courts over the letters of Mrs. Eddy.

Mr. Elder said that until recently Massachusetts left plays to the protection of the common law, the courts here, unlike those of the other States and the United States, holding that presentation on the stage was not publication. Since the Congressional act of 1909 went into effect, he said, that the number of plays entered had much increased, having just about doubled in the last 10 years. He reached the conclusion that literary property is better protected. Many interesting anecdotes of cases over all sorts of literary property were related by Mr. Elder, who is a recognized authority on this subject.

At the dinner, which preceded the address, A. A. Ballantyne, John Philip Sousa, former Lieut.-Gov. Luce and Dean Homer Albers of the Boston University Law School were the speakers.

Boston Opera House

Time is growing short for those who have not yet visited the Boston Opera House to witness the New York Hippodrome show. Monday evening will mark the beginning of the last two weeks of the engagement of "Hip, Hip, Hooray," and as Boston is the only city not only in New England but in the East where the wonderful spectacle will be or can be exhibited, there remain comparatively few opportunities for amusement lovers to enjoy a sight of the entertainment, which has been so enthusiastically acclaimed the biggest, most varied, most altogether remarkable show ever produced in this city.

John Philip Sousa and his internationally famous band are in themselves an attraction sufficient to crowd any theatre. And they are just one feature of the New York Hippodrome show. The ballet on real ice, during which hundreds of fair skaters glide around on the frozen lake especially installed in the stage of the Opera House for the presentation of this feature, is the greatest novelty in addition to being the most beautiful spectacle that has ever been shown on an American stage.

History of Popular Music

"I should appreciate the consideration if you should find it convenient to advise me where I might find material bearing on the origin and history of the present day 'Popular Music.'"

The first name that suggests itself in the history of popular music in America, or perhaps to speak more properly, popular songs in America, is that of Stephen C. Foster, for of all the writers of songs beloved of the people, he was and is the one with the greatest number of songs that were popular as soon as written, and continue to be popular and to be sung up to the present day.

The earliest type of popular songs were political. Some measure passed by Massachusetts politicians caused a stir all over the country, small as it was. When this news reached Delaware, John Dickinson composed the "Liberty Song" which he sent to Boston where it was published in the Gazette, July 18, 1768. It was set to music and sung everywhere, the words being of the most patriotic nature in praise, devotion and love of America. So it is nearly 150 years ago that the first popular song made its appearance in this country. There were also patriotic songs published in 1774 and 1776.

The first sentimental popular song printed in this country appeared in the Philadelphia Ledger, 1775. It was entitled the "Banks of the Dee," and told a very sentimental and sad story. Many of the songs at that time were set to well known English tunes.

It was the words of Payne's "Home, Sweet Home" that carried the song and made it so popular, the music being of so commonplace a variety. It thrills an audience today just as it has for many years.

"Ben Bolt" was written in 1843 and that it retains its popularity is shown by the fact that recently it was introduced in a play, receiving great applause from the audiences whenever it was sung.

Few people know or care who writes the song, or who composes the music. One of Foster's songs that was written to order for the Christy Minstrels, bears the name of George Christy on the title page, many people supposing that he was the author.

George Root, 1820-1893, wrote many songs that had a vogue for some time, such as "Hazel Dell" and "The Vacant Chair." "The Battle Cry of Freedom" still lives with the wonderful words by Julia Ward Howe to carry it on forever.

Stephen C. Foster, 1826-1864, was born in Pennsylvania, in a suburb of Pittsburgh. The first piece of music he wrote was "Tioga Waltz" but he followed this by the song "Louisiana Belle." Then came "Old Uncle Ned." He composed the words to nearly all his songs, so that the music was developed by the words and they belong together. It is said that his "Old Folks at Home" is the most popular song that was ever written. It has been translated into all the European languages and also into some of the African and South Sea Island tongues. Foster refused to study music fearing it might interfere with his originality.

Henry Clay Work's "Marching Through Georgia" will never lose its hold on the affections of the people.

Of Will S. Hayes' 300 songs "Write Me a Letter From Home" may be said to be a representative one.

Sep. Winner will never be forgotten, or at least one of his songs will never be forgotten, bad as it is, and that is "Listen to the Mocking Bird." Not many years ago an opera singer with more or less of a European reputation came to this country and gave a concert in the Metropolitan Opera House. The program was arranged to "sing down" to the American public, one of the numbers being "Listen to the Mocking Bird," which proved too much for the audience, many leaving the hall during the song. A kindly veil was drawn by the critics but the singer never appeared again in this city.

"Silver Threads Among the Gold," by H. P. Danks, has had a great run.

J. R. Thomas, W. R. Bradbury, C. C. Sawyer, H. Tucker, D. Emmet, C. A. White are names that were popular at one time. Few of the thousands of songs that are written and published ever attain popularity. Many that were popular in their day, like "Bedelia" and "Hiawatha" no longer charm.

De Koven's "Oh, Promise Me" will always last, so will Nevin's "Rosary."

In recent years C. K. Harris is well known by his "After the Ball."

There are many kinds of popular songs, college songs collected from every available source, coon songs, which are of recent date, negro melodies under which title Foster's 150 songs can be classified, then there are the pure and simple comic songs, sentimental songs, home and mother songs, with many devoted to love, and a large sprinkling of sacred popular songs.

Popular instrumental music dates after the Civil War, when many of the popular songs were arranged for the piano with variations. John Philip Sousa leads in popular instrumental music, his marches and waltzes setting everyone humming or dancing. His patriotic music is so inspiring that one feels like marching away to join some regiment or other. Such a swing, such a go! To have heard his "Washington Post" for the first time played by a band in Boston on Bunker Hill Day as it marched up Beacon Hill to the State House was sufficient to stamp his name on the memory. Everyone cheered and hurrahed; flags and handkerchiefs were waved, people shouted themselves hoarse, while dignified old ladies leaned out of windows to add their testimony to the stirring effect of the music. So Sousa is not one of the unknown composers; everyone that day asked whose music was being played and now his name is a household word from Maine to California, from Canada to Texas. He is equally well known abroad, where he has made such successful tours with his own band, playing programs of classical music with his own compositions interspersed, and it was his own music that the audiences loved and applauded and asked for more.

VARIETY OF MUSICAL OFFERINGS IN BOSTON

Van Barentzen, Holterhoff, Boguslawski, Sousa, Symphony Orchestra, Witek, Hagen, Craft, Barstow, Apollo Club, Maier, Pattison, Havens, Malkin, Oulukanoff All Figure in Week's Events

Among the many young pianists that visit this city from time to time, none can anticipate a welcome more cordial than Aline van Barentzen. Since her debut here in 1912 as a child prodigy, music lovers in the city have followed her signally successful career with an almost personal interest—an interest that was increased many fold by her remarkable playing here last season, when she appeared in aid of the Frances E. Willard Settlement. It is not surprising, then, that the audience at her recital on the afternoon of November 22, in Jordan Hall, was both large and representative. Nor is it to be wondered that her performance fully justified the unusual interest that heralded it.

November 20 in Steinert Hall. Appearing in a program that presented exceptional difficulties, he revealed himself a fluent technician, as well as an able and strongly individualized interpreter. His sense of rhythm is keen and his tone of pleasant quality.

Sousa and His Band at the Opera House

John Philip Sousa and his famous band gave the first of several Sunday evening concerts at the Opera House on November 19. The program was typical of the "March King," and splendidly rendered. Several artists from the New York Hippodrome show assisted.

DILLINGHAM IS NOTED FOR FEATURE SURPRISES

Big New York Hippodrome Show "Hip, Hip Hooray" Should Afford Him Splendid Return from Boston—Declined to Rob Hub Citizens of Hearing Sousa's Band.

Charles B. Dillingham, who has a reputation among theatrical producers for undertaking tremendous stage ventures with a debonair lavishness which by any one else would be regarded as tending to financial suicide, and who has a faculty for reaping large returns from these seemingly ventures, has delighted thousands of Bostonians of Greater Boston for two weeks. In "Hip, Hip Hooray," the successful New York Hippodrome show of last season, they

have seen in all its completeness the same brilliant production that had its home on the big Hippodrome stage.

Boston is due to give thanks to Mr. Dillingham for including this city in his necessarily limited itinerary, and to Manager Lawrence McCarty of the Boston Opera House for his efforts to secure this entertainment. Sousa and his band alone are said to cost Mr. Dillingham more in one week than many an elaborate musical comedy attraction in its entirety; yet he declined to send the Hippodrome production on tour without that feature. Charlotte, the brilliant skater, and her associates command large salaries. Possibly she might have been detained in New York to repeat this season her triumphs of last year; yet Mr. Dillingham again insisted on keeping his promise to those cities in his itinerary.

"Hip, Hip Hooray" is half way through its engagement at the Boston Opera House. It should yield Mr. Dillingham and the Boston Opera House at least as substantial pecuniary rewards as were accorded in the Philadelphia Opera House, where an engagement of like duration was played.

New York Hippodrome Show at Boston Opera

John Philip Sousa and his band, Charlotte, who is billed as the world's greatest skater; two dozen other stars of the ice from the Admiral's Palace, Berlin; Nat M. Wills, Charles T. Aldrich, the famous Bogannys; Mallia and Batt, the Solti Duo and the more than 300 more who have membership in the New York Hippodrome organization, with "Hip, Hip Hooray," are now in Boston. The engagement which began at the Boston Opera House Monday night, will continue for four weeks, and the "two-performance-each-day" policy was put into effect Tuesday—when the first matinee was given.

When Charles Dillingham announced his intention to send the New York Hippodrome organization on tour in toto, and to present where it was possible, "Hip, Hip Hooray" in its entirety, other theatrical men realizing the tremendous risk involved were aghast at such audacity. There are only seven cities in the United States outside of New York having theatres capacious enough to permit the staging of such a pageant—Philadelphia and Boston are the only two in the East.

Bostonians, who visited the New York Hippodrome last season, have been most enthusiastic in their praise of the huge, beautiful, unique entertainment, and that the coming of "Hip, Hip Hooray" has aroused an unprecedented interest is attested by the demand for accommodations manifested at the Opera House box offices during the past week.

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

Boston Opera House

Only two weeks remain for seeing the New York Hippodrome show, "Hip, Hip Hooray," at the Boston Opera House, and the chances are that it will attract crowded houses. As Boston is the only city in New England where the wonderful spectacle will be, or can be, exhibited, owing to its enormous size, the management is extending a cordial invitation to all New England. "Hip, Hip Hooray" has been enthusiastically acclaimed as "the biggest vaudeville show in the world plus a circus plus a dizzy whirl of gorgeous pictures plus 200 dancing boys and pretty girls, plus fairy books and Mother Goose come to life and plus an afternoon and evening skating on real ice." But it is more, for Charlotte, the most wonderful ice skater in the world, is there, and Sousa, the march king, with his internationally famous band, is also there, and there are at least a half-dozen comedians and vaudeville artists and an ensemble of dancers, skaters and singers, who make up the total. The concert this evening, with Sousa's band, will be termed "Irish Night" and Mrs. Charlotte Williams Hills will be the soloist.

Percy Hemus, an American baritone who has a voice and fine gifts of interpretation, gave another of his delightful recitals at Aeolian Hall last night. It is a treat for tired music reviewers, no less than for the public, to hear artists such as Mr. Hemus, Mr. Dobson, Miss Cheatham and Yvette Guilbert. Mr. Hemus's programme was cosmopolitan this time. From Handel, through Beethoven, and Schumann, and Schubert and Tchaikowsky, it ran to our own Walter Kramer, Fay Foster, H. T. Burleigh, Robert H. Terry and Claude Warford. Winter Watts's "Wood Song" was a gem, and John Philip Sousa's "Boots" carried the audience by storm. A word for Gladys Craven, Mr. Hemus's sympathetic accompanist at the piano.

All honor to John Philip Sousa, the man who wouldn't dye his whiskers. When I first saw Sousa, twenty years ago, he concealed his countenance behind a jet black fur rug. You could see only the black fuzz and the glittering lenses of eyeglasses. And he had eleven rows of medals across his chest. Those whiskers and medals were Sousa's trademarks, and if anybody were justified in retaining them he was. Nevertheless, he let his beard turn white, and then cropped it closely, and laid away about half his medals because they were beginning to wear him down. He has even modified his sweeping and fantastic form of conducting. Still he is Sousa.

We have poked a lot of fun at Sousa and his marches in the past quarter of a century, but soldiers on the march have always appreciated him. I have seen a regiment of British grenadiers, the Garde Republicain of France and a brigade of the Prussian Guard at different times pass through the streets of their respective capitals keeping step to Sousa marches. It has always seemed to me that Sousa plays them a bit too fast for effectiveness. Its a nervy thing to tell a composer that he doesn't play his own compositions right, but to me they sound best in regular marching tempo. You couldn't

keep up to Sousa's baton unless you ran.

Scout Theatre Night

Here's the announcement just sent out by the Greater Boston Council of Boy Scouts to the boys of the local district:—

"Hi Scouts! Brush off your full dress uniform, get out your certificate, put a smile on your face, pep in your stride and come down to see Charles Dillingham's New York Hippodrome Show, 'Hip! Hip! Hooray!' next Monday night at half past seven. You'll hear Sousa's Band play 'The Boy Scouts of America,' and have the time of your life, for it's going to be Scout Night for the Greater Boston District."

Every scout within a 10-mile radius of Boston has received an invitation to this affair, which promises to be one of the most enthusiastic get-togethers of the year.

Sousa Concert Tonight

Irish songs and stories will be featured in the program of tonight's concert at the Boston Opera House by Sousa and his band. William Harrigan will sing "Dad's Dinner Pail" from "Cordelia's Aspirations," one of the series of successes associated with the fame of Harrigan and Hart; Mrs. Charlotte Williams Hills, a Boston soprano, will sing for the first time an Irish folk song composed by Arthur Foote; Herbert L. Clarke, cornetist; Harry Griffiths, baritone; Joseph Marthage, harpist and Nat Wills, humorist, will each contribute an appropriate number.

The feature of the band program will be a medley based on the theme of "Annie Rooney," illustrating the treatment that would have been given the melody by Mendelssohn, Mozart, Brahms, Rossini, Haydn and

MARCH KING'S PLAY AND WORK

Sousa a Crack Trap Shot— Riding His Hobby

Says Modern Dance Is Popular Because of Individualism

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

John Philip Sousa, the "march king," smiled as he spoke these words. There was an upward curve of the corner of the mouth that made his smile, which extended to and embraced his expressive eyes, magnetically good-humored. It was withal an ingenuous, youthful smile for a man of 62, who has been half a century before the public.

The interviewer from the Globe to whom Mr. Sousa thus addressed himself found the famous music master in the easy costume of morning dressing gown and slippers, in the sitting room of his suite at a Back Bay hotel.

A breakfast tray stood on a small table. On another was a vase of flowers.

"Have you breakfasted?" asked Mr. Sousa. "May I order up some fresh coffee? A cigar? No? Well, I don't smoke myself before lunch."

Mr. Sousa meets the stranger with the perfect ease of a man of long travels and wide experience with the public, yet no hint to the hardened polish that years lay upon some characters. He is wonderfully fresh, both mentally and physically—the kind of man who enjoys life to the full with moderation.

"Broke 95" at the Traps

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

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

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

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

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

Name Among the Immortals

He ranks among the first composers of his day. Besides his scores of marches, that have won him a place shared by no rival, he has produced not less than 10 operas, besides a variety of lesser works, and has also written a history of the world's National music, many less ambitious works on music, and a novel.

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

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

"That is the kind of recognition that a worth while," said Mr. Sousa.

Making New Type of March

Burning over the pages of the book, with an apology for talking about himself, Mr. Sousa read a definition of his

place in musical history, as the creator of a new school of band music and of a new and striking type of march.

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

"I was born in Washington," said the march king, reminiscently. "My father was in the Civil War, and my earlier recollections are of the city as an armed camp, with marching regiments and playing bands."

"As a child I was brought up on band music. As I grew I noticed something about the marches of that day—they did not climax. Speaking gastronomically, when they got through with the ice cream they went back to the roast beef. And the beef had no new sauce on it, no new flavor."

"I conceived the idea of making the march a thing of cumulative force and interest. It should have the strongest rhythm of any form of music."

"The old method ended the march in the tonality of the original key. I discarded this. My method of securing my effects I need not describe to you. I don't go back to the roast beef after reaching the ice cream."

Composed on Steamer's Deck

Asked under what conditions he did his best work, Mr. Sousa had this to say:

"I believe in inspiration. It is to me what religious disputation is to Billy Sunday. It gives me power."

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

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

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

The story of this composition led to talk of others.

"I get the best results when I do not hurry," said Mr. Sousa, "and let the promptings of inspiration follow their own course. Take, for example, my 'Boy Scout's March' that I am at present playing in Boston. I had long intended to produce such a march, but it could not be done until the theme had shaped itself subconsciously in my being."

"Then it found expression as I would have it do. It absolutely breathes the boy; it visualizes the supple step of the boy marching, and not the heavy tread of the man. Such a result could not have been obtained by hurried work."

Why Modern Dance Succeeds

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

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

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

The interviewer asked for the composer's understanding of the psychology of the modern dance—the cause of its popularity with all ages.

"Its individualism," he replied. "This is the age of the individual. We have departed from the stage idea of formal dancing, that was formerly followed in the ballroom."

"Twenty years ago, if you looked into a ballroom where 300 couples were dancing, you would see them all dancing alike, or nearly so. The dance was intended to be uniform, whatever the style of the individual."

"Now, wherever you see 300 couples dancing you see 300 styles of dancing. The individual enjoys it, because of the latitude given him."

"Age makes no difference in dancing so long as the dancer is not a fool."

Why, I have seen women of 50 or 60 far more graceful than some girls of 16 and men weighing 250 who were as light as a feather in the dance.

"Dancing is an expression of joy in rhythm, a spontaneous recognition of the inspirational force in music that give expression to in my marches. The same nature that makes a composer the mouthpiece of such expression, prepare the mind of the world to receive it."

John Philip Sousa was 62 years old last Monday. At the Hippodrome in New York and the Opera house in Philadelphia the noted band master's birthday was fittingly celebrated, and in the latter place the leader played for the first time his new march, "The Boy Scouts of America," which has been accepted as the marching tune of the Boy Scouts.

HIPPODROME CONCERT

Tonight will be Irish night at the Boston Opera House. The second Sousa Sunday concert program will be "Ireland in Song and Story." A number of New York and Boston soloists have been engaged for the event and the finale will be sung by the entire New York Hippodrome chorus. William Har-

rigan will sing "Dad's Dinner Pall" from "Cordella's Aspirations," associated with the fame of Harrigan and Hart; Mrs. Charlotte Williams Hills, a Boston soprano, will sing for the first time an Irish folk song composed by Arthur Foote; Herbert L. Clarke, cornetist; Harry Griffiths, baritone; Joseph Marthage, harpist; and Nat Willis, humorist, will take part. The feature of the band program will be a medley based on "Annie Rooney," illustrating the treatment that would have been given by Mendelssohn, Mozart, Chopin, Beethoven, Rossini, Haydn and Wagner. Overture, "The Emerald Isle"..... Sullivan
Cornet solo, "Killarney"..... Balfe
Herbert L. Clarke.
Gems of Irish Minstrelsy..... Moore
Baritone solo, "Come Back to Erin"..... Claribel
Harry Griffiths.
"Annie Rooney," as Mendelssohn, Mozart, Chopin, Beethoven, Rossini, Haydn and Wagner would have treated her..... Dix
Some remarks by Nat M. Willis.
Excerpts from "Squatter Sovereignty"..... Braham
Irish Folk Song..... Arthur Foote
Mrs. Charlotte Williams Hills.
Harp solo, "On Popular Theme"..... Tolman
Joseph Marthage.
Ing. "Dad's Dinner Pall"..... Braham
William Harrigan.
Finale, "It's a Long Way to Tipperary"..... Hippodrome Chorus.

BOSTON OPERA HOUSE—Another fortnight and the Boston engagement of "Hip, Hip, Hooray," the monster Hippodrome show, will be a thing of the past. Sousa's band, Charlotte and her brilliant skating troupe, the unique "Toyland in the Zone" scene (which is a special treat to youngsters) and the corps of comedians and dancers make up an unparalleled attraction.

"HIP HIP HOORAY"

"Hip Hip Hooray," the New York Hippodrome spectacle, opens the last two weeks of its engagement at the Boston Opera House next Monday. Boston is the only city in New England where this mammoth production will be exhibited. John Philip Sousa and his internationally famous band are in

themselves sufficient attraction to crowd any theatre. Charlotte, the "queen of steel runners," and her ice ballet, originally from the Admiral's Palace in Berlin, is another feature.

Boston Opera House

Last night was Boy Scouts' Night at the Boston Opera House, and hundreds of the juvenile pathfinders cheered the graceful evolutions of the "Hip, Hip, Hooray" Scouts, marching to the tune of "My Land, My Flag," and rewarded with tumultuous applause John Philip Sousa's rendition of "The Boy Scouts' March," the bandmaster's latest composition dedicated to the youngsters who were a part of his audience.

Boston Opera House

Week after next is "good-bye week" at the Boston Opera House, where the New York Hippodromespectacle, "Hip, Hip, Hooray," will be presented for the last 12 times. Charles Dillingham has arranged a program of exceptional activity and novelty for the final performances here. To make the week emphatically memorable Charlotte, the world's greatest skater, will perform in addition to her other remarkable feats the celebrated Candle Dance, an ice divertissement which has never been attempted by any other skater. It has been performed twice—once in celebration of "Hip, Hip, Hooray's" 300th performance at the New York Hippodrome, and again during a gala performance celebrating John Philip Sousa's last birthday.

In this novelty four of the prettiest little skaters of the ice ballet place 16 lighted candles in a diamond on the centre of the ice. Charlotte then makes these glistening dots of light the field of a series of intricate and complicated skating movements.

BOSTON OPERA HOUSE

"Hip, Hip, Hooray" began its last two weeks at the Boston Opera House last evening. This spectacle is varied and elaborate. John Philip Sousa and his famous band, and Charlotte, the accomplished skater, are only two of many features.

Next Sunday will be Boston Cadets' night at the Opera House. Sousa's band will play selections from "Jack and the Beanstalk," "Tobacco," and "1492."

IRISH NIGHT AT OPERA HOUSE

Large Audience Enjoys Program of Hippodrome Company, Including Sousa and His Band

Irish music, plaintive and jiggy, Irish folk-songs and Irish jokes, told, played and sung faultlessly by members of the New York Hippodrome Company, made up the Irish Night program at the Boston Opera House last night.

A large audience appeared to enjoy every feature and applauded so generously Irish selections as played by Sousa's Band that the famous leader was forced to exhaust almost his entire list of compositions and incidentally afford the audience an opportunity to give the greatest ovation of the night to Sousa's masterpiece, "The Stars and Stripes Forever."

Mr. Sousa also took liberties with Irish music when he played the famous song of a couple of decades ago, "Annie Rooney." In varying themes such as might have been composed by Mendelssohn, Chopin, Beethoven, Haydn, Wagner and many others, but no resentment was shown by the audience.

Appearing without his famous tramp makeup, Nat M. Wills confessed that he had been forced to resort to Joe Miller's joke book, as he had been unable to discover any new Irish jokes, but the same old ones proved as acceptable and were greeted in the manner of old friends. In addition Wills interpolated his famous negro stories, "No News" and "The Head Nigger."

Other features of the evening included a cornet solo by Herbert L. Clarke, a baritone solo by Harry Griffiths, Irish folk songs by Mrs. Charlotte Williams Hills, a harp selection by Joseph Marthage, several famous old Harrigan and Hart songs by William Harrigan, a relative of the composer, and "Tipperary" by the entire Hippodrome chorus.

Boston American 11/26/16

Irish Night at Boston Opera House

TONIGHT will be Irish night at the Boston Opera House. The second Sousa Sunday concert program will be "Ireland in Song and Story." A number of New York and Boston soloists have been engaged for the event, and the finale will be sung by the entire New York Hippodrome chorus.

William Harrigan will sing "Dad's Dinner Pail" from "Cordella's Aspirations," one of the series of successes associated with the fame of Harrigan and Hart. Mrs. Charlotte Williams Hills, a Boston soprano, will sing for the first time an Irish folk song composed by Arthur Foote.

The program in its entirety follows:

Overture, "The Emerald Isle," Sir Arthur Sullivan
Cornet solo, "Killarney," Herbert L. Clarke.
Gems of Irish minstrelsy, Moore
Baritone solo, "Come Back to Erin," Claribel
Harry Griffiths.
Annie Rooney, as Mendelssohn, Mozart, Chopin, Beethoven, Rossini, Haydn and Wagner would have treated her, Dix
Some remarks by Nat M. Wills
Excerpts from "Squatter Sovereignty," Braham
Irish folk song, Arthur Foote
Mrs. Charlotte Williams Hills.
Harp solo, "On Popular Theme," Tolman
Joseph Marthage.
Song, "Dad's Dinner Pail" (from "Cordella's Aspirations"), Braham
William Harrigan.
Finale, "It's a Long Way to Tipperary," By the entire Hippodrome chorus.

Boston Herald 11/27/16

BOSTON CADETS' NIGHT

The third Sunday Sousa concert to be given at the Boston Opera House tomorrow night will awaken memories of the days when the Boston Cadets for several years in succession produced for the entertainment of their friends a series of operettas which were of such unusual merit, both as to books and scores, that they were later taken on tour and achieved success such as has been the lot of few productions of the same kind since. Calling the occasion "Boston Cadets' Night," Mr. Sousa has arranged a program, the features of which will be the best remembered numbers of the operetta-extravaganzas, "Jack and the Beanstalk," "Tobasco" and "1492." Also the program includes Arthur Foote's novelty suite "Omar Khayyam."

LARGE AUDIENCE ENJOYS "IRISH NIGHT" CONCERT

Sousa's Band and Individual Entertainers Give Program.

"Irish Night" at the Boston Opera House attracted a large audience to hear Sousa's band in its second concert of the season last evening. Individual entertainers included William Harrigan, son of the famous Irish comedian, who sang "Dad's Dinner Pail," from "Cordella's Aspirations," one of the old-time Harrigan and Hart successes; Mrs. Charlotte Williams Hills of Boston, who sang for the first time an Irish folk song composed by Arthur Foote; Herbert L. L. Clarke, cornet soloist of the band, who played Balfe's "Killarney," with remarkable effectiveness; Harry Griffiths, baritone, who sang "Come Back to Erin"; Joseph Marthage, harpist, who gave a potpourri of popular themes arranged by Tolman, and Nat Wills, the humorist.

Two features of the program stood out, though the entire evening proved enjoyable. One was a medley based on "Annie Rooney," illustrating the treatment which Mendelssohn, Mozart, Chopin, Beethoven, Rossini, Haydn and Wagner might have accorded this classic of years ago. The other was the appearance, for the final number, of the entire Hippodrome chorus to sing "Tipperary," that ever popular marching song, as it never had been sung before. As is customary with Mr. Sousa, he gave many extra numbers, including his earlier marches.

Lynn Telegram 11/27/16

VOICE PLEASES MARCH KING

Miss Marjorie Moody of Swampscott, soloist at the East Baptist Church, enjoyed the unusual privilege yesterday of singing before the great "March King," and bandmaster, John Philip Sousa, at the Boston Opera House. Miss Moody, who was accompanied by Miss Amy Balch, was introduced to the famous conductor by Samuel Harris of Lynn, who has for many years been a member of the band.

Miss Moody sang the beautiful aria from Charpentier's "Louise," "Depuis le Jour" and the well-known "E Fore E Lui" from "Traviata." Sousa was very much impressed with her voice, saying that the possessor of such a beautiful voice, combined with such technique, would very soon be heard from. He predicted a brilliant future for the Lynn girl, even promising her an engagement to sing at the opera house at one of his Sunday concerts. Considering the fact that two well-known singing stars had just sung for the bandmaster, the Lynn girl received a very unusual compliment.

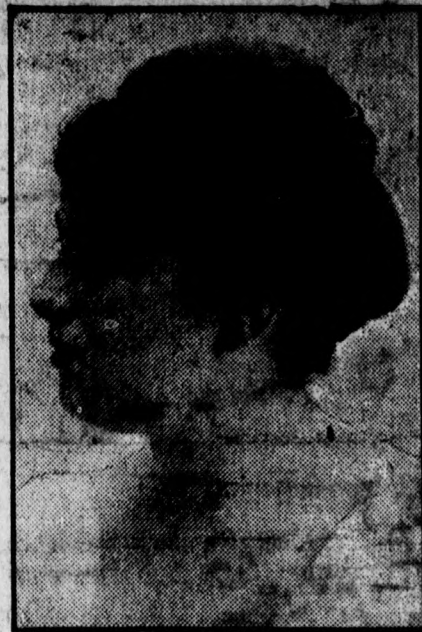
Miss Moody will be well remembered for the excellent recital she gave last Winter at the Lynn Women's Clubhouse under the direction of her teacher, Madame Piccioli, when she surprised Lynn musical circles with her unusual technique her beautiful voice with its wide range and her individual and artistic conception and interpretation of some of the world's best known musical numbers.

Boston Herald 11/27/16

"HIP HIP HOORAY"

"Hip Hip Hooray," the New York Hippodrome spectacle, opens the last week of its engagement at the Boston Opera House next Monday. Charles Dillingham has arranged a program of novelty for the final performances. Charlotte, the world's greatest skater, will perform her celebrated Candle Dance, in addition to her other remarkable feats. In this divertissement Charlotte completes a flower design on one foot, introducing graceful ballet movements with her figure skating, circling about 16 lighted candles. This feature has been performed twice before at the celebration of the 300th performance of "Hip Hip Hooray," in New York and during a gala performance celebrating John Philip Sousa's birthday. "Hip Hip Hooray" leaves Boston for Cincinnati.

SWAMPSCOTT GIRL SINGS BEFORE SOUSA



MISS MARJORIE MOODY, Lynn Soprano to Sing For Sousa.

"A beautiful voice of remarkable warmth and wonderful penetration." This remark was made by John Philip Sousa, the great bandmaster, Sunday afternoon, at the conclusion of three songs sung before him by Miss Marjorie Moody of this city, at the Boston Opera house, following the morning rehearsal of the band.

At the suggestion of Samuel Harris of Lynn, a member of the band, Miss Moody was invited to sing for Mr. Sousa yesterday. She was accompanied by her father, William H. Moody and Miss Amy Balch, who accompanied her on the piano. Mr. Harris met the party after the rehearsal and introduced them to Mr. Sousa. After he had heard another soloist who desired to sing before the band leader, Miss Moody stepped forward and sang "Louise," by Charpentier, following with "Ah Fors' E Lui" from "La Traviata." So impressed was Mr. Sousa with these two numbers that he asked if she had another. Miss Moody then sang one of Mr. Sousa's own compositions, "The Card Song" from "El Capitan."

It was after she had rendered this solo that the bandmaster made the remark above quoted. When the party again got together Mr. Sousa inquired as to her dates, and asked if it would be possible for her to sing with the band during his Boston engagement. Being informed that she was available he then told her that he would have her sing with the band, and that Dec. 10 would probably be the date.

To have John Philip Sousa become so well pleased with a young soloist is considered a great honor, and Miss Moody was exceedingly pleased with her success. It was rather a trying position for a young artist. On the stage were the members of the band and several musical guests of Mr. Sousa, and in the house were many others. Miss Moody, though a little nervous at first, soon overcame it and sang in such a finished and pleasing manner that applause greeted the conclusion of each of her songs, and she received the congratulations of all who heard her. It is probable that Mr. Sousa will have Miss Moody sing one of his own compositions when the date is settled.

Boston Journal 11/27/16

SOUSA CONCERT AT THE BOSTON OPERA HOUSE

The third Sousa concert, to be given at the Boston Opera House tomorrow night, will awaken memories of the days when the First Corps of Cadets were producing musical shows, some of which were later taken on tour and achieved success.

Calling the occasion "Boston Cadets' Night," Mr. Sousa has arranged a program the features of which will be the best remembered numbers of "Jack and the Beanstalk," "Tobasco" and "1492." Also the program includes Arthur Foote's novelty suite, "Omar Khayyam." The assisting artists will be Diamond Donner, soprano; Marjorie Moody, soprano; Herbert L. Clarke and Frank Simon, cornetists, and Louis P. Fritze, flutist.

THOUSANDS OF SCOUTS TO WITNESS BIG SHOW TONIGHT

Greater Boston Boys to Attend Evening Performance
of "Hip! Hip! Hooray!"

By Harold Hornsten

"Hip! Hip! —." No, this isn't any reference to a parade or grand review of border troops—it's just a phrase that is particularly uppermost in the minds of most of the scouts of the Greater Boston District today, for tonight is THEIR night at the Boston Opera House and thousands of them will turn out to witness Charles Dillingham's Hippodrome show.

The scouts are especially interested in this performance because of the march played by Sousa's Band, in which a drill of scouts is shown on the stage, and during which "The Boy Scouts of America," one of the bandmaster's marches, is played.

So if you should happen to pass the Back Bay amusement house some time tonight don't run for the police

when you hear a sudden uproar around nine o'clock. Just tell the fellow next to you that a few thousand scouts are applauding a song dedicated to and named after the movement.

Invitations have been sent out to every scout in the local district. This means that almost 5000 boys and their officers are thinking of but one thing today, and that the Opera House will be the temporary headquarters of the klaki-clad youngsters for over three hours.

Special sections in the orchestra circle and other parts of the house have been reserved for the boys, and appropriate features will be offered them from the stage.

According to the management, scout nights will be in order at all of the big cities where the Hippodrome will play.

Hippodrome Show at Opera House

"Hip, Hip, Hooray," the big Hippodrome show, began its third week at the Boston Opera House last evening.

Attendance continues to increase as the magnitude of the entertainment is realized. As a beautiful spectacle and glorified vaudeville show it is quite beyond compare. Next Sunday night's concert by Sousa's Band will include excerpts from musical comedies produced by the First Corps of Cadets.

'Boston Opera House

Last night was Boy Scouts' night at the Boston Opera House, and hundreds of the juvenile pathfinders cheered the graceful evolutions of the "Hip, Hip, Hooray" Scouts, marching to the tune of "My Land, My Flag," and rewarded with tumultuous applause John Philip Sousa's playing of "The Boy Scouts' March." Both of yesterday's performances were given before huge audiences. Sousa and his band, Charlotte and the marvellous ice ballet, the wonderful scenic effects and dazzling ensemble numbers.

When Dillingham's Hippodrome spectacle, "Hip Hip Hooray," enters Boston next week to play a month's engagement at the Boston Opera House, Sousa, one of the stars of this organization, will encounter one of the most active periods in the history of the Hub's theatricals. Billy Sunday will be there, so will Sarah Bernhardt, Mrs. Fiske, George Arliss, Al Jolson, Donald Brian, Julia Sanderson and Joe Cawthorne.

Diamond Donner will be the soloist with Sousa's band at the Boston Opera House Sunday evening. Miss Donner has sung here both in musical comedy and in opera. On Sunday she will sing Lucia's familiar "mad" aria. Sunday's concert will be "Boston Cadet's Night," when selections from the operettas made famous by the cadets will be given.

MY WORD, HOW CROWDED

Billy Sunday, Sarah Bernhardt and Charles Dillingham at the head of his "Hip Hip Hooray" outfit will all be in Boston at the same time next Monday night. Sarah and Billy have been invited to parade with the Hippodrome entourage which Sousa and his band will lead in a spectacle pageant around Boston common on Monday morning.

Lynn Soloist Before Sousa.

Tomorrow, one of Lynn's popular

soprano soloists will sing for John Philip Sousa, the great bandmaster, who is now in Boston with his band. The singer will be Miss Marjorie Moody, and it is through the efforts of Samuel Harris, of this city, a member of the band, who has been instrumental in advancing the interests of many Lynn singers and musicians. Miss Moody is probably one of the most finished of the young singers of Lynn and vicinity. She has been heard in church and concert work and at present is occupying a prominent church position. To sing before the great bandmaster is an honor that comes to few, and only those who are considered artists are allowed the privilege. Mr. Sousa's criticism is considered worth a great deal, and he never hesitates to say just what he thinks. Miss Moody will be accompanied by one or two friends when she appears before him Sunday.

Boston Opera House

Charles Dillingham's unique experiment of reproducing upon another stage—the Boston Opera House,—a New York Hippodrome spectacle in its entirety has proved an unqualified success. The managerial audacity of transporting to Boston the hundreds of persons and the dozen car-loads of scenery and effects who (and which) are part of the "Hip Hip Hooray" production—to say nothing of rebuilding a stage for the accommodation of an expensive refrigeration plant necessary for the creation of a lake of ice—is being fittingly rewarded by large audiences.

Some idea of the vastness of this production may be gleaned from the fact that while Sousa's band played "The March of the States," there were on the stage enough girl dancers to provide from four to six apiece to represent each State in the Union. This in addition to scores of male participants in the production.









One might as well try to detail all the participants in a three ring circus as to enumerate those who take part in "Hip, Hip, Hooray."

The Hippodrome spectacle, "Hip, Hip, Hooray," will spend a week in St. Paul at the Auditorium the middle of January. Sousa's band and Charlotte, the ice skater, are two of the features with the company, which is the largest organization on the road.



847

December 1916.

THE ETUDE

SOUSA
FERRATA
CARL
GADSKI
HUSS
ORTH
CORDER
BISPHAM

HUTCHESON
SHAKESPEARE

"If I Had to Begin All Over Again"

A Remarkably Interesting Symposium with Contributions from
Distinguished Musicians

John Philip Sousa

World Famous Band Conductor.

In answer to your "Won't you send us a few lines or as much as you choose to send, telling what you might do if you found yourself obliged to start all over again" I beg to respectfully submit that I would become a pupil at the age of somewhere between seven and ten at the Esputa Academy of Music, Washington, D. C., at my fourteenth year I would take private instructions in harmony, orchestration and violin from George Felix Benkert of Washington, D. C. As soon as I was able to play professionally and orchestrate professionally and compose professionally I would hawk my wares in the highways and by-ways of musical commerce; and, if I was offered a position to conduct a theatrical orchestra I would accept it; and if I was offered a position as first violin in a symphonic orchestra I would accept it; and if I was offered a commission to write a musical comedy I would accept it; and if I was offered the position of Conductor of the United States Marine Band I would accept it, and if I was offered a large salary and a percentage to organize a band of my own I would accept it; and, if my compositions caught the fancy of the world I would be very happy; and if I wrote the operas of *El Capitan*, *Bride Elect*, *The Charlatan*, *Free Lance*, etc. I would be very happy; and if I wrote *Washington Post*, *High School Cadets*, *The Stars and Stripes*, etc., I would be very happy. In fact, if I had to go over it again I'd be most happy to follow the same path I have followed since babyhood.

Boston Herald 12/2/16

The Professors Return From the Hippodrome

59

An Episode of Last Week's Weather

By OLGA LINGARD

DRAMATIS PERSONAE

A Dramatic Critic of a Boston Newspaper.
An Office Boy from a Boston Newspaper.
Professor George Arliss, by Courtesy of Sir James Barrie.
Professor Arnold Daly, by Courtesy of Hermann Bahr.

TIME

1916. A misty, muggy day, unusually warm for the latter part of November.

PLACE

Boston Public Garden. Two benches facing each other on the edge of the pond

ENTER the Critic. He wears a long fur coat thrown open. He is exhausted by the weight of the coat, and the mugginess of the weather, and sinks down on the park bench facing the pond.)

Critic—Whew! It's hot for November! Might as well rest here a minute before starting in on that Hippodrome review. Sheer magic—that Charlotte! Makes me wish I could skate! (Takes out his notebook.) Let's see what else there is. H-m! Oh, yes! "The Master" by Bahr of "The Concert"—a professor who thinks he's a little tin god. Another professor at the Tremont—Whimsical Barrie-chap in "The Professor's Love Story." (Murmurs drowsily.) Two professors on stage, same time, too much—even for centre of education—like Boston. (Critic's head nods on his shoulder.)

(Enter Professor Arliss. He carries a pair of skates. Their straps have become twisted and he makes absent-minded efforts to untwist them. He sits down on the opposite bench and patiently tries to put both skates on one foot.)

(Enter Office Boy from a Boston newspaper.)

Boy—Hello, Professor! I'm sorry you're leaving us. We shall miss you and your love story, even if you're not 1916 models.

Professor Arliss—Weel, laddie, we do savour of moth balls a bit, me play and meself! But I'm glad you're grieving to have us go. I'm sair at the thought of leaving this bonnie town at two weeks' notice. Why, laddie, when I used to come here in previous incarnations—Disraeli and the like, I would be taking a house in Brookline where I could settle meself for the winter.

Boy—Yes, Disraeli was your type.

Professor Arliss—It was. But times have changed, laddie! It's many a day since I've seen the makings of a play for me needs. I'm thinking the playwrights must all be busy on a strike for an eight-hour night.

Boy—Here's luck to you, and when you come again, we will welcome you at the box office. But what are you doing here with those skates?

Professor Arliss—Weel, I thought I'd have a wee bit whirly on the ice. I've just come from that mixture of sounds and sights ye raise to the Nth power and call the Hippodrome!

Boy—"Hip, Hip, Hooray!"

Professor Arliss—That's it, laddie. They were all hipped on the hooray sounds with no heed for the traditions of an opera house. And I thinking to hear a bonnie tune like "Lucia di Lammermoor," or some other Scot story with an Italian accent!

Boy—Oh, the opera died here some time ago. The high cost of operating was too much for Boston. Now they have real shows like the Hippodrome.

Professor Arliss—Weel, I'll no deny I'm glad I went, for I saw the bonniest lassie that ever laid heels to a pair of

skates, and her name is Charlotte. Laddie, when you see the twinkling feet of her a-blowing about, you'll swear she's just a bit of thistle on the ice. (Here the Professor blows a leisurely Arlissian kiss with two fingers.) It's she that sets me a-skating. And, laddie, isn't Charlotte a winsome name to the tongue? When the curtain went down, I whisked right home and fetched me skates. It ill becomes a man of my forty gray hairs to be pondering on the velocities of that fairy lass. Yet, I'm bound to have a modest bit of skating while the memory of her is fresh behind me two eyes. (Fumbles with his skates, which get more and more twisted.) Can you not help me straighten these straps? The beasties are making game of me.

Boy—But there isn't any ice on the pond, and you can't skate on water, you know—even in the frigid zone of Boston.

Professor Arliss (looking at the pond, seeing the water)—Ah, laddie, you're right, you're right. There is no a thing but water in that pond. (Looking again.) H₂O quite—quite fluid; when what even a thin man needs for skating is H₂O congealed. I thank you laddie, for reminding me that the formula was no prepared in a proper fashion. I surely would have failed to note it, and I might be standing here before you a drowned man. (Rises in his excitement, but the two skates strapped to the one foot cause him to tumble back on the bench, where he sits wiping his spectacles.)

(Enter Professor Arnold Daly. He walks with the speed and manner of George Cohan, swinging his arms in a whirlwind of gesticulation. He has a pair of skates strapped over his shoulders.)

Boy—Hello, Professor Daly. What are you doing here? You ought to be at the Tabernacle getting reformed by Billy Sunday.

Professor Daly—Billy Sunday? Never! I am the Master. I am above reform. I—

Boy—Beyond reform.

Professor Daly (ignoring the interruption)—I glory in my infidelities.

Boy—Well, you're out of date. Please don't be disagreeable, too. Now here's Professor Arliss, he is about your vintage but he manages to amuse people.

Professor Arliss—Oh, yes, yes, at times I remember to amuse others—

Professor Daly (impatiently)—I amuse myself, I shock others.

Boy—No, you don't. Not any more. Perhaps you were a shocker once, but that was a good many Thanksgivings ago. Now compared with the Russian Ballet and the musical comedies, you're as slow as an election return.

Professor Daly—My dear boy, your opinion cannot touch me. I am proof against the prattle of fools who do not believe as I do. I am Master of my fate. All the characters in my play are my puppets. I love my wife and as

many other ladies as the playwright will allow, but I am a great surgeon, so it's all right. Now I am in love with Charlotte.

Professor Arliss—With Charlotte! Who are you to be making so free with that bonnie name?

Professor Daly—Don't you know me? I am the Master. I practised surgery without even a doctor's degree. My colleagues laughed at me, despised me, threatened me. Then I cured the son of a millionaire, and they faced about. They gave me the higher degree of professor. (He has been walking back and forth talking "molto energico.") He now sits on the bench and rapidly puts on his skates.) My home is Vienna. Mr. Glazer would adapt me to America, but I do not belong here, and I feel lonesome. So lonesome that this afternoon I went to the Hippodrome for cheer. There I saw Charlotte. She is a masterpiece. I love her. She can cut more lively capers than any appendix I have observed in all my surgical career. Now I shall immediately skate. I must prove myself Master of the ice as of everything else.

Professor Arliss—It's all verra weel for you to go blathering about being master of yourself and a pair of legs with skates at the end of them, but, Mon, you canna prove it.

Professor Daly (Jumping up from bench, skates and all)—I can prove anything. I am a Professor. I am the Master. I am above sentiment and passion. I am the prophet of reason, the apostle of utility.

Boy—You may be a general utility man, but you can't prove it on the ice today.

Professor Daly—I can prove anything. I am proof against everything. I am the Master.

Professor Arliss (dryly)—Mon, you will need to be waterproof to go skating today. The pond is verra liquid with no trace of ice.

Professor Daly (hoarsely, his voice breaking with emotion)—No ice? No ice? That cannot stop me. I will have my way for I am the Master. I will skate now.

Boy—Oh, it must be tiresome to be a master all the time. Come, be a sport and take a day off!

Professor Arliss—You will catch cold if you drown yourself.

Professor Daly (still more hoarsely)—What do I care! I cannot catch cold. I am a super-man. I will be a Master of the Ice. I will skate today! (Runs to the edge of the pond and jumps in. There is a loud splash—then a moment of silence.)

Professor Arliss—He will be a verra damp master.

Boy—Help! Help! Man, overboard!

At this point, the Critic is awakened by the splash of raindrops on his face. He yawns, stretches himself and stamps his feet, now numbed by the dampness, which has grown chilly. Then he gets up from the bench and goes home.

Musical Tunes 12/30/16

Sousa at Boston.

During the stay of the "Hip, Hip, Hooray" company at the Boston Opera House, John Philip Sousa and his band, assisted by soloists from the company, will give Sunday night concerts.

THEATRICAL TOPICS.

"Hip Hip Hooray."

Charles Dillingham's unique experiment of reproducing upon another stage—the Boston Opera house, Boston, A New York Hippodrome spectacle in its entirety has proved an unqualified success. The managerial audacity of transporting to Boston the hundreds of persons and the dozen car-loads of scenery and effects who (and which) are a part of the "Hip Hip Hooray" production, to say nothing of rebuilding a stage for the accommodation of an expensive refrigeration plant necessary for the creation of a lake of ice, is being fittingly rewarded. Theatregoers of Boston and surrounding communities, convinced that here is an instance of the keeping of a promise made in advance, the promise to give in its every essential detail the entertainment which was

the most sensational theatrical success of many seasons in New York, are flocking to the Boston Opera house in numbers that never before have responded to the lure of an indoor attraction. Two performances of "Hip Hip Hooray" are given daily, and the matinee crowds are as great as those which assemble at night.

The popularity of John Philip Sousa and his band has in no way diminished since their last appearance in Boston as a complete entertainment; the association of this world-famous organization with "Hip Hip Hooray" as just one of its features serves, probably better than anything else, to emphasize the size of the offering as a "show." Charlotte, "the queen of the steel runners," has achieved an individual success comparable to the furor she created in New York. Lovers of the novel and beautiful in stage attractions apparently find the ice-ballet, "Flirting at St. Moritz," with its dozen skating stars and its active background of 200 pretty girls on skates, a fascinating departure from the usual. Nat. Wills, and Charles T. Aldrich, Mallia and Bart, and the Bogannys, the Solti duo, and Lou Anger, individually, and collectively deserve the applause which greets their efforts while in the way of stage pictures and effects where hundreds of people are utilized, "The Ladder of Roses," "The Ballet of the States," "The March of the Toys," and half a dozen others are remarkable for their beauty and the ingenuity of their designing and production.

Hairbreadth escapes, stirring situations and the keen competition of trained wits make "The Kid" one of the banner productions of the present season. As a concession to the juvenile population of Newburgh Manager Hanmore has also booked Charlie Chaplin in one of his latest releases, a two reeler entitled "Sousa, the Band Leader." Chaplin has been pictured in every conceivable role except that of the man who wields the baton and his peculiar personality is eminently adapted to this unique character part. Chaplinisms run rampant through the comedy and make it one of the notable laugh capsules of the season.

The most interesting theatrical news of the season is that the big New York Hippodrome show, "Hip Hip Hooray," will come to Cincinnati Christmas week. The engagement opens Sunday night, December 24, and continues until the following Saturday night, with matinees daily. The entire show, including Charlotte and its ice skating ballet, Sousa and his band, Nat Wills, "Chin-Chin," the elephant, and every scenic feature of the original production will be given.

John Philip Sousa and his band will come to the Empire for a matinee and night performance on Thursday evening, December 21st, under the direction of Charles Dillingham. Mr. Sousa has been one of the principal attractions at the New York Hippodrome and his stay there has prevented the usual Sousa annual tours. The programme will be made up as always of a variety of numbers that will include compositions from the master minds of music as well as the gayest and most spirited of ragtime and modern songs.

In the Boston Sunday Globe, John Philip Sousa says some pertinent things about the much abused dance. He defends the modern terpsichorean tendency, and calls it a great mental and physical tonic. Mr. Sousa, although (like Johann Strauss) he does not dance himself, has composed music, says the

Globe, which set millions of feet into joyous motion. The king of the march and two-step admires the adaptable character of modern dancing, which enables those who practice it to display their own individuality.

Sousa and His Band Give "Irish Night" Concert

John Philip Sousa and His Band gave their second concert at the Boston Opera House on the evening of November 26. This was "Irish Night," and the program was both popular and appropriate. Two features were a medley based on "Annie Rooney," illustrating the treatment that might have been accorded this classic by certain famous composers of other days, and the appearance in the final number of the entire Hippodrome chorus, which joined the band in a spirited performance of "Timmerary." Several excellent soloists assisted, including Charlotte Williams Hills, the Boston soprano, who sang for the first time an Irish song by Arthur Foote.

PERCY HEMUS' SECOND NEW YORK RECITAL

Sterling Artist Achieves His Usual Success

Percy Hemus again delighted the audience which gathered in the Aeolian Hall, New York, on Friday evening, December 1, to hear him sing an international program of interesting songs. He proved himself an artist of judgment by the way he selected his songs as well as by the art and intelligence he brought to bear on their interpretation.

His program was as follows: "Where'er You Walk," Handel; "Creation's Hymn," Beethoven; "When Through the Piazza," Schumann; "Row, Gently Row," Schumann; "None But the Lonely Heart," Tschaiakowsky; "Ave Maria," Schubert; "Had a Horse," F. Korby; "I Am the Spirit Who Denieth," Boito; "The Hour of Peace," Hahn; "The Sailor's Life," Old English; "Has Sorrow Thy Young Days Shaded," Old Irish; April-tide," W. Ralph Cox; "Edward," Loewe; "To Evening," A. Walter Kramer; "Yea, Thou Shalt Die," A. Walter Kramer; "The Painter," Fay Foster; "Deep River," H. T. Burleigh; "A Southern Lullaby," Robert H. Terry; "Earth Is Enough," Claude Warford; "Wood Song," Winter Watts; "Boots," John Philip Sousa.

In some of the songs Percy Hemus was as smooth and insinuating as a tenor. In others he had all the graces of a prima donna. But in such gruesome songs as "I Am the Spirit Who Denieth," from Boito's "Mefistofele," and the horrible "Edward" ballad of Loewe, he was the incarnation of force and vindictiveness. The recital showed his immense range of interpretative ability and the fine control he has over his voice to make it do the bidding of his imagination as an artist. Extra numbers were added in answer to prolonged applause.

"HIP HIP HOORAY"

"Hip Hip Hooray," the New York Hippodrome spectacle, opens the last week of its engagement at the Boston Opera House next Monday. Charles Dillingham has arranged a program of novelty for the final performances. Charlotte, the world's greatest skater, will perform her celebrated Candle Dance, in addition to her other remarkable feats. In this divertissement Charlotte completes a flower design on one foot, introducing graceful ballet movements with her figure skating, circling about 16 lighted candles. This feature has been performed twice before at the celebration of the 300th performance of "Hip Hip Hooray," in New York and during a gala performance celebrating John Philip Sousa's birthday. "Hip Hip Hooray" leaves Boston for Cincinnati.

BOSTON CADETS' NIGHT

The third Sunday Sousa concert to be given at the Boston Opera House tomorrow night will awaken memories of the days when the Boston Cadets for several years in succession produced for the entertainment of their friends a series of operettas which were of such unusual merit, both as to books and scores, that they were later taken on tour and achieved success such as has been the lot of few productions of the same kind since. Calling the occasion "Boston Cadets' Night," Mr. Sousa has arranged a program, the features of which will be the best remembered numbers of the operetta-extravanzas, "Jack and the Beanstalk," "Tobasco," and "1492." Also the program includes Arthur Foote's novelty suite "Omar Khayyam."

OHIOAN IS SOLOIST



FRANK SIMON, soloist with Sousa's band, and who is a native of Middletown, O., will open the concert when the Hippodrome show plays at Music Hall this month.

ANOTHER WEEK FOR 'HIP HIP HOORAY'

The big New York Hippodrome show will remain another week in Boston, thanks to the representations of Lawrence McCarty, manager of the Boston Opera House. During the first weeks of the stay of the big show here there seemed to be considerable scepticism that "Hip Hip Hooray" could be given at the Boston Opera House with anything like the effect that it secured in New York.

This has been dissipated by those who have actually seen the spectacle, and now there is a huge rush of Bostonians at every performance. The sight of 100 girls swinging upon the great ladder of roses, of scores of skaters, headed by the great Charlotte, skipping across a pond of real ice, of Sousa and his complete band of sixty pieces, and innumerable other features, has conquered Boston.

Last night Sousa gave a concert at which the features were excerpts from the fine old musical comedies of the Boston Cadets. There was a big audience, including many old-timers, and the strains of "Tobasco," "1492," "Jack and the Beanstalk" and the other Cadet show of the nineties made a big hit.

CADETS AT OPERA HOUSE

The third Sunday Sousa concert at the Boston Opera House tonight will awaken memories of the days when the Boston Cadets for several years in succession produced for the entertainment of their friends operettas that were later taken on tour and achieved success. Mr. Sousa has arranged a program the features of which will be the best remembered numbers of the operetta-extravanzas—"Jack and the Beanstalk," "Tobasco" and "1492." The program includes Arthur Foote's suite, "Omar Khayyam."

The assisting artists will be Miss Diamond Donner, soprano; Miss Marjorie Moody, soprano; Herbert L. Clarke and Frank Simon, cornetists, and Louis P. Fritze, artist.

The program in full follows:

Symphonic Sketch, "Jubilee".....Chadwick
Cornet duet, "Side-Partners".....Clarke
Messrs. Clarke and Simon
Suite, "Omar Khayyam".....Foote
Scene, "Lucia".....Donizetti
Miss Donner, flute obbligato, Mr. Louis P. Fritze
Gems from "Tobasco".....Chadwick
Dance of Invitation.....Mabel Daniels
(a) A Chinese Procession.....Hosmer
(b) Song (Mary, Mary, Quite Contrary).....Sloan
(c) March (Jack and the Beanstalk).....Sloan
Soprano solo, "A for a lull".....Verdi
March, "1492".....Barnet-Paueger

Chicago Musical Journal 12/1/16

JOHN PHILIP SOUSA'S RECENT BIRTHDAY. LOVING CUPS FOR SOUSA, WHO IS 62.

Honors Are Heaped Upon Famous Bandmaster on the "Hip, Hip, Hooray" Stage on Anniversary of His Birth.

Hundreds of telegrams and letters of congratulation were received yesterday by John Philip Sousa, the celebrated bandmaster, now playing in "Hip, Hip Hooray," upon the occasion of his 62nd birthday. Among those who congratulated the March King were Walter Damrosch, Mme. Melba, Anna Pavlowa, Reginald De Koven and Mayor Mitchell, of New York.

The stage of the Metropolitan Opera House last night was the scene of the public observance of the birthday. After he had finished his portion of the pageant of the second act of "Hip, Hip Hooray," the March King gave his newest march, "The Boy Scouts of America," which was played for the first time. The stage was filled with a corps of boy scouts, and after Mr. Sousa had finished the selection a scout leader approached the footlights and presented Mr. Sousa with a loving cup on behalf of the Philadelphia Branch of the Boy Scouts of America.

Later William G. Stewart, the stage manager, presented the bandmaster with a token of esteem from the entire organization. This was followed by the presentation of a loving cup by E. T. Stotesbury, on behalf of the directors of the Metropolitan Opera House Company and a silver tray on behalf of the members of Sousa's Band.—The Press, Philadelphia, Pa., Nov. 7, 1916.

BOY SCOUT MARCH SOUSA'S LATEST.

Veteran Bandmaster to Celebrate Birthday Monday with Release of Newest Composition.

"The Boy Scouts of America."

That's going to be the name of the newest and consequently most fascinating Sousa march.

It came out yesterday when John Philip Sousa admitted that he's to celebrate a birthday anniversary here Monday. He's going to celebrate by giving to the public a march for which Booth Tarkington wrote the words and for which Boy Scouts all over America have been waiting. It's to be their official song.

No composer is better qualified to write the music for the youthful organization than Sousa. His "Stars and Stripes Forever" is all but a national anthem; his "Washington Post March" is almost as popular, and in his "March of the States," featured in the present Hippodrome Show, he might reasonably claim to express nationalism in music. Nevertheless, Sousa no more can be induced to say "I write national music" than could a great novelist be induced to declare "I write national novels."

His First Success.

Sousa was born in the shadow of the Washington monument. That is why, possibly, his work subtly suggests the waving of stars and stripes. However, his very first success was with "Desiree," produced by the McCall Opera Company. The next thing to come from

his pen was "El Capitan," and after that "The Charlatan." Thousands of American soldiers have marched to the music of "El Capitan" and British soldiers often step to its rhythmic measure on dress parade.

Some time, not so very far away, a new opera is going to be produced in this country. It will be titled "The Irish Dragoons." And John Philip Sousa will be billed as author. Joseph W. Herbert is co-author. It is quite possible that the opera will be produced this winter, it is said.

Also, says the "March King," he has been asked to collaborate with Ella Wheeler Wilcox and Helen Davis on an operatic allegory called "Victory."

* * *

Writer, Traveler and Hunter.

And, as though his success in the musical world were not sufficient achievement, Sousa has done other things. He has succeeded as a writer, a globe-trotter and a hunter. Beginning with the Centennial in Philadelphia, he has attended practically every great exposition in this country and Europe in the last 40 years.

"The Fifth String" is his most successful novel. Bits of philosophy, picked up from close study of humanity in every part of the world, has made it extraordinary as fiction.—Philadelphia Press, Nov. 5, 1916.

LOVING CUPS GIVEN TO SOUSA ON HIS BIRTHDAY.

March King, 62, "Hip, Hip Hooray" Company Pays Him Honor.

SILVER TRAY FROM BAND.

Last night's performance of "Hip, Hip Hooray," at the Metropolitan Opera House was turned into a birthday party for John Philip Sousa, the "march king," at the conclusion of the second act, when three silver loving cups were presented to him. One was from E. T. Stotesbury, another from the Boy Scouts of America, and the third from the members of the Hippodrome Company. Members of Mr. Sousa's Band gave him a silver tray.

The presentation of the cup from the Boy Scouts followed the first performance by Sousa's Band of the march written by him for the Boy Scouts, and called by him "The Boy Scouts of America March." At the conclusion of Sousa's "March of the States," when the entire Hippodrome Company was on the stage, its cup, made from the melted dimes and quarters contributed by every member of the company, from the stage hands to the stars, was presented by William G. Stewart.

Mr. Stotesbury's cup was presented by Nat M. Wills.

More than 200 telegrams and messages of congratulation came to Mr. Sousa yesterday on his 62nd birthday, from all parts of the country, and from many prominent people, including Walter Damrosch, Joseph Herbert, Reginald De Koven, Melba, Pavlowa and Mayor John P. Mitchell, of New York City.

There was no birthday cake, but the candles were introduced into a new dance by Charlotte, called by her "The Moth and the Flame," in which she gave an exhibition of her marvelous dancing on skates, with lighted candles in her hands.—Philadelphia "North American."

SCRIBBLES AND BLOTS

We recently had the pleasure of seeing an excellent photograph of our eminent Bandmaster John Philip Sousa; it was taken during his summer vacation, and we see him surrounded by numerous friends and fellow artists. Upon either side of him, perched upon a couple of patient-looking asses, are two smiling young ladies, whom we readily recognized.

Now, as the picture is sub-titled "Sousa among his friends," we are perplexed as to whom the asses represented.

Another mystery which will probably remain unsolved!

MRS. WOODROW WILSON has sent a little hand embroidered handkerchief to Mrs. Olive May Wilson Hammer, of 5151 Morris street, Germantown, and it will be sold at auction to buy dolls for some of the 50,000 children who will be supplied with Christmas stockings this year by the "Santa Claus-Girl."

Not only the wife of the President, but the wife of Governor Brumbaugh has aided Mrs. Hammer, who began her collection of

gifts in July. Mrs. Brumbaugh has contributed a doll which she dressed herself. John Philip Sousa, the "march king," gave a doll arrayed as a Red Cross nurse and Mrs. Otis Skinner sent in a cunning Little Red Riding Hood. Notables of the stage and screen who contributed dolls include Billie Burke, Ina Claire, Pauline Frederick, Theda Bara, Ruth Chatterton, Annette Kellerman and Douglas Fairbanks.

All gifts, whether dolls or toys, will be sent out December 20, with candy and other delicacies.

Boston Opera House

This is "good-bye week" at the Boston Opera House, where the New York Hippodrome spectacle, "Hip, Hip, Hooray," will be presented for the last 12 times. To make the week memorable, Charlotte, the world's greatest skater, will perform in addition to her other feats the celebrated Candle Dance, an ice divertissement never before attempted by any other skater. In this novelty four skaters place lighted candles in a diamond on the centre of the ice. Charlotte then makes these glistening dots of light the field of a series of skating figures. Threes, circles, loops, brackets, counters and rockers, forward and backwards, are interspersed everywhere among the decorations in a bewildering grouping of movements.

Efforts to extend the engagement in Boston have proved unavailing. Contracts that have long existed call for the appearance of Sousa and his band, Charlotte, Nat Wills, Charles T. Alrich, the score of other stars and the company in Cincinnati.

BOSTON OPERA HOUSE

The New York Hippodrome spectacle, "Hip, Hip, Hooray," will not leave town this week but will be continued at the Boston Opera House until Saturday evening, Dec. 16. The conclusion was reached on Saturday as the result of the impetus in the business for the past week. The audiences yesterday afternoon and last night taxed the capacity of the theatre. Charlotte, the "queen of the steel runners," was the feature, and her appearance was made memorable by her performance of the celebrated candle dance, which will be repeated at every performance this week.

The other special features, including Sousa and his band and the constant succession of surprises kept the audience on the alert.

The audience last evening included delegations from Lynn, Salem and Beverly, representing the United Shoe Machinery Company workers, several hundred in all.

The seat sale for Fiske O'Hara in "His Heart's Desire" will open at the box office next Monday. The engagement is for two weeks, beginning Dec. 18, and the receipts will be devoted to the Catholic social centre fund. It is under the auspices of the Knights of Columbus Building Association of which John M. Riley is president.

Charles Dillingham, under whose presentation Sousa and his band will be heard at Mechanics Hall Sunday night, December 10, overture at 8.30 o'clock, announces that the promise of this famous organization means that the band to the last one of the many soloists and individuals, will be present and that John Philip Sousa will be the directing power. There is but one Sousa's Band and John Philip Sousa is its conductor.

The sale of seats opened Tuesday at Steiner's music store with an unusual demand. Choice reservations are going fast. Mr. Sousa will

Boston Cadets' Night

The third Sunday Sousa concert to be given at the Boston Opera House tonight will awaken memories of the days when the Boston Cadets for several years in succession produced for the entertainment of their friends a series of operettas which were of such unusual merit both as to books and scores that they were later taken on tour and achieved success such as has been the lot of few productions of the same kind since. Calling the occasion "Boston Cadets' Night," Mr. Sousa has arranged a programme, the features of which will be the best remembered numbers of the operetta-extravaganzas, "Jack and the Beanstalk," "Tobasco" and "1492." Also the programme includes Arthur Foote's novelty suite, "Omar Khayyam." The assisting artists will be Miss Diamond Donner, soprano; Miss Marjorie Moody, soprano; Mr. Herbert L. Clarke and Mr. Frank Simon, cornetists, and Mr. Louis P. Fritze, flutist.

Boston Globe 12/3/16

Sousa Concert at the Opera House Tonight

The Sunday Sousa Concert at the Boston Opera House tonight will awaken memories of the days when 1st Corps Cadets produced for the entertainment of their friends a series of operettas which were of so much merit that they were later taken on tour and achieved great success. Calling the occasion "Boston Cadets' Night," Mr. Sousa has arranged a program, the features of which will be the best remembered numbers of the operetta-extravaganzas, "Jack and the Beanstalk," "Tobasco" and "1492." The program will also include Arthur Foote's suite, "Omar Khayyam."

The assisting artists will be Miss Diamond Donner, soprano; Miss Marjorie Moody, soprano; Herbert L. Clarke and Frank Simon, cornetists, and Louis P. Fritze, flutist.

Lynn News Item 12/29/16

"GRIPPERTOWN MARCH" AT "HIP-HIP-HOORAY"

Sousa's band of master musicians will play the "Grippertown" march, composed by Mrs. Mary E. Modriker, president of the Grippertown Mother's club, at Lynn News night at "Hip-Hip-Hooray," the stupendous New York Hippodrome production now packing the Boston Opera twice daily.

Lynn News night is Tuesday evening, Dec. 5, when a special train load of greater Lynn persons will take in the performance.

Every person purchasing a ticket for \$1.50 will be privileged to view the massive production from an orchestra seat and travel to and from the Hub on the News' special train.

Tickets may be purchased at the News business office, where all details of the show will be cheerfully given. (See large News ad. for features of Hip Hip Hooray.)

Sunday evening at the Sousa concert at the Boston Opera house, Miss Marjorie Moody, soprano, of Lynn, and Swampscott, will sing.

Worcester Post 12/6/16

SOUSA'S BAND

Sousa is coming—Sousa, who in the last two decades has made his name and that of his band as well known in America and across the seas as that of the best remembered trade mark in the world.

Charles Dillingham will present Mr. Sousa and his complete organization, accompanied by soloists, at Mechanics Hall, December 10.

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

The Sousa program will be, as always, one of extreme variety in makeup, ranging from impressive opera numbers to whimsically adapted modern melodies, and one of the "Sousa marches." Tickets are now on sale at Steinert's music store.

There is a greater variety of attractions in the December exhibit at the Memorial Art Gallery than has been seen there in several months, for it includes new portraits, water colors, miniatures, wood-block prints in color and the most extensive collection of sculpture by one artist ever shown in the gallery, Lucy Currier Richards contributing thirty-seven pieces of bronze. These latter seem to have a stronger attraction for the generality of visitors than any of the other works shown. Six of the number are portrait statuettes and four are portraits in relief. Among the latter is one of John Philip Sousa, which at a first glance might be mistaken for a certain very conspicuous personage residing in Oyster Bay, but a closer view reveals the popular band master, looking as though he had just made a good score at his favorite amusement

of target shooting. The bronzes are certainly fascinating and worthy of critical observation. There may be some criticism of one feature of the piece designated "Eve." It represents the First Lady of the Land just as the old serpent is offering her the fateful apple. He carries the apple in his mouth and she is extending her hand to take the forbidden fruit. It is to the size of the serpent that one is tempted to object; for comparing its dimensions with those of the woman in the case, the reptile must have been a python or boa constrictor instead of an ordinary sized snake in the grass, such as is commonly supposed to have done the mischief.

N.Y. Morning Telegraph 12/8/16

Sousa Helps Sunday.

In a sort of fraternal spirit John Philip Sousa is giving his colleague, Billy Sunday, a lift over in Boston.

Mr. Sousa and his band are there with "Hip, Hip, Hooray," and Sunday is there with his personal vocabulary. It is a question which is making the more noise.

At any rate, during the "Hip, Hip, Hooray" concerts, Mr. Sousa is having his band play Sunday's favorite hymn, "Brighten Up the Corners," a song dedicated presumably to Fred Lennox.

N.Y. Evening Telegram 12/8/16

John Philip Sousa has hit the trail. Over in Boston, where "Billy" Sunday is making the natives sit up and take notice, John Philip Sousa has joined the trail hitters by having his brass play that famous Sunday tune "Brighten Up the Corners" in his programme in "Hip Hip Hooray."

N.Y. Tribune 12/8/16

The Ohio corn growers, one thousand strong, will pay their annual visit to the Hippodrome to-night. The Hippodrome simultaneously announces that John Philip Sousa, now in Boston, is playing Billy Sunday's famous classic, "Brighten Up the Corners."

Boston Evening Globe 12/3/16

SOUSA'S DAUGHTER AIDS AN UNCONSCIOUS MAN

NEW YORK, Dec. 2—Thomas Kehoe, 55, caretaker of the estate of Howard T. Kingsbury at Port Washington, L. I., was beaten unconscious and robbed of \$50 late last night, near the home of John Philip Sousa, which is a short distance from that of Kehoe's employment. The assailants escaped. Miss Sousa discovered the unconscious man and helped take him to Mr. Kingsbury's place. There he was treated by a physician.

SOUSA'S PROGRAM REVIVES MEMORIES OF THE CADETS

Has Selections from Old-Time Successes of Amateurs.

Memories of the days when members of the 1st corps of Cadets were successful

producers of musical comedies were revived by the Sousa concert at the Boston Opera House last night. For the third of his series of concerts the bandmaster arranged a program which contained some of the most attractive numbers from "Jack and the Beanstalk," "Tobasco" and "1492." The program also included Arthur Foote's suite, "Omar Khayyam." The assisting artists were Miss Diamond Donner, soprano; Miss Marjorie Moody, soprano; Herbert L. Clarke and Frank Simon, cornetists, and Louis P. Fritze, flutist.

The program in full follows:

Symphonic Sketch, "Jubilee".....Chadwick
Cornet duet "Side-Partners".....Clarke
Messrs. Clarke and Simon
Suite, "Omar Khayyam".....Foote
Scene, "Lucia".....Donizetti
Miss Donner; flute obbligato.....
Mr. Louis P. Fritze
Gems from "Tobasco".....Chadwick
Dance of Invitation.....Mabel Daniels
(a) A Chinese Procession.....Hosmer
(b) Song (Mary, Mary, Quite Contrary).....Sloan
(c) March (Jack and the Beanstalk).....Sloan
Soprano solo, "A fors e lui".....Verdi
March "1492".....Barnet-Pfueger

Boston Globe 12/4/16

OLD FRIENDS AT OPERA HOUSE

Program Contains Many Selections From Former Cadet Shows

Memories of the famous Boston Cadet shows of a decade or more ago were recalled last night at the Boston Opera House when selections from many of the Cadet successes made up most of the program rendered by Sousa's Band, together with vocal and instrumental soloists.

When the rich and tuneful gems from such operettas as "1492," "Tobasco" and "Jack and the Beanstalk" were played in comparison with the music of modern productions was of course inevitable, and the applause of the audience quickly showed that "old friends are best."

Included in the program was Mr. Sousa's latest march, "The Boy Scouts of America," and a humoresque arrangement of "Tipperary," both of which were well received. Billy Sunday also was not forgotten, and a cornet rendition of "Brighten the Corner," played by Herbert L. Clarke and Frank Simon, made an instantaneous hit.

In addition to the contributors mentioned, a scene from "Lucia di Lammermoor" was effectively sung by Miss Diamond Donner, with a flute obbligato by Louis P. Fritze, and a soprano solo by Miss Marjorie Moody.

Boston Traveler 12/4/16 Herald

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Soprano solo, "A fors e lui".....Verdi
March "1492".....Barnet-Pfueger

St. Louis Globe Democrat 12/3/16

Sousa's Band to Appear Here.

John Philip Sousa's band of sixty-five pieces, which has not been in St. Louis for several years, will be with the New York Hippodrome show, Hip-Hip-Hooray, which is coming to the Coliseum the week of January 1. Six matinee and six night performances will be given. St. Louis is one of the seven cities to be visited by the show, and as it requires a larger stage than any in a theater in America, the show is housed in each city in the convention hall or greatest auditorium.

SOUSA'S BAND

Sousa, with his well remembered, genial face and twinkling eyes behind the shining glasses, who made all the world march blithely to the march time he set with such world-famous numbers as the "Washington Post," the "Semper Fidelis," "Manhattan Beach" and other marches almost equally noted, will come to Mechanics Hall Sunday night, December 10, under the direction of Charles Dillingham.

For two seasons Mr. Sousa, with the great band that has been heard in more than 17,000 concerts over most of the civilized world, has confined his joyous concerts to the spectacular New Hippodrome show, "Hip, Hip, Hooray," during its long stay in New York and in the succeeding few cities of this country having remarkable seating and stage capacity. His organization in the complete form of the largest band that has traveled, with all the noted soloists and the accompanying vocalists, are now to be heard in a limited number of cities on a brief tour of one week, and will then again take its place as one of the biggest features of "Hip, Hip, Hooray."

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

The seat sale opens at Steinert's Tuesday morning.

Sousa's Band

Sousa and his band, the Sousa who made all the world hurry to keep time when he began to play, will be seen and heard at Harmanus Bleecker hall Tuesday, December 19, matinee and night.

Sousa and his organization have been for two years one of the leading features of the much advertised New York Hippodrome show, "Hip, Hip, Hooray," under the direction of Charles Dillingham, and he has, therefore, not been heard on his previous anticipated annual visits. It has now been arranged for him to make a special tour of one week, covering as many cities as possible, accompanied by his entire organization, with the inclusion of all his noted soloists and several vocalists of special note.

From the impressive harmony of Wagner's "Tannhauser March" to the latest joyous bit of rag-time, Sousa has chosen what his public have desired with remarkable discrimination. And to these have always been added the spirited Sousa marches, without which no program, either of Sousa himself or any other bandmaster, has been considered complete.

Albany Times 12/2/16

SOUSA AND HIS BAND.

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Sousa and His Band

Auditorium, Dec. 17

Sousa and his wonderful band will be at the Auditorium theatre on Sunday evening, Dec. 17, with a number of well-known vocalists, to give a performance of the typical Sousa type. Miss Marjorie Moody of Lynn and Swampscott, who appeared with



JOHN PHILIP SOUSA

the band at the Boston Opera house last Sunday evening, will be the leading soloist.

The program will be typically Sousaesque in presenting certain numbers of brilliant musicianly values that could take their place in grand opera presentations, and changing in the next number to one of the most joyous and modern melodies. Some of the marches being played over all the civilized world that bear the Sousa trade mark will be included in the program.

To the former marches, such as "The Washington Post," "Semper Fidelis" and others, have been added many new compositions. The program will also present several of the most popular of the "Hip, Hip, Hooray" songs that are now so widely in demand. Nat Wills, "hobo" comedian, will be an added attraction, with the band.

Worcester Post 12/9/16

MAYOR TO ALLOW

SABBATH CONCERT BY SOUSA'S BAND

Mayor Wright refused to take action on the petition of Mrs. A. M. Foster, corresponding secretary of Worcester W. C. T. U., to have the concert by Sousa's Band in Mechanics Hall tomorrow stopped as a violation of the Sabbath.

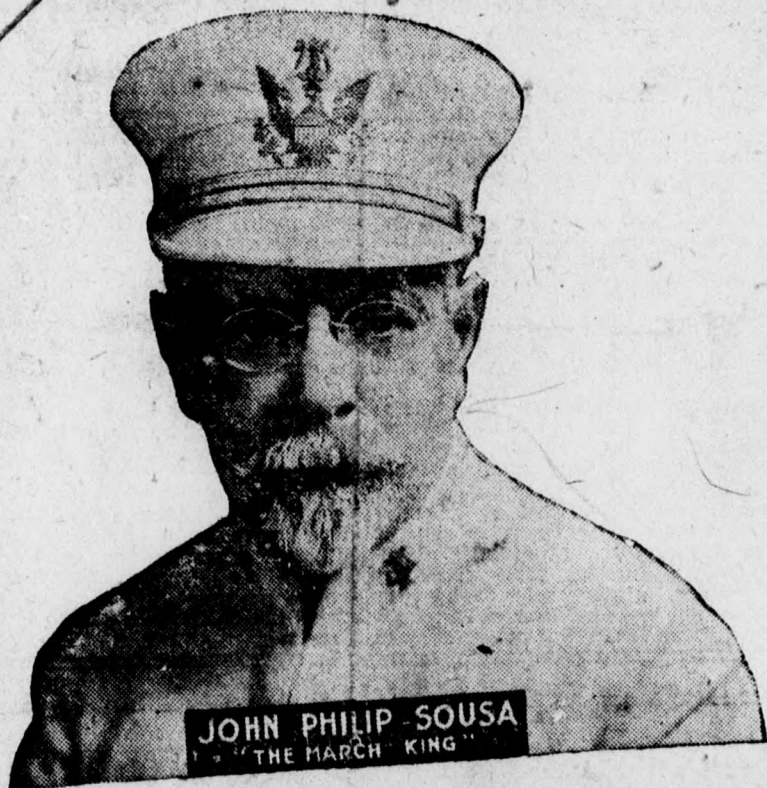
The letter of protest from the W. C. T. U. reached the Mayor this noon and he immediately sent a letter in reply in which he said that he thought action was too long delayed and further that he did not consider the concert any serious violation of the Sabbath.

Musical Courier 12/14/16

Sousa and His Band Give Third Concert

John Philip Sousa and his band gave their third concert at the Boston Opera House, on the evening of December 3, before one of the largest audiences of the season. The program was of unusual interest, including Arthur Foote's suite, "Omar Khayyam," and selections from several well known operas and musical comedies. Diamond Donner, a young soprano formerly connected with the Boston Opera Company, sang the mad scene from "Lucia," with flute obligato. Her voice might be termed a lyric-coloratura; it is clear, brilliant and admirably controlled. There were other instrumental and vocal soloists, who pleased.

Worcester Post 12/9/16



JOHN PHILIP SOUSA
"THE MARCH KING"

Coming to Mechanics Hall Tomorrow Evening with His Famous Band

Springfield Mass Union 12/10/16 Worcester Telegram 12/10/16

MUSICAL EVENTS

The concert at which John Philip Sousa and his band will appear this afternoon in the Auditorium will bring out a great crowd of admirers of band music, and their name is legion. This substitution of the popular march king and his well-trained aggregation of instrumentalists in the place of a Western orator who sent word that he couldn't keep his engagement, was hailed with delight by the auditors at both the recent concerts at which the announcement was made. It seems that the bare mention of the name "Sousa" is signal for an outbreak of applause even in a Sunday afternoon meeting. The concert begins at 3.30 and the demand for tickets has been about up to the capacity of the hall. The march king himself is represented on the announced program (the encores demanded will undoubtedly increase this number) by two compositions, his "Religious Meditation" and the perennially-popular "Stars and Stripes Forever." The Sousa interpretation of the "Tannhauser" overture will prove interesting, as will also the playing of the "American Rhapsody," by Hosmer. Among the solos will be the flute selection, Bohm's "Phantasia on Scottish Folk Songs," and a cornet solo by Herbert L. Clarke, Sullivan's celebrated "Lost Chord."

SOUSA AND HIS BAND TO GIVE CONCERT AT MECHANICS HALL

One of the strongest appeals to the lovers of music is in the announcement that Sousa and his band will be in Mechanics hall Sunday night, with all his noted soloists and several vocalists, under the direction of Charles Dillingham.

John Philip Sousa has been one of the principal features of the New York hippodrome attraction, "Hip, hip, hooray," during its long stay at the hippodrome and later during the tour covering a few cities boasting of immense auditoriums.

His stay there has prevented the usual Sousa annual tours, and the coming visit will be one of the few that can be included in a single week during the present season and probably for many seasons.

The Sousa program will be made up of a great variety of numbers that will include compositions from the master minds of music to the gayest and most spirited of ragtime and modern song, without the omission of some of the typical Sousa marches that all the world keeps time to and recognizes as the standard of such composition.

Some of the "Hip, hip, hooray" numbers that are being whistled and hummed and played by every leading orchestra over the land will be included. Seats will go on sale at M. Steinert Sons Co., today.

HIP SHOW STICKS.

Boston, Dec. 6.

When it was thought "Hip, Hip, Hooray" would have its engagement at the opera house, Boston, cut from five to three weeks, the managerial interests started to figure what the layoff cost of two additional weeks would be, and on receiving the figure it was decided to let the attraction remain here for the time originally scheduled.

Late last week the house management informed the management of the attraction that if it intended to cancel the last two weeks of the stay the house would hold it liable for the rental of the theatre. The attraction is not getting enough at the box office to show a profit. The house is getting 30, with the show taking 70 per cent.

Lou Anger leaves "Hip" Saturday. Anger's talk touching political topics failed to reach a mark after election.

The show with a big Thanksgiving Day business is said to have pulled a gross of \$28,000 last week. At the Dillingham offices, while exact figures were not discussed, it was said that the show has turned in a profit.

The majority of houses in town are feeling the opposition of Billy Sunday to a great extent, although the Hitchcock show, "Betty," at the Tremont, is doing a corking business. There was something of a stir among the Billy Sunday followers over the fact that the Tabernacle has been used as their scene of a press agent stunt. The local papers, with the exception of two, did not carry much on the yarn, but the story carried tremendously over the country on the A. P.

For the week that the Hippodrome show lays off, between Boston and Cincinnati, Sousa and his band will play a week of one night stands as a concert attraction, between the two cities.

SOUSA CONTENTED AT 62

"I ENVY NO MAN; I'M SATISFIED," THE COMPOSER SAYS.

Golf and Dancing Are Two of the Greatest Blessings of This Generation, the Still Alert and Youthful Bandmaster Declares.

From the Boston Globe.

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

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

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

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

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

THREE MONTHS FOR PLAY.

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

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

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

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

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

COMPOSED MARCH AT SEA.

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

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

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

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

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

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

SOUSA AND HIS BAND COME NEXT SUNDAY

When Sousa and his wonderful band come to Mechanics hall Sunday night, Dec. 10, it will be with the complete organization that it has taken the conductor twenty-two years to perfect, the same that many thousands flocked to the New York Hippodrome all of last year to hear. The Sousa engagement will be under the Charles Dillingham management and it is therefore assured that many of the new marches bearing the Sousa hall-mark that have proved themselves as great favorites in this time as was "The Washington Post," of old will be heard here for the first time. Among these may be "The Boy Scouts of America," the "New York Hippodrome" march, "Dwellers in the Western World," and the "Pathfinder of Panama" March.

"HIP, HIP, HOORAY"

Boston is preparing to say farewell to the New York Hippodrome show, "Hip, Hip, Hooray," at the Boston Opera House, which opens for the final week of its local engagement next Monday. This mammoth spectacle, which is part vaudeville, part circus and part musical comedy, includes hundreds of dancing girls and boys, Chin Chin, the elephant; To-To, the chimpanzee; Sousa's band and Charlotte, the peerless woman skater. Sousa's band in itself has proved a distinctive feature in the show. Charlotte in her ice ballet gives an exhibition of grace and skill that wins great favor.

Last week the Boston Opera House was filled at every performance. Manager McCarty announced that daily matinees have attracted large out-of-town audiences and that "Hip, Hip, Hooray," seats for this week should be secured at once.

SOUSA'S BAND

John Philip Sousa, who is to bring his world-known band to Mechanics Hall Sunday night, Dec. 10, seems to have insight into the public mind and his programs shoot unerringly bullseyes at the general demand. No matter whether his listeners know music to a high degree of technique or simply know what they like in its melody and joyousness, Sousa has always been able to choose delightfully.

The sale of seats opened at Stetner's music store Tuesday and a line of buyers was early at the board. Mr. Sousa will not be heard here again this season and perhaps for several seasons.

Hippodrome's Christmas Party.

The largest theatrical Christmas party of 1916 will take place at the Hippodrome. This celebration, in which both

"The Big Show" and the touring "Hip Hip Hooray" companies will participate, is scheduled for the night of December 23 following the performance.

Charles Dillingham has arranged to have the road show pass through New York on that day en route to Cincinnati. Pavlowa, Ellen Dallerup, Toto and other principals of "The Big Show" will act as hosts, and John Philip Sousa and his associates of "Hip Hip Hooray" will be the guests. Over 2,000 persons will take part in the festivities.

Boston Opera House

Boston is preparing to say its farewell to the New York Hippodrome show, "Hip, Hip, Hooray," at the Boston Opera House, for Manager McCarthy announces next week is positively the last of the engagement. "Hip, Hip, Hooray," has fully justified expectations. The hundred thousand or more people who have already seen it are unanimous in declaring it to be the most wondrous spectacle, the biggest vaudeville show plus a circus plus a dizzy whirl of gorgeous scenic effects plus hundreds of dancing boys and stunning girls plus John Philip Sousa and Sousa's Band plus a dozen or more comedians and acrobats, with Chin-Chin the Elephant, To-To the Chimpanzee, and the glittering ensemble, and with the peerless Charlotte, "queen of the steel runners," and her ballet.

OLD TIME THEATRICAL MAN DIES IN BOSTON

John Graham, on Way Home, Expired Suddenly in Doorway of Heart Disease.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Dec. 13.

John Graham, one of the best known and most popular old-time theatrical managers and promoters of sporting and athletic events, died of heart disease late last night in a doorway at Park Square. He was on his way home.

The decedent was one of the earliest members of the Boston Lodge of Elks. He was connected with the Howard Athenaeum for two years. Next he became an attaché at Selwyn's, afterward the Globe Theatre, for three years, and afterward was employed at the Boston Theatre for twelve years.

Mr. Graham was constantly negotiating attractions for Boston and the New England circuit. He managed the Cyril Tyler Concert Company at one time. He gave the first successful vaudeville Sunday concert in New York, in 1893, his bill including Lew Dockstader, Maggie Cline, J. W. Kelly, Lottie Gilson, Richard Jose, the Tuxedo Quartet, Libber Ott, Thomas E. Glen, Hughey Doherty, Joe Flynn, M. J. Burns, Tony Hart, Jr., the Gotham Trio, with Dave Fitzgibbons as pianist, and J. Bernard Dyllan as stage manager. He paid \$800 gross to the performers. He managed Sousa's Band successfully for a time, and opened the Arena in this city.

John Graham, Pioneer of Sunday Concerts

Boston, Mass., Dec. 13.—John Graham, who managed the first Sunday vaudeville concert in New York, in 1893, died early this morning in a doorway at Park Square, where he was taken ill on the way home. He was connected with various Boston theatres and amusement enterprises for years, his most recent venture being the opening of the Boston Arena. At one time he managed Sousa's Band.

His pioneer Sunday concert in New York had Maggie Cline, Lew Dockstader and other performers of note on the bill.

MARCH KING'S PLAY AND WORK

Career of John Phillip Sousa. His
Compositions and His
Diversions.

COMMENTS ON MODERN DANCE

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

John Phillip Sousa, the "march king," smiled as he spoke these words. There was an upward curve of the corner of the mouth that made his smile, which extended to and embraced his expressive eyes, magnetically good-humored. It was withal an ingenuous, youthful smile for a man of 62, who has been half a century before the public.

The interviewer to whom Mr. Sousa thus addressed himself found the famous music master in the easy costume of morning dressing gown and slippers, in the sitting room of his suite at a Boston hotel.

A breakfast tray stood on a small table. On another was a vase of flowers.

"Have you breakfasted?" asked Mr. Sousa. "May I order up some fresh coffee? A cigar? No? Well, I don't smoke myself before lunch."

Mr. Sousa meets the stranger with the perfect ease of a man of long travels and wide experience with the public, yet no hint to the hardened polish that years lay upon some characters. He is wonderfully fresh, both mentally and physically—the kind of man who enjoys life to the full with moderation.

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

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

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

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

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

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

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

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

"That is the kind of recognition that is worth while," said Mr. Sousa.

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

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

"I was born in Washington," said the march king, reminiscently. "My father was in the Civil War, and my earlier recollections are of the city as an armed camp, with marching regiments and playing bands."

"As a child I was brought up on band music. As I grew I noticed something about the marches of that day—they did not climax. Speaking gastronomically, when they got through with the ice cream they went back to the roast beef. And the beef had no new sauce on it, no new flavor."

"I conceived the idea of making the march a thing of cumulative force and interest. It should have the strongest rhythm of any form of music."

"The old method ended the march in the tonality of the original key. I discarded this. My method of securing my effects I need not describe to you. I don't go back to the roast beef after reaching the ice cream."

Asked under what conditions he did his best work, Mr. Sousa had this to say:

"I believe in inspiration. It is to me what religious dissertation is to Billy Sunday. It gives me power."

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

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

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

The story of this composition led to talk of others.

"I get the best results when I do not hurry," said Mr. Sousa, "and let the promptings of inspiration follow their own course. Take, for example, my 'Boy Scout's March' that I am at present playing in Boston. I had long intended to produce such a march, but it could not be done until the theme had shaped itself subconsciously in my being."

"Then it found expression as I would have it do. It absolutely breathes the boy; it visualizes the supple step of the boy marching, and not the heavy tread of the man. Such a result could not have been obtained by hurried work."

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

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

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

The interviewer asked for the composer's understanding of the psychology of the modern dance—the cause of its popularity with all ages.

"Its individualism," he replied. "This is the age of the individual. We have departed from the stage idea of formal dancing, that was formerly followed in the ballroom."

"Twenty years ago, if you looked into a ballroom where 300 couples were dancing, you would see them all dancing alike, or nearly so. The dance was intended to be uniform, whatever the style of the individual."

"Now, wherever you see 300 couples dancing you see 300 styles of dancing. The individual enjoys it because of the latitude given him."

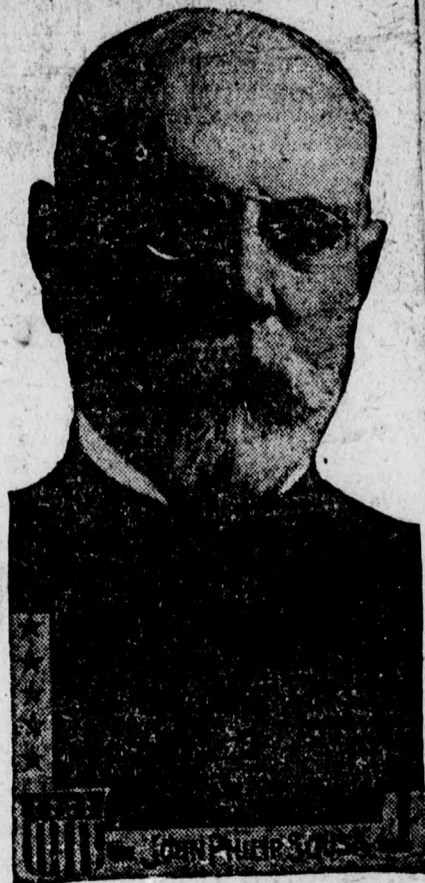
"Age makes no difference in dancing, so long as the dancer is not infirm. Why, I have seen women of 50 or 60 far more graceful than some girls of 16, and men weighing 250 who were as light as a feather in the dance."

"Dancing is an expression of joy in rhythm, a spontaneous recognition of the inspirational force in music that I give expression to in my marches. The same nature that makes a composer the mouthpiece of such expression prepares the mind of the world to receive it."—Boston Globe.

SOUSA'S BAND

John Phillip Sousa, whose name conjures up memories of the enlivening marches of which he is the most famous composer in the world and concert programs of wide and musicianly variety, is to come to Mechanics Hall on Sunday evening, December 10th.

For the last year and more Mr. Sousa has been under the manage-



JOHN PHILIP SOUSA
To Be Heard at Mechanics Hall with
His Band Sunday Evening

ment of Charles Dillingham as the leading feature of the huge New York Hippodrome show in New York. By special arrangement, many of the new marches that are fast making their way over all the civilized world, and some of the group of new compositions that Mr. Sousa has written will be included in the concert here. The seat sale opens at Steinert's today.

March King's Daughter Proves Real Heroine

Thomas Kehoe, 55, caretaker on the estate of Howard T. Kingsbury at Port Washington, L. I., was beaten unconscious and robbed a few nights ago near the home of John Phillip Sousa.

The Sousa home is a short distance from that of Kehoe's employer. The assailants escaped after robbing the caretaker of \$50. Miss Sousa, daughter of the "March King," discovered the unconscious man and helped take him to Mr. Kingsbury's place, where he was treated by a physician.

BLIND MINSTRELS TO GIVE PERFORMANCE

The Blind Minstrels, a troupe of 32 clever blind people, will give a benefit Tuesday evening, Dec. 5, at the Victoria Theater, Grand and Delmar avenues. The entertainment is under the auspices of the United Workers of the Blind of Missouri.

One of the interesting numbers of the minstrel show will be the cornet solo by J. L. Huber, blind cornetist, who has just recently returned from New York, where he studied with Herbert Clarke, cornet soloist with Sousa's Band. He is instructor of music in the Missouri School of the Blind.

The Famous and Barr Orchestra of 65 pieces will open the minstrel performance.

Miss Anne Casey, blind, will be the interlocutor. Miss Casey is possessed of a rare wit and is said to have a number of laugh-producing jokes which are original and never before heard in public.

The largest theatrical Christmas party of 1916 will be at the Hippodrome, December 23, after the performance, with nobody there except Charles Dillingham, the host, and Pavlova, Charlotté, Ellen Dallerup, Toto, "Jennie," John Phillip Sousa and his band and about 2,000 other members of the companies of "The Big Show" and "Hip Hip Hooray" last year's Hippodrome show, which will be passing through New York on that day.

The mammoth New York Hippodrome production, "Hip, Hip, Hooray," comes to Music Hall Christmas week. This extraordinary engagement begins Sunday evening, December 24, and continues daily until Saturday, December 30. Matinees will be given every day. The production is as complete in every detail as the one seen in New York, including Sousa and his band, Charlotté, the queen of the skaters, and the beautiful ice ballet; Chin Chin, the baby elephant; Nat Wills, Aldrich and all the immense scenic features. The box office will be at Wurlitzer's, 121 East Fourth street, and opens Monday morning, December 18. The engagement is limited absolutely to one

The New York Hippodrome show, "Hip, Hip, Hooray," will be in Cincinnati Christmas week. The engagement will open in Music-hall Sunday evening, December 24, and continue until the following Saturday evening, with matinees daily. Sousa and his band, Charlotté, the queen of ice skaters, Nat Wills, Aldrich, "Chin-Chin," the baby elephant and all the features of the big show will be brought here intact.

Boston Globe 12/10/16 **Last Week of Hippodrome**

Show at the Opera House

This is the last week at the Boston Opera House of the New York Hippodrome spectacle, the remarkable pageant that has interested Bostonians for the past month. "Hip, Hip, Hooray," with all its famous performers, its brilliant scenic effects, its constant series of surprises, with Sousa and his band, Nat Wills, Charles T. Aldrich and the dozen other comedians, the elephant and chimpanzee, the acrobats and the beautiful ice ballet with the dazzling Charlotte, its serves to make an entertainment that will not soon be forgotten.

Excursionists from surrounding communities within a radius of 50 miles have been crowding to see it, and it is expected that the closing week will be a record breaker in point of attendance. No theatrical offering of like magnitude has ever before been sent on tour.

Boston Herald 12/10/16 **Boston Opera House**

This is the farewell week for the New York Hippodrome spectacle at the Boston Opera House, and with Saturday night's performance this astounding spectacle will move on from Boston to Cincinnati, the third of the big cities included in the major circuit. There are just 12 more opportunities for seeing the big show. Crowded houses marked all performances last week. Over 100,000 people in Boston and New England have seen "Hip, Hip, Hooray." John Philip Sousa and his internationally famous band would alone fill any theatre. The same is true of Charlotte "queen of the steel runners," and her scores of fair skaters, originally from the Admiral's Palace in Berlin. They are just two features of the famous show, which numbers among its individual headliners Nat Wills and Charles T. Aldrich, the Boganny troupe and Mallia and Bart, the Salty duo and George Gifford, the Amaranths and Wilson and Cassel, Chin-Chin, the baby elephant, and To-To, the almost human chimpanzee.

Syracuse Post 12/2/16

John Philip Sousa will bring his band to the Empire Theater December 21 for a matinee and evening performance. Mr. Sousa brings several soloists from the "Hip, Hip, Hooray" company and an exceptionally interesting programme is promised. Mr. Sousa played at the Hippodrome for a long time with Charles Dillingham's big spectacle.

Boston Globe 12/10/16

The Victoria Order which John Philip Sousa wears on State occasions was presented to him by King Edward after his concert at Sandringham. It was pinned upon Sousa by the Prince of Wales, now King George.

Boston Post 12/3/16 **Boston Opera House**

Another week of "Hip, Hip, Hooray!" and the last but one in this city will open at the Boston Opera House tomorrow evening. This will give a few days more in which to view this remarkable show with its multiplicity of features, all of them headliners. Sousa and his band are well worth hearing, and Charlotte has given exhibitions of skating that have never before been equalled in this city. The other features make up a programme quite out of the ordinary. Tonight there will be a special concert, the programme of which will be selections from the many plays presented in former years by the Cadets at their shows.

Syracuse Item 12/7/16

SOUSA PLAYED "GRIPPERTOWN."

Congratulations have been showered upon Mrs. Mary E. Modricker, 2 Huron street, for the honor accorded her by Philip Sousa, who at a recent performance of his band in Boston gave her composition, "Grippertown," a prominent place on his program. About 50 of Mrs. Modricker's friends went in a party to hear the selection, which was greatly enjoyed.

N.Y. Sun 12/18/16

TECHNICAL.

Sousa and his band during the week "Hip Hip Hooray" takes off will play at a series of concerts between Boston and Cincinnati, where he rejoins the show.

Washington Herald 12/10/16 **LARGE CROWD GREETSS** **GRID GAME ON HILL**

Five Thousand Fans Watch Hilltoppers Battle Hatchetites.

By TONY SOUSA.

A writhing mass of turkey-fed enthusiasts of the gentle game of football "Gillroyed" into the Hilltop stadium yesterday afternoon to witness the localistic combat between two teams that have not had a kissing acquaintance for many moons back. But even at that the contest was not osculatory by any means in the reacquaintance as each team was out for blood, polite amenities being noticeable by their absence.

The partisans of either side were just as intent on the undoing of the team they wanted to lose, and based their hopes in the hitching of their "victory" wagons to "stars" of the particular eleven they had a hunch for.

Sport fans are much the same, merely a matter of chrysalis of the baseball cocoon forming itself into a football butterfly later when the latter sport is the only pastime afforded him. And it was noticed that in the faces scanned the fan of the summer game proved to be a subvertive fan of the autumnal festivity, with the exception that he did not strip himself down to shirt sleeves, and he used a different form of advice and vituperatives to urge or condemn the creatures of his hero-worship. But, no matter what his wish was regarding the outcome of the game, he still had a kindly spot in the left auricle of his heart for the underdog. Such is the true sportsman and it is quite as well to have filed in The Herald copy for the Library of Congress the names of those that in our opinion are in that category, fans and fanette's, fellows, we lamped at the grid glorification on the Georgetown field yesterday and their names follow this story.

Those who left an unfinished turkey dinner to witness the pastime between these beasts of the field saw a combat that represented envy, hatred, malice and pure uncharitableness; saw muddy-pants boys aero through the air with the intent and purpose of whacking a fellow with whom he may have matriculated, at the same time observing the other fellow accomplishing the same thing that he found impossible.

But what cares the average spectator whether a Showalter outguards a Genesee or a Kerr outtackles a McCarthy? His digestion is improved by the stimulation afforded by the excitement he enjoys, either by being maddened or pleasantly enthused, so what boots it?

Tom Sullivan tries to out-Exendine the former Carlisle pet, while, the reverse being the same, old man Sullivan's son endeavors to put the Indian sign on the aboriginal's one best bet. Charlie Cox floats around, looking wise and accomplishing wonders in the way of managing things with a master hand. Law, medical, engineering, veterinary, higher English, in fact any of the habitues of the class rooms of each university forget to look wise, but are content to do the very things that they would advise others not to do, when they have pinned up their shingles.

They chort, howl, forget bacteria by putting their fingers in the mouth to whistle; they lost engineering sense of distances by not knowing whether Wall went 5 or 10 yards past Burke and Giblein; they pulled for their team far better than they will ever pull teeth; if Whelan has his left tibia broken they would only consider his "right-end works" and diagnose accordingly.

But, why battle against the esprit de corps of these intrepid Americans in a game of their own choosing. It certainly serves to show that the boys who can be so intense in time of playtime, represent a fair sample of boys that in the time of this country's necessity will be right there with the necessary tackles, passes and goals.

Anyway while we were enjoying the game we were glad to note the following array of "relaxionists" were among those present:

M. J. Colbert, D. W. Baker, John L. Smith, A. J. Cummings, Le Roy Livingston, Guy Livingston, J. E. W. Tracy, W. O. Gibson, Harry Wingden, R. S. Robbins, David Wolf, David Kauffmann, Guy Collins, Gen. George Elliott, Percy H. Marshall, Ben G. Davis, William J. Flynn, C. B. Allan, James Arbeley, W. L. Bowen, Spry Owen Claytor, J. B. Copping, Donavan, Merle Donahey, John L. Elliott and wife, Milton Forman and wife, Leo C. Flaherty, Frank Douglas, Fred Horgan and wife, Ed. Kearney, Oscar Manly, Lansdale, Thornton, Charles H. Lynch, Eugene Underwood, William T. Ramsey, Thomas T. Stayton, who led the G. W. U. Band; John L. Nevius, Melvin C. Haer, C. B. Hunt, Bob Barr, H. Burch Gordon, Alvarino Gonzales, Spanish Legation;

Boston Herald 12/10/16 **BEANING THE BUNNY** **A NEW LOCAL GAME**

Beaning Rumping Rabbits with Bi-sected Bricks New Fad at Potomac Park.

A new game has struck town, it is called "Beaning the Bunny" and the only implements necessary to play the game are a quantity of bi-sected bricks and a flock of rumping rabbits. It is played on an open-faced field and any number of players may participate.

The denizens of South Washington have discarded the old sport of "Blood-field Golf," a species of "craps," and gone in for the new game with an ardor that is bound to popularize the pastime. The local rabbitry is situated in the southern extremity of Potomac Park, where cotton-tails abound in the high Sudan and wire grass, and each day fully fifty boys and adults enthusiastically repair thence to take a shy at the elusive rodents of the genus Lepus and hardly one of the intrepid sportsmen come back with less than a brace of hog-fat hares.

In order to be an expert bunny beaner it is necessary to observe a few of the unwritten rules of the sport that gives both pleasure and potpies. Fireless ammunition only should be used, owing to the demand for explosives and their adjuncts by the fellows engaged in just as foolish a game in Europe.

Grasp the "beaner" firmly in either hand and wait until the ferocious bunny is sighted. Poise gracefully on the toe of the right foot with the "beaner" held high above the head. The rabbit runs. Draw yourself up to full height and look him squarely in the eye and then—slam the "beaner" at the bunny. If you miss you go back eight steps; if you hit him you advance eight steps; if you hit another of the players, you and the other player go to the hospital.

The game is both dangerous and exciting and therefore should prove popular.

Boston Guardian 12/1/16 **SOUSA AND HIS BAND.**

We are always glad to see big attractions in our home city, and the New York Hippodrome show which is now playing at the Boston Opera House is the biggest of them all. Sousa and his band, the big feature with this show, have always been welcome visitors to this city, and many of our members will no doubt avail themselves of this opportunity and once more listen to this wonderful organization under John Philip Sousa, the man whom we all appreciate for his capability and unselfish services in conducting several of our monster band concerts.

Many of the men have visited us and complimented us on our splendid building, and we gladly extend invitations to all the members of the band to visit our headquarters.

We are proud to see at least seven Boston men in the organization, and they are: Sam Harris, Joe Cheney and Oscar Matthes, clarinets; Ralph Corey, trombone; A. J. Garing, baritone; M. F. Haynes and Frank Snow, drums. We are also very glad to mention that Mr. Sousa and Mr. Herbert Clarke are both honorary members in our organization.

A. J. Garing has lately also been honored by being appointed assistant conductor to P. Schindler, who conducts the show.

We hope that you Boston boys will enjoy your stay with us, and with our co-operation will make it as pleasant as possible for the other members of the band.

Syracuse Herald 12/10/16

Sousa, whose marches and mannerisms are known from New York to New Zealand, will come to the Empire Thursday, matinee and night, December 21st, with his entire band of well known soloists and a number of vocalists.

S CORPIO are you if born during the week beginning today and, like your prototype, the scorpion, you are inclined to grow moody under defeat and get inside of yourself, as it were, under a big stone, and throw out your sti; if any attempts to disturb you. On the contrary, you need the sunlight, not the gloom, when in such moods, for you have enough of gloom in your nature. If your efforts to help others do not meet with appreciation, don't stop; just pursue your course and wait, for reward will be yours if you but learn to be more patient.

You are of a fiery, persistent, and determined nature, great at planning and scheming, but not always successful. So marked is your magnetic power that your personal presence is sometimes healing in its influence. Added to this, your indomitable will and self-control, combined with remarkable skill in the use of your hands, easily accounts for your success as a surgeon. You will not be moved by the fears of your patients and will preserve the coolness of your native element, the water, under all circumstances, no matter how trying.

Some people therefore accuse you of being unfeeling and not sympathetic, but this is seldom true. Though you may be considered almost a demon before the operation by your patient, the chances are that afterwards he will regard you as an angel on earth.

The genius of eloquence is yours by birth, so as a public speaker you are both popular and convincing. Your choice of language is so correct that you will excel in the construction of short stories, if you do any writing. As to remuneration, you will seldom get your dues if you set the price; better let the other fellow make you an offer.

In your reading you prefer the deeper things of life, the more mysterious the better. Just as in the case of your hiding under the stone, you would be much happier if you mixed a little of the frivolous with this scientific reading.

In a musical line you may be a success, but you lack confidence in your abilities; once in a while, however, you astonish yourself as well as your friends by a successful dash, which seems to be quite a common trait in Scorpio. This is where you again resemble the scorpion, for if you have seen this animal crawl along leisurely you would be surprised to see how fast he can run.

Flattery is the most powerful weapon to use on you, for it strikes that bump of self-esteem, of which you have a bit more than your share. You are fond of the good things of earth and have excellent taste in dress, but withal are not devoted to style.

All outdoor sports interest you, and nothing pleases you more than an ocean voyage. You simply love the ocean in all its moods, and as a result some of you Scorpio people go so far as to ship as sailors; others engage in transportation work. This innate love of travel seems to fill you with a constant longing to wander on and on, but usually, if you have congenial home ties, they prove strong enough to hold you.

Some of you Scorpio people have a way of finding out secrets, and especially those which pertain to business and social affairs. Information thus gained is not always used to the advantage of the "other fellow." Whether the end toward which you are working is commendable or not, you are indefatigable in your efforts.

You have great aptitude in learning new things, but when it comes to learning of your own faults you're "not there"; nothing makes you more indignant than to be told of your faults, a sure sign that you have been hit in a vulnerable place.

When you are unhappily married you are the most wretched people in the world and likely to bring great unhappiness to those near to you. But you cannot bear to live alone, so if your loved one dies or you break the bonds, you are quite sure to marry again. The most congenial companionship will probably be found with those born in Pisces, Feb. 20-March 21, and in Scorpio, Oct. 24-Nov. 22. Taurus, April 21-May 21, might also prove to be an excellent companion for you, and a union with Capricornus, Dec. 20-Jan. 20, is likely to be a happy one.

Your two most fortunate weeks are those beginning Feb. 19 and July 3, but you should be careful during the week beginning April 13. Your colors are scarlet, golden brown, and black; birthstone, topaz.

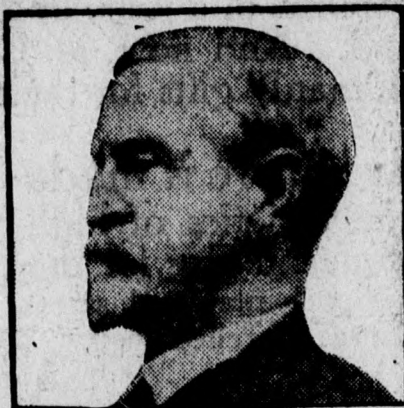
JOHN GRAHAM DIES VERY SUDDENLY

Passed Away in a Doorway,
of Heart Disease

Manager of Many Entertainments
for Elks and Other Organizations

John Graham, one of the best known and most popular old-time theatrical managers and promoters of sporting and athletic events, died very suddenly of heart disease late last night. Mr Graham, who was 69, was on the street with his son Arthur when he was stricken. They stepped into the doorway at 28 Park sq. where he suddenly succumbed. Mr Graham had lived at the Hotel Savoy at 455 Columbus av. and was on his way home when he died.

John Graham was born in Charlestown, near Bunker Hill Monument, and



THE LATE JOHN GRAHAM.

had always made his home in Boston. Early in life he showed a marked interest in theatrical matters. He was one of the earliest members of and hardest workers for the Boston Lodge of Elks. He was connected with the Howard Athenaeum for two years. Next he became an attache at Selwyn's, afterward the Globe Theatre, for three years, and afterward was employed at the Boston Theatre for 12 years.

He was a trustee of Boston Lodge, B. P. O. E., from 1885 to 1887, and had been a member of many important committees since then. He negotiated the purchase of the site of the first Elks' Building in Hayward pl. and was one of those who superintended the erection of that building. Later he was one of the organizers of the Elks' Club, which became noted because of its hospitality. With the exception of one year, up to recently, he was a member of every benefit committee appointed since the organization of the lodge. On one occasion, when he had been particularly successful as chairman of the benefit committee, the other members gave a banquet in his honor and presented him a costly gold watch, with chain and a diamond studded locket. He was subsequently elected to an honorary life membership in the order.

Mr Graham had considerable newspaper experience in connection with dramatic and sporting publications and was successful as a promoter of bazars, fairs and private theatricals. He was constantly negotiating attractions for Boston and the New England circuit. He managed the Cyril Tyler Concert Company at one time. He gave the first successful vaudiville Sunday concert in New York, in 1893, his bill including Lew Dockstader, Maggie Kline, J. W. Kelly, Lottie Gilson, Richard Jose, the Tuxedo Quartet, Libber Ott, Thomas E. Glen, Hughey Doherty, Joe Flynn, M. J. Burns, Tony Hart Jr, the Gotham Trio, with Dave Fitzgibbon as pianist and J. Bernard Dyllan as stage manager. He paid \$300 gross to the performers, far less than a bill of equal attractions would now command from a manager.

He managed Sousa's Band successfully for a time. Mr Graham opened the Arena in this city and was actively engaged in the promotion of like enterprises up to the hour of his death.

Boston Globe 11/10/16

Hippodrome Show at Opera House

This is the last week of the New York Hippodrome's "Hip Hip Hooray" at the Boston Opera House.

A bigger show was never staged in Boston, and it is said that more than 100,000 persons have already attended the performances here. There are scenes of unrivalled brilliancy, and enough varied acts for half a dozen vaudiville shows without including Sousa's Band and Charlotte's ballet of skaters.

Chin Chin, the baby elephant, will have a birthday party on the stage after the Thursday matinee. All the little folks in the audience will be invited to participate in the festivities.

ANOTHER WEEK FOR 'HIP HIP HOORAY'

The big New York Hippodrome show will remain another week in Boston, thanks to the representations of Lawrence McCarty, manager of the Boston Opera House. During the first weeks of the stay of the big show here there seemed to be considerable scepticism that "Hip Hip Hooray" could be given at the Boston Opera House with anything like the effect that it secured in New York.

This has been dissipated by those who have actually seen the spectacle, and now there is a huge rush of Bostonians at every performance. The sight of 100 girls swinging upon the great ladder of roses, of scores of skaters, headed by the great Charlotte, skipping across a pond of real ice, of Sousa and his complete band of sixty pieces, and innumerable other features, has conquered Boston.

Last night Sousa gave a concert at which the features were excerpts from the fine old musical comedies of the Boston Cadets. There was a big audience, including many old-timers, and the strains of "Tobasco," "1492," "Jack and the Beanstalk" and the other Cadet shows of the nineties made a big hit.

Boston Traveller 11/10/16

JOHN B. GRAHAM, OLD THEATRE MAN, DIES SUDDENLY

John B. Graham, originator of Sunday concerts in New York, promoter of sports and athletics, and famous among old time theatrical managers, dropped dead last night in a doorway at 28 Park square, where he had stepped with his son Arthur when suddenly overcome by a fainting spell.

He was 69 years old and had been a theatrical manager in Boston for almost a quarter of a century. He was on his way to his suite at the Hotel Savoy, 455 Columbus avenue, where he lived, when death overtook him.

John Graham was born in Charlestown, near Bunker Hill monument, and had always made his home in Boston. Early in life he showed a marked interest in theatrical matters. He was one of the earliest members of and hardest workers for the Boston lodge of Elks. He was connected with the Howard Athenaeum for two years. Next he became an attache at Selwyn's, afterward the Globe Theatre, for three years, and afterward was employed at the Boston Theatre for 12 years.

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St Louis Republic 11/10/16

KIEL TO OPEN "HIP" SHOW

Mayor Kiel will open the New York Hippodrome Show at the Coliseum the week of January 1. He will lift John Philip Sousa's baton at the New Year's matinee performance and the civic celebration of the engagement here of "Hip, Hip, Hooray" will be started.

The Hippodrome Show has for stars Charlotte, the woman ice skater, who ranks with Mme. Anna Pavlova as the greatest artist in her line, and John Philip Sousa and his band of 65 pieces. The show has 500 persons, including the working hands. It travels in 23 cars. It requires 100 stage hands to handle, and among the "props" are a baby elephant, a few trained horses, a chimpanzee and a 70-foot tall soldier.

Sousa Day at Chappaqua, N. Y.

The all-day shoot in honor of the Band King, Mr. John Phillip Sousa, given by The Perry Circle Gun Club of this village, last Saturday, was unanimously placed among the high class shooting events of the year. The attendance was large and included such noted marksmen as Mr. Sousa, H. S. Welles, C. T. Summerson, G. T. Tucket, J. S. Fanning, C. C. Blandford, Dr. G. H. Martin, T. E. Houghton, H. A. Keller, E. O. Zealy, G. O. Fisher, A. Betti and D. E. Smith. Many of those in attendance motored from a distance with family and friends and Perry Circle was well filled with their cars. The day seemed made for the occasion and the sight in the early afternoon was novel and beautiful. The prizes were gold and silver fob medals, with a very fair likeness of the great band king in trap costume, with the club legend on the face, the back being enclosed in red, white and blue silk in honor of the widely known Sousa march named from these colors. The high gun prize was very closely contested for by Dr. Martin and Mr. Houghton, the Doctor scoring 98 out of a possible 100, and the interest and excitement running high as Mr. Houghton gradually overtook this remarkable score, finishing with 99 amid the cheers and congratulations of the friends of the winner who were present. Mr. Houghton is some shooter, and is almost a Chappaquaian, residing at Briarcliff, where a gun club has recently been organized. In the high handicap class the following gentlemen were in the finals: C. G. Blandford, Jno. I. D. Bristol, G. R. Christian, F. A. J. Hering, C. R. Gerdes, D. E. Smith, and Master Perry B. Turner. In the final shoot-off, Messrs. Christian and Smith were tied with Master Turner, who had been in perfect form during the entire day. Another tie being in prospect it was decided to draw for the three handicap prizes, and they were won in the following order: First: Master Perry Brevoort Turner; second, D. E. Smith; and third, G. R. Christian. This was highly satisfactory to all the contestants as the feeling was strongly in favor of Master Turner who is but eleven years of age and badly handicapped, as he is only able to handle a small 20-gauge "pump gun." For the ladies' prize there were four contestants: Mrs. G. H. Martin and Mrs. H. A. Keller, of New York, and Mrs. G. T. Tucket and Mrs. G. B. Hall, of Yonkers. This was a most interesting event, Mrs. Martin winning well up in the eighty per cent class. In the professional class all fell before the great expert H. S. Welles, who was awarded the gold emblem with 99, the one bird missed being an unaccountable circumstance to the shooter. The social hour in charge of a committee of ladies was greatly enjoyed, the lunch feature being in every way characteristic of the Perry Circle Gun Club. Another Invitation Event is being planned in honor of another shooter almost as well known as our great American composer, John Philip Sousa, who delights all with his genial presence and great skill with the gun.

Chappaqua, N. Y.

TRAP SHOT.

INDEPENDENT CLUB.

Over the S. S. White traps at Holmsburg the Independent Gun Club held its monthly contests. The Roberts trophy, a handsome cut glass dish, donated by H. H. Roberts, Sr., the father of one of the Independent members, resulted in a tie between John Philip Sousa, the noted bandmaster, and Ward Hammond, former professional. On the toss, Sousa was declared the winner.

In the class shooting, Newcomb won the spoon in Class A, Fontaine in Class B, Betts in Class C, and Leaver in Class D. Hammond was the winner of the distance handicap prize and William Wolstencroft was second.

The scores follow:

	Class	25	25	N.H.	Tl.	Yds.	25	25	T.
Davis	C	19	20	39	9	48	18	22	23
Sousa	B	22	23	45	5	50	19	23	23
Hammond	B	23	23	46	4½	50	16	20	18
White		28	20			42	18	20	20
Pratt	B	22	22	44	1	45	20	21	21
Lodge		24	23			47	21	22	24
Wolsten't	A	25	22	47	0	47	20	22	18
Ford	B	23	23	46	0	46	18	22	21
Way		23	22			45	16	16	19
Rumbaugh		16	15			31	19	15	24
Johnson	C	17	24	42	0	42	16	18	15
Britt		17	18			35	18	21	20
Fontaine	B	25	23	48	0	48	19	21	21
Budd	B	22	21	43	0	43	20	19	22
Sheperd		23	11			41	16	17	16
Hazlett		20	20			40	17	18	20
Betts	C	23	21	44	0	44	22	21	23
Newcomb	A	23	25	48	0	48	16	19	20
Leaver	D	19	18	37	10½	47	17	23	22
Schultz	C	21	20	41	3½	44	19	23	22
Hoffman	B	23	22	45	4	49	16	16	20
Bauman	D	16	20	36	11½	47	19	21	24
Eyre	B	22	20	42	0	42	20	22	22
Tideb'm	B	25	21	46	0	46	20	22	23
Thompson	B	22	24	46	0	46	16		
George	C	18	19	37	1	38	18	16	18
Hand	B	21	23	44	3½	47	19	23	22
Winslow							16	19	23
Romig		19	24			43			

Other S. S. White scores:

H. Hoffman	23 22-45	Shepperd	23 18-41
W. L. Way	23 22-45	Shulz	21 20-41
Harpel	23 22-45	Hazlett	20 20-40
J. P. Sousa	22 23-45	Cotting	21 19-40
I. B. Betts	23 21-44	E. T. Davis	19 20-39
Hand	21 23-44	H. George	18 19-37
J. F. Pratt	22 22-44	Leaven	19 18-37
Eyre	22 20-42	Bauman	16 20-36
Abbott	23 20-43	Dr. Britt	17 18-35
N. M. Romig	19 24-43	Ramsey	15 20-35
I. Budd	22 21-43	Hinkson	18 17-35
H. A. White	22 20-42	Murry	19 15-34
J. McKean	23 19-42	Rumbaugh	16 15-31
F. A. Johnson	17 25-42	Pleasanton	14 12-26
W. Robinson	22 20-42		

\$1.50 FOR BEST SEAT AT 'HIP' SPECTACLE

Coliseum Being Arranged to
Take Care of Big Company,
Jan. 1.

A dollar and a half will be the price of the best parquet seats for "Hip, Hip, Hooray," the New York Hippodrome show, which will open a week's engagement in the Coliseum with a New Year's day matinee.

The show, which is declared to be last season's Hippodrome spectacle intact, is believed to be the largest indoor production ever brought to St. Louis. Its engagement here is financed by the Hippodrome management and the Coliseum management jointly, it is announced, and to signalize it as a civic event, Mayor Kiel will lift the conductor's baton at the opening of the first performance. He will then hand over the baton to a regular conductor, John Philip Sousa, whose band is a feature of the show.

Alterations are now being made at the Coliseum, in preparation for the show. The stage used for the recent grand opera performances is being rebuilt, and will be 75 feet deep by 192 feet wide. A 25-foot "apron," in front of the stage, will contain the ice rink used for the spectacle, "Flirting in St. Moritz," in which Charlotte, premier skater, and a large ballet of skating girls will appear. The stage will compare in size with the outdoor stage of the natural municipal amphitheater in Forest Park, and will be nearly as large as the stage built two years ago for the Pageant at the foot of Art Hill.

It extends so far down into the middle of the Coliseum that the seating capacity will be cut to 5000. Persons sitting in the topmost row in the top gallery will be only 140 feet from the stage—a distance not greater, it is said, than are the top gallery seats from the stage in the Odeon.

Sousa's band of 65 pieces, Charlotte, the ice carnival, the "ladder of roses," an electrical spectacle, and the "Toy land" spectacle, will appear as in the Hippodrome.

SOUSA PROGRAMME TO SUIT PUBLIC TASTE

"March King" Promises to Play What
Is Called for During Syracuse
Engagement.

Sousa, the "March King," is coming to the Empire theater on December 2nd for two performances, matinee and night, and it is announced that the genial composer-director will make his programme to fit the popular taste. If jovial Christmas melodies are wanted he will give them, and if there is a demand for the music of classic composers, the public has but to name.

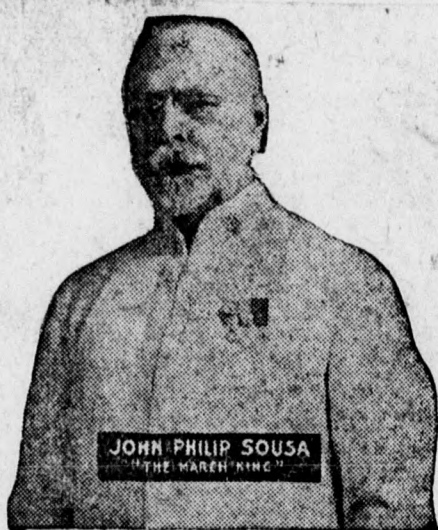
During Mr. Sousa's connection with the New York Hippodrome production he and his band brought forth new their preference.

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

All requests sent to Manager Wolff of the Empire will be sent to Mr. Sousa.

Sousa Band Concert.

There is promise of a musical treat, not alone for the musically learned, but also for those who simply like music because they like it, when John Philip Sousa and his band come to the Hall for a matinee and evening concert on Tuesday, Dec. 19. It will be noted when the program is announced that Mr. Sousa has not been content to rest on the laurels brought him by his world-known compositions of the past. There are five new numbers to be heard that have never been played before by him in this



Coming to the Hall on Dec. 19 for
a matinee and night concert.

city. Several of these have become instantly the musical crazes of the time since they were heard by the huge crowds at the Hippodrome in New York, and now orchestras are playing them for the theaters and the dances in a thousand cities, but possibly not as Sousa himself plays them. Among the soloists and vocalists to be represented on the Sousa programs will be Herbert L. Clarke, cornetist; Miss Diamond Donner, soprano; Louis P. Fritze, flutist; Joseph Marthage, harpist; Frank Simon, cornetist, and Joseph Nuccio, clarinetist.

SOUSA'S BAND IS WARMLY RECEIVED

John Philip Sousa and his band proved potent enough attraction last evening to bring to Mechanics Hall an audience occupying every seat, including temporary ones on the platform. The late arrival of the organization in the city prolonged the program late into the evening, but such was its excellence that no one could have wished a single note omitted. Beginning with the "Tannhauser" overture and ending with the "Rakoczy" march, the set pieces of the evening were interspersed with the usual pepperings of Sousa marches played as they can only be by this band.

Miss Leonore Simensen, the vocal soloist, displayed a big soprano voice in an aria from "Samson and Delilah" and as an encore gave Tosti's "Good Bye." The instrumental soloists were Herbert L. Clarke, cornetist, and Louis P. Fritze, flutist, and their offerings gave much pleasure. The audience was fittingly enthusiastic throughout the evening and Director Sousa was promptly responsive in meeting its encore wishes.

A FAMOUS BAND

SOUSA PLEASES 4500

AT Y. M. C. A. MEETING

500 ARE TURNED AWAY

Auditorium Crowded to Capacity
When Well-Known Band Master Appears—Popular Program Loudly Applauded

"Sousa" packed the Auditorium Sunday. The almost magic name was enough in itself to bring almost 5000 Springfield folks to the doors of the great municipal hall an hour before America's best known band opened its concert—the musical climax of the Young Men's Christian association's winter series of Sunday afternoon meetings. Once inside, 4500 of them filled every seat in the Auditorium, including the chairs of the mahogany room. Then they sat applauding at every opportunity while the 50 musicians of John Philip Sousa played a program ranging from the overture from "Tannhauser" to Billy Sunday's favorite hymn, "Brighten the corner where you are."

The audience itself helped make Sunday's assemblage noteworthy. Seldom is "America" sung by 4500 voices. The throng rose and sang lustily with its eyes on the wonder director. Then it settled into 4500 attitudes of expectancy and listened. With much precision the band gave its audience a typical Sousa program full of sonorous bass and inclining much toward the popular. It ranged from the ancient but not senile overture from "Tannhauser" to Billy Sunday's favorite hymn, "Brighten the Corner Where You Are," played as a cornet duet. Clinging to the spirit of the day was Mr. Sousa's own "Religious Meditation" and the Sullivan "Lost Chord" somehow reminiscent of the old time religion as Herbert L. Clarke's cornet sang it.

The audience was a study during the earlier part of the program as it demanded encore after encore and the band responded with one after another of the swinging pulsing Sousa marches which have won fame for their composer almost from the beginning of the present generation of Americans. When "El Capitan" began ringing out, 4500 toes tapped the silent floor rhythmically. "Manhattan Beach" set shoulders a wriggle and programs all over the house were beating time. A few children squealed and waved their arms with Mr. Sousa. An old woman in the rear of the balcony, with face alight, leaned forward and unconsciously imitated every move of the director. The throng was swept along with the band. As time passed almost everybody grew self-conscious and began watching everybody else for indications of some sort of transport. "Stars and Stripes Forever," that glory of all Sousa marches, almost lifted the 4500 out of their chairs at the close of the concert.

Mr. Sousa brought his musicians to Springfield just after noon and took them away to Worcester in their special cars at 5.50. With him traveled his daughter, Miss Priscilla, a recent Vassar graduate, who came up from New York to visit her father. She thought the concert was perfectly splendid. With him also was Harry Askin, an executive secretary of the manager of the New York Hippodrome show, "Hip, Hip, Hooray," with which the band is now playing in Boston. Mr. Askin said he had heard frequently around the country of the novel and enterprising series of winter concerts and mass-meetings the Young Men's Christian association has been holding here for three years.

The band director inscribed his striking signature on the register of the Nayasset club, where he lunched before the concert. It is regarded by students of chirography as a marvel of distinctness, considering its tininess. Mr. Sousa also had occasion during his brief stay to explain for the thousandth time how it happens that some people believe his name is So and not Sousa. On a European tour years ago the band baggage bore the director's name arranged in two lines. The "So" at the top and "usa" beneath, whereat some highly intelligent European newspaper reporter concluded the world has been fooled all these years and that this was "So's" band of the U. S. A. which was touring. "But my name actually is Sousa—John Philip Sousa," insisted the premier bandman.



John Philip Sousa at the Hall with His Band Dec. 19.

Sousa and His Band.

Sousa and His Band—there is no better known trade-mark in the world, or one that stands for a better degree of sustained excellence than this one. There is a strong attractiveness in the promise of the coming of the man for whom individuality, his popular compositions, the musicianly excellence of his organization and the ability to set before the public striking programs have all combined to make the best known musician of his time.

When Sousa and his wonderful band come to the Hall, matinee and night, December 19, it will be with the entire organization it has taken him 22 years to perfect, the same that many thousands flocked to hear when he was the bright particular star at the New York Hippodrome for more than a year. Charles Dillingham, the managerial force of the Hippodrome, has arranged for Mr. Sousa to cover a brief tour of a single week during the passage of the immense Hippodrome company from one city to another, and many of the imposing list of new compositions that Mr. Sousa has composed and made popular at the Hippodrome will be played for the first time by him; among them are "The Boy Scouts of America," composed for the Boy Scout organization by Mr. Sousa at the request of the organization; "Dwellers in the Western World," the "New York Hippodrome March" and "Pathfinder of Panama March."

The contracts existing between Charles Dillingham and Mr. Sousa cover a considerable time and make it improbable that the noted bandmaster can be heard again in this city for years to come.

Among the soloists and vocalists to be represented on the Sousa program will be Herbert L. Clarke, cornetist; Miss Diamond Donner, soprano; Louis P. Fritze, flutist; Joseph Marthage,

harpist; Frank Simon, cornetist, and Joseph Norrito, clarinetist.

Sousa and His Band.

Sousa, whose marches and mannerisms are known from New York to New Zealand, and that even the Rus-

sian armies have marched into battle to, will come to the Hall Tuesday, December 19, matinee and evening. With his entire band of world-known soloists and a number of famous vocalists. The entire organization has been chosen from the Charles Dillingham production of "Hip, Hip, Hooray" of the New York Hippodrome. Mr. Sousa's connection with the Hippodrome for the past two years has prevented the much-longed-for annual Sousa visit. As it is only a single week can be given up to the present tour, and then Sousa and his band will resume their places as one of the big features in "Hip, Hip, Hooray."

The program to be given here will be one of unusual variety, unusual even for a Sousa program, and will include some numbers of a high order as well as many of the most modern music, some of the most inspiring Sousa marches, and several of the numbers from the brilliant production of which the band is a big part.

Sousa's Week of Concerts.

For a single week John Philip Sousa and his band will resume a tour of concerts. "Hip-Hip-Hooray," with which Sousa and his musicians are featured, will not be active during the week before Christmas, but Mr. Sousa, who ever has an eye for an honest penny, will devote the period to art at the usual rates.

Beginning in Westfield, Mass., Monday, he will play a series of concerts as far west as Cincinnati, where on Christmas Day he will merge himself again into the Hippodrome organization.

"HIP, HIP, HOORAY!"

The big Hippodrome show, "Hip, Hip, Hooray!" complete in all the details of its New York presentation, will be a Christmas week attraction at Music Hall, opening on Sunday night.

For many months Cincinnati theatergoers have heard of the wonders of the Hippodrome. Returning visitors to New York have told of the marvels of the big Dillingham production. No theater in Cincinnati was large enough to house it, and for this reason Music Hall was secured for the engagement. All of the big features of the show, including Charlotte, the ice-skating wonder, and her ballet; Nat Willis, the tramp comedian; "Chin Chin," the famous elephant, and John Philip Sousa and his band will be seen at the Springer edifice.

Brooklyn Civic Club.

A very attractive program lies before the members of the Civic Club. One of the most interesting features will be a luncheon some time in February, to which women will be invited to hear Miss Jeanette Rankin, woman member of Congress.

December 20 William McAndrew, Associate Superintendent of Schools, will address the club at luncheon on Friday, December 29, on "Knocking the Schools," and Dr. R. S. MacElwee of the department of Economics at Columbia University, will speak on "Belgium as it is Today," at the luncheon on Thursday, January 4.

Arthur Brisbane is expected to speak on Wednesday, January 10, and Professor Charles A. Beard, on January 17. Professor Beard is supervisor of the course on training for Public Service in the Bureau of Municipal Research, and will speak on that topic.

John Philip Sousa, the March King, will come to the club in February or March and give an address on American Music.

Sousa's Band Coming

One of the strongest appeals to the lovers of music is in the announcement that Sousa and his band will be brought to the Park Opera house Friday, December 22, with all his noted soloists and several vocalists of reputation, under the direction of Charles Dillingham. A matinee only will be played.

Mr. Sousa has been one of the principal factors of the mastodon attraction, "Hip, Hip, Hooray," during its long stay at the New York Hippodrome and later during the tour covering a few cities boasting of immense auditoriums. His stay there has prevented the usual Sousa annual tours, and the coming visit will be one of the few that can be included in a single week during the present season and probably for many seasons to come.

Springfield, Mass. Union 12/10/16
The solo for cornetist, Herbert L. Clarke, Sousa's concertmaster, newly emphasized the intrinsic beauty and charm of Sullivan's "Lost Chord."

CONCERT PROGRAM GREATLY ENJOYED

Sousa and His Band Sufficient to Pack Auditorium to Capacity.

John Philip Sousa—his day with emphasis, yesterday afternoon at the Auditorium! Every seat from the roof down taken and many hundreds clamoring to get in even after the capacity had been taxed to the uttermost! Of course there always will be disappointed under the system just now prevailing; but the simple truth of the matter is that if those who were turned away had come early enough in the afternoon with their tickets they would have been admitted without prejudice, and somebody else should worry! Those who insisted on coming late were taught anew yesterday the oft-illustrated lesson about being in season, and merely have themselves to blame if they were turned away, as some undoubtedly were, in the cold.

From the moment that the bland, sedate, unruffled, white-gloved and well nourished bandmaster, with a baton that fairly seemed to breathe dignified yet absolute control, stepped nimbly to his little central platform after "America" had been sung, he "had" his audience. The sea of faces was made up entirely of people who came to hear and enjoy sprightly and inspiring music. Sousa music has two pronounced characteristics, tunefulness and rhythm. It has the quality, Sunday or any other day, which affects in an enlivening way the feet and the pulses, even of the man who has but little music in his soles.

"Tannhauser" first, many strong passages of which reached the ears of struggling late-comers in the outer cold, and made them all the more eager to get inside. It was easy to conjure up the picture of lanky De-Wolf Hopper when "I Am the Great El Captain" followed, and right on top of that, by way of encore, perched the saucy and luring "Gliding Girl" selection. Scripture and prayer by Rev. C. Oscar Ford, district superintendent of the Methodist Episcopal Church, directed attention to an acoustical peculiarity not often experienced. The clergyman's low-pitched but distinct utterance, unheard at first because of the lively music to which the ears of hearers had just grown accustomed, in the end was heard by every seat holder in the Auditorium, though the speaker did not increase in the least its volume. It was an eloquent and tranquilizing sedative, like an island lashed in a flood of music.

He played for encore, with an assisting cornetist, Billy Sunday's great hymn, "Brighten the Corner Where You Are,"—cold comfort for those still hugging the outer concrete walls here and there for the strains of the music coming to them through the basement windows opened at the top. Then Mr. Clarke alone played another popular favorite—applauded like several others the moment its prelude was recognized—"A Perfect Day." Sousa's own composite, "Songs of Grace and Glory," evidently written for Sunday occasions of this character, proved to be an orchestral setting for "Rock of Ages," a rather lively edition of "Buelah Land," "Lead, Kindly Light," "Steal Away," "Methodist and Baptist Have Just Gone Along," and Gilbert Faure's always acceptable "Palm Branches." The bandmaster knew his audience, so he "came back" with a swirling performance of his "Washington Post," which was received with vehement enthusiasm.

Hosmer's "American Rhapsody" brought in "Old Kentucky Home" and other familiars. Then The Union's request number, at the instance of several who believe that Sousa gives the finest version extant of the magnificent "Sextette" from Donizetti's "Lucia di Lammermoor," was next graciously and splendidly granted. The six solo instruments, brought to the fore in the usual military fashion, was signal for another burst of preliminary applause. A flute solo of extraordinary beauty was the "Fantasia on Scotch Airs," by Louis Fritze in the skilled and proficient course of which "Logie O' Buchan," with truly wonderful variations, was instantly recognized. "The Waltzing Doll" selection and Sousa's own inspiring "Stars and Stripes Forever" enriched the closing minutes of the concert.

Then everybody rose and "sang to beat the band" "The Star Spangled Banner" and went home feeling better for every inch of the whole program. This is to be understood as including the happiest speech of "announcement" yet made by the genial Secretary Robbie—a speech so "taking" with the audience that the largest collection yet secured was collected in the newly-polished tin pans of the ushers.

The Sousa method of conducting is like nothing else in music. His white-gloved left hand picks a tonal effect from the trembling air, and his right smooths it out into silk or satin as the case may require. He raises both hands to show the high and extent of a presto, and reduces it, inch by inch, until his hands are at his sides, to a harmonic thread. With the swing of his arms in boyish abandon he rolls off measure upon measure of spirited crescendo; and some times with hardly perceptible motion changes chromatics and sets off a brand new bale of musical fireworks. Vive Sousa! His like we shall not soon see again.



JOHN PHILIP SOUSA
With His Band, Mechanics Hall, Sunday Night.

SOUSA'S BAND

Sousa and his band have prepared a splendid concert for tomorrow night's appearance at Mechanics hall. The artists to be presented are John Philip Sousa, conductor; Herbert L. Clarke, cornetist; Leonora Winousen, soprano; Louis P. Fritze, flutist.

The program will begin at 8.30 o'clock with the overture, "Tannhauser," by Wagner.

Other numbers will include: Cornet solo, "Showers of Gold," Clarke, Herbert L. Clarke; character studies, "Dwellers in the Western World," Sousa; soprano solo, "Samson and Delilah," St. Saens, Miss Leonora Winousen; religious meditation, "Songs of Grace and Songs of Glory," Sousa; Southern rhapsody, "Founded on Folk Songs of America," Hosmer; serenade, "Aubade Printaniere," Lacombe; march, "The Boy Scouts of America," Sousa; flute solo, "Scotch Theme," Louis P. Fritze; march, "The Damnation of Faust" (Rakoczy), Berlioz.

Tickets are on sale at Steinert's music store.

Minneapolis Tribune 12/10/16

Hippodrome Show to Be Seen at St. Paul Soon

"Hip, Hip, Hooray," the stupendous spectacle first staged at the New York Hippodrome, will be lifted bodily from its Broadway surroundings and placed in the St. Paul Auditorium about the middle of January. Sousa's band, "The Kat Kabaret," the "Grand Central Station," "The Flower Garden Ball," "Toyland in the Zone," "Flirting at St. Moritz" will be included upon the program. The show is said to differ in no detail from the show which ordinarily only New Yorkers can see.

Evening Dispatch 12/11/16

AT THE PARK

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

Directing, the dominant figure of the much-imitated Sousa with a motion of the left fore finger or a new angle of his baton, a turn of the body, leads his men through lights and shades of harmony to desired effects.

It is the band one goes to hear—Sousa that the world goes to see.

The famous director-composer and his band, even to the last one of the many soloists, will be heard at the Park opera house Friday, December 22, for matinee only.

Springfield Republican 12/10/16

SOUSA AND HIS BAND

Attraction in Y. M. C. A. Course at Auditorium To-day

Sousa and his band will appear to-day at the Sunday afternoon concert under the auspices of the Young Men's Christian association at the Auditorium. Aside from the attraction as a great musical feature in itself, the personality of Mr Sousa adds much to the popularity of his band. Mr Sousa's appearance in Springfield is one of but very few concerts that will be given this season. Owing to his long engagement at the New York Hippodrome, not one of his usual annual tours was carried out. To-day's program will be as follows:—

"America".....S. F. Smith
Audience and band.
Overture, "Tannhauser".....Wagner
Band.
Scripture and prayer.
Rev C. Oscar Ford, district superintendent Methodist Episcopal church.
Cornet solo, "Lost Chord".....Sullivan
Herbert L. Clarke.
Religious meditation, "Songs of Grace and Songs of Glory".....Sousa
Band.
Announcement.
"American Rhapsody," founded on favorite American songs.....Hosmer
Band.
Flute solo, "Fantasia on Scottish Folk Songs".....Bohm
Louis P. Fritze.
a "March, "Stars and Stripes Forever".....Sosa
b national anthem, "The Star Spangled Banner".....Arnold
Band.

The concert is free, but those holding tickets will be given preference. The demand for tickets has been unusually heavy and several places of supply have been exhausted.

Concord Tribune 12/12/16

"HIP, HIP, HOORAY!"

"Hip Hip Hooray," the big New York Hippodrome show, opens a week's engagement, with daily matinees, Christmas Eve, at Music Hall. The Hip Hip Hooray Company numbers nearly 800 persons; more than 600 of these are performers—the others constitute the mechanical staff necessary for the production. The most prominent individual feature among the hundred odd which make up the organization is John Philip Sousa and his band. Next in point of interest must be listed the ice ballet, "Flirting at St. Moritz," in which Charlotte, the famous skater, and a dozen other stars from the Admiral's Palace, Berlin, appear, supported by an ensemble of 200.

A score of other stars appear in the list. Nat M. Wills, Charles T. Adrich, the Bogannys, Mallia and Bart, Lamy Brothers and the Amaranths, are a few of them. Then there is the baby elephant, "Chin Chin," the wonderful chimpanzee and the "Toyland" scene, which will give the children a Christmas treat. A feature of the opening performance Christmas Eve will be the playing of Christmas carols by Sousa's band in which hundreds of the chorus will join. The audience will be asked to unite in the singing.

CONCERT BY SOUSA BAND BEST EVER IN WORCESTER

Famous March King and 70 Musicians
Present Program Before Packed House,
Hundreds Being Turned Away

John Philip Sousa, the march king, whose name is known wherever music is heard and appreciated thruout the world, brought his famous band of 70 pieces to Mechanics hall last night and presented a concert which has set a standard by which all future band concerts shall be judged in Worcester.

Sousa admirers, those who had seen him before and heard his splendid organization and others who are familiar with the man and his works thru the victrola, packed the hall to its entire capacity and several hundred were turned away at the door who came too late for tickets.

This impressive assemblage of music lovers received each number on the program with applause that was genuine and enthusiastic, and Sousa, as has always been his custom, responded with numerous encores, typically Sousanesque in character.

There was variety enough in the concert to appeal to every patron. For the classically inclined, the musicianly compositions of artistic worth brought moments of keen enjoyment, while to those who prefer the dash and swing of the march and all those little novelty twists which Sousa gives to popular numbers, there was nothing lacking in the way of pleasing entertainment.

America boasts many fine conductors, but there is none quite like Sousa. Perhaps that is because, with his ability to develop such a splendid organization of musicians, he brings his own compositions to the front, and music lovers will agree that there is an undefinable thrill to such stirring marches of his as "The cotton king" and "The star and stripes forever," which other compositions never seem to inspire.

Sousa is not the conspicuous conductor. He works with the smoothness and ease of long experience, and does not seem to realize his preeminent position as the world's foremost director. The more credit to Sousa for this admirable trait of modesty.

The band opened last night's concert with the overture, "Tannhauser," Wagner. The overture is widely known. All the themes are taken from the opera, the movement opening with the sedate "Pilgrims' chorus," which is made to do service as an introduction. This is first given out in a subdued, chant-like manner, to expand presently into a majestic anthem with the broad melody in the bases against a singularly weird, shimmering counter figure.

The overture moves on thru the body proper and the "Pilgrims' chorus" is resumed—at first softly and solemnly and then swelling into a mighty paean which

brings the overture to a splendid conclusion. The artistry of the band thus had its first great test and proved, beyond a doubt, the right to its unique place in the world of music.

Herbert L. Clarke, premier cornetist with the band, considered by critics the world's greatest cornetist, was presented in the solo, "The lost chord." This took the place of the programmed number, "Showers of gold." Mr. Clarke will be remembered for his appearance last sea-

son at the concert of the Worcester musicians relief association. His work last night won for him the demonstrative approval of the audience.

Then came Sousa's delightful character studies, "Dwellers of the western world." This opens with "The red man," presenting the weird music which had its origin in the monotonous thump of the tom-tom, around which has been constructed a dazzling theme of melody.

"The white man" describes the passage of a ship thru stormy waters, the coming of the storm with the ominous roll of kettle drums, and the triumphant breaking of dawn on storm-tossed waters. "The black man" closes the number with the happy, dashing strains of the South, picturing the dances of plantation days in spirited manner.

Miss Leonora Simonson, soprano, was presented in "Samson and Delilah." She sang the number effectively, but it was in the encore, Tosti's "Goodbye," that the audience felt itself responding to the strength and quality of her voice and the ravishing melody of the song.

The first part closed with Sousa's religious meditation, "Songs of grace and songs of glory."

A southern rhapsody, founded on folk songs of America, Hosmer, opened the second part. This was followed by Lacombe's serenade, "Aubade Printaniere," and the new march by Sousa, "Boy scouts of America." Both were finely played. For an encore the band gave Sousa's most famous composition, "The stars and stripes forever," and the audience felt itself swayed as nothing else in the concert had been able to accomplish.

One of the finest marches ever written, the band played it with a perfect interpretation of the composer's inspiring conception.

Louis P. Fritze, flutist, won much applause in his solo, "Scotch theme." It is interesting to note that for one of his encores Sousa offered Billy Sunday's revival hymn, "Brighten the corner where you are." It would have done the evangelist's heart good to hear it. The closing number of the concert, "The damnation of Faust," Berlioz, gave the audience an exit piece which filled the hall with swirling melody and brought to a conclusion a program that has made musical history in Worcester.

The band was sent to Worcester under the management of Charles Dillingham, of the New York hippodrome. It is appearing at present with the "Hip hip hooray" company at the Boston opera-house, and Worcester is one of the few New England cities which was chosen as a stand in a brief tour of the organization.

RECORD JUMP FOR HIP-HIP HOORAY

Hippodrome Organization Starts
To-day From Boston to Cincinnati on Three Trains.

SOUSA TO GIVE CONCERTS

After all, the reunion of the two great Hippodrome companies at Christmas time, which Charles Dillingham was trying to arrange the end of this week in order that the company playing in "The Big Show" could entertain the players of "Hip-Hip-Hooray" on the stage of the big playhouse, had to be foregone. With the snowstorms making the travel of special trains uncertain on so long a jump as that being made by "Hip-Hip-Hooray" from Boston to Cincinnati, railroad officials advised Mr. Dillingham on Saturday that it was most advisable to move the big organization without delay.

The great spectacle of last year at the Hippodrome is scheduled to open at the Music Hall in Cincinnati on Christmas Eve, but as they close Saturday in Boston and do not play this week, it was planned to bring the members of the company to New York to do their Christmas shopping and enjoy a large party with the stars and performers of the now current success here at the Hippodrome.

To Leave Boston To-day.

Under the revised schedule, the first of the three special trains will leave South Station, Boston, over the New York, New Haven & Hartford Railroad this morning at 9.30, and is due to arrive in New Haven at 2.10 this afternoon. From there it goes to Port Jervis via Poughkeepsie, and is due to reach Cincinnati at 3.45 P. M. on Tuesday. This first section, which is made up of twenty drawing room coaches, two dining cars and a club car, will carry the principals and staff of the huge organization, including John Philip Sousa, Charlotte, Nat M. Mills, Charles T. Aldrich, Paul Schindler, William G. Stewart, Leonore Simonsen, Maude Mallia, Clare Cassel, Paul Wilson, Lawrence Beck, Leslie Leigh, Howard Marsh and the other favorites. Mr. Sousa and his band will leave the train at Poughkeepsie and go to Albany, where his concert tour, which embraces Syracuse, Erie and Toledo this week, begins. He will rejoin the company at Cincinnati on Sunday.

The second section of the Hippodrome special will convey the chorus, ballet, wardrobe women, elephant and horse cars, the ice skaters and the circus and specialty artists.

The Third Division.

On the third division of this enormous caravan, which consists of three sleeping cars, a dining car and eighteen baggage cars, will travel the working staff, the department technicians, and the huge production scenery, properties, electrical effects, refrigeration plant and the costumes. The wardrobe alone occupies three sixty-foot baggage cars, while the scenery, furniture and equipment require twelve cars, the special switchboard and electrical effects one, the automobiles and musical instruments one, and one for the ice machinery.

No organization the size and importance of "Hip-Hip-Hooray" has ever traveled in America before, and the jump now being made is as expensive as the entire season's transportation for the average musical comedy. After a week in Cincinnati this epoch-making organization goes to St. Louis, Kansas City, St. Paul and Chicago.

30 Million Phonograph Needles Used Here a Year

Bridgeporters Buy 260,000 Records Every 12 Months at Annual Cost of \$430,000.

"Music hath charms" to such an extent in Bridgeport that 30,000,000 little needles costing the public about \$30,000, and 260,000 records costing about \$400,000, find their way yearly into local parlors graced by victrolas or phonographs.

SOME RECORDS COSTLY.

To hear Caruso's golden tenor, Tetrassini's liquid soprano, and Scotti's magnificent baritone on the record costs in the neighborhood of \$5 to \$10, for the records sell for as high as that. But expense is absolutely disregarded in the universal love of music and no one begrudges the expense entailed.

Peerless songsters as Destinn, Far-rar, Galski, Gluck, Hempel, Homer, McCormack, McClusky, Ruffo and Schumann-Heink, instrumental masters as Elman, Kreisler, Paderewski,

Powell, Zimbalist; awe-inspiring orchestras, bands and musical organizations as Sousa's band, Pryor's band, Conway's band, Vessella's band, Victor Herbert's orchestra; the inimitable witticisms of Harry Lauder, Nora Bayes, Raymond Hitchcock, Eddie Foy, Mizzi Hajos and countless others—they all contribute to bringing about the huge sale of records, needles and machines.

A rough estimate places the number of records sold in this city during the last month at more than 20,000, and the number of needles at 2,500,000 or 25,000 packages, there being 100 needles to a package.

A member of the firm of Wissner's piano store on Main street declared that approximately 4,000 packages of needles or 400,000 needles were sold over their counters and at least 2,500 records.

At Sonnenberg's on Main street, about 1,500 records were sold and more than 150,000 needles.

During the present month, the music dealers expect that all records will be broken, due to the Christmas demand.

The sale during the summer months also reaches huge proportions due to the numerous Victrola parties at the shore and summer resorts, which probably explains the high cost of steel and wax.

Bridgeport, Conn. Standard 7/7/16

Springfield (Hampstead) 12/16 (Mon)



er of the program. As the overture, Sousa selected the famous "Tannhauser" which gave ample opportunity for the band to display its ability, swinging from pianissimo to fortissimo, and ranging from the love song of Tannhauser to the mighty paeon which brought the overture to conclusion. The audience showed its appreciation by a long demonstration.

After the Scripture and prayer by Rev. Dr. C. Oscar Ford, a cornet solo, the "Lost Chord" was given by Herbert Clarke. The selection won the approval of the audience which asked for and received an encore.

The fifth number was a series of songs under the heading of "Religious Meditation." Of all the songs played, many of them familiar works, the one which earned the greatest applause was "The End of a Perfect Day" by Carrie Jacobs Bond. After the collection had been taken, an "American Rhapsody" founded on favorite American songs was played. "My Old Kentucky Home," "Dixie" and many other old songs were played in connection with the piece and the band had to play through continued volleys of applause as the end of each melody was reached. A flute solo, "Fantasia on Scotch Folk Songs" by Bohm was the eighth number and was played by Louis Fritz accompanied pianissimo by the band.

The ninth selection was the most appreciated of all, partly because the piece is one of the best-liked of marches and more probably because it was written by Sousa himself. The "Stars and Stripes Forever" was played with a dash and succeeded in instilling the spirit of his most famous march into the band. The people rose for the last number, the national anthem, the "Star Spangled Banner."

The whole program showed the result of careful planning. Owing to the fact that such pieces as "Religious Meditation" are made up of various other works, a new method was adopted of telling the audience the title of the number being played. A golden-colored easel was used for this purpose and as each selection commenced a large printed sign was displayed on the easel by one of Sousa's aids.

Schenectady Union Star 12/6/16

AUDITORIUM INADEQUATE FOR SOUSA BAND CONCERT

Great Hall Again Demonstrates Error in Municipal Group.

4500 IN ATTENDANCE

Six Hundred More Unable To Hear The Famous Band Master.

A crowd of 4,500 within the Auditorium, and another crowd of several hundred who were turned away, yet many of whom clung to the doors until late in the afternoon, was the greeting which John Philip Sousa, the noted band-master, and his superb band received when they came to Springfield yesterday to play in another of the series of concerts given by the Springfield Y. M. C. A. Springfield citizens were present long before the time of beginning at 3 o'clock. At least 600 could not secure a seat in the building, but many of these were able, by great patience to get into the Auditorium for the last two numbers on the program, when the more successful music-lovers showed that tendency of all audiences to get away before the grand rush began.

The local Y. M. C. A. was most fortunate in securing the band for yesterday, inasmuch as there is a great demand for it and Sousa had found it necessary to make limitations which would exclude

all cities but those within easy traveling distance of the New York Hippodrome show, which is touring the largest cities. Aside from the band itself, which has been built up by the most careful and patient work of the famous master, the greatest attraction of the day was the appearance of Sousa. The career of Sousa has been wonderful. At the age of fifteen years, he was a teacher of the violin. At seventeen years of age, he was a director of a band. He was early picked out as an extraordinary musician by Jaques Offenbach and was made a member of his band which toured the United States. He was later the leader of the U. S. Marine Corps and since 1882 has led his own band throughout the world. He has been decorated by royalty on several occasions. During his long career as a musician, he has been the composer of many famous marches. He is now 60 years of age and still retains the ability which has made him one of the most famous leaders in the world.

The band itself is an organization of music masters and the concert yesterday was a brilliant one. The program was generous, although it was impossible to answer every call for encore. Care was taken so that every person in the audience would be satisfied with the characters of the numbers. The selections changed from the subdued to the loud, from the meditative piece to the thunder of war songs and marches. To contrast with the band itself, two solos were given, the first on the cornet, by Herbert Clarke and the second on the flute by Louis Fritz.

The hall was filled when the band made its entrance, accompanied by the leader, and it received a royal and long-continued ovation. The usual introductory selection, "America" was played by the band, with the audience singing.

Following the singing of "America," the people settled down for the remainder

December 12/16

Sousa has taken his band on a tour of the State for a week while Hip! Hip! Hooray! is resting.

Sousa and His Band Here
Sousa's band, with soloists and vocalists from "Hip, Hip, Hooray," will be at the Colonial theater to-night. One of the features will be a cornet solo by Clarence J. Russell, a Pittsfield resident with the organization.

AN EVENING OF WONDERFUL MUSIC

Van Curler Packed With
Audience Fired With Enthusiasm for Festival Chorus

Please mark Tuesday, December 5, with red. Let it be recalled as a red letter day in Schenectady musical annals, for the Van Curler Opera House was filled by an audience that was fired with enthusiasm for the Festival Chorus, for Miss Hoffman, for the Russian Symphony Society and for Prof. Alfred Hallam.

There is so much we are anxious to say of Grace Hoffman that we will speak first of her. And now that we have started, we are reminded that all the best adjectives in our vocabulary have been used. So what is there left to say when she has far outdone her best previous efforts among us? Many readers of the UNION-STAR will recall the story printed last Saturday of the young Rumanian woman who heard Miss Hoffman sing at the Strand, in New York, and pronounced the treat well worth the trip from Bucharest. If she could have heard the young artist render that aria from "La Traviata" last night she would, like ourselves, have been praying for more power of expression, so that she might adequately tell of her delight. Surely this wonderful rendition would have been notable at any time or place.

Miss Hoffman is growing far more at ease in concert work. The tense expression has given way to gracious ease and experience has softened the evidence of effort. Now all seems simple to the young lady. The loftiest heights of vocal effort just come forth as if it were but just to part the lips and release the wondrous song.

Miss Hoffman sang "Coming Through the Rye" as an encore to her group of songs in the early part of the program. This was Patti's favorite encore. We are not going to compare our artist to Patti. That can keep for some other day. We are already planning ahead for emergencies that we may adequately let it be known at future occasions our unbounded delight in listening to Grace Hoffman. She is destined to go on to greater and better triumphs in her artistic career.

Boston Journal 12/16

"HIP, HIP, HOORAY" TO STAY TWO WEEKS MORE

Manager McCarty of Boston Opera House Arranges Extension of Hippodrome Show's Engagement Up to Dec. 16—Phoebe Foster's Latest Success.

By E. F. Harkins

"Hip, Hip, Hooray" will not leave the Boston Opera House until the end of next week. The phenomenal drawing power of the mammoth Hippodrome show is proving itself more emphatically every day, with the result that on Friday last Lawrence McCarty, the manager of the Huntington avenue playhouse, persuaded Charles Dillingham, the producer of "Hip, Hip, Hooray," to arrange for a short extension of the engagement.

Which means, in brief, that the public has accepted The Journal's opinion regarding the unprecedented attractiveness of the big show, particularly as regards its spectacular features, crowning which is Charlotte's skating ballet, a novelty that alone would seem sufficient to pack the Opera House at every performance.

The confusion concerning the limit of the engagement was natural in view of the official announcement that the show would have to leave next Saturday, owing to engagements elsewhere; but Mr. McCarty sends word that his efforts were successful after all and that the last performances will not take place until Saturday, Dec. 16. The Fiske O'Hara engagement will begin the following Monday.

Here, by the way, is a description of the candle dance that Charlotte will perform this week, and probably next: "In this novelty four of the prettiest little skaters of the ice ballet place 16 lighted candles in a diamond on the

center of the ice. Charlotte then makes these glistening dots of light the field of a series of intricate and complicated skating movements. She circles them around the outside, making each corner the location of a group of loops, and changing edge—that is, inclining from one side to the other—between each corner, so as to complete the whole flower design on one foot. It is a picture in the art of free skating which would bring tumultuous applause from the best judges of figure skating.

"Then she starts backward, and, skating on one foot only, traverses the complete 16 lights, circling in and about them, introducing graceful and startling movements in the very center of the lights, and tracing her way among them like a fairy among field flowers. Threes, circles, loops, brackets, counters and rockers, forward and backward, are interspersed everywhere among the pretty pond decorations in a bewildering grouping of movements which serve to illustrate not merely the marvelous muscular control of the little artiste, but her charming sense of beauty in form as well."

Those who have seen the Pavlova of the ice will take this as an unexaggerated description of Charlotte's prowess. Other skaters in the troupe are expert and admirable, but their performances are simply a hint of the graceful, bewildering feats to come when the Diana of the frozen field whirls into sight.

N.Y. American 12/16

Many Notables to Address Civic Club This Winter

Scott Nearing and Miss Rankin, Only Woman Member of Congress, Among Season's Speakers.

A number of speakers, prominent through the United States, will address the members and friends of the Brooklyn Civic Club this season. John B. Creghton, secretary of the club, announces that up to date the following have promised to make addresses:

Dr. Scott Nearing, of Toledo University, will address the club at luncheon on Friday, December 29, and Dr. R. S. MacElwee, of the department of economics at Columbia University, will speak on "Belgium as It Is To-day" at the luncheon on January 4.

Arthur Brisbane is expected to speak on Wednesday, January 10, and Professor Charles A. Beard on December 17.

Miss Jeanette Rankin, the only woman member of the House of Representatives, is expected to be the guest of the club at a luncheon in February, to which women will be invited.

John Philip Sousa will come to the club in February or March and give an address on American music.

A luncheon is being arranged by the Committee on Parks and Playgrounds, at which Park Commissioner Ingersoll will show the activities of the Brooklyn parks by means of motion pictures.

Harry Bullock, secretary of the New York Municipal Railway, will give his address on "Safety First" in the near future.

When Otis Skinner plays in Brooklyn it is planned to hold a theatre party followed by a supper at the club, when Mr. Skinner will be the guest of honor and will speak.

SOUSA PROGRAM TO BE A VARIED ONE

Sousa, whose marches and mannerisms are known from New York to New Zealand, and that even the Russian armies have marched into battle to, will come to Worcester at Mechanics hall, Sunday night, Dec. 10, with his entire band of world-known soloists and a number of famous vocalists. The entire organization has been chosen from the Charles Dillingham production of "Hip, Hip, Hooray," of the New York Hippodrome.

SOUSA AND HIS BAND COMING ON SUNDAY

One of the anticipated delights in the announced coming of Sousa and His Band is that Sousa knows exactly what his public wants, and he gives it to them. Something to stir them up—a ringing march—a whimsical musical trio—novelties by the dozen—bubbling notes to make their toes keep time—a great opera selection given with the wealth of orchestration intended for it by the composer. Where Sousa's band plays enthusiasm reigns. The famous director and his band, even to the last one of the many famous soloists, will be heard at Mechanics hall, Sunday night, Dec. 10, overture at 8.30 o'clock.

Sousa Concert.

John Philip Sousa has traveled farther and given more concerts than any other musician. In the tours of Sousa's band during the past 23 years he has visited 25 countries, given 17,000 concerts, covered 700,000 miles of travel and delighted millions. He has been for the past two seasons one of the leading features of the immense New York Hippodrome production, "Hip, Hip, Hooray," and is now presented by Charles Dillingham for an extremely limited tour. The Sousa engagement at the Hall will take place on Tuesday of next week, for matinee and evening program.

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

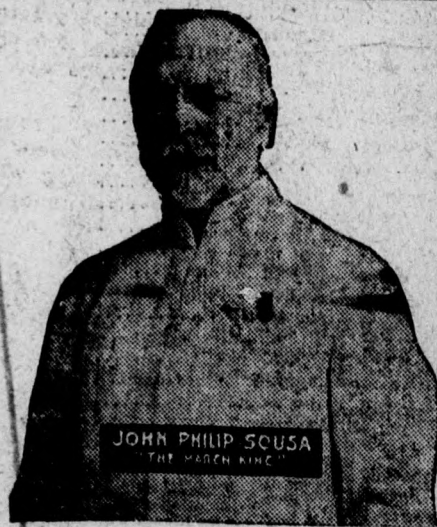
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NEW YORK HIPPODROME—
The sea sale by mail for the "biggest show on earth," "Hip-Hip-Hooray," opens Monday. Mail should be addressed to Manager F. M. Robinson, the Coliseum, where the show will open at the New Year's matinee, and continue through New Year's week. There will be twelve performances—six matinee and six night. Charlotte, the woman skater, and John Philip Sousa's Band, will be the chief attractions. Seven cities only are visited because an immense auditorium is required to handle the ice rink, which is a feature of the production.

Long, N.Y. Budget 12/16

"NO MUSIC—NO WAR."

Newspapers over the country have been quoting John Philip Sousa as saying during a recent Boston interview, "The band is the most romantic element of war and without romance war is nothing but drudgery. Without bands of music something of self-hypnotism would be lost and war would cease. The influence of a great military band is not to be denied, it can make the blood beat



time to its own movement, and when to march time it is sufficiently good to add the musicianly rendering of great classics or the sensuous languor of popular songs at their best in the variety that has always been accredited to Sousa and his band above all others, the popular demand is accounted for.

Charles Dillingham, who has been presenting Sousa and band as one of the leading features of the New York Hippodrome show, "Hip, Hip, Hooray," will send the famous bandmaster and band, with many added soloists and vocalists, to Harmanus Bleecker Hall, Albany, matinee and evening, December 19.

Worcester Gazette 12/6/16

Dayton, Herald 12/6/16

Worcester Gazette 12/6/16

East Liverpool, O. Review 12/8/16

Albany Journal 12/19/16

N. Y. HIPPODROME AIDS EMPLOYEES

Benefit Organizations Within Big Amusement Enterprise Not Generally Known to Public.

HELPS MAKE EFFICIENCY

National Playhouse Altogether Unique in Many Respects—"Big Show" Employs 1,274 People.

Among the great theatres of the world the New York Hippodrome to-day occupies a unique place. It is not only the largest playhouse in point of capacity, but it has become established and known as the playhouse of the nation. Its vast attendance records again this season—the second under the skillful direction of Charles Dillingham—show that the appeal of these stupendous pageants created by this master mind, is broad enough to command universal patronage.

Its recent attendance records have never been approached by an amusement resort anywhere, and the magnitude of the stage spectacles, "Hip Hip Hooray" and "The Big Show" have startled and amazed every one. But it is in the matter of official organization that this remarkable institution has become a model of perfection.

Since the Hippodrome began its new career under Mr. Dillingham's direction a great deal of comment has been caused by the high state of efficiency in every department. Back of the footlights the vast army of performers go about their duties with systematic order, and the actual running time of the big pageant has not varied at any performance more than two minutes, according to the records, since the season began. John Philip Sousa, for years bandmaster of the United States Marine Band, and familiar with rigid discipline through his association with army and navy departments at Washington, was authority for the statement last season that he had never seen a more thoroughly organized and better equipped theatrical institution than that at the Hippodrome.

Machine-Like Discipline.

The staff in charge of the executive departments has received praise for its discipline, uniform courtesy and businesslike conduct of the great theatre, which is more like an exposition than a playhouse in the accepted sense. Each department runs with machine-like accuracy; each in perfect harmony with the others, and all working for the one end—results and glory for the Hippodrome. Still, with the two performances daily, and the demands upon each member of the organization, numbering 1,274 people, there is still time to play and time to cultivate a fraternal co-operation. The employees have their own association for the advancement of sociability and good fellowship, with a sick fund to provide for those who are ill or in need of medical attention. This association arranges an entertainment and dance annually at the Amsterdam Opera House. On Christmas Eve the association holds a Christmas tree party, which is always a huge success, and at this function the artists of the stage are amused by the other employees, who reverse the usual order and become the entertainers.

Benefits for Employees.

Its educational features include a free school for ballet dancers, established by Anna Pavlova, and supported by the theatre; a class in sewing and dressmaking, conducted by Mme. Frances Ziebarth, and a class in languages maintained for the benefit of its foreign artists.

Among the uniformed staff, another fraternal organization exists, which has an official organ, the Usher's Gazette, printed fortnightly with news and gossip of personal interest to the Hippodrome attaches. In this fraternity a reward for merit is given each month, when the most deserving member and the one proving himself the most efficient during the month is given an honor badge.

This season the interesting experiment is being made of sending last season's spectacle intact en tour to give enjoyment to thousands of out-of-town patrons who do not have the means nor the time to come to New York. In doing this, Mr. Dillingham is maintaining the Hippodrome policy of "the biggest show in the world at the lowest prices," and to carry this plan out successfully auditoriums of huge capacity as well as stages of vast dimensions are a necessity.

The tour is necessarily limited to Philadelphia, Boston, Cincinnati, Kansas City, St. Louis, St. Paul and Chicago. In these cities the New York Hippodrome organization is bringing real enjoyment to their amusement loving population, thereby expanding the activities, the aim and the mission of America's most unique theatre.

DOLLAR MATINEES TO FEATURE N. Y. HIPPODROME VISIT

First Performance of Big Show to Be Opened by Mayor New Year's Day.

Dollar matinees for five days, including New Year's Day, when the week's engagement is inaugurated, will be a feature of the visit of the New York Hippodrome Show to St. Louis. The show will be housed in the Coliseum, this being the only auditorium in the city large enough to accommodate the 500 persons, the ice carnival and the many features.

The first performance of the Hippodrome Show will be given at the matinee New Year's Day, and the best seats in the parquet will be \$1. Boxes will be \$1.50. Four similar low-priced matinees will be given on Tuesday, Wednesday, Thursday and Friday, but for the Saturday matinee the regular night prices will be charged.

Marking the visit as a civic event, Mayor Kiel will open officially the first performance by lifting John Philip Sousa's baton. Sousa then will direct his band of 65 pieces in the opening overture.

The show is the largest indoor entertainment ever brought to St. Louis. It visits only seven cities and goes to Chicago for an eight weeks' engagement after leaving here.

Charles B. Dillingham, the producer, has put the show on the road with all of the stars and features that made it the most popular entertainment New York has had for years.

Charlotte, "queen of the ice" and the world's greatest woman ice skater, is the star of the ice carnival, "Flirting in St. Moritz." Sousa's band of 65 pieces is another attraction. A toyland spectacle, showing all the characters of Mother Goose, is of especial interest to the children. "The ladder of roses," an electrical effect, in which a large ballet is utilized, is said to surpass any stage effect heretofore conceived.

Chin Chin, the baby elephant, and Toto, a chimpanzee, together with trained horses, are other features. Nat Wills, famous tramp comedian, is aided on the comedy side of the program by a number of artists, not before seen in St. Louis.

The seating capacity of the Coliseum has been cut to 5,000 by the building of a stage 75 feet by 10 feet. Manager F. M. Robinson of the Coliseum considers the seating arrangements the best ever laid out.

SOUSA LEADS THIEF CHASE.

Captures Alleged Robber After Chase in 34th Street.

Faster than all the other men who were chasing a thief through Thirty-fourth street last night ran John Philip Sousa, bandmaster. It was Sousa who made the capture.

Mrs. Mary Deakin, 224 East Eighty-fourth street, was walking up Park avenue with her arms full of bundles. In front of the Vanderbilt Hotel a man snatched her handbag. He raced around the corner into Thirty-fourth street, westward bound. Many persons took up Mrs. Deakin's cry of "Thief!" Sousa, who was near the Vanderbilt, joined the pursuers and outstripped them. He grabbed the alleged bag snatcher at Madison avenue, handed him over to Policeman Flanagan and then went to the West Thirtieth street station house to watch the arraignment.

The prisoner said he was Alfred Steiger, 656 West 204th street, a motorman out of work since the street car strike began. There was only 34 cents in the bag, but as robbery from the person is grand larceny that was the charge made against Steiger.

SOUSA JR. CAPTURES MAN GIRL SAYS STOLE HER BAG.

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

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

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

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

Sousa Wants to Do It.

Those of you who think just because John Philip Sousa has been doing the one-night stands for several days back he has forgotten all about the Hippodrome are wrong—all wrong. Mr. Sousa wired in from Syracuse yesterday asking to be permitted to present the employees of the big Dillingham playhouse with a Christmas tree this season as he did a year ago. The tree will be the piece de resistance of the Christmas Eve entertainment at the Hippodrome after the regular performance.

THEATER NOTES.

One of the strongest appeals to the lovers of genuinely popular music is in the announcement that Sousa and his band will be brought to the Empire next Thursday, matinee and night. Mr. Sousa has been one of the principal features of the New York Hippodrome attraction, "Hip, Hip, Hooray." The program will be made up, as formerly, of a great variety of numbers that will include compositions from the master minds of music to the gayest and most spirited of rag-time and modern song, without the omission of some of the typical Sousa marches that all the world keeps time to and recognizes as the standard of such composition.

SOUSA CATCHES AND HOLDS ALLEGED THIEF

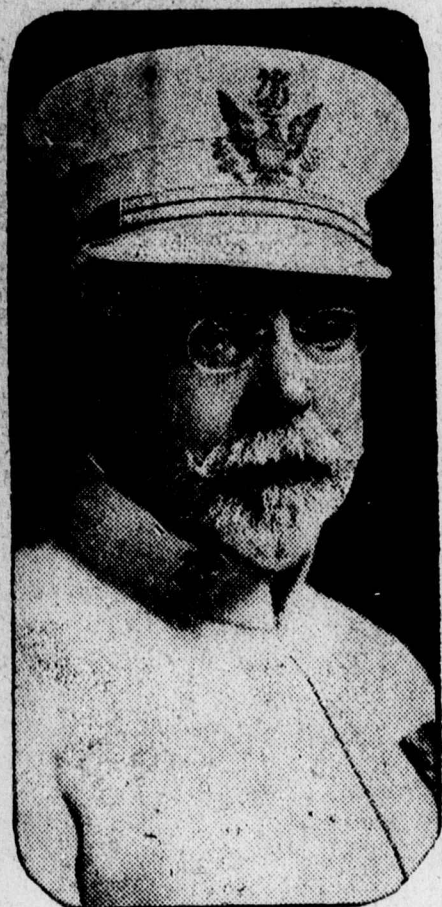
Overtakes Man Woman Said Grabbed Her Handbag and Turns Him Over to Police.

When a woman screamed on Park avenue near Thirty-fourth street early yesterday evening and said that a man had snatched her wrist bag, a man who said he was John Philip Sousa, of 16 West Sixty-first street, took up the chase and caught the fleeing man in Thirty-fourth street between Park and Madison avenues. Sousa held his captive until Traffic Patrolman Flemming reached his side a moment later.

Taken to the West Thirtieth street police station, the man said he was Alfred Steiger, of West Twentieth street, a striking surface-car motorman. The woman whose bag was taken said she was Mrs. Mary Deakin, of 224 East Eighty-ninth street.

When Steiger was searched the police say they found on him the woman's wrist bag containing 34 cents. Steiger was locked up charged with petty larceny.

MAY DEDICATE NEW MARCH HERE



JOHN PHILIP SOUSA.

Cincinnati may be the first city to hear a new musical composition that is expected to be heard in every country within the next few months. It is a "Peace" march, which advocates of international harmony have asked John Philip Sousa, noted composer and bandmaster, to complete as soon as possible. Sousa, famous for his martial music, now will turn his talents to sending forth an appeal for peace. It is hoped that the composition will be ready by the time Sousa appears at Music Hall with the New York Hippodrome show, "Hip Hip Hooray," which opens its engagement Christmas eve. Sousa's band is a leading feature of the performance. Sousa already has written "The Pathfinder of Panama," a march that proclaims the progress of the Pan-American countries, and his proposed "Peace" march is expected to sound the same herald of progress for all nations. Cincinnati Boy and Girl Scouts will be invited to "Hip Hip Hooray" to hear for the first time Sousa's new "Boy Scout" march.

Sousa, Jr., Captures Suspected Bag Thief

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

According to Mary Deakin, of No. 224 East Eighty-ninth street, her bag was snatched from her at Thirty-fourth street and Park avenue. She started in pursuit, followed by a crowd.

The man ran west on the thoroughfare, and, it seemed was about to outdistance his pursuers. Then he was confronted by young Sousa, who grappled with him and pinned his arms to his side until Traffic Patrolman Fleming made the arrest. The prisoner gave his name as Alfred Steiger, No. 656 West Two Hundred and Fourth street.

SOUSA, JR., CATCHES THIEF.

Son of Bandmaster Runs Down Man Who Grabbed Wristbag.

When a woman screamed on Park Avenue, near Thirty-fourth Street, early last evening and said that a man had snatched her wristbag, John Philip Sousa, Jr., of 16 West Sixty-first Street, took up the chase and caught the fugitive on Thirty-fourth Street between Park and Madison Avenues. Sousa held his captive until a policeman arrived. The man said he was Alfred Steiger, 34 years old, of 656 West 204th Street, a striking surface car motorman.

The woman whose bag was taken said she was Mrs. Mary Deakin of 224 East Eighty-ninth Street. When Steiger was searched the police say they found the bag on him.

SOUSA, 62 YEARS OLD, IS CONTENT

Satisfied and Envy No Man Anything, Says the Noted Composer.

LIKES GOLF AND DANCING

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

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

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

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

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

Takes Three Months for Play.

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

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

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

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

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

Composed March at Sea.

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

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

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

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

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

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



John Philip Sousa,
Coming to the Hall

SOUSA AND HIS BAND IN ALBANY NEXT WEEK

Famed Musician On Tour for Week Between Engagements at Hippodrome.

Sousa and his band means a lot. There is no better known trade mark in the world, or one that stands for a better degree of sustained excellence than this one. Individuality, popular compositions, the musicianly excellence of his organization, and the ability to set before the public striking programs, have all combined to make the best known musician of his time.

When Sousa and his wonderful band come to the hall, December 19, for matinee and evening, it will be with the entire organization it has taken him twenty-two years to perfect, the same that many thousands flocked to hear

when he was the bright particular star at the New York Hippodrome for more than a year. Charles Dillingham, the managerial force of the Hippodrome, has arranged for Mr. Sousa to cover a brief tour of a single week during the passing of the immense Hippodrome company from one city to another, and many of the imposing list of new compositions by Mr. Sousa, made popular at the Hippodrome, will be played here for the first time by him. Among them are "The Boy Scouts of America," composed for the Boy Scout organization at the request of the organization; "Dwellers in the Western World," the "New York Hippodrome March" and "Pathfinder of Panama March."

The contracts existing between Charles Dillingham and Mr. Sousa cover a considerable time and make it improbable that the noted bandmaster can be heard again in this city for years to come.

Among the soloists and vocalists to be represented on the Sousa program will be Herbert L. Clarke, cornetist; Miss Diamond Donner, soprano; Louis P. Fritze, flutist; Joseph Marthage, harpist; Frank Simon, cornetist, and Joseph Norrito, clarinetist.

SOUSA'S ACHIEVEMENT NOT VISIONARY.

Many a talented musician has dreamed that he would achieve great things, but John Philip Sousa has actually accomplished what would have been considered a wild dream twenty years ago, for he has taken his band and his music into every part of the world and has won universal praise. Every opportunity should be taken advantage of to hear Sousa and his band, for it is a combination that is unique, and such as is heard but once in a lifetime. It inspires and exhilarates. Such results are only achieved when fine instrumentalists are banded together for years under a conductor of a magnetic and compelling personality. The opportunity to hear Sousa and his band here will be on Tuesday, December 19 at the Hall, matinee and night.

Sousa's Band.

On next Tuesday, matinee and evening, the world's most famous march king, John Philip Sousa, will appear in concert at Harmanus Bleeker hall. The program is said to be a most attractive one, and as this is Mr. Sousa's first visit to Albany in several years, large audiences will in all probability greet him on his appearance here. The seat sale will open Saturday, December 16, at the Hall box office. Mail orders are now being received, and filled in the order of their receipt.