

From _____
Address _____
Date _____

Messrs. Klaw & Erlanger have accepted a comic opera by John Phillip Sousa and Harry B. Smith, entitled "The Free Lance," which will be produced in New York on Monday of Easter week, with a cast of players to be immediately engaged and large chorus and orchestra. The scenes of the opera are laid in Provence and Burgundy in the fourteenth century, and are said to provide good opportunity for comedy and picturesque effects.

The opera will contain two new marches by Sousa, who has been engaged several months on the score.

From **MUSICAL COUBINE**
Address **NEW YORK CITY**
Date **JAN 10 1906**

Sousa has just finished a new opera, which will open the eyes and ears of the natives when it is produced—especially those who have been pleased to regard him as solely a man of marches and kindred merry jingles. The book of the new work is by Harry B. Smith, and in story and style comes closer to the Gilbertian type of comic opera than anything that has been done since that prince of librettists stopped satirizing to Sullivan's music. Klaw & Erlanger own the new Sousa work, which is a comic opera that is both comic and opera.

SUN
BALTIMORE, MD
JAN 14 1906

Comic Opera By Sousa.
Provence and Burgundy in the fourteenth century furnish the scene of a new comic opera by John Phillip Sousa and Harry B. Smith, which is to be produced in New York on Monday of Easter week. The opera is entitled "The Free Lance." Mr. Sousa has been at work several months on the score, which will include two new marches.

AMERICAN
BALTIMORE, MD
JAN 12 1906

A new opera by John Phillip Sousa and Harry B. Smith is to be produced under the management of Klaw & Erlanger Easter week, entitled "The Free Lance."

1: London, 1881; New York, 1884

From **DRAMATIC MIRROR**
Address **NEW YORK CITY**
Date **JAN 20 1906**

A new opera by John Phillip Sousa and Harry B. Smith, entitled "The Free Lance," will be produced in New York the Monday of Easter week.

From **DRAMATIC NEWS**
Address **NEW YORK CITY**
Date **JAN 20 1906**

The Free Lance.
Since Sousa wrote "The Bride Elect," he has confined most of his work to composing marches. Now he is coming to the front again as composer of an opera called "The Free Lance," for which Harry B. Smith is to supply the book. Klaw & Erlanger are to produce the piece Easter Monday. Work on the chorus has commenced. Sousa has composed two marches which are to be a feature of the production.

From **REPUBLICAN**
Address **SPRINGFIELD, MASS**
Date **JAN 14 1906**

Klaw & Erlanger have secured a new opera by John Phillip Sousa...

STAR
WASHINGTON, D. C.
JAN 14 1906

A new comic opera by John Phillip Sousa and Harry B. Smith will be produced under the management of Klaw & Erlanger in New York on the Monday of Easter week. It is called "The Free Lance."

POST
HARTFORD, CONN.
JAN 15 1906

SOUSA WRITES COMIC OPERA TO COME OUT SOON

Band Director Talks With Much Enthusiasm of His Visits to Hartford.

MAY MAKE WORLD TOUR

John Phillip Sousa has just completed the music of an opera, which he sold a few days ago to a prominent theatrical manager, and the production may be seen on the boards before the close of the season. The book is by Harry B. Smith. At the conclusion of the concert in Foot Guard armory a reporter for The Evening Post had a chat with Mr. Sousa in his dressing room regarding the new production. "I completed the opera about ten days ago," he said, "and I believe the musical numbers are as good as anything I have ever composed, and it met the approval of a well known manager. I disposed of it to him, but I do not know when it will be brought out. Of course, I hope it will be a success, and have no reason to doubt its worth. Yet one can never be sure of popular approval or of genuine success until a piece is staged and presented, for a short time, at least. "It is a comic opera and will offer features of new interest in that line. I have named it 'Free Lance' and sold the rights of production on royalty. I'm told that it will be produced this spring."

Leader Sousa expressed his pleasure at the success of his latest visit and declared he had never met with greater enthusiasm from music lovers during any previous visit in this city. His next foreign engagements take him to Australia and the Orient and it will be at least a year before he will be seen again on his present tour of the east. When told that his march, "The Diplomat," had been played by local musicians for some time, though designated as new on the Sousa programme, the march king replied: "Well, that was my last march, produced about a year ago, and this is the first time I have played it myself in America."

Referring to the number of foreign musicians in the band, the leader was asked if he gave the preference to foreign talent.

"Not necessarily. We aim to secure the best players whether foreign or American. In fact, I have a number of Americans in the band who are the best players obtainable anywhere. Music is not confined to national lines, and the band, in my opinion, is better than ever before."

His attention was called to the fact that the cornet soloist, Herbert L. Clarke, had been heard in this city many times, though billed as his first appearance.

"Is that so? That is news to me," replied Mr. Sousa. "It is probably the result of a mistake, due to the fact that while the cornetist is familiar in this city there are many other cities in our route where he has never been heard, and it is not always easy to mark the distinction in press notices."

The soprano and young woman violin soloists are also to the laurels of the band. Miss Jennette Powers, the violinist, is a marvelous performer and her ability is increased by the use of an expensive Guarnerius instrument.

A brother of Clarke, Thomas, of the Clarke band in this city, is now with the Army of the...

PRESS
TOLEDO, OHIO
JAN 18 1906

Sousa's Comic Opera Music.
We all have learned to admire John Phillip Sousa, his trim figure, his white gloves, his military bearing and his glorious marches. Now he has come to the front again as writer of the music of a new comic opera, "The Free Lance," which will be produced in New York just after Easter, with a cast of players to be immediately engaged. Klaw & Erlanger have accepted the piece, which was written by Harry B. Smith. The scenes of the new opera are laid in Provence and Burgundy in the fourteenth century and are said to provide good opportunity for comedy and picturesque effects. The opera will contain two new marches by Mr. Sousa, who has been engaged for several months on the score.

New York Times
JAN 24 1906

Joseph Cawthorn will be the star in a new comic opera by John Phillip Sousa and Harry B. Smith, entitled "The Free Lance," which will be produced in the Spring at the Chestnut Street Opera House, Philadelphia.

Newspaper Cutting Bureau in the World
NEW YORK HERALD

JAN 24 1906

Mr. Joseph Cawthorn will be the star of a new opera, written for Messrs. Klaw & Erlanger by Messrs. John Phillip Sousa and Harry B. Smith, entitled "The Free Lance," which will be produced in New York in the spring.

NEW YORK WORLD
JAN 24 1906

Comic Opera by Sousa.
Joseph Cawthorne will head the cast of a new comic opera composed by John Phillip Sousa which Klaw & Erlanger will produce early in the spring. The libretto and lyrics are being written by Harry B. Smith. The piece will be brought into shape in Philadelphia for its metropolitan run, and on Easter Monday it will see the light in one of the Klaw & Erlanger theatres. Mr. Sousa has been working on the score for more than two years.

From **N. Y. TRIBUNE**
Address _____
Date **JAN 24 1906**

Joseph Cawthorn will be the star of the new opera, "The Free Lance," by John Phillip Sousa, with book and lyrics by Harry B. Smith, which Klaw & Erlanger will produce this spring. The first production will be seen in the Chestnut Street Opera House, Philadelphia, and it will come to New York in one of the Klaw & Erlanger houses on Easter Monday.

NEW YORK SUN
JAN 24 1906

News of Plays and Players.

Joseph Cawthorn will be the star of a new opera, "The Free Lance," by John Phillip Sousa, with book and lyrics by Harry B. Smith, which Klaw & Erlanger will produce this spring. The production will first be seen in the Chestnut Street Opera House, Philadelphia, and will come to New York on Easter Monday.

Rehearsals are now in progress of "Lincoln," a character drama by Benjamin Chapin. The play is a development of an impersonation of Lincoln that Mr. Chapin has been presenting in lyceum and church for six years. It will be presented for two weeks in New England and brought to a Broadway theatre early in March.

The First Established and Most Complete Newspaper Cutting Bureau in the World
TELEGRAPH
PHILA., PA
JAN 20 1906

Published: London, 1881; New York

ISSUE
FEB 11 1906

George Tollman has been engaged as principal tenor in "The Free Lance," the new Smith-Sousa opera. W. M. MacDonald and the original Bostonians will be another of the participants.

NEW YORK EVG STAATSZEITUNG
address
date FEB 14 1906

Philadelphia toll Ende März; Sousa's Smith's neue Oper, "King for a Day" in New York geben. Klaw & Erlanger haben ein wichtiges Ensemble engagiert. Die Uraufführung in New York am Donnerstag erreichen.

Newspaper Cutting Bureau in the World
address
date FEB 14 1906

The new opera by John Philip Sousa and Harry B. Smith, which Klaw and Erlanger will produce in Philadelphia late in March, opening in New York Easter Monday, April 16, will be called "King for a Day," instead of "The Free Lance," as at first announced. Klaw and Erlanger have engaged an important cast for the new piece, headed by Joseph Cawthorn, Albert Hart, George Tollman, W. H. MacDonald, Felix Haney, Nella Bergen and Jeannette Lowry.

GLOBAL
address
date FEB 14 1906

THE new opera by John Philip Sousa and Harry B. Smith, which Klaw & Erlanger will produce in Philadelphia late in March, opening in New York Easter Monday, April 16, will be called "King for a Day," instead of "The Free Lance," as at first announced. Klaw & Erlanger have engaged an important cast for the new piece, headed by Joseph Cawthorn, Albert Hart, George Tollman, W. H. MacDonald, Felix Haney, Nella Bergen, and Jeannette Lowry.

Newspaper Cutting Bureau in the World
address
date FEB 11 1906

The leading feminine role in the new John Philip Sousa and Harry B. Smith opera, "The Free Lance," has been allotted to Nella Bergen, by Klaw and Erlanger. This was done at the special request of John Philip Sousa, who has had her in the cast of every opera that has come from his pen. The star of the production is, of course, to be Joseph Cawthorne, who will interpret the leading comedy role.

Musical America
N.Y. Feb. 17, 1906.

Preparing New Sousa Opera.
The new opera by John Philip Sousa and Harry B. Smith, which Klaw & Erlanger will produce in Philadelphia late in March, opening in New York Easter Monday, April 16, will be called "King for a Day," instead of "The Free Lance." The cast will include Joseph Cawthorn, Albert Hart, George Tollman, W. H. MacDonald, Felix Haney, Nella Bergen and Jeanette Lowry.

BALTIMORE, MD
address
date FEB 14 1906

The new opera by John Philip Sousa and Harry B. Smith, which Klaw & Erlanger will produce in Philadelphia late in March, opening in New York Easter Monday, April 16, will be called "King for a Day," instead of "The Free Lance." The cast includes Joseph Cawthorn, Albert Hart, George Tollman, W. H. MacDonald, Felix Haney, Miss Nella Bergen and Jeannette Lowry.

NEW YORK EVG POST
address
date FEB 14 1906

The new opera by John Philip Sousa and Harry B. Smith, which Klaw and Erlanger will produce in Philadelphia late in March, opening in New York Easter Monday, April 16, will be called "King for a Day," instead of "The Free Lance," as at first announced. Klaw and Erlanger have engaged an important cast for the new piece, headed by Joseph Cawthorn, Albert Hart, George Tollman, W. H. MacDonald, Felix Haney, Nella Bergen and Jeanette Lowry.

NEW YORK EVG POST
address
date FEB 14 1906

The new operetta by John Philip Sousa and Harry B. Smith, which Klaw & Erlanger will produce in Philadelphia late in March, opening in New York Easter Monday, April 16, will be called "King for a Day," instead of "The Free Lance," as at first announced.

Newspaper Cutting Bureau in the World
address
date FEB 11 1906

George Tollman has been engaged as principal tenor in "The Free Lance," the new Smith-Sousa opera. W. H. MacDonald, of the original Bostonians, will be another of the participants.

address
date FEB 18 1906

The new opera by John Philip Sousa and Harry B. Smith which Klaw & Erlanger will produce in Philadelphia late in March, opening in New York Easter Monday, April 16, will be called "King for a Day," instead of "The Free Lance," as at first announced.

REVUE
address
date FEB 18 1906

John Philipp Sousa und Harry B. Smith's neue Operette, die Klaw und Erlanger am 16. April (Ester-Montag) hier herausbringen werden, wird den Titel "King for a Day" anstatt "The Free Lance" erhalten, wie Anfangs angekündigt worden war. Klaw und Erlanger haben eine hervorragende Truppe für dieses Stück gewonnen.

AMERICAN
address
date FEB 15 1906

The name of the new Sousa opera is to be changed from "Free Lance" to "King for a Day." The opera is first to be produced in Philadelphia late in March.

PHILADELPHIA, PA
address
date FEB 18 1906

John Philip Sousa's new opera, "The Free Lance," will be performed for the first time on any stage at the Chestnut Street Opera House on Monday, April 16, when elaborate preparations are being made for the event by Klaw & Erlanger.

NEW YORK, N.Y.
address
date FEB 18 1906

John Philip Sousa's new opera will be called "King for a Day," instead of "The Free Lance." Joseph Cawthorn, Nella Bergen and Jeannette Lowry will be in the cast.
Wished: London, 1881; New York, 1881

NEW YORK, N.Y.
address
date FEB 18 1906

John Love, the treasurer of the Chestnut Street Theatre, will have his annual benefit at the Chestnut Street Opera House on Monday, April 2, the attraction being John Philip Sousa's new opera, "The Free Lance."

DRAMATIC NEWS
NEW YORK CITY
address
date FEB 24 1906

The name of the Sousa opera has been changed from The Free Lance to King for a Day. The cast has nearly been completed, and includes Joseph Cawthorn, Albert Hart, W. H. MacDonald, Felix Haney, George Tollman, Nella Bergen and Jeannette Lowrie.

DRAMATIC NEWS
NEW YORK CITY
address
date FEB 18 1906

Jeannette Lowrie Leaves Vaudeville.
Jeannette Lowrie, who has been appearing in vaudeville in a monologue act, has canceled her dates for the rest of the season, and has signed a contract with Klaw & Erlanger to appear in one of the leading parts of the new John Philip Sousa-Harry B. Smith opera, Free Lance. The little singer, it is said, will have a part admirably suited to her personality and temperament, and will figure in a number of songs and funny situations with the star, Joseph Cawthorn.

NEW YORK, Feb. 13.—John Philip Sousa's new opera, "The Free Lance," is being rehearsed daily on the roof of the New York theater; Eugene Cowles, Nellie Bergen, Joe Cawthorne, Irene Bentley and a host of other good comedians, form an ideal cast for the new piece. Among those who will be seen in less important roles will be found the name of Monte Elmo. To her friends she is known as Monte Pryar, daughter of Mrs. Fanny Pryar, who is well known in Nephi and St. George, Utah, in both of which places she has numerous relatives.

Special Correspondence.
NEW YORK, Feb. 13.—John Philip Sousa's new opera, "The Free Lance," is being rehearsed daily on the roof of the New York theater; Eugene Cowles, Nellie Bergen, Joe Cawthorne, Irene Bentley and a host of other good comedians, form an ideal cast for the new piece. Among those who will be seen in less important roles will be found the name of Monte Elmo. To her friends she is known as Monte Pryar, daughter of Mrs. Fanny Pryar, who is well known in Nephi and St. George, Utah, in both of which places she has numerous relatives.

The production will first be seen the 12th of March at Atlantic City, for two nights, then Philadelphia will be visited for two weeks. At the end of the Philadelphia engagement, the piece will be brought to the New Amsterdam on West Forty-second street, for an indefinite run. H. B. Smith, the librettist, has outdone himself in the matter of funny dialogue, and the Sousa music is sparkling and full of the life the famous bandmaster infuses in his tuneful airs. Altogether a long and successful run is expected of this coming opera.

address
date FEB 18 1906

NEWSPAPER CUTTING BUREAU
IN THE WORLD
JOURNAL
DAYTON, OHIO
FEB 24 1906

Philadelphia is to be the scene of big things this spring. Two operas by America's greatest composers will be given by the two foremost theatrical firms in the country. The first, John Philip Sousa's latest effort, "The Free Lance," which Messrs. Klaw and Erlanger will give an elaborate production; the other, Willard Spenser's new opera, the title of which is being carefully guarded, which Messrs. Nixon and Zimmerman will give a \$35,000 production April 23.

Musical America
New York
March 3^d 1906

Sousa Opera's Premiere.
The first performance of Klaw & Erlanger's production of the new opera by John Philip Sousa and Harry B. Smith, to be called "King for a Day," which is now in rehearsal under the stage direction of Herbert Gresham, will occur on Monday evening, March 26, at the Court Square Theatre, Springfield, Mass.

TELEGRAPH
PHILA., PA
FEB 24 1906

The title of Sousa's new opera has been changed. It was first called "The Free Lance," but it has been finally baptized as "King for a Day." It will have its initial production at the Chestnut Street Opera House on April 2, and the company will be headed by Joseph Cawthorn and Nella Bergen. Mr. Cawthorn plays the part of a lineal descendant of Samson, who, like his ancestor, derives his strength from his hair. He is a brigand chief of great daring, but loses his hair, and by the consequent loss of his courage meets with numerous adventures.

First Established and Most Complete
Newspaper Cutting Bureau in the World

FEB 25 1906

Messrs. Klaw & Erlanger have engaged an admirable cast for John Philip Sousa's opera, "King for a Day," which will be produced at the Chestnut Street Opera House, Monday, April 2nd. It will include in addition to the popular star, Joseph Cawthorn, Miss Nella Bergen, Miss Jeannette Lowry, George Toleman, Albert Hart, W. H. MacDonald, formerly of the Bostonians, and Felix Haney. Mr. Cawthorn plays the part of a lineal descendant of Samson, who, like his ancestor, derives his strength from his hair. He is a brigand chief of great daring, but loses his hair, and by the consequent loss of his courage, meets with numerous adventures. Mr. Joseph Cawthorn will make his debut as a star of comic opera. Some of Mr. Cawthorn's best and most successful work heretofore has been in this style of entertainment, particularly as leading comedian with the Alice Neilson company in "The Fortune Teller" and "The Singing Girl."

FEB 25 1906

Sousa Opera's Premiere.
The first performance of the new opera by John Philip Sousa and Harry B. Smith, to be called "King for a Day," which is now in rehearsal under the stage direction of Herbert Gresham, will occur on Monday evening, March 26, at the Court Square Theatre, Springfield, Mass.

TELEGRAM
PROVIDENCE, R. I.
JAN 21 1906

Since Sousa wrote "The Bride Elect," he has confined most of his work to composing marches. Now he is coming to the front again as composer of an opera called "The Free Lance," for which Harry B. Smith is to supply the book. Klaw & Erlanger are to produce

the piece Easter Monday. Work on the chorus has commenced. Sousa has composed two marches which are to be a feature of the production.

Since Sousa wrote "The Bride Elect," he has confined most of his work to composing marches. Now he is coming to the front again as composer of an opera called "The Free Lance," for which Harry B. Smith is to supply the book.

LONDON, 1906, New York, 1906

MORNING TELEGRAPH
NEW YORK CITY

By RENNOLD WOLF.

THE orbit of the principal planet in the all-star cast of "The Free Lance" has been surveyed by Klaw & Erlanger for the use of Joseph Cawthorn. For the present, John J. McNally's "Apartments to Let" will remain to let, and Cawthorn will complicate himself with sweet voiced tenors, twirly-girly peasants and the other trills and roudades of comic opera.

"The Free Lance" is the title given to the joint effort of Harry B. Smith and John Philip Sousa. Mr. Sousa has been at work upon the score for two years, and those who have been permitted to listen to it declare that it contains march numbers that will set the nation to marking time. Of the locale and other details nothing is known, except that the scenes are laid in Burgundy.

Klaw & Erlanger have not gone in for comic opera, pure and simple, in several years. They aim to make the present production one that will cause their competitors to sit up and take notice. The first performance will take place at the Chestnut Street Opera House, Philadelphia. Easter Monday is the date set aside for the New York hearing.

Nella Bergen for "Free Lance."

A Sousa opera without Nella Bergen would be well, it wouldn't be a Sousa opera, that's all. Consequently, Miss Bergen is to be one of the cast that will support Joseph Cawthorn in the Sousa-Smith piece, "Free Lance," which has its premiere early in March.

Miss Bergen was the prima donna with "The Charlatan" and "The Bride Elect," and she was recommended to Klaw & Erlanger for the present engagement by the bandmaster himself. She has canceled her vaudeville bookings and will devote herself to study of her new role.

Among the important musical novelties to be produced at the Nixon and Zimmerman theatres in the Spring are the new Sousa opera and the new opera by Harry B. Spenser. As both are American composers, these musical events will be of special interest and importance.

AMERICAN
BALTIMORE, MD.

HOTEL GOSSIP

In his pictures John Philip Sousa seems grim, dignified and sedate. Yet he was anything but that as he sat with one leg curled up under him at the Belvedere yesterday chatting about the new opera upon which he has been working.

"It's to be called 'The Free Lance,'" he said, "and will be produced by Klaw & Erlanger next Easter, unless something unforeseen occurs. No, I didn't write the book; that's by Harry Smith. Our present plans are to make New York the scene of the initial production, which will be on a gorgeous scale. For four years I have written nothing for the stage, and one day Smith came to me and suggested that the public wanted something else from me besides military music. While I felt that I was, so to speak, removed from the boards, I finally consented, and the result is 'The Free Lance.'"

"This opera will be peculiar in that it will have but six characters, but it will require a tremendous background. We shall be obliged to carry a tremendous orchestra, and Klaw & Erlanger have promised me 40 pieces. In addition there will be a large chorus, which will include 28 male voices."

John Philip Sousa and Harry B. Smith are putting the finishing touches to their latest musical offering, "The Free Lance." The piece will be produced in New York early in the spring.

N. Y. DAILY NEWS

JAN 24 1906

CAWTHORN IN NEW OPERA.

Joseph Cawthorn will be the star of the new opera, "The Free Lance," by John Phillip Sousa, with book and lyrics by Harry B. Smith, which Messrs. Klaw & Erlanger will produce this Spring. Mr. Cawthorn will be surrounded by an all-star cast, and every effort will be made to give the opera a fine setting, musically as well as otherwise. The first production will be seen in the Chestnut Street Opera House, Philadelphia, and it will come to New York in one of the Klaw & Erlanger houses on Easter Monday.

Mr. Sousa has been at work on this opera for nearly two years, and his friends pronounce it the best work of his career. It contains two rousing marches among its musical numbers.

BRIDGEPORT, CONN.

JAN 20 1906

Sousa has completed the music for a new comic opera to be called "The Free Lance," and it will be produced in the Spring.

Gazette

PITTSBURGH, PA.
JAN 21 1906

Newspaper Cutting Bureau

CHRONICLE

ROCHESTER, N. Y.

JAN 27 1906

Comic Opera by Sousa.
That we shall see here upon Easter Monday a new comic opera the music of which has been composed by John Phillip Sousa, is an announcement now definitely made. The great bandmaster has been for several years engaged upon this opera, and his appearance in the ranks of the army of authors who nowadays produce so many works of this class is awaited with great interest and curiosity here. Everyone expects, of course, that a comic opera, or musical comedy, (or by whatever name it may be called) composed by Sousa, cannot fall to be replete with tuneful numbers and prove one of the sensations of the coming spring.

INQUIRER

PHILA., PA.

FEB 4 - 1906

The new Sousa opera, "The Free Lance," with a great company, including Nella Bergen, comes to the Chestnut Street Opera House for two weeks beginning April 2.

DRAMATIC NEWS
NEW YORK CITY

FEB 10 1906

Miss Bergen Liked Vaudeville.

Apropos of Nella Bergen deserting vaudeville, the prima donna said to THE NEWS the other day: "Will I return to the vaudeville stage again? Well, I certainly will. Vaudeville's all right once you get used to it. When I first went in, I naturally found it a strenuous life playing two a day, but like a lot of other things once you get acclimated, you can't help liking it. As already announced, I am going into the new Sousa opera, Free Lance, but it is just possible that I will return to the vaudeville stage at the end of the regular season. It is somewhat of a coincidence, isn't it, that when I left the light opera stage four years ago I had been appearing in a piece by the famous bandmaster, and here I am returning to it in Mr. Sousa's very latest effort. Yes, you can say for me that vaudeville is immense."

HERALD

BALTIMORE, MD.

FEB 9 - 1906

George Tollman has been engaged as principal tenor in "The Free Lance," the new Smith-Sousa opera. W. H. McDonald of the original Bostonians will be another of the participants.

Cutting Bureau in the World

NEW YORK CITY.

FEB 10 1906

Irene Bently, who was seen at Proctor's Fifth avenue theatre on Sunday night two weeks or so ago, and who promised to make a prolonged stay in vaudeville, has withdrawn her promise, and will take a part with "The Free Lance," the forthcoming John Phillip Sousa musical offering.

Newspaper Cutting Bureau

THE MORNING TELEGRAPH

From
NEW YORK CITY.

Address
FEB 14 1906

"King for a Day."

The new opera by John Phillip Sousa and Harry B. Smith will be entitled "King for a Day," instead of "Free Lance," as at first announced. In March the opera will be produced in Philadelphia. The New York premiere is scheduled for April 16. The cast as it now stands includes Joseph Cawthorn, Albert Hart, George Tollman, W. H. MacDonald, Felix Haney, Nella Bergen and Jeanette Lowry.

MORNING TELEGRAPH

NEW YORK CITY.

FEB 11 1906

FEB 11 1906

Jeanette Lowrie With "Free Lance"

Another important addition to the cast of "Free Lance," the new Sousa-Smith opera, has been accomplished by the engagement of Jeanette Lowrie. Miss Lowrie will have a soubrette role that will give her an opportunity to sing and dance to her heart's content. In order to begin rehearsals she has canceled her vaudeville bookings.

Nella Bergen also has brought her vaudeville career to a close for the same reason. Miss Bergen bade farewell to the varieties last night in Worcester, and to-day will begin practising the trills and cadenzas John Phillip Sousa has written for her.

NEW YORK SUN

FEB 14 1906

NEWS OF PLAYS AND PLAYERS.

Sousa-Smith Opera to Be Called "King for a Day"—Cyril Maude to Come Here.

The new opera by John Phillip Sousa and Harry B. Smith, which Klaw & Erlanger will produce in Philadelphia late in March, opening in New York Easter Monday, April 16, will be called "King for a Day," instead of "The Free Lance." The cast includes Joseph Cawthorn, Albert Hart, George Tollman, W. H. MacDonald, Felix Haney, Nella Bergen and Jeanette Lowry.

NEW YORK WORLD

FEB 14 1906

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NEW YORK HERALD

FEB 14 1906

Mr. John Phillip Sousa's new opera, which Messrs. Klaw and Erlanger are to produce in Philadelphia late in March, will be presented under the title of "King for a Day," instead of "The Free Lance." The cast will include Messrs. Joseph Cawthorn, Albert Hart, George Tollman, W. H. MacDonald, Felix Haney and Misses Nella Bergen and Jeanette Lowry.

New York Times

FEB 14 1906

The new opera by John Phillip Sousa and Harry B. Smith, which Klaw & Erlanger will produce in Philadelphia late in March, will be called "King for a Day." The cast will be headed by Joseph Cawthorne.

"King for a Day."

Klaw & Erlanger's production of John Philip Sousa and Harry B. Smith's new comic opera, "King for a Day," with Joseph Cawthorn in the principal role, will be presented for the first time on the stage at the Court Square theater in this city Monday evening, March 26. This will be made one of the most notable musical productions presented in several years. Both the composer and librettist are widely known and a story and music far above the average is predicted. Mr. Sousa has been at work on this opera for four years and its score will include several of his most brilliant compositions, in which three march numbers will be conspicuous.

The part to be played by Mr. Cawthorn is Siegmund Lump, a lineal descendant of Sampson. Like his ancestor, this character derives marvelous strength from his hair. He is a brigand chief of great daring, who, deprived of his hirsute adornment by a Delilah, loses his strength and courage and meets with numerous strange and ludicrous adventures.

Other principal roles will be played by Nella Bergen, Jeannette Lowrie, George Tallman, Albert Hart, W. H. MacDonald, formerly widely known as one of "The Bostonians," and Felix Haney. A large chorus of male and female voices will be a conspicuous feature of the production. Male voices have been a neglected element in comic opera since the exploitation of the show girl. The male chorus in "King for a Day" however, will be an unusually strong one. The large company engaged for this production is now rehearsing at the New Amsterdam theater in New York under the stage direction of Herbert Gresham.

MISS JEANNETTE LOWRIE.



Who Will Have a Part in "Free Lance," the New Opera by J. P. Sousa and Harry B. Smith.

SUPERSTITIOUS SOUSA HAS TITLE CHANGED

His Opera, "King for a Day," Will Be Called "Free Lance" Henceforth, and Opens March 26.

"The Superstition of Sousa" would be an appropriate title for the new opera by Harry B. Smith and the March King. Mr. Sousa learned only recently that the title of the opera had been changed by Klaw & Erlanger to "King for a Day." After much reflection the composer took his pen in hand and wrote to Klaw & Erlanger that he had a superstitious fear of the title.

He could not explain his feelings, but in an earnest appeal confessed that every time he thought of the name of the opera he saw spooks. Therefore the opera will be known henceforth as "Free Lance," its original designation.

Rehearsals of the piece are progressing smoothly. The big cast includes Joseph Cawthorn, Eugene Cowles, George Tollman, W. H. MacDonald, Nella Bergen and Jeannette Lowrie. The first performance will take place in Springfield, March 26, and "Free Lance" will arrive at the New Amsterdam Theatre at the conclusion of Richard Mansfield's engagement.

NEWS

SPRINGFIELD, MASS.

Klaw & Erlanger's production of John Philip Sousa and Harry B. Smith's new comic opera, "King for a Day," with Joseph Cawthorn in the principal role, will be presented for the first time on the stage at the Court Square Theater in this city Monday evening, March 26th. This will be made one of the most notable musical productions presented in several years. Both the composer and librettist are widely known and a story and music far above the average may be confidently expected. Mr. Sousa has been at work on this opera for four years and its score will include several of his most brilliant compositions, in which three march numbers will be conspicuous.

The part to be played by Mr. Cawthorn is Siegmund Lump, a lineal descendant of Sampson. Like his ancestor, this character derives marvelous strength from his hair. He is a brigand chief of great daring, who, deprived of his hirsute adornment by a Delilah, loses his strength and courage and meets with numerous strange and ludicrous adventures. Other principal roles will be played by Nella Bergen, Jeannette Lowrie, George Tallman, Albert Hart, W. H. MacDonald, formerly widely known as one of "The Bostonians," and Felix Haney. A large chorus of male and female voices will be a conspicuous feature of the production. Male voices have been a neglected element in comic opera since the exploitation of the show girl. The male chorus in "King for a Day" however, will be an unusually strong one. The large company engaged for this production is now rehearsing at the New Amsterdam theater in New York under the stage direction of Herbert Gresham.

"King for a Day." There will be much interest locally in the premiere of the New Sousa-Smith comic opera, "King for a Day," which is to be given at the Court Square theater the 26th. The company will include Joseph Cawthorn, Nella Bergen, Jeannette Lowrie, George Tallman, Albert Hart, W. H. MacDonald and Felix Haney. The chorus is to be a large one and the company is now rehearsing in New York. It is said that Mr Sousa has written a march which



NELLA BERGEN.

will be used as a finale to one of the acts and that it has the real, old-time, Sousa swing. Mr Cawthorn will star in the piece and is to have the part of Siegmund Lump, a lineal descendant of Sampson. Like his ancestor he derives his strength from his hair. He is a brigand chief of great daring, but when his Delilah cuts his locks he loses his courage and gets into all sorts of trouble.

MAR 16 1906

REAL WAR LORDS IN SOUSA'S OPERA

President Roosevelt and Kaiser Wilhelm Apparently Satirized in "Free Lance."

A WAR WITHOUT BATTLES

Contending Armies Too Busy Writing Songs and Hitting the Booze to Mix Up.

(Special Dispatch to The Morning Telegraph.)

CINCINNATI, March 15.

"Free Lance," John Philip Sousa's latest comic opera, is being published in Cincinnati. The principal characters are said to be life portraits of President Roosevelt and Emperor William of Germany thinly disguised as the "Duke of Graftiana" and the "Emperor of Braggadocio." Their respective armies are represented as a band of Amazons (Germans) and a bunch of brigands (Americans).

Siegmund Lump, a lineal descendant of Sampson Hair-and-all, is the chief comedy character. When a series of complications forces the Duke of Graftiana to find an heir for the throne Siegmund is chosen. At the same time Siegmund's wife, Griselda, is put forward by the Emperor as a substitute for his runaway daughter, Princess Yolande.

A war between the Republic and the Empire is declared and Griselda becomes the Joan of Arc of Braggadocio. The armies never get together, because the one is occupied in writing war songs, while the other spends its time in drinking. Finally Siegmund recovers his shorn hair and strength by recourse to the witch Mopsa, and forms a syndicate to take the war off the hands of the two nations. He carries it to a successful conclusion by following modern business methods.

The real prince and the princess disguised as a troubadour and a birdcatcher fall in love with each other and all ends well.

OPERA CHANGES TITLE

To Be Called "The Free Lance" Instead of "King for a Day"

The new opera by John Philip Sousa and Harry B. Smith, "King for a Day," will be presented for the first time on any stage at the Court Square theater, this city, Monday evening, March 26, for three nights only, giving Springfield the opportunity of witnessing the first performance of what Mr. Sousa terms his "march king." Joseph Cawthorn, who will play the leading role, that of Siegmund Lump, a brigand chief, is said to have the best part that he has ever played. The book and lyrics, which have been furnished by Harry B. Smith, is said to contain more funny situations than any other five comic operas, and the music, which is by John Philip Sousa, will speak for itself. The company, which is composed of some 75 people, a brass band, and an orchestra of some 35 musicians, have all been selected from the best sources. The production will be up to the usual Klaw & Erlanger standard.

The story of "The Free Lance" is this: Siegmund Lump, at one time, brigand chief, who exercised much power over a band of daring robbers and cutthroats, loses his nerve and standing, and is forced to become a sheep herder. He falls in love with a goose girl, whom he marries. About this time two kingdoms situated on the two islands become badly in need of money, and the ruler of each, thinking the other possesses vast wealth, schemes to marry the prince and princess, and thus make a loan from the other. At the time the prince is informed of his engagement to the princess of the other court, he becomes indignant, and in the night steals away. The following morning in the mountains he meets this goat herder, and for a few gold pieces has him exchange his clothes for that of his own. About this time in the other court, the princess has been informed that she must marry this unknown prince. She, too, refuses, and in the dark of night steals away, and as the prince, meets the goose girl and, for a few gold pieces has her change her clothes as the prince did. The goose girl and Siegmund Lump each wander into the different courts, and as the rulers have by this time discovered the disappearance of the real prince and princess, decide to use the proxies. One can readily imagine the comical situation of the goose girl and Siegmund Lump when they are brought before each other, and are married by the court clergyman. When the ceremony has been finished, and Siegmund is told to kiss his bride, he remarks: "Different label, but same medicine."

After the ceremony each ruler tries to borrow, or make a loan from the other, and when they discover that neither are possessed of wealth, war is declared. Siegmund is chosen to lead the one army, and the goose girl, the other. This brings the finale of the first act. One army arrayed against the other on either side of the stage. Here is where Mr. Sousa introduces the brass band and the number "On to Victory," which promises to rival any of the other marches he has ever composed.

The second act shows the battlefield with the two armies pitted against each other. After maneuvering for some time, a flag of truce is raised, and the whole trouble ends through a chain of comic opera situations.

The company includes such well-known people as Joseph Cawthorn, the star, Albert Hart, Felix Haney, W. H. MacDonald, late of the Bostonians, George Tollman, Louis Haines, Nella Bergen, Jeannette Lowrie.

SOUSA'S VERY LATEST OPERA

Klaw & Erlanger announce the following cast of leading principals in John Philip Sousa and Harry B. Smith's new comic opera, "The Free Lance," which they are to present for the first time on the stage at the Court Square Theater in Springfield, Monday evening, the 26th inst.:

- Siegmund Lump, a Brigand Chief, Joseph Cawthorn
- Emperor of Braggadocio, Felix Haney
- Pertinax, Court Censor of Braggadocio, William H. MacDonald
- Princess Yolande, Daughter of Duke of Graftiana, Nella Bergen
- Duke of Graftiana, George Tallman
- Prince Florian, Son of Duke of Graftiana, Albert Hart
- ana, George Tollman
- Dagonet, Minister of the Emperor, Louis Haines
- Graftiana, William H. MacDonald
- Griselda, a Goose Girl, Jeannette Lowrie
- Mopsa, a Witch, W. H. MacDonald
- World, George Tallman
- edner, Felix Haney

MR. SOUSA'S NEW COMIC OPERA.

"King For a Day" Will Be Here Last of Month.—Nella Bergen in Cast.

Klaw & Erlanger's production of John Philip Sousa and Harry B. Smith's new comic opera, "King for a Day," with Joseph Cawthorn in the principal role, will be the attraction at Parsons's theater, Thursday, Friday and Saturday, 29th, 30th and 31st inst. This piece will be presented for the first time on any stage at the Court Square theater, Springfield, the previous Monday evening. Mr. Sousa has been at work on this opera for four years, and his score will include several of his most brilliant compositions, in which three march numbers will be conspicuous.

The part to be played by Mr. Cawthorn is "Siegmund Lump," a lineal descendant of Samson. Like his ancestor, this character derives marvelous strength from his hair. He is a brigand chief of great daring, who, deprived of his hirsute adornment, loses his strength and courage and meets with numerous strange and ludicrous adventures.

Other principal roles will be played by Nella Bergen, Jeannette Lowrie, George Tallman, Albert Hart, W. H. MacDonald, formerly widely known as one of "The Bostonians," and Felix Haney. A large chorus of male and female voices will be a conspicuous feature of this production. The large company engaged for this production is now rehearsing at the New Amsterdam theater, New York, under the stage direction of Herbert Gresham.

MAR 9 1906

John Philip Sousa, composer of the new opera Klaw & Erlanger are to produce in Springfield on March 26, has written to that firm and to Harry B. Smith, the librettist, that the original title, "The Free Lance," seems to set into his music much better than that later selected—"King for a Day." So, notwithstanding the fact that a large line of special lithograph printing had been ordered with the title "King for a Day," they immediately complied with Sousa's request and ordered new printing on which the title will read, "The Free Lance."

The Free Lance.

John Philip Sousa's and Harry B. Smith's new opera, 'The Free Lance,' which Klaw & Erlanger are to give a magnificent production in Springfield at the Court Square Theatre Monday evening, the 26th inst., will be staged in two scenes. The scene of the first act will show the garden of the emperor's palace in Braggadocia. The locale of the second act is the border line dividing Braggadocia from the neighboring kingdom of Graftiana. This scene will reveal the tent of the Duke of Graftiana and that of the Emperor of Braggadocia, who are at war. The near proximity of the contending armies and the various reasons given by each monarch why he does not make an attack upon the other, furnish much of the humor in this portion of the performance. Neither the Emperor nor the Duke is the leading comedy character of the story. The principal humorous interest is vested in the role played by Mr. Joseph Cawthorn, the star—that of Siegmund Lump, chief of a band of brigands who has lost his strength and courage through the loss of his hair. Mr. Cawthorn seems destined to make a great hit in this character. He will play it in his familiar German dialect. He has been provided with several musical numbers possessing the most comic lyrics and attractive melodies the composer and author of the opera could write. The role written for Mr. Cawthorn so splendidly fits his abilities that everyone familiar with his work at rehearsals does not hesitate to predict for him a great success in this part. The cast will be as follows:

- Siegmund Lump.....Joseph Cawthorn
Emperor of Braggadocia.....Felix Haney
Prince Florian.....Wm. H. MacDonald
Princess Yolande.....Nella Bergen
Duke of Graftiana.....Albert Hart
Prince Florian.....George Tallman
Dagonet.....Louis Haines
Griselda.....Jeannette Lowrie
Mopsa.....Junia Allen
Herald.....Sim Pulen
Leandre.....Monte Elmo
Silvandre.....Geraldine Malone
Jacqueline.....Estelle Thebaud
Diane.....Dorothy Southwick

New York Herald
Mar. 27, 1906.

NEW SOUSA OPERA WINS A SUCCESS

'The Free Lance' Is Full of the Dash and Swing of the Bandmaster's Music.

[SPECIAL DESPATCH TO THE HERALD.]
SPRINGFIELD, Mass., Monday.—Messrs. John Philip Sousa and Harry B. Smith's new comic opera, "The Free Lance," was presented for the first time on any stage at the Court Square Theatre to-night, and the general opinion was that it scored a success. Mr. Sousa, it is said, has devoted his energies for two years to the score and has written some brilliant music, all of which possesses the spirit, swing and dash characteristic of the bandmaster. A feature is the development of comic and dramatic situations musically instead of depending wholly on the dialogue. The new march, "On to Victory," at the end of the first act, aroused the audience to great enthusiasm. Mr. Smith, who wrote both the book and lyrics, has given to them some new ideas. An effort to give equal value to both story and music is apparent from the sincere way in which every character is played. The opera is acted as well as sung. Mr. Joseph Cawthorn and Miss Jeannette Lowrie scored a hit in excellent comedy roles, while Miss Nella Bergen sang the prima donna role in excellent style. The Republican will say:—"The music was in the usual Sousa vein and altogether charming. Mr. Cawthorne and Miss Lowrie made much of their roles and deserved the encores they received. The costumes and stage settings proved in excellent taste and the chorus sang with much spirit." The News:—"The Free Lance" is another triumph for Mr. Sousa, the martial music being vigorous and inspiring and the production sumptuous." The Union:—"The comic opera is consistent and much of the music brilliant."

SOUSA'S NEW COMIC OPERA.

'The Free Lance' Has Its First Production in Springfield, Mass.

Special to The New York Times.
SPRINGFIELD, Mass., March 26.—The comic opera "The Free Lance," by John Philip Sousa, with book and lyrics by Harry B. Smith, had its first production on any stage in the Court Square Theatre this evening.

There are twenty-two musical numbers. "On to Victory," a battle song, closes both acts. A topical song, "It Was His Hair," was sung by Joseph Cawthorn, in the leading role of Siegmund Lump. Nella Bergen, as Yolande, sang "The Carrier Pigeon." There are two or three quartets and a trio. The plot is the usual comic opera one of a gentle potentate, a scheming Duke, mistaken identity, and love. The book has many hits on current events.

N. Y. TRIBUNE

MAR 27 1906

PREMIER OF "THE FREE LANCE."

Springfield, Mass., March 26.—A large and appreciative audience filled Court Square Theatre this evening for the first production of a new comic opera, "The Free Lance," by John Philip Sousa, with book and lyrics by Harry B. Smith. The Sousa flavor comes out strong in a battle song, "On to Victory." A topical song hit was, "It Was His Hair," sung by Joseph Cawthorne, in the leading role of Siegmund Lump. Nella Bergen sang "The Carrier Pigeon," and a catchy trio "Conundrums," was vigorously encored. The plot is the conventional comic opera plot, and the book is brimming with hits on the graft habit.

CAST OF CHARACTERS.

- Siegmund Lump.....Joseph Cawthorn
Duke of Graftiana.....Albert Hart
Emperor of Braggadocia.....Felix Haney
Prince Florian.....William H. MacDonald
Prince Florian.....George Tallman
Dagonet.....Louis Haines
Herald.....Sim Pulen
Princess Yolande.....Nella Bergen
Griselda.....Jeannette Lowrie
Mopsa, Sorceress.....Junia Allen
Leandre.....Geraldine Malone
Silvandre.....Monte Elmo
Jacqueline.....Estelle Thebaud
Diane.....Dorothy Southwick

COMMERCIAL NEW YORK CITY

MAR 27 1906

Sousa Opera Goes With a Dash.

Special to The New York Commercial:
Springfield, Mass., March 26.—"The Free Lance," John Philip Sousa's new military comic opera, was given its first production on any stage at the Court Square Theatre tonight, under the direction of Klaw & Erlanger. The costuming and scenery are among the most striking seen in many seasons.

The book and lyrics are by Harry B. Smith. The piece is in two scenes, representing the lands of Braggadocia and Graftiana.

Joseph Cawthorne, in the title role, is supported by Nella Bergen, Albert Hart, George Tallman and Jeannette Lowrie. There were 22 musical numbers, the hit of the evening being a new Sousa march, "On to Victory," which was encored again and again.

The entire production moved with spirit and dash. New Yorkers present included Messrs.

Klaw & Erlanger, Sam Harris, W. M. Bates and Frank McKee.

Musical America, New York, Mar. 31, 1906

NEW SOUSA OPERA PRODUCED.

'The Free Lance' Scores an Emphatic Hit at Premiere.

SPRINGFIELD, Mass., March 27.—John Philip Sousa and Harry B. Smith's new comic opera, "The Free Lance," was presented for the first time on any stage at the Court Square Theatre to-night, and the general opinion was that it scored a success. Mr. Sousa, it is said, has devoted his energies for two years to the score and has written some brilliant music, all of which possesses the spirit, swing and dash characteristic of the bandmaster. The new march, "On to Victory," at the end of the first act, aroused the audience to great enthusiasm.

MAR 27 1906

SOUSA'S LATEST OPERA PRODUCED

'The Free Lance' Is an Elaborate and Extensive Musical Comedy Creation.

NOTABLE CAST PRESENTS IT

COURT SQUARE THEATRE, SPRINGFIELD, Mass.—"The Free Lance," a comic opera; by John Philip Sousa.

THE CAST.

- Siegmund Lump.....Joseph Cawthorn
Duke of Graftiana.....Albert Hart
Emperor of Braggadocia.....Felix Haney
Prince Florian.....Wm. H. MacDonald
Prince Florian.....George Tallman
Dagonet.....Louis Haines
Herald.....Sim Pulen
Princess Yolande.....Nella Bergen
Griselda.....Jeannette Lowrie
Mopsa.....Junia Allen
Leandre.....Geraldine Malone
Silvandre.....Monte Elmo
Jacqueline.....Estelle Thebaud
Diane.....Dorothy Southwick

(Special Dispatch to The Morning Telegraph.)

SPRINGFIELD, Mass., March 26.

"The Free Lance," John Philip Sousa's new comic opera, was given its first presentation on any stage at Court Square Theatre to-night, and scored an instant success. It was difficult to realize that it was a "first night," so smoothly did it run. The march king has devoted the last two years to the score, and the music not only has a swing and dash, but frequently is brilliant.

Harry B. Smith has done well with the book and lyrics, and has told a story which is consistent. "On to Victory," the march which closes the first act, will undoubtedly prove as great a success as any of Sousa's past efforts. Encore after encore was demanded.

Joseph Cawthorn has a comedy role with great opportunities and Jeannette Lowrie seconds him finely in the fun-making. Nella Bergen never sang in better voice than she did to-night and was given a warm welcome, as she is a favorite here.

Among those in the audience were A. L. Erlanger, Marc Klaw, Frank McKee, W. M. Bates, Harry B. Smith, Sam Harris and William Slark. Klaw & Erlanger's London representative, Mr. Sousa was unable to be present.

NEW YORK DAILY NEWS

MAR 27 1906

SOUSA'S NEW OPERA SCORES A BIG HIT

(Special to the New York Daily News.)

SPRINGFIELD, Mass., March 27.—Sousa's new comic opera, "The Free Lance," was given a fine production at the Court Square Theatre to-night, under the direction of Klaw and Erlanger at the Court Square Theatre, last evening. "The Free Lance" served to introduce Sousa to a new audience. Joseph Cawthorn once more as a star, in the leading role of Siegmund Lump, a comedy role, was very funny, and did his best work of his career as a comedian.

Twenty-two musical numbers were given by Nella Bergen, Felix Haney, Albert Hart, George Tallman and Jeannette Lowrie, as Griselda, the prima donna, and Mopsa, the girl.

"The Free Lance" was given to a very large audience, and the full cast was as follows:

- Siegmund Lump.....Joseph Cawthorn
Duke of Graftiana.....Albert Hart
Emperor of Braggadocia.....Felix Haney
Prince Florian.....Wm. H. MacDonald
Prince Florian.....George Tallman
Dagonet.....Louis Haines
Herald.....Sim Pulen
Princess Yolande.....Nella Bergen
Griselda.....Jeannette Lowrie
Mopsa.....Junia Allen
Leandre.....Geraldine Malone
Silvandre.....Monte Elmo
Jacqueline.....Estelle Thebaud
Diane.....Dorothy Southwick

MAR 27 1906

Sousa's New Opera Sung.

Springfield, Mass., March 27.—John Philip Sousa and Harry B. Smith's new comic opera, "The Free Lance," booked for presentation at the Chestnut Street Opera House, Philadelphia, next Monday evening, was presented for the first time on the stage at the Court Square Theatre, in this city, last night, and scored a success. Mr. Sousa has devoted his best energies for the past two years to the score of this opera, and, in the opinion of the critics of this city, has written some of the most brilliant music he has yet to his credit. It all possesses the spirited swing and dash so characteristic of the march king. A feature of the music is the development of comic and dramatic situations musically, instead of depending wholly on dialogue, thereby attaining very novel and original effects. The rendering of his new march, "On to Victory," at the finale of the first act and at the end of the performance aroused the audience to great enthusiasm.

TELEGRAPH HARTFORD, CONN.

MAR 27 1906

'THE FREE LANCE' SCORES BIG SUCCESS

JOHN PHILIP SOUSA'S NEW MUSICAL COMEDY RECEIVES TREMENDOUS OVATION ON INITIAL PRESENTATION.

Springfield, Mass., March 26.—John Philip Sousa and Harry B. Smith's new comic opera, "The Free Lance," which is to play at Parsons' theater, Hartford, Thursday evening, scored a really great hit at the Court Square theater in this city tonight, where Klaw and Erlanger, its producers, presented it for the first time on the stage. Twenty-two musical numbers were rendered during the performance and it would be difficult to say with the exception of the new march, "On to Victory," which made the greater hit as all were liked and enthusiastically applauded.

"On to Victory" as rendered at the finale of the first act and repeated at the end of the performance, its spirited movement rousing the audience to the highest pitch of enthusiasm. In "On to Victory" Mr. Sousa has as great a success as in "Stars and Stripes Forever" and the "Washington Post" marches. The musical treatment of some of the situations of Mr. Smith's humorous story is novel and made particularly effective in that they are developed musically instead of depending wholly upon dialogue. The military character of the story has given Mr. Sousa the opportunity to write many airs distinctly martial in their melody. Mr. Smith's book is very comic and the characters are cleverly contrasted and the situations, though in the main humorous are logically developed.

The chorus, numbering nearly one hundred male and female voices, was highly praised for the most commendable way contributed the value of Mr. Sousa's music in the rendering of the ensemble numbers. Every member of the company, a vocalist of ability and the music was splendidly sung throughout.

COURANT

HARTFORD, CONN.

MAR 27 1906

'THE FREE LANCE.'

Sousa's New Opera Produced in Springfield.

(Special to The Courant.)

Springfield, Mass., March 26.

John Philip Sousa's new comic military opera, "The Free Lance," had its first performance in the Court Square theater in this city tonight and was a success. Klaw & Erlanger, the producers have given the play an adequate mounting and expensive costuming. The book and lyrics are by Harry B. Smith. The critics will express their opinion in tomorrow's local newspapers that both the composer and the producers have done their best.

MAR 27 1906

"THE FREE LANCE."

Sousa's New Opera an Instantaneous Success.

John Philip Sousa's new comic opera, "The Free Lance," had its first production on any stage at the Court Square theater last night, and the audience was of generous size and wildly enthusiastic.

The opening number is in the nature of a chant of praise to art, and was beautifully rendered by the chorus, the male and female voices being well balanced and blending exquisitely.

The second act opens with "The Emperor's War Song," which is a delightful bit of musical foolery. The emperor is making a desperate attempt to compose a war song, but when it comes to the ensemble his Amazonian warriors get away from him and burst into lively dance music.

The above tells the story of the opera, as it is told mostly in song. There are some interludes for dialog, but the plot works out as much in the music as in the spoken words.

The above tells the story of the opera, as it is told mostly in song. There are some interludes for dialog, but the plot works out as much in the music as in the spoken words.

plish their hands... marriage of the prince of one realm to the princess of the other. These young people object to being thus married out of hand and exchange places respectively with a goatherd, or, as he calls himself, "janitor to a flock of billygoats," and a goose girl.

The company is headed by Joseph Cawthorn, who is one of the best German comedians on the stage and can twist the English language into almost unrecognizable shape. He has a genial personality that gets over the footlights and wins his audience.

There were many notables in the theatrical world scattered about the theater last night. Among them were Marc Klaw, A. L. Erlanger, Harry B. Smith, the librettist, John J. McNally, Frank McKee, Sam Harris and Wilbur M. Bates and William Slack, Klaw & Erlanger's London representative.

HERALD BALTIMORE, MD MAR 28 1906

Died Last Night



William H. MacDonald Mr. MacDonald was one of the principals in Sousa's opera, "The Free Lance," now running in Springfield, Mass.

MAR 28 1906

"THE FREE LANCE."

Premiere of the Sousa-Smith Comic Opera at the Court Square Theater.

Springfield was the "dog" once more Monday evening, and barked long and loud for encores during the premiere of "The Free Lance" at the Court Square theater.

The story of "The Free Lance," while not new in many of its situations, is clearly told and there is much wit in the lines, although it takes the opera some time to get under way owing to the difficulty of properly introducing the leading characters.

The same things happen to the two rulers all the time, Siegmund and Griselda get into the same troubles, and the prince and princess have the same difficulties.

The company is an unusually good one, fully as strong vocally as in its acting, and the work of the big chorus was admirable. Joseph Cawthorn, who had the part of Siegmund, was excellent, and made much fun.

MAR 28 1906

It is a pleasure to report that the premiere performance of the new opera by John Philip Sousa and Harry B. Smith, "The Free Lance," at the Court Square theater last night, and barked long and loud for encores during the premiere of "The Free Lance" at the Court Square theater.

"Springfield was the dog" once more Monday evening, and barked long and loud for encores during the premiere of "The Free Lance" at the Court Square theater.

"Three Love Stories," excellently sung by Nella Bergen. The company is an unusually good one, as strong vocally as in its acting, and the work of the big chorus was admirable.



JEANETTE LOWRIE, In "The Free Lance" at Parsons.

reer in the role. Nella Bergen, as the princess, carried the bulk of the solo work, and surprised even her admirers.

Advertisement for THE MORNING GAZETTE, NEW YORK CITY, APR 1 - 1906, and a notice for the Springfield Court Square Theater.

HARTFORD, CONN.
MAR 30 1906

NEW OPERA IS HEARD HERE.

MOVES ALONG WITH MUCH TUNEFUL MUSIC.

HARRY B. SMITH AUTHOR OF THE LIBRETTO.

Large Audience Applauds at the Parsons Theater—Vaudeville at Two Local Houses—Announcement of Coming Attractions.

A large audience evinced approval of the new Sousa opera, "The Free Lance," at the Parsons Theater last evening, enjoying the comedy, approving the scenic effects and applauding the music. The performance was the first of four to be given here and it seemed to stamp the opera as a success with Hartford theatergoers.

Harry B. Smith wrote the book of "The Free Lance," but that is not surprising, for he writes the books of most comic operas that are produced nowadays. In this particular opera, however, he has made rather a better book than usual and there is plot enough and to spare. The story is of two neighboring, imaginary countries whose respective rulers are dead broke and long for money. To get the needful cash each thinks an international marriage will be a good thing and a prince of one country is formally betrothed to a princess of the other. On the day when the marriage is to be solemnized both the young people decide that 23 is a nice number and they fold their tents like the Arabs and silently steal away, which is rather a low down trick on the royal fathers.

Each father is in a desperate strait when he finds his child missing and each secures a substitute, and it happens that the two substitutes are already married, each to the other. There are some amusing scenes caused by this complication and of course the real prince and princess meet and fall in love. Then there is war between the countries and the bogus prince, who was a bandit until, like Samson, he lost his hair and his nerve at the same time, manages to get permission to fight both sides of the battle. He and his men come in garbed half and half in the uniforms of the respective countries and as he wins a glorious victory over himself and his men he proclaims himself king of the two nations and the rulers gladly resign their jobs, one to continue in his gentle art of doing everything by proxy and taking all the credit, the other to give his whole attention to downing the demon rum, all by himself.

The mixed-up story is told well in the book, the characters are humorous, the music is surely Sousa's for martial rhythms predominate and the happiest effects are produced when the brasses are sounding loud and the voices of all are upraised.

The company is large, the costumes are brilliant, the scenery is good. Joseph Cawthorn is the star of the production and his comedy work as Siegmund Lump, former bandit, imitation prince, and present goat-herd is excellent. He has a dry way of speaking, his German accent is amusing without being too complicated, he makes the points in his songs easily and well. The comedy is mostly written into the piece and it is clean and bright. Mr. Cawthorn has done good work in other pieces and he has good opportunities in this, his first starring work.

Jeanette Lourie in the goose-girl who impersonates the princess and her brightness and clever comedy do much to help the piece to success. She is a good dancer and she seems to enjoy her work, which always helps an audience in its enjoyment of the work done. Albert Hart and Felix Haney are the two rulers and neither of them could sing, their voices evidently being in bad condition from colds or too much rehearsing. Their comedy work was good, however, and they looked their parts. George Tallman was the tenor prince and sang very well. He has had some better songs to sing in some of the other pieces in which he has appeared here.

Much local interest was felt in the appearance of Nella Bergen who sang the princess's music in the opera. Miss Bergen sang here in church before she went on the stage and her voice is well known and much admired by many Hartford people. Last evening she sang her numbers well, carried them off acceptably as to

...ous, the music is bright and snappy after the Sousa manner. The book, as has been said, is amusingly written and the performances this evening and tomorrow afternoon and evening will be attended by large audiences.

POST

HARTFORD, CONN.

MAR 30 1906

SOUSA'S COMIC OPERA SCORES A BIG LOCAL HIT

"The Free Lance" Delights Large Audience at Parsons' Theater on Beginning of Its Engagement.

ALL CURRENT ATTRACTIONS

A comic opera that is really comic, Sousa's "Free Lance," took Parsons' theater by storm last evening. It contained jokes—real jokes, full of wit and humor—as well as the usual accessories of gay costumes, impossible situations and pretty girls.

And the music was up to the high standard set by the acknowledged American march king, John Philip Sousa. It was martial, it was Sousa-like all the way through. Especially striking and inspiring was the march at the end of the first act, entitled, "On to Victory."

There were as many laughs as there were lines and there were enough lines to keep the performance going until way after 11 o'clock.

It was a hard task to discover just who had the leading part, there were so many parts that were of the first water.

Joseph Cawthorn seemed to be the star. He was "The Free Lance" or Siegmund Lump, the brigand. There was more humor in his part than is contained in the entire scores of some popular operas. He had enough applause to encore some songs to the exhaustion of the verses provided by the librettist.

Nella Bergen, the prima donna, held secondary place apparently to Jeanette Lowrie, whose Griselda, the Goose Girl, was without a flaw. She and Cawthorn held the stage more than any others and she divided the songs with the prima donna.

Miss Bergen's Princess Yolande was excellent. She was in good voice and scored a hit with every number, especially with her first song, "Three Love Stories."

Albert Hart as the Duke of Graftiana and Felix Haney as the Emperor of Braggadocia, were as odd a pair as Hartford has seen.

The company was a perfect whole. Discords were conspicuous for their absence. The music was Sousa's own—his best. Everything was ordained as it should be.

The harmony of note did not surpass the harmony of color. The stage pictures were conceived by an artist and when the curtain rose on the first act it revealed one of the prettiest effects the oldest theater-goer ever beheld.

The scenery could not be called magnificent but it was in good taste and rounded out the performance in one artistic whole.

HARTFORD, CONN.

MAR 30 1906

ROUSING MUSIC IN "FREE LANCE"

Sousa Repeats Previous Successes in New Opera.

BOOK NOT STRONG

March Number Full of Ginger and Score is Gorgeous.

...a large and friendly audience. Monday night saw the first production of the fact that the opera is but four nights old is very apparent in many ways; some attractive, such as the newness and freshness of the production and costumes, and some not so agreeable.

The little march king has done his part of the work in that admirably musical manner that he accomplishes every composition he attempts, but the book and lyrics leave much to be desired. The story of the opera is a theatrical convention pure and simple, and is arrived at by arranging a marriage between the son and daughter of two penniless imaginary monarchs and then leaving the prince and princess run away on the day of the wedding. Of course a substitute has to be found and one king, or, rather, emperor, finds a goose girl whom his daughter has changed clothes with and induces her to impersonate the princess, and the other, the duke, finds the goose girl's husband, and by a strange freak of comic opera fancy he has changed costumes with the prince and so is pressed into service, to impersonate him. The real prince and princess, in the meantime, meet and fall in love. The goose girl and her husband are remarried and one bankrupt monarch tries to touch the other for a million or so and the deception becomes known. War is declared and the second act finds the two opposing armies drawn up on the borders of the two countries waiting for something to happen. Then Mr. Smith introduces a novelty. A sorcerer comes in and discovers that the goose girl is her daughter, and restores her husband to his former occupation as a brigand chief and he makes a bargain with the warring rulers that ends the battles and lands him on the united thrones of Braggadocia and Graftiana.

Mr. Smith has told his story in his usual manner, which is very funny, or rather stupid, according as to whether one likes bright and merry dialogue and well turned lyrics, or old jokes revamped and tenderloin witticisms rhymed in self-evident meter. But Sousa has more than made up in his music. Aside from being a trifle choral in spots, it is a delightfully harmonious setting of pure and delicious melodies. The general military character of the story gives Sousa a fine opportunity for just the kind of music he can write so well, and he makes fine use of the chance.

"On to Victory," the march song finish at the end of the first act, has all the swing and stir and enthusiasm that is the characteristic of his work, and several other numbers are extremely attractive and pretty.

Joseph Cawthorn was as funny as the role of Siegmund Lump permitted. His "Riddle" song in the final act was well sung and cleverly acted and had the song been as good as the performance it would have been an encore hit. Miss Jeanette Lowrie made the most of Griselda, the goose girl, and despite a severe cold, made good in her song "The Goose Girl," which was the prettiest comedy number of the opera. Albert Hart and Felix Haney were mildly amusing as the two rulers, and George Tallman sang well as the prince.

Hartford's interest centered, of course, in Nella Bergen's performance of the Princess Yolande. Musically, it was excellent, for she has a beautiful voice and an admirable method of using it, and her acting was easy and graceful. Her first song, "Three Love Stories," was delightfully rendered and cleverly contrasted. As she sung it, it seemed the musical hit of the piece.

The chorus work was good, resonant, and spirited, and the chorus was good looking and well trained. Klaw & Erlanger has given their production in a fine and gorgeous dress and equipment, and Sousa's music would lift Smith's book into a popular

Newspaper Cutting Bureau in the World

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PHILA., PA.

APR 3 - 1906

NEW OPERA BY THE "MARCH KING"

"THE FREE LANCE" A TYPICAL SOUSA COMPOSITION

Joe Cawthorn as a Modern Samson—An Elaborately Staged Production

Plenty of noise, some of it musical; plenty of jokes, some of them funny; an abundance of brilliant color and a company ready to carry anything along with a swing and a dash—these were the salient features of Sousa's new opera, "The Free Lance," which opened its first urban engagement at the Chestnut Street Opera House last night. The handsome scene in the Emperor's court disclosed by the rise of the curtain put the audience into a humor that was kindly disposed, while the second act, showing the rival armies encamped on each side of a hedge, also offered a picture that was something less hackneyed than the usual comic operatic scenery. The costumes of the chorus and also of the principals had been chosen with the intention of allowing nothing dull or sombre, and the ensemble was often a staggering array of colors that were in artistic accord with the ear-splitting and rhythmic music.

The story of the opera discloses the well-known but always acceptable situation of a prince and princess who, refusing to wed each other without a previous acquaintance, run away, leaving their distracted parents to substitute a goose-girl and a goatherd, rather than allow their defection to become known. The straightening out of this complication is the business of the opera. A variation was added upon this well-worn theme by Harry B. Smith, the librettist of the "Free Lance," when he introduced a new theme in making the comic substitute for the prince originally a fierce brigand, who, shorn of his locks, like Samson of old, became weak and cowardly. In the end of the opera his hair grows again, the lovers are united and all is well. The Samson motif, if it may be so termed, is so slight a part of the opera that it is to be regretted that it was introduced. It has no pronounced bearing upon the plot until the last half of the second act, while the degradation of one of the most splendidly poetic narratives to be found in the literature of the world to the level of the buffoonery of the modern comic opera was more than a mistake.

The music is characteristic of Sousa's previous efforts. There were three strapping march songs that caught the ear of the audience as they were sung by a large chorus, banded out by the augmented ranks of the orchestra and further supported by a special brass band stationed at the back of the stage. The March King was in his element, and he knew it. The numbers were accepted with a generalized display of appreciation. An "Andante Religioso" caught the favor of the audience, and Joseph Cawthorn's topical song, "It Depends Upon the Hair," received several encores. All of it is best described by the one word pleasing.

The cast last night was exceedingly good. Joseph Cawthorn played Siegmund Lump with a dashing sort of humor, ably seconded by the actress who was cast as his bucolic sweetheart, Miss Jeanette Lowrie. Nella Bergen as the Princess Yolande and George Tallman as Prince Florian held the romantic interest of the opera. Other prominent comedy roles fell to the lot of Albert Hart as the Duke of Graftiana and to Felix Haney as the Emperor of Braggadocia.

Newspaper Cutting Bureau in the World

RECORD

PHILA., PA.

APR 3 - 1906

CHRONICLE

CHICAGO, ILL.

MAR 29 1906

AMUSEMENT NOTES

An instantaneous success is reported to have been accredited the new comic opera entitled "The Free Lance," which was launched last Monday night in Springfield, Mass. Harry B. Smith is the author of the book and John Phillip Sousa is composer of the music. The production was made by Messrs. Klaw & Erlanger, who will pilot the new opera throughout its career.

APR 3 - 1906

A SCENE IN "THE FREE LANCE."



In the Picture Are Shown Joseph Cawthorn and Jeannette Lowrie, Principals in the New Sousa-Smith Opera, Which Began an Engagement in Philadelphia, Last Night.

Sousa's Latest at Opera House

"The Free Lance," a "military" opera in two acts, book and lyrics by Harry B. Smith, music by John Philip Sousa, is being presented at the Chestnut Street Opera House last night. The cast: Siegmund Lump... Duke of Graftiana... Emperor of Bragadocio... Prince Florian... Dagonet... Princess Yolande... Griseida... Mopsa... Act I.—Garden of Emperor's Palace, Bragadocio. Act II.—Border line dividing Bragadocio and Graftiana. There is a certain amount of magic in the name of Sousa—it brings to memory several marching marches which have been known to the boudoir, murdered in the parlor and scattered badly by the street organ-grinder. Therefore, it is not strange that a large audience witnessed the premier of "The Free Lance" at the Opera House last night. It was an audience which was prepared to accept almost anything that had the semblance of melody to it; consequently almost every number was encored until the musical director intimated that he was tired of the repetitions. Yet, after cold and sober thought, one marvels that there was so much enthusiasm. There was really nothing new in Sousa's music. There was a march finale at the end of the first act which was reminiscent of about all the marches he has composed previously. Of course, it was inspiring—a Sousa march is always to be relied upon for that—but there were few passages that were really new. "On to Victory" was the title of it, and it went well. One of the best numbers was "Let Us Greet With Joy Pretended," in the first act, which was among the most pretentious compositions of the whole opera. There were, of course, the usual array of sentimental bits, with their catchy melody, but they were of but fleeting moment. The book, by Harry B. Smith, was not remarkable for its brilliancy. The story of two impetuous rulers plotting to sacrifice their offspring for the sake of replenishing their depleted treasuries, some mistaken identities and a lot of strained imagination, is not wholly new. But it was served in an entertaining manner, even though some of the "wit" was of uncertain vintage. For instance, "There are no robbers here—they are all financiers," provoked a huge laugh. And other cute mutterings of equally bright calibre created ripples of laughter of the kind that is over in a moment in expectation of something just a little better. In his lyrics Mr. Smith excels. It is doubtful if he has ever evolved more really bright and snappy rhymes. Of the production nothing but favorable criticism can be said. Messrs. Klaw and Erlanger seem to go into a venture of this kind with marked enthusiasm, the result always being the same—a gorgeous affair, pleasing to the eye at all times. This applies to the costumes and the scenery alike. Neither detail has been stinted in the least. And it might be added that the chorus, while not a display of Easter blooms, is nevertheless attractive—speaking for the feminine contingent. The men

one couldn't average with anything like accuracy because they all wore disguises, or, rather, whiskers, which prevented all possibility of judgment. The voices were excellent and the ensembles were resonant and inspiring. The burden of the opera fell on the shoulders of Joe Cawthorn—this is his second starring appearance here—and Miss Jeannette Lowrie, who has been seen in other musical productions. Mr. Cawthorn had in Miss Lowrie a clever foil, and it is difficult to decide which of the two won first honors, so close was the contest. Miss Nella Bergen displayed a voice of much sweetness and acted vivaciously as the Princess who had run away to escape marrying a man whom she had never seen. Albert Hart, as the Emperor of Bragadocio, and Felix Haney, as the Emperor of Graftiana, were mildly amusing. The other roles were pleasingly portrayed.

RECORD PHILA. PA. APR 3 - 1906

"The Free Lance"—Opera House. What is probably the best work in Sousa's career has been done by him in "The Free Lance," the comic opera written by the "March King" and presented last night for the first time in this city (after a week's trial in small towns) at the Chestnut Street Opera House. The march song, "On to Victory," is as stirring and martial in swing as anything the famous bandmaster has written, and it is destined to become immensely popular. Everything possible to make the opera a success has been done by Klaw & Erlanger, who are the producers of this new work, and not only has an excellent company of principals been assigned to the cast, but a chorus that can sing harmoniously and with spirit has been entrusted with the numerous complicated concerted numbers of the opera. The stage settings are massive and beautiful and the costumes, designed to typify the manner of dress prevalent in the two mythical countries of Bragadocio and Graftiana, are, while bizarre, elaborate as well. Joseph Cawthorn, who was last seen here in "Fritz in Tammany Hall," has the principal role in the opera, and he is thoroughly enjoyable in his comedy. Sometimes the comedy becomes buffoonery, but it is always enjoyable fooling, and he carries the audience with him. He was ably seconded in his comedy work by Jeannette Lowrie, who played the opposite part—Griseida, the goose girl, and her amusing interplay with the part was many times splendid.

as to bring spontaneous and hearty encores. The number, "Three Love Stories," in the first act, with its musicianly chorus, sung with great effect, had to be repeated twice. The audience would undoubtedly have been pleased to have more songs from Miss Bergen than those allotted her by the librettist and composer. George Tallman, as Prince Florian, had two ambitious songs to sing, and, in a minor way, there was mild comedy work for Albert Hart and Felix Haney. Harry B. Smith, the librettist, has provided for the opera a book with no extraordinary plot, but with many amusing lines and cleverly-turned lyrics. Herbert Gresham, who staged the production, is entitled to praise for his excellent management of the chorus and of its maneuvers. The orchestra was ably directed by Anton Heindl. "The Free Lance" has all the elements of popularity, and with the cast, chorus and settings that have been provided, will undoubtedly bound into favor. Sousa has demonstrated that he has not written himself out, and the faith in his genius shown by the elaborate presentation given the opera has been justified. There are 22 musical numbers in the two acts of the opera, and there is not one number that is not carefully written.

DRAMATIC MIRROR NEW YORK CITY. APR 7 - 1906

SPRINGFIELD, MASS. The new Sousa-Smith opera, "The Free Lance," had its first production at the Chestnut Street Opera House last night. Joseph Cawthorn and Jeannette Lowrie scored ably in the comedy parts, and Nella Bergen's singing was a delight. Albert Hart, Felix Haney, and George Tallman well in their respective roles. The king's part was out some lively music into the opera. The librettist has evolved a number of songs of a popular nature, and so numerous that the first performance was delayed to 11.30, and the opera had popular parts.

Newspaper Cutting Bureau in the World HARTFORD, CONN. MAR 31 1906

"THE FREE LANCE" ENDS SUCCESSFUL ENGAGEMENT Robert B. Mantell Gives Round of Shakespearian Characters at Parsons' Theater Next Week.

SACRED CONCERT AT POLI'S Sousa's latest comic opera, "The Free Lance," will close its brief local engagement with the performance at Parsons' theater this evening. It scored a second success last night, if manifestation of the auditors spells success.

Musical America New York, April 7, 1906.

SOUSA OPERA'S SUCCESS.

"The Free Lance" Delights Philadelphia at Its Premiere There. PHILADELPHIA, April 3.—What is probably the best work in Sousa's career has been done by him in "The Free Lance," the comic opera written by the "March King" and presented last night for the first time in this city (after a week's trial in small towns) at the Chestnut Street Opera House. The march song "On to Victory" is as stirring and martial in swing as anything the famous bandmaster has written, and it is destined to become immensely popular. "The Free Lance" has all the elements of popularity, and with the cast, chorus and settings that have been provided, will undoubtedly bound into favor. Sousa has demonstrated that he has not written himself out.

Cutting Bureau in the World NEW YORK CITY. MAR 7 - 1906

King for a Day," by John Philip Sousa and Harry B. Smith, will be seen in New York City by Joseph Cawthorne will be starring in "The Free Lance." A large chorus has been engaged for an excellent cast of principals.

SOUSA'S NEW OPERA A HIT



Scene from "The Free Lance," which opened its season in Philadelphia on Monday night and is coming to the New Amsterdam Theater. Here are shown Mr. Albert Hart and Miss Jeannette Lowry in one of the stirring scenes from Sousa's latest operatic effort.

Nella Bergen In Hartford

Scores Another Success In Sousa's Newest Opera, "The Free Lance" --- Matinee Today

Nella Bergen, formerly of Meriden, has scored another comic opera success at Parsons' theatre, Hartford. She will be heard there again this afternoon and evening in the same production. Many Meriden people will attend today's matinee.

A large audience evinced approval of the new Sousa opera, "The Free Lance," at Parsons' Theatre last evening, enjoying the comedy, approving the scenic effects and applauding the music, says the Courant. The performance was the first to be given in Hartford and it seemed to stamp the opera as a success.

Harry B. Smith wrote the book of "The Free Lance." He has made rather a better book than usual and there is not enough and to spare. The story is of two neighboring, imaginary countries whose respective rulers are dead broke and long for money. To get the needed cash each thinks an international marriage will be a good thing and a prince of one country is formally betrothed to a princess of the other. On the day when the marriage is to be solemnized both the young people decide that 23 is a nice number and they fold their tents like the Arabs and silently steal away, which is rather a low down trick on the royal fathers. Each father is in a desperate strait when he finds his child missing and each secures a substitute, and it happens that the two substitutes are all married, each to the other. There are amusing scenes caused by application and of course the prince and princess meet and fall in love when there is war between the two and the bogus prince, who is a bandit until, like Samson, he loses his hair and his nerve at the same time, manages to get permission to fight on both sides of the battle. He and the princess come in garbed half and half in the uniforms of the respective countries and as he wins a glorious victory over himself and his men he proclaims himself king of the two nations and the rulers gladly resign their jobs, one to continue in his gentle art of doing nothing by proxy and taking all the credit, the other to give his whole attention to downing the demon rum, all himself.

The mix-up story is told well in the book, the characters are humorous, the music is surely Sousa's for martial rhythms predominate and the happiest effects are produced when the brasses are sounding loud and the voices of all are upraised. The company is large, the costumes are brilliant, the scenery is good. Joe Cawthorn is the star of the production and his comedy work as Slegmund Lump, former bandit, imitation prince and present goat-herd is excellent. He has a dry way of speaking, his German accent is amusing without being too complicated, he makes the points in his songs easily and well. The comedy is mostly written into the book and it is clean and bright. Mr. Cawthorn has done good work in other pieces and he has good opportunities in this, his first starring work.

Jeannette Lowrie in the goose-girl who impersonates the princess and her brightness and clever comedy do much to help the piece to success. She is a good dancer and she seems to enjoy her work, which always helps an audience in its enjoyment of the work. Albert Hart and Felix Haney are the two rulers and neither of them sing their songs evidently being in bad condition from colds or too much rehearsing. Their comedy work is good, however, and they looked their parts. George Tallman was the poor prince and sang very well. He had some better songs to sing in some of the other pieces in which he appeared here.

Much interest was felt in Hartford at the appearance of Nella Bergen, who sang the princess's music in the opera. Miss Bergen sang in church in Hartford before she went on the stage. Her voice is well known and she is admired by many Hartford people. Last evening she sang her number and carried her part very well.

eral costumes, one a peasant boy's. Her voice was heard to excellent advantage, too, in the stirring finales and in a pretty duet with the tenor. "The Free Lance" is a big, fine production, the orchestra and chorus are large and sonorous, the music is bright and snappy after the Sousa manner. The book, as has been said, is amusingly written and the performance this evening and tomorrow afternoon and evening will be attended by large audiences.

NORTH AMERICAN PHILA. PA. APR 3 - 1904

"MARCH KING" HAS BRIGHT COMIC OPERA

John Philip Sousa's "The Free Lance" Full of Military Atmosphere.

SET TO PRETTY MUSIC

Royal graft that would amaze even an ambitious insurance president, pervades the entire plot of "The Free Lance," John Phillip Sousa's new military opera, which had its first metropolitan production last night at the Chestnut Street Opera House.

The story is set to delightful music, and the theme of war is carried throughout. It reminds one of the tread of marching men. Then, too, the "March King" has displayed much versatility in the production. Changes from piano to forte are as quick as winks, and one is brought from a requiem to a revel with a swing of the leader's baton. Sousa's new march, "On to Victory," should be true to its name. Anton Heindel directed the music superbly.

The story deals with the rulers of Graftiana and Braggadocio. The former orders his son, Prince Florian, to marry Princess Yolande, daughter of the Emperor of Braggadocio. The young couple object, and disappear on the day of the wedding. In despair, both rulers, who are after money, get substitutes. But, unfortunately, the ones selected are already man and wife. They go through with the ceremony, however, in hopes of getting the rulers' money. Then it is discovered that both thrones are bankrupt.

War is declared, but, eventually, the real prince and princess meet, and all is well. Joe Cawthorn, the comedian, with the undecided voice, deserves the most credit for the fun-making. He plays the part of a brigand chief with all the necessary thunder. Jeannette Lowrie as the goose girl, and Felix Haney as the Emperor of Braggadocio helped greatly in getting the laughs.

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IF a large audience in constant laughter, hearty applause and continued encores spell success, then John Phillip Sousa's new opera, "The Free Lance," may be said to have achieved that distinction last night at the Chestnut Street Opera House. The house was full and the audience unquestionably delighted, as well they might be, for the opera is brimful of sparkle and fun, bright, pretty, catchy music and lots of the spirit and dash all the way through from the word "Go." It starts with a rush at the first note of the overture and keeps it up till the final curtain. There are only two acts, but they are long, and crowded full of ridiculous, nonsensical situations that are constantly shifting to new scenes of absurdity, yet nowhere is there any vulgarity nor anything dull or tiresome. It is all pure, clean fun. The book and lyrics are by Harry B. Smith and the staging by Herbert Gresham. As might be expected of a Sousa opera, there are some spirited marches and strong choruses, and in addition to these there are many really beautiful songs and dances.

Briefly told, the story concerns the intrigues of two bankrupt old monarchs—the Emperor of Braggadocio and the Duke of Graftiana—each supposing the other to be wealthy, to make a match between their children, the Prince of Graftiana and Princess Yolande of Braggadocio. The young people, dreading the union, both decamp and change clothing with a pair of peasants who are already married, Griselda, a goose girl, and Slegmund Lump, who was formerly a brigand chief. Griselda having shorn his locks, Slegmund loses his strength, like Samson, and is turned down by his brigand band. When the two monarchs meet for the wedding ceremony they find the Prince and Princess missing, and each one imposes a substitute on the other. Griselda is passed off as the Princess and Slegmund becomes Prince Florian. The deception being discovered, the brides go to war and the second act shows the scene changed into two camps, each with an army on either side.

with a hedge between, meanwhile the real Prince and Princess, masquerading as peasants, have met and fallen in love. At this juncture Slegmund's hair is restored to him by a witch, his strength returns, he recalls his brigand band and prepares to attack the rivals. Both sides engage his services, and the brigand appear clad in a two-sided uniform, one side showing the Emperor's colors and one side the Duke's. Slegmund then declares himself monarch of both countries and seizes both armies, he and Griselda are happy, and so are the Prince and Princess, while the royal parents make the best of it.

As Slegmund, Joseph Cawthorn does some of his best work, full of spontaneous jollity, without becoming at all coarse. Miss Griselda was delightfully impersonated by Jeannette Lowrie, the cutest, brightest little soubrette imaginable. Nella Berger made an attractive, graceful Princess Yolande and sang well with a sweet, clear voice. George Tallman, as Prince Florian, was passable, but not specially striking. He has a pleasant voice, but it has been badly placed and badly trained; at times he sings well, but is not sure of it. The two old men, the Emperor of Braggadocio, by Felix Haney, and the Duke of Graftiana, by Albert Hart, were very funny, and their "Conundrum" trio with Slegmund in the second act fairly "brought down the house." The choruses were excellent, with some very striking effects in costuming and grouping. Altogether, "The Free Lance" is one of the most enjoyable light operas that have appeared in the city for a long time.

PHILA. PA. APR 3 - 1904



EVERYTHING IN STATIONERY AT JOHNSON'S.



GILMORE'S COURT SQUARE THEATRE PROGRAM

SPRINGFIELD MASSACHUSETTS



John Philip Sousa



THE FREE LANCE
March 26-28, 1906.

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Theatrical Jottings.

Mr. Joseph Cawthorn will be the star of a new opera written for Messrs. Klaw & Erlanger by Messrs. John Philip Sousa and Harry B. Smith, entitled "The Free Lance," which will be produced in New York in the spring.



PHOTOGRAPH SERIES No. A 252

JOHN PHILIP SOUSA

PHOTO

BY JAMES MCINTOSH

NEWS

PHILA. PA

APR 5 - 1906

Chestnut Street Opera House. John Philip Sousa's new opera, "The Free Lance," presented in a lavish production by Klaw & Erlanger, for the first time in Philadelphia at the Chestnut Street Opera House, on last Monday night, with Joseph Cawthorn and a splendid company of one hundred and twenty-five people, has scored an unmistakable triumph. It is a genuine comic opera and a truly sumptuous and colorful production. "The Free Lance" is written in the March King's most vigorous and melodious style. The vast audience that crowded the opera house on Monday night, stamped the new opera as an instant success by the acclaim of the most hearty and most insistent applause ever given to a musical production here, and subsequent performances have fully justified the fervor of the first night receptions of "The Free Lance." There are three rousing marches, that of "On to Victory," with the added martial effect of a stage band, creating a genuine furor. But the score is by no means all of the stirring type of musical effects. There are many dainty numbers, some charming ballets and some capital comic ditties, notably Joseph Cawthorn's humorously rendered song, "It Was His Hair." The opera is finely orchestrated and the striking choruses are rendered admirably by numerous and well trained choruses full of sonorous voices. High praise must be given to Harry B. Smith for the libretto. The really comic story is cleverly unfolded with many ingenious situations and the lyrics all of fine rhythmic quality and many of charming poetic fancy, may be said to be quite the best this prolific writer of verse has ever written. Heading the cast is Joseph Cawthorn, who is the star of the production and his unctuous comedy methods predominate the fun-making in the opera. As Siegmund Lump, the former brigand who loses his power when shorn of his locks and becomes a goat herd, Mr. Cawthorn is irresistibly funny throughout. He is ably seconded by Jeanette Lowrie, who is quaintly and cunningly comic, as Griselda, the goose girl. Nella Bergen with her rich voice and superb vocal attainments, has a glowing success as Princess Yolande and Albert Hart, Felix Haney and George Tallman have

excellently presented roles. The scenery and costumes are extremely rich and effective and "The Free Lance" is in every particular of stage production a most costly and brilliantly effective presentation. John Philip Sousa will visit Philadelphia one night next week and direct in person his latest and best opera "The Free Lance." Next week will be the last of the engagement and there will be the usual matinees on Wednesday and Saturday.

Newspaper Cutting Bureau in the World

RECORD

PHILA. PA

APR 10 1906

"The Free Lance"—Chestnut Street Opera House.

Sousa's best opera, "The Free Lance," which was seen last Monday for the first time in this city, began the second and last week of its successful local engagement last night at the Chestnut Street Opera House. Harry B. Smith, the librettist, has provided the opera with a book that is a pleasant change from the latter-day hodge-podge of musical comedy, and the amusing story is consistently told.

Joseph Cawthorn, seen in the principal role of Siegmund Lump, again scored the success he met with last week, though it would probably be an improvement if he should drop entirely the German accent with which he invests the role. Jeanette Lowrie, as Griselda, the goose-girl, is delectable and did much to add to the pleasure of the audience. Nella Bergen, as Princess Yolande, again sang her solos beautifully and acted with delightful ingenuousness.

Lavish costuming of the large and capable chorus and the superb scenic effects are noticeable features of the production.

The First Established and Most Complete Newspaper Cutting Bureau in the World

NORTH AMERICA

PHILA. PA

APR 10 1906

Chestnut Street Opera House.

Sousa and Smith's new comic opera, "The Free Lance," is doing well at the Chestnut Street Opera House. Rich in stirring melodies, excellent comedy and beautiful stage surroundings, it is a stage delight on all grounds. A superior company does the rest. Joe Cawthorn has made a great hit as Lump, the ex-brigand, who loses his courage when his hair is cut, while Nella Bergen, Jeanette Lowrie, Albert Hart and Felix Haney are able in support.

The First Established and Most Complete Newspaper Cutting Bureau in the World

LEWISTON, ME

APR 5 - 1906

John Philip Sousa and Harry B. Smith's new comic opera, "The Free Lance," had its premiere in Springfield, Thursday.

Mr. Sousa, it is said, has devoted his energies for two years to the score, and has written some brilliant music, which possesses the spirit and grandeur of the music of the past.

Gas fixtures and gas mantles at 171 East Bridge St., near Chestnut St.
EUGENE T. ELWELL.

Court Square Theatre Program

THE C. J. ROADSTRAND COMPANY.



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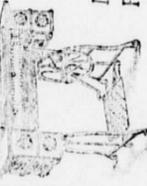
Court Square Theatre Program

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PROGRAM

KLAW & ERLANGER Present

John Philip Sousa's

NEW MILITARY COMIC OPERA

The Free Lance

Joseph Cawthorn

BOOK AND LYRICS BY HARRY B. SMITH. STAGED BY HERBERT GRESHAM.

CAST OF CHARACTERS.

Siegmund Lump, a Brigand Chief, Joseph Cawthorn Duke of Grafiana, Albert Hart Emperor of Braggadocio, Felix Haney Perfumax, Com. in Chief of Braggadocio, William H. MacDonald

The LUDWIG PIANO is used exclusively in this theatre.

(Continued on page 9.)

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Florist

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154 STATE ST.

Theatrical Jottings. Mr. Joseph Cawthorn will be the star of a new opera written for Messrs. Klaw & Erlanger by Messrs. John Philip Sousa and Herbert Gresham, entitled "The Free Lance" which will be produced in New York in the spring.

RECORD PHILA. PA

PHILA. PA

Street Opera House. Sousa's new opera, "The Free Lance" presented in a lavish manner by Klaw & Erlanger, for the first time in Philadelphia at the street Opera House, on last night, with Joseph Cawthorn and his company of one hundred and twenty-five people, has scored a most remarkable triumph. It is a most colorful production. "The Free Lance" is written in the March style, most vigorous and melodious, and has a vast audience that crowded the house on Monday night. The new opera as an instant success, by the acclaim of the most ardent and most insistent applause and most musical performances, even to a musical production and subsequent performances, fully justified the fervor of the light receptions of "The Free Lance". There are three acts, that of "On to Victory," with a splendid martial effect of a stage creating a genuine furor. But the score is by no means all of the same type of musical effects. There are many dainty numbers, some of them ballets and some capital comic ditties, notably Joseph Cawthorn's humorously rendered song, "It is His Hair." The opera is finely orchestrated and the striking choruses rendered admirably by numerous well trained choruses full of sonorous voices. High praise must be given to Harry B. Smith for the libretto. The really comic story is cleverly unfolded with many ingenious situations and the lyrics all of fine rhythmic quality and many of charming poetic fancy, may be said to be quite the best this prolific writer of verse has ever written. Heading the cast in Joseph Cawthorn, who is the star of the production and his unctuous comedy methods predominate the fun-making in the opera. As Siegmund Lump, the former brigand who loses his power when shorn of his locks and becomes a goat herd, Mr. Cawthorn is irresistibly funny throughout. He is ably seconded by Jeanette Lowrie, who is quaintly and cunningly comic. As Griselda, the goose girl, Nella Bergen with her rich voice and superb vocal attainments, has a glowing success as Princess Yolande and Albert Hart, as Princess Yolande and George Tallman have excellently presented roles. The scenery and costumes are extremely rich and effective and "The Free Lance" is in every particular of stage production a most costly and brilliantly effective presentation. John Philip Sousa will visit Philadelphia one night next week and direct in person his latest and best opera "The Free Lance." Next week will be the last of the engagement and there will be the usual matinees on Wednesday and Saturday.

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PROGRAM.

Prince Florian, Son of Duke of Grafiana, George Tallman
Dagonet, Minister of the Interior of Graf. Louis Haines
Herald, Sim, Pulen
Princess Yolande, Daughter of the Emperor of Braggadocia, Nella Bergen
Griselda, a Goose Girl, Jeanette Lowrie
Mopsa, Sorceress, Junia Allen,
Pages:

Leandre, Geraldine Maione
Silvandre, Monte Elmo

Jacqueline, Maids of Honor:
Diane, Estelle Theband
Dorothy Southwick

Lords and Ladies of the Court, Pages, Maids of Honor, Warriors of Grafiana, Amazons and members of Siegmund's band of Brigands.

SYNOPSIS OF SCENES.

ACT I. Garden of Emperor's Palace, Braggadocia.

ACT II. Border Line dividing Braggadocia and Grafiana. At left, tent of Duke of Grafiana; at right is tent of Emperor of Braggadocia.

The LUDWIG PIANO is used exclusively in this theatre.

(Continued on page 11.)

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Chestnut Street Opera House.

The John Philip Sousa's new opera, "The Free Lance," presented in a lavish production by Klaw & Erlanger, for the first time in Philadelphia at the Chestnut Street Opera House, on last Monday night, with Joseph Cawthorn and a splendid company, has scored an unmistakable triumph. It is a genuine comic opera and a truly stupendous and colorful production. "The Free Lance" is written in the March King's most vigorous and melodious style. The vast audience that crowded the opera house on Monday night, stamped the new opera as the most successful by the acclaim of the most hearty and most insistent applause ever given to a musical production here, and subsequent performances have fully justified the fervor of the first night receptions of "The Free Lance." There are three rousing marches, that of "On to Victory," with the added martial effect of a stage band, creating a genuine furor. But the score is by no means all of the stirring type of musical effects. There are many dainty numbers, some charming ballads and some capital comic ditties, notably Joseph Cawthorn's humorously rendered song, "It Was His Hair." The opera is finely orchestrated and the striking choruses are rendered admirably by numerous and well trained choruses full of sonorous voices. High praise must be given to Harry B. Smith for the libretto. The really comic story is cleverly unfolded with many ingenious situations and the lyrics all of fine rhythmic quality and many of charming poetic fancy, may be said to be quite the best this prolific writer of verse has ever written. Heading the cast is Joseph Cawthorn, who is the star of the production and his unctuous comedy methods predominate the fun-making in the opera. As Siegmund Lümp, the former brigand who loses his power when shorn of his locks and becomes a goat herd, Mr. Cawthorn is irresistibly funny throughout. He is ably seconded by Jeanette Lowrie, who is quaintly and cunningly comic, as Griselda, the goose girl. Nella Bergen with her rich voice and superb vocal attainments, has a glowing success as Princess Yolande and Albert Hart, as Prince Hans. **Tells Haney and George Tallman have**

excellently presented roles. The scenery and costumes are extremely rich and effective and "The Free Lance" is in every particular of stage production a most costly and brilliantly effective presentation. John Philip Sousa will visit Philadelphia one night next week and direct in person his latest and best opera "The Free Lance." Next week will be the last of the engagements and there will be the usual matinees on Wednesday and Saturday.

The First Established and Most Complete Newspaper Printing Bureau in the World

RECORD PHILA. PA

Theatrical Jottings.

Mr. Joseph Cawthorn will be the star of a new opera written for the Chestnut Street Opera House, "The Free Lance," which will be produced in New York in the spring.

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PROGRAM.

SYNOPSIS OF MUSIC.

ACT I.

Opening Chorus. "All Lovely Art, we worship at thy shrine."
Song. "Three Love Stories." Princess Yolande.

Entrance Chorus. "Let us greet with joy pre-tended."
Song. "We do it all by proxy." Emperor.

Song. "The Goose Girl." Griselda.

Song. "I'm a Potentate." Duke and Male Chorus.

Duet. "Friendship's Sacred Touch." Emperor and Duke.

Song. "It depends upon the hair." Siegmund.

Song. "Little Bas Bleu." Prince.

Quartette. Princess, Prince, Griselda and Siegmund.

Finale. "ON TO VICTORY."

ACT II.

Opening Ensemble. "The Emperor's War Song." Emperor and Chorus.

Song. "The Mystery of History." Siegmund and Griselda.

Song. "The Carrier Pigeon." Princess.

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Theatrical Jottings.
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RECORD PHILA., PA.
Newspaper Publishing Bureau in Philadelphia

NEWS

PHILA., PA.

MAY 5 - 1904

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Sweet Lilac Chop Teas, delicious sweetness, beautiful fragrance and flavor, all grades; sold only by Gross & Loynes, 226 Worthington St.

PROGRAM.

Song, "The Legend of the Sons of Sampson," Prince and Chorus.
 Ensemble, "Dramatic Situation."
 Incantation Scene, Stegmann, Griselda and Mopsa.
 Song, "Forever Delighting in Fighting," Stegmann.
 Trio, Riddles, Stegmann, Duke and Emperor.
 Duets, "Youth must have its fling," Prince and Princess.
 Finale.
 Orchestra under the direction of Anton Heindl.

Scenery painted by Ernest Albert, of the Lee Lash Studio. Built by T. B. McDonald. Costumes designed by F. Richard Anderson and made by the Klaw & Erlanger Costume Co. Shoes by Cammeyer. Wigs by Heppner. Properties by John Brunton.

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 Manager, Sam'l Harrison
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Chestnut Street Opera House.

John Philip Sousa's new opera, "The Free Lance," presented in a lavish production by Klaw & Erlanger, for the first time in Philadelphia at the Chestnut Street Opera House, on last Monday night, with Joseph Cawthorn and a splendid company of one hundred and twenty-five people, has scored an unmistakable triumph. It is a genuine comic opera and a truly stupendous and colorful production. "The Free Lance" is written in the March King's most vigorous and melodious style. The vast audience that crowded the opera house on Monday night stamped the new opera as an instant success by the acclaim of the most hearty and most insistent applause ever given to a musical performance here, and subsequent performances have fully justified the fervor of the first night receptions of "The Free Lance." There are three rousing marches, that of "On to Victory," with the added martial effect of a stage band, creating a genuine furor. But the score is by no means all of the stirring type of musical effects. There are many dainty numbers, some charming ballets and some capital comic ditties, notably Joseph Cawthorn's humorously rendered song, "It Was His Hair." The opera is finely orchestrated and the striking choruses are rendered admirably by numerous and well trained choruses full of sonorous voices. High praise must be given to Harry B. Smith for the libretto. The really comic story is cleverly unfolded with many ingenious situations and the lyrics all of fine rhythmic quality and many of charming poetic fancy, may be said to be quite the best this prolific writer of verse has ever written. Heading the cast is Joseph Cawthorn, who is the star of the production and his unctuous comedy methods predominate the fruitful making in the opera. As Stegmann, the former brigand who loses his power when shorn of his locks and becomes a goat herd, Mr. Cawthorn is irresistibly funny throughout. He is ably seconded by Jeanette Lowrie, who is quaintly and cunningly comic, as Griselda, the goose girl. Nella Berg with her rich voice and superb vocal attainments, has a glowing success as Princess Yolande and Albert Hart, as Prince. **Felix Haney and George Tallman** have excellently presented roles. The scenery and costumes are extremely rich and effective and "The Free Lance" is in every particular of stage production a most costly and brilliantly effective presentation. John Philip Sousa will visit Philadelphia one night next week and direct in person his latest and best opera "The Free Lance." Next week will be the last of the engagements and there will be the usual matinees on Wednesday and Saturday.

Theatrical Jottings.
 Mr. Joseph Cawthorn will be the star of a new opera written by Klaw & Erlanger by the name of "The Free Lance," which will be produced in New York in the spring.

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SOUSA'S "THE FREE LANCE"

March King's Latest Work Presented Before Sympathetic Audience— Nella Bergen Prima Donna.

VAUDEVILLE AT TWO THEATERS.

A new-born babe should be judged tenderly, because much that is wrong will pull into shape in a few days. And one hopes this will be the case with Sousa's opera, which was presented to a large audience at Parsons's, Thursday evening. Staged with much magnificence, costumed richly, strikingly and in novel fashion; endowed with fair music that stirred with the march impulses of the composer; and produced by a large company of attractive appearance, the work nevertheless fell rather flat. It stirred the audience to moments of enthusiasm, as who could help it when a dazzlingly-costumed mass of singers rush forward to ringing episodes of march music; and yet, on the whole, it left a stale and unprofitable sensation. The main fault lies in the plot, and in situations that are insufficiently presented or exploited; somewhat also in the

paper Cutting Bureau in the World
1906

"FREE LANCE" IN PHILADELPHIA

Sousa's New Opera Enthusiastically Greeted—Said to Be His Best Work.

Klaw & Erlanger's large company, which presented the new Sousa comic opera in Hartford last week, went from here to Philadelphia. The first performance in the Chestnut street opera house, on Monday evening, was enthusiastically received. The Record says of it:

What is probably the best work in Sousa's career has been done by him in "The Free Lance," the comic opera written by the "March King" and presented last night for the first time in this city (after a week's trial in small towns) at the Chestnut street opera house. The march song, "On to Victory," is as stirring and martial in swing as anything the famous band-master has written, and it is destined to become immensely popular.

Everything possible to make the opera a success has been done by Klaw & Erlanger, who are the producers of this new work, and not only has an excellent company of principals been assigned to the cast, but a chorus that can sing harmoniously and with spirit has been entrusted with the numerous complicated concerted numbers of the opera. The stage settings are massive and beautiful and the costumes, designed to typify the manner of dress prevalent in the two mythical countries of Braggadocio and Graftiana, are, while bizarre, elaborate as well.

Joseph Cawthorn, who was last seen here in "Fritz in Tammany Hall," has the principal role in the opera, and he is thoroughly enjoyable in his comedy. Sometimes the comedy becomes buffoonery, but it is always enjoyable fooling, and he carries the audience with him. He was ably seconded in his comedy work by Jeanette Lowrie, who played the opposite role, a goose girl, and her interpretation of the part many plaudits. Nella Bergen, princess Yolande, was splendidly singing of two very difficult numbers was so spirited and as to bring spontaneous and scores. The number "The

ies," in the first act, with its chorus, sung with great effect to be repeated twice. The would undoubtedly have used to have more songs from than those allotted her prettist and composer. George as Prince Florian, had two songs to sing, and, in a way, there was little comedy Albert Hart and Felix

B. Smith, the librettist, has for the opera a book with no plot, but with many lines and cleverly turned Herbert Gresham, who staged action, is entitled to praise for excellent management of the ad of its maneuvers. The or was ably directed by Anton

"Free Lance" has all the popularity, and with the rus and settings that have aided, will undoubtedly bound r. Sousa has demonstrated not written himself out, in his genius shown by presentation, even the justified, there are special music in the

...s latest work, called a "military comic opera," "The Free Lance," was presented at the Chestnut Street Opera House last night, a large audience giving it a hearty reception.

The book and lyrics are by Harry B. Smith, the production by Klaw & Erlanger, the piece having been staged by Herbert Gresham.

Summarizing, it may be said that while it is all a bit raw yet, the piece when pruned, and trimmed, and polished, will be a success, as it is pretty of picture and music, has amusing ideas, and needs only a close welding and more dash and go to make it all that it should be.

Sousa has written more ambitious music than ever before, and the score really suggests opera comique, or the minor grand operas, so finished, is it and so rich in concerted work, in contra-puntal effects and in elaborate ensembles and finales.

There are some beautiful melodies, rich harmonies and heavy scoring in the piece, which give it a tone and character above the ordinary. The beautiful sets and the rich and elaborate costuming, together with an unusually large chorus, aid in maintaining this effect.

Mr. Smith has written in a very workmanlike manner, even if it is as if he were more or less tired out, and written out. His main idea is appropriate to this sort of piece, and it works out well enough. It is too long and too draggy. It requires a great deal of snap and vim and a half hour can be taken out of the show to its great improvement.

Braggadocio and Graftiana are rival kingdoms. One has a Prince and the other a Princess, but neither any funds in the treasury. The rulers of each, imagining the other to be rich, welcome a match between the Prince and Princess, and such a match is proclaimed. But, in the romantic way of comic opera young people, these two do not fancy cut-and-dried love-making, so both cut and run. The Princess meets Griselda, the goose girl, and changes clothing with her, and the Prince meets (dear old comic opera!) Griselda's husband, Sigmund Lump, ex-brigand chief and now goat herd, and changes clothing with him.

Coming to the court of Braggadocio to celebrate the nuptials, the Duke of Graftiana finds himself with no Prince to betroth, and the King of Braggadocio no daughter to offer. But, the needs of money pressing, each practices deception on the other. The Duke induces Sigmund, for a consideration, to pose as his Princely son and heir, and the King, in precisely the same way, induces Griselda to pretend she is his royal daughter. Husband and wife, of humble origin, are thus presented to each other, with great ceremony, as prospective bride and groom of royal birth.

After the first comedy situation each imagines the other is the real thing and has sought a romantic match to be loved for self and not for pelf and position. But, at this time, the parents learn of the "busted" treasures, that each has been duped, and war is declared between them as the only way out of their difficulties. Meantime, the real Prince and Princess meet as peasants, and, of course, fall madly in love.

The two forces meet on the line dividing the territories of Braggadocio and Graftiana. The war consist of the forces of Braggadocio composing songs against the enemy, and the forces of Graftiana drinking confusion to their enemy and standing by their guns all day.

Finally Sigmund, the false Prince recovers his hair, the loss of which cost him the loss of his leadership of his band of brigands, recovers also his brigands and his leadership, arrives at the rival camps, takes money from each to defeat the other, arrays him self and each of his men half in uniform of each faction, fights a battle with himself, declares the war over and falls to collect, because neither side has a cent. He then proclaims himself Sigmund I., ruler of both countries, which he confiscates. We are left to presume that the Prince and Princess live happily every after.

It is left to Joseph Cawthorn, Sigmund and Jeanette Lowrie, to give the best of this, as they do, all they can. Cawthorn is really an amusing actor, and Lowrie is a very good singer.

...and the King (Felix Haney), called "Riddles." This is a clever bit of writing by Mr. Smith, and goes well, as it deserves to. Miss Lowrie made a hit with her solo, "The Goose Girl," in the first act, and these two are the only real musical laugh provokers of the piece. The quartette in the first act, for Prince, Princess, Sigmund and Griselda is a really beautiful and superior piece of music scored in a most musicianly way, and while Miss Nella Bergen, as the Princess, and George Tallman, as the Prince, sing it properly, the effect is destroyed because Mr. Cawthorn's and Miss Lowrie's talents do not include real singing, which the character of the composition demands.

Miss Bergen does her solo in the first act, "Three Love Stories," capitally, and her splendid and well trained voice is heard to good effect throughout. Unfortunately, however, she has too little to do.

Felix Haney plays the King very well, but his hoarse, raspy voice spoils the "We Do It All by Proxy" solo in the first act. Albert Hart, as the Duke, tries to get away from his familiar imitation of Hopper and plays very well, his singing, as does that of some of the others, not marring the ensemble and concerted work.

The finale to the first act and the ensemble, "Dramatic Situation," of the second act, are most elaborate and decidedly effective. Both include some very musicianly work, well scored, and well sung by the large chorus.

We have spoken, already, of the rich and beautiful costumes, the fine sets and the delightful pictures always presented. It is necessary that a great deal of excision be done to make the piece real success, and, if possible, principals who can really sing should be secured for most of the parts to relieve Miss Bergen of the entire burden of carrying the vocal work for the principals. When it is put into proper condition by these and other minor improvements, the piece will be a success.

paper Cutting Bureau in the World
Season

AURORA, ILL.
APR 3 - 1906

John Phillip Sousa of Military Band fame has recently composed an opera called the "Free Lance," which was produced for the first time in Springfield, Mass., a few nights ago. The music is said to be brilliant, having a characteristic swing and dash.

THE MORNING TELEGRAPH
NEW YORK CITY

APR 11 1906

Sousa Hears His Own Opera.

John Philip Sousa is spending the week in Philadelphia for the purpose of hearing his own opera "The Free Lance." Strange as it may seem, Mr. Sousa has never been present at any of the rehearsals and was not among the cheering multitudes that greeted Joseph Cawthorn and his supporters in the New England hamlets at the preliminary performances.

"The Free Lance" will receive its New York premiere at the New Amsterdam Theatre Monday evening. It is staged in two scenes. The scene of the first act is the garden of the Emperor's palace in Braggadocio. The locale of the second act is on the border line dividing Braggadocio from the neighboring republic of Graftiana.

The latter scene reveals the tent of the Duke of Graftiana and that of the Emperor of Braggadocio, who are at war. The proximity of the contending armies and the various reasons given by each monarch why he does not make an attack upon the other furnish much of the humor of the performance.

Neither the Emperor nor the Duke is the leading comedy character of the story. The principal humorous interest is vested in the role played by Joseph Cawthorn, that of Sigmund Lump, chief of a band of brigands, who is a descendant of Samson. He is shorn of his strength and courage through the loss of his hair. Mr. Cawthorn plays in his familiar German dialect.

Opera House—"The Free Lance"

With book and lyrics by Harry B. Smith, and some of the best music John Philip Sousa has composed, "The Free Lance" pleased last night's audience at the Chestnut Street Opera House, and was given a good start toward what promises to be popular success. One thing in favor of the production is, that it is genuine comic opera, not musical comedy, and one, too, in which the word "comic" is not sadly out of place.

It cannot be said that Mr. Smith has turned out anything notably brilliant in his book, but he has devised a plot that is essentially humorous, and which hangs together fairly well. His humor is not of a subtle kind, nor his jokes at all delicate, but if the fun is of the slap-dash variety and somewhat spasmodic and frequently familiar, it nevertheless has the merit of making people laugh—at least, it did so last night—and its avowed mission therefore seems to be filled. The opera is divided into two acts, the first in a place called Braggadocio, in the garden of the Emperor's palace, and the second at the border land divided as Graftiana. The Emperor of Braggadocio and the Duke of Graftiana have arranged to marry their two children, each thinking thus to replenish his depleted fortune. But the Princess of Braggadocio and the Prince of Graftiana rebel, having never seen each other, and both run away. She changes clothes with Griselda, a goose girl, and he with Sigmund Lump, a goat-herd, Griselda and Sigmund, who are wedded to each other, wander separately to the Emperor's garden, and are substituted for Princess and Prince, that the proposed wedding may take place. Neither knows the other's presence until, in royal robes, they meet for the ceremony. Then ensue some complications of the regulation comic opera sort, and there is lots of fun before the real Prince and Princess, who, of course, have done the proper thing by meeting and falling in love, are restored to their rights and everything straightened out.

In composing the score of this opera, Sousa has evidently sought to show originality, and avoid having it said, "That sounds just like Sousa." He has succeeded in doing this better than might be expected, and there is only now and then a resemblance to his former compositions. This is true even of the march finale to the first act, "On to Victory," a spirited number which has a fine swing and a tuneful sway. It is in the ensembles that the composer shows to the best advantage, though there are two or three taking sentimental numbers, and the comic songs have music that fits well Mr. Smith's topical verses. The soprano song, "Three Love Stories," in the first act, is really a gem, with a pleasing contrast in the verses between rollicking, merry and martial love.

The company is headed by Joseph Cawthorn, as Sigmund Lump, a former brigand chief who has lost his nerve by having his hair cut. Mr. Cawthorn makes his part seem funnier than it is, and although it does not give him exceptional opportunities, he gets many laughs. His song, "It Depends Upon the Hair," was a hit, but so was almost everything else he did. Nella Bergen is a pretty Princess Yolande, and is about the only really good singer in the cast. Her voice is strong, clear and sweet, and in her principal solo, "The Carrier Pigeon," she sings some florid measures skillfully. Albert Hart appears as the Duke of Graftiana, and gets some fun out of it, though he has had parts in which he was funnier because he had more chances. His voice is still deep and resonant, though hardly so good as it used to be. Felix Haney, who has long the laughing Hi Holler in "Way Down East," seems to have succeeded in linking himself a comic opera comedian, and he came near convincing the audience last night that he is right. Mr. Haney has a good idea of comic effect, and, as well as most comedians of that kind, and better than many, and his work as the Duke of Braggadocio was creditable. Jeanette Lowrie pressed Mr. Cawthorn for first honors, as Griselda, and rabbed them away from him once or twice. She is a plump little creature, winsomely droll and takingly comical. She hasn't much voice, and it frequently forgets to stay in the vicinity of the key, but Miss Lowrie makes even its shortcomings count, and her impersonation of the goose girl, last night, captivated the audience completely. George Tallman was the real Prince Florian. He looked well and acted fairly, but marred his solo work by an inartistic use of the falsetto in placing out some notes higher than his senior voice seemed to find it convenient to go.

The opera is beautifully mounted, and some particularly handsome and striking costumes are worn by a large and well-trained chorus.

Newspaper Cutting Bureau in the World

PUBLIC LEDGER
PHILA, PA.

APR 8 - 1906

The farewell week of "The Free Lance" at the Chestnut Street Opera House will begin tomorrow evening. This latest Sousa opera is amply supplied with spirited musical music in the bandmaster's most characteristic vein. "On to Victory," which is the finale to the first act, is certain to become one of the popular songs of the season. The cast is of excellent calibre. Joseph Cawthorn, one of the funniest masters of "Dinkelpiel" dialect upon the stage, is the star. He has the able assistance of Nella Bergen, Jeanette Lowrie, Albert Hart and Felix Haney.

Music and Musicians

NO. 24



JOHN PHILIP SOUSA

"The Free Lance," Mr. John Philip Sousa's latest opera, deals with the subject which particularly suits the style and the characteristics of the March King, the scenes being throughout martial and romantic.

The scenes of Mr. Harry Bache Smith's book are laid in two imaginary countries—the empire of Braggadocia, and the republic called Graftiana. The rulers of the two countries are diametrically opposed in personal characteristics. The comedy character is Siegmund Lump, a bandit chief, and lineal descendant of the Bible hero Samson. A series of complications makes Siegmund general of the Graftiana forces, and Griselda, his wife, the Joan of Arc of Braggadocia. The consequence is that the two armies never make an aggressive move until Siegmund, who like Samson, had lost his hair, recovers it by

the aid of witchcraft, and with it, his strength and his brigand band. From this point the war is brought forward and carried on by modern business methods to a successful conclusion.

Messrs Klaw & Erlanger have given the opera an elaborate production, in their characteristically lavish manner. The opera was produced March 26th, at Springfield, Mass. It is now being played in Philadelphia, after which it will be brought to the New Amsterdam Theatre, New York.



GEMS FROM "THE FREE LANCE"

The Goose-girl's Song	60
Hair	50
Girls who have Loved	50
The Carrier Pigeon	75
The Free Lance Song	50
The Free Lance March	50
The Free Lance Waltz	75
The Free Lance Selections	1.00



HARRY BACHE SMITH

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VOGUE.
 NEW YORK CITY.
 APR 18 1906

A new comic opera, The Free Lance, by John Philip Sousa, the book and lyrics by Harry B. Smith, is one of the novelties of the spring. There are twenty-two musical numbers in it, On to Victory, a battle song being employed as a stirring finale to both acts. It Was His Hair, is a topical song, divertingly rendered by Joseph Cawthorne, who appears in the leading role. Nella Bergen in the leading woman part sings most acceptably, and fills the role generally to the joy of the beholder.

Gazette
 MONTREAL, CAN.
 APR 9 - 1906

Warmly received by a large audience on its first appearance at the Chestnut Street Theatre, Philadelphia, "The Free Lance," Sousa's latest offering in the comic opera line, bids well to become one of the biggest hits of the season in this line of entertainment.

CLIPPER.
 NEW YORK CITY.
 APR 14 1906

BULLETIN
 PHILA., PA.
 APR 10 1906

"The Free Lance," the new comic opera by Smith and Sousa, has made one of the popular hits of the season at the Chestnut Street Opera House, where it remains this week only. Joseph Cawthorne, Jeannette Lowrie and Nella Bergen are prominent in an excellent cast, there is an exceptionally good chorus, and the piece is beautifully mounted.

TELEGRAPH.
 PHILA., PA.
 APR 10 1906

Under the manipulation of skilled hands, "The Free Lance" has been rounded into shape, and the inevitable rawness of the first performances of a new play has disappeared. The auditors at the Chestnut Street Opera House last evening were plainly pleased with the opera and with Joseph Cawthorne's casting in the role of Siegmund Lump, the bandit chief.

CHESTNUT STREET OPERA HOUSE
 (Managers). — Sousa's new opera, "The Free Lance," was received last week with many manifestations of approval by crowded house. The score is tuneful, and the book allows Joseph Cawthorne to do considerable comedy work. Jeannette Lowrie also has a role that enables her to display her abilities to good advantage. The second and last week of the arrangement ends 14.

APR 8 1906

SOUSA'S NEW OPERA.

'Free Lance' Declared To Be the Famous Bandmaster's Best Work.

While Rochesterians were enjoying the concert by Sousa's Band at the Lyceum last Monday night, a new opera by the famous "March King" was being given its first urban performance in Philadelphia. The Record of that city printed the following.

"What is probably the best work in Sousa's career has been done by him in 'Free Lance,' the comic opera written by the 'March King' and presented last night for the first time in this city (after a week's trial in small towns) at the Chestnut Street Opera House. The march song, 'On to Victory,' is as stirring and martial in swing as anything the famous bandmaster has written, and it is destined to become immensely popular.

"Everything possible to make the opera a success has been done by Klaw & Erlanger, who are the producers of this new work, and not only has an excellent company of principals been assigned to the cast, but a chorus that can sing harmoniously and with spirit has been entrusted with the numerous complicated concerted numbers of the opera. The stage settings are massive and beautiful and the costumes, designed to typify the manner of dress prevalent in the two mythical countries of Braggadocio and Graftiana, are, while bizarre, elaborate as well.

"Joseph Cawthorne," who was last seen here in 'Fritz in Tammany Hall,' has the principal role in the opera, and he is thoroughly enjoyable in his comedy. Sometimes the comedy becomes buffoonery, but it is always enjoyable fooling, and he carries the audience with him. He was ably seconded in his comedy work by Jeanette Lowrie, who played the opposite part—Griselda, a goose girl, and her amusing interpretation of the part won many plaudits. Nella Bergen, as Princess Yolande, was splendid, and her singing of the two very difficult

solo numbers was so spirited and so good as to bring spontaneous and hearty encores. The number, 'Three Love Stories,' in the first act, with its musicianly chorus, sung with great effect, had to be repeated twice. The audience would undoubtedly have been pleased to have more songs from Miss Bergen than those allotted her by the librettist and composer. George Tallman, as Prince Florian, had two ambitious songs to sing, and, in a minor way, there was mild comedy work for Albert Hart and Felix Haney.

"Harry B. Smith, the librettist, has provided the opera a book with no extraordinary plot, but with many amusing lines and cleverly-turned lyrics. Herbert Gresham, who staged the production, is entitled to praise for his excellent management of the chorus and of its maneuvers. The orchestra was ably directed by Anton Helndl.

"'Free Lance' has all the elements of popularity, and with the cast, chorus and settings that have been provided, will undoubtedly bound into favor. Sousa has demonstrated that he has not written himself out, and the faith in his genius shown by the elaborate presentation given the opera has been justified. There are 22 musical numbers in the two acts of the opera, and there is not one number that is not carefully written."

Mr. Sousa will see the production for the first time in Philadelphia to-morrow night, when he will direct the orchestra.

At the opening performance at the New Amsterdam Theater in New York on April 16, he will occupy the leader's chair.

PUBLIC LEDGER

PHILA. PA

APR 13 1906

Sousa Leads His Own Work

It was Sousa night at the Chestnut Street Opera House last night, and the composer had an enthusiastic ovation when he directed his "On to Victory" march number at the close of the last act. After numerous encores, in which Mr. Sousa led with his usual spirit and vigor, Mr. Sousa, the stage with Mr. Cawthorne, and Miss Lowrie. There was a mid loud call returned to the and telling

APR 13 1906

Sousa Receives an Ovation

When John Philip Sousa made his appearance, baton in hand, and directed the orchestra for "On to Victory," the stirring march which is the finale to the first act of "The Free Lance," at the Chestnut Street Opera House last night, he was given an ovation. The applause continued for some minutes, until Mr. Sousa came on the stage with Mr. Cawthorne, Miss Bergen and Miss Lowrie; there was then more cheering. Amid loud calls for a speech, Mr. Sousa made a humorous and telling little address. He said that he had been amused in coming to the Opera House to hear two men talking as they looked at pictures of "The Free Lance." One of them said: "Why, Sousa must be a regular Venus;" and the other said: "Get along, Venus isn't a man, it is a town." After the laughter at this had subsided, Mr. Sousa spoke modestly of his new opera, "The Free Lance." He said that with himself and Mr. Harry B. Smith it had been a labor of love and of hope. Of hope especially that it would prove an opera that the American people would like. He took that opportunity of especially thanking Messrs. Klaw & Erlanger for all they had done for the piece.

PHILA. PA

APR 13 1906

SOUSA MAKES SPEECH

John Philip Sousa, composer of "The Free Lance," now playing at the Chestnut Street Opera House, led the "On to Victory" march, at last night's performance. So inspiring was the music under the magic of his baton, that encore after encore was demanded by the large audience. The combined instrumental and vocal forces of the opera, in a last magnificent display, marched down the center aisle and back, and at the conclusion of this evolution, the applause continued so vigorously that the march king had to go on the stage and make a speech. He was accompanied by Mr. Cawthorne, Miss Bergen and Miss Lowrie.

Mr. Sousa spoke modestly of this, his latest opera, and said that its composition in which he was aided by the librettist, Harry B. Smith, was a labor of love and of hope. He thanked the management for what they had done in putting the opera on the stage, and the company for its interpretation of it.

Newspaper Cutting Bureau

NORTH AMERICAN
PHILA. PA

APR 13 1906

Ovation to Sousa at Opera House.

John Phillip Sousa got an ovation last night at the Chestnut Street Opera House, where he directed his new march, "On to Victory." At the close of the first act of "The Free Lance," when called upon for a speech, he expressed the hope that the American people would approve of "The Free Lance" and thanked the performers.

From **NEW YORK DAILY NEWS**

Address

Date **APR 15 1906**

When Sousa comes to town you can begin to get your feet ready for action. There's an irresistible stamping desire always for the patter of feet whenever a Sousa score strikes the ear. And a Sousa score comes to town to-morrow night, when "The Free Lance" opens its metropolitan season at the New Amsterdam Theater.

Sousa is writing fewer manuscripts now than formerly. This is not by any means due to any drainage on his powers of musical invention, but is brought about purely on account of business considerations. Since he has won fame as the composer of comic operas, which fame followed long after he had won distinction as the composer of fugitive though important band numbers, he has focused his composing powers to a greater degree on works that will last. He made a fortune out of some of his later compositions, though his celebrated "Washington Post" did not net him the amount it would have done had he known at the time he wrote it what a power he would eventually become in the American world of music.

"The Free Lance" is said to be thoroughly characteristic of the Sousa method, which is one founded on the principle that the average person wants to be inspired and wants to have a part in the working out of the score. Any man who could be perfectly calm and keep his feet or his head motionless during the rendering of a typical Sousa march must be of the ilk that insists there shall be no more Fourth of July celebrations, or that children who yell should be asphyxiated.

There is nothing squeamish about Sousa when he is writing music. He goes right to the very core of the matter with a method so direct and a style so significant of the composer and the man that his score can almost be played backward without losing its earmarks of Sousa.

And "The Free Lance" is said to have a book that is virile and manly. It makes the music that is

Date

APR 15 1906

WHEN Mr. John Philip Sousa puts pen to music paper he generally has something to offer well worth hearing, a fact which makes anything new from the March King of substantial popular interest. Especially is this true when the novelty in question happens to be a military comic opera, such as is "The Free Lance," his latest piece of work, which, with Mr. Joseph Cawthorne as the star and Miss Nella Bergen and Mr. Harry McDonough, in prominent rôles, will be presented by Messrs. Klaw & Erlanger in most elaborate style in the New Amsterdam Theatre to-morrow evening. Mr. Harry B. Smith has written the book and lyrics of the new piece, and Mr. Herbert Gresham has been in charge of the staging, which has been accomplished, like all Klaw & Erlanger's productions, on a very elaborate scale.

"The Free Lance" is a comic opera of the old school, say the managers, in which the humor depends upon legitimate comedy and upon the fun making qualities of the music itself—matters which, as a rule, are lacking in comic opera of the present day. Mr. Sousa has emphasized through the music itself the laughable side of certain situations in the piece, and has secured by this means some very original and striking musical effects.

The military subject of the plot, of course, gives the March King an ideal opportunity for the style of writing with which his name is specially identified. As in his former comic operas, there are several march numbers which should stir the most sluggish blood in the orchestra chairs and set the gallery's feet a-going.

The main point of Mr. Smith's plot is to give Mr. Joseph Cawthorne, in the rôle of Sigmund, a goat herd, scope to exercise his quaint dialect and his quiet humor, and to move out of some highly complicated comic opera situations. Miss Nella Bergen will have the rôle of the Princess Yolande, Mr. Harry McDonough that of the Emperor of Braggadocio and Miss Jeannette Lowrie that of Griselda. Mr. Albert Hart, Mr. George Tallman and Mr. Louis Haines are others in the cast.

APR 17 1906

"FREE LANCE" IS REAL COMIC OPERA

Tuneful and Humorous, Without the Slapstick Methods Too Familiar to Broadway.

MARCH KING AT HIS BEST

Mr. Smith's Book Clever; Mr. Cawthorne, as the Star, Is Droll—A New Amsterdam Success.

That Mr. John Philip Sousa has not lost his knack of writing stirring tunes, that Mr. Harry B. Smith's humor has not lessened, and that there is virtue still in the older ideals of comic opera making were three things, among others, demonstrated in the New Amsterdam Theatre last night at the successful premiere there of the "March Maker's" and the "Libretto Manufacturer's" latest comic opera, "The Free Lance." A better thing of the kind Mr. Sousa has not done, always excepting "El Capitan," indeed, the freshness of much of the music seemed to prove that he has been wise recently to rest on the laurels of earlier successes. And Mr. Smith's share of the evening's work was commendable, too, in an age when comic opera librettos are prone to be classed as the eighth deadly sin of the stage.

Last night's audience, despite the effectiveness of the opening number, clearly found the first quarter of an hour somewhat tame, for Mr. Harry B. Smith's book developed its interest and humor gradually. Happily there was a goodly supply of both to come, and that on the "legitimate" lines of comic opera's earlier days, the persons and the plot of the piece producing their own humor naturally, without the aid of modern "slapstick" methods.

Mr. Sousa's appearance in the orchestra to conduct the first act closing number, a typically rousing march, "On to Victory," marked the climax of the night and paved the way for a big demonstration to the composer, who responded in an extended speech.

With Mr. Joseph Cawthorne as the star and Miss Jeannette Lowrie as his comedy helpmeet there was plenty of wholesome fun. Mr. Cawthorne as Sigmund Jump, a brigand chief, had ample scope for his dialect and his quaintnesses of mannerism, and sang one or two capital songs. Miss Lowrie made very amusing the rôle of Griselda, a goose girl, her opening number scoring an emphatic hit.

Miss Nella Bergen sang very well and embodied charmingly the rôle of the Princess Yolande.

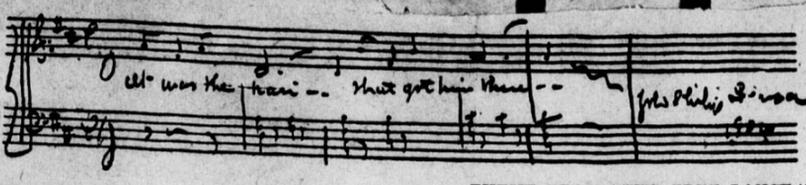
The chorus was a well trained and effective one, and the costumes and scenic effects were charming.

In the audience were Mr. and Mrs. Allen D. Loney, Mr. and Mrs. E. Ritzema De Grove, Mr. and Mrs. Henry Selligman, Mr. and Mrs. E. S. Jaffray McVicker, Mrs. Howard King, Judge and Mrs. Henry Dugro, Miss Dugro, Dr. Homer Gibney, Messrs. Stanford White, Thomas B. Clarke, Herbert Harriman, Richard Peters and De Courcy Forbes.

AMERICAN
NEW YORK CITY
APR 7 1908

Old Favorites Still Popular

Sousa's "The Free Lance" Wins Out.
"The Free Lance," Sousa's new opera, was given its first New York presentation at the New Amsterdam Theatre last night before an audience that filled every inch of space in the house and encored nearly every musical number.
In his very happy curtain speech between acts, Mr. Sousa said that, on his return to the city last Saturday night, he dropped into two or three of his clubs, at all of which he was questioned about his new opera. The first had a contingent of military men, who asked if the piece sounded in marches; at the second, a literary circle told him his marches would go for naught unless his collaborator, Harry B. Smith, had furnished his usual quota of light lines; at the third the baldheads asked: "Has it any tights in it?"
The play unfolded all three queries and answered affirmatively. The marches were Sousa at his best—the "On to Victory" finale being led by the composer—light lines were plainly in evidence—tights were the tights—Miss Nella Bergen in auburn brown, Miss Jeannette Lowrie in champagne white, and a whole army of Amazons in slim blue.
But there was more in the piece than its triumvirate of comic opera virtues. The first act is one of the nearest approaches to real opera we have had this season, and the second is full of genuine fun. That first chorus, "All Lovely Art, We Worship at Thy Shrine," displayed a wonderful display of singers that it was a delight to hear, sopranos as clear as bells, good, strong tenors, rich altos, and deep, solid basses that held the harmony full and strong.
More elaborate stage effects have been attempted, and more tricks to catch the eye have been attempted, but no better body of sound has been wafted over the footlights this long time.
The story is not startlingly new—two powers hope to recoup their individual losses by marrying the daughter of the house of one to the son of the other. Both son and daughter disappear, and two substitutes are palmed off on the unsuspecting papas. In the meanwhile the real prince and princess meet, disguised, and fall in love with each other, little thinking that fate had brought them to the very papas which they had hoped to escape.
It happens that the two substitutes are the goatherd and goosegirl over the hill—already man and wife. Each is made to think that the other is the real heir to the throne, disguised—a deception possible, of course, only in comic opera.
The really funny side of the rival armies was not brought out as it might have been. The idea of two warring hosts, encamped side by side, with but a separating hedge between them and each too cowardly to attack the other, is a delicious suggestion and might have been used to better advantage. The cleverest point made is the duplex relief corps that arrives upon the scene of battle in time to quell riots in both camps.
The brigand chief is secured by each chieftain in turn to lead his army against that of his rival. At the crucial moment he appears at the head of an awe-inspiring brigade dressed in the uniform of the Emperor of Braggadocia and no sooner lands his men in the emperor's camp than he returns at the head of a similar command clad in the red uniform of his rival, the Duke of Graftiana. As the soldiers face front the mystery is explained—they are dressed in parti-colored armor—one-half of their bodies, their faces and their very beards belong to one camp, the other side to the other.
A truce is declared, the war proclaimed a draw, and the Free Lance is crowned king of both factions.
There is much more to enjoy in the first act than in the second. It abounds in good music, comic situations, witty lines—and again good music. Joseph Cawthorn, in the role of the brigand chief, Samson of his Samson locks and Samson power, made an amusing center-piece about which the wit of the opera revolved, and Miss Bergen and Miss Lowrie were delightful coadjutors in the general amusement scheme.
But it was the choruses that held and charmed the audience and it will be the choruses that make the real success of "The Free Lance."



First Nighters Out in Force

From MALE
NEW YORK CITY
Address _____
Date APR 14 1908



JEANNETTE LOWRIE,
WHO HAS MADE A HIT AS THE GOOSE GIRL IN THE SOUSA-SMITH OPERA, "THE FREE LANCE"

NEW YORK SUN
APR 17 1908
NEW SOUSA OPERA.

March Music With a Male Chorus One of the Features of the Piece.
"The Free Lance," the new opera by John Philip Sousa, had its first production here at the New Amsterdam Theatre last night. The house was crowded and the audience, which was most friendly, was enthusiastic in its reception of the players, recalling many of them several times and insisting upon a speech by the composer himself. There is much in the music that reminds of Sousa's earlier work. Some of the airs ring familiar, and marches that have always been so characteristic of this author are given with great liberality and move with their old time spirit and dash.
The chorus is large and their numbers are some of the most striking features of the production. The aim has evidently been to strengthen the male contingent in order to give the military songs with the greatest force and power. "On to Victory," the finale of the first act, and the Emperor's war song in the last were, perhaps, best received of the ensemble numbers.
The book is by Harry B. Smith and the play is laid in the land of the comic opera, kingdoms of two hardup monarchs, Braggadocia and Graftiana. There is the worn plot of the princess who would marry a prince whom she had not seen, and who comes in disguise to woo her. Two substitutes are found for the wedding, one the goose girl, *Griselda*, the other the brigand chief, *Siegmund Lump*. The discovery that both the monarchs had arranged the wedding with the intention of making a loan and that both are poverty stricken leads to a war and many other complications.
Mr. Cawthorne was amusing as the brigand chief who had been shorn of his power and followers by the loss of his hair and who afterward becomes the marriage substitute of *Prince Florian*. His song "Hair" was one of the pleasing solos of the opera.
Miss Jeannette Lowrie played as though she really got a great deal of fun out of the part of the goose girl. Her laughter and good humor carried the first act over several weak spots. "The Goose Girl," her solo in the first act, was the hit of the piece.
Miss Nella Bergen as *Princess Yolande* looked and sang with equal charm. "The Carrier Pigeon," her most ambitious effort, was most upset by the "goose" theme, which was timely removed from the stage.
Albert Hart was the Duke of Graftiana, Felix Haney was the Emperor of Braggadocia, and George Tallman was Prince Florian.

New York Times
APR 17 1908

'THE FREE LANCE' PUT ON AT THE NEW AMSTERDAM

Sousa Supplied the Music, Harry B. Smith the Words.

BOTH TUNEFUL AND BRIGHT

Pretty Girls Aplenty and Enough of a Plot to Serve Comic Opera Ends Made First Night a Success.

- | | |
|-----------------------------|-------------------|
| Siegmund Lump..... | Joseph Cawthorn |
| Duke of Graftiana..... | Albert Hart |
| Emperor of Braggadocia..... | Felix Haney |
| Pertinax..... | Sim Pulen |
| Prince Florian..... | George Tallman |
| Dagonet..... | Louis Haines |
| Herald..... | Charles Santra |
| Princess Yolande..... | Nella Bergen |
| Griselda..... | Jeanette Lowrie |
| Mopsa..... | Junia Allen |
| Leandre..... | Geraldine Malone |
| Silvandre..... | Monte Elmo |
| Jacqueline..... | Estelle Thebaud |
| Diane..... | Dorothy Southwick |

At the New Amsterdam Theatre last night the Easter offering was "The Free Lance," a new comic opera by John Philip Sousa and Harry B. Smith which has not been heard until now in New York. The authors are said to have meant the piece as a return to genuine old-fashioned comic opera, in which fun and music are wedded, and not merely flirting with each other.

In this particular case both contracting parties come to the ceremony in high spirits and make a jolly evening's work of it. There is an emperor of somewhere or other who thinks he can do anything from writing grand opera to running a continent. He does it all by proxy. His taste is so exquisite that he can not bear the idea of a standing army of men, so he has regiments of beautiful Amazons that he can take some pleasure in reviewing.

Over against the Emperor's land of Braggadocia is the Dukedom of Graftiana. The Duke is a fire-eating, swash-buckling son of thunder who chews nails and maintains an army of handsome young giants.

By grace of the plot the Duke has a son, Prince Florian, who is to marry the Emperor's daughter, the Princess Yolande. The young people have not met. Rather than marry a man she has never seen the Princess runs away and changes places with a goose girl, *Griselda*. Prince Florian runs away, too, rather than marry a girl he does not know, and changes clothes with a goatherd, *Siegmund Lump*. The Duke and the Emperor make the best of a bad business and try to fool each other with a goose-girl Princess and a goat-keeping Prince. Meanwhile, of course, the real Prince and Princess fall happily in love in the fields.

Griselda and *Siegmund* happen to be married anyway, so everything balances beautifully. But when *Siegmund* finds that his promised royal bride is just plain *Griselda* he has a moment of natural disappointment. "Every time I'm invited out to dinner," he sighs, "I always get just what I have at home."

The Duke and the Emperor try to borrow money of each other. Neither has any, which brings on war. At the border line between the two kingdoms the man-army faces the lady-army across a pretty green hedge. The man-army threatens to surrender. Each ruler makes *Siegmund* his proxy for the fight. *Siegmund*, finding himself fighting on both sides with nobody else in sight, winds up the war, and everybody falls into couples for the final curtain.

A large audience spared no effort to show its approval of the piece. Upon Joseph Cawthorn, as the brigand goatherd, fell most of the funmaking responsibilities, and his songs, "Hair," "The Mystery of History," and "Conundrums" were tirelessly encored. Nella Bergen as the Princess won hearty applause by her songs, notably "Three Love Stories" and "The Carrier Pigeon."

The most decided hit of the evening was Jeanette Lowrie in the rôle of the flaxen-haired goose girl. Her song, "The Goose Girl," proved one of the best in the piece.

Albert Hart as the Duke, Felix Haney as the Emperor, and George Tallman as Prince Florian won their share of approval. The lines of "The Free Lance" are full of chuckles, and the costumes and music has a character of its own. It goes and something more.

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NEW YORK CITY
 APR 17
**SOUSA WIELDS
 'THE FREE LANCE'**
 March King's New Comic Opera
 Achieves a Great Success at
 the New Amsterdam.
 FULL OF FUN AND GOOD MUSIC
 First Act Especially Pleases Large
 Audience—Composer Himself
 Conducts the Orchestra.

NEW AMSTERDAM THEATRE—"The Free
 Lance," a comic opera. Music by John
 Philip Sousa. Libretto by Harry B.
 Smith.
THE CAST.
 Sigmund Lump Joseph Cawthorn
 Duke of Graftiana Albert Hart
 Emperor of Braggadocia Harry Macdonough
 Pertinax Sim Pulen
 Prince Florian George Tallman
 Dagonet Louis Haines
 Herald Charles Santra
 Princess Yolande Nella Bergen
 Griselda Jeannette Lowrie
 Mopsa Julia Allen
 Leander Geraldine Malone
 Silvanore Monte Elmo
 Jacqueline Estelle Thebaud
 Diane Dorothy Southwick

By ALGERNON ST. JOHN-BRENON.
 "The Free Lance" was a distinct suc-
 cess at the New Amsterdam.
 In the composition of the
 humor and general out-
 look have Mr. Sousa and
 Harry B. Smith deviated to any
 extent from well-established
 models.
 "The Free Lance" has a plot
 which the author keeps consistent in
 the plot has an amount of
 coherence and consistency not as a rule
 characteristic of works of the kind.

The Emperor of Braggadocia (Felix
 Haney) is in financial difficulties. He
 has a beautiful daughter named Yolande
 (Miss Nella Bergen). She is his only
 asset.

The Duke of Graftiana (Albert Hart)
 is equally hard pressed. His only asset
 is his tenor-voiced son, Prince Florian
 (George Tallman). Mr. Sousa evidently
 does not believe very much in the tenor
 of comic opera commerce and so far as
 poetical singing is concerned, the
 tenor is this opera kept under strict
 restraint.

The monarchs, one of course
 and the other abbreviated, in-
 stead of the wedding to borrow money
 from the other.
 Father and son both object to be
 used to merchandise in this way. So
 they "wise" themselves and flee.

Looking for a Marriage.
 The monarchs are determined on
 a marriage and concealing the facts
 from each other resort to tactics. Brag-
 gadocia prevails upon Griselda "the
 goose girl" (Miss Jeannette Lowrie), to
 impersonate the princess. Graftiana
 threatens death to the goose girl's hus-
 band, Sigmund Lump (Joseph Caw-
 thorn), unless he will impersonate his
 son, the recreant Florian.

Thus the wedding proceeds and Sieg-
 mund finds to his bitter agony and dis-
 tress that he is to be married to his son's
 wife.

"I come out for dinner," says Sieg-
 mund, dolefully, "and I get the same
 dish as at home."
 This line caused and will always cause
 convulsions.

When both monarchs find that neither
 has a million ducats to lend the other,
 the goose girl and Sigmund Lump are
 torn apart and war is immediately de-
 clared.

The second act deals with the un-
 weaving of these complications.
 Mr. Sousa has lavished the best of
 himself on the first act of his comic
 opera. The opening chorale, "Hail,
 Lovely Art, We Worship at Thy Shrine"
 was a really beautiful piece of musical
 writing. In fact, had Mr. Sousa kept
 the whole opera on the plane of its first
 number, he would have written a work
 of enduring value. It evoked some of
 the most genuine and prolonged applause
 of the evening.

Two other numbers of considerable
 grace and eloquence were sung by Miss
 Nella Bergen. It should at once be said
 that rarely is there heard upon the
 operetta stage so beautiful even if light
 a voice, and such tasteful and accom-
 plishing singing.

The "Free Lance" and the sentiment of
 "The Free Lance" were left almost en-
 tirely to Miss Nella Bergen, and they could
 not have been entrusted to any one more
 able or more responsible.

with her a carrier pigeon, fascinated by the easy melodiousness of well-trained singing, that it, too, joined in. It was quite unnecessary for an over-zealous supernumerary to have de-ported the enchanted bird.

A Clever Climax.
 The finale, "On to Victory," was a climax that was very cleverly worked up to. Needless to say, the finale in question was one of Mr. Sousa's own marches, reinforced with general chorus. Brazen instruments blaring away on the stage added to the Sousa-ness of it all. An hour of sparkling humor and delightful music was thus brought to an appropriate end. The march had to be repeated again and again.

The comedy of the piece falls to Miss Jeannette Lowrie and Mr. Joseph Cawthorn. Miss Jeannette Lowrie wore a flaxen-colored wig and the stolid expression of a doll. She was as amusing in song and dialogue as she was quaint in appearance.

Cawthorn had a German dialect and reduced his long words to the anarchy and confusion which is so familiar and so well worn a feature of the vocabulary of your German dialectician. He had the pun dramatic, tremendous, epic in its cruel intensity. "He hung her hair on the back of a chair," monologized Mr. Cawthorn, "so that her husband, who was old and rich, did not know which was switch." And even the Wagnerian critic, Henry Finck, was forced to laugh in his ecstatic pain.

Miss Lowrie and Mr. Cawthorn, be-
 tween them, kept the house in a roar.
 Pertinax, court censor of Braggadocia, has a small part, but it was played effectively, and all the more effectively because quietly and oleagiously by Sim Pulen. His description of the duties of a court censor would have delighted Mr. Brady. "I am a censor and a critic," said he. "I am not an intelligence office."

"The Free Lance" was a decided suc-
 cess. It is long since the first act of any opera so bristled with thickest laughs and close following bursts of sincere applause.

The "On to Victory" march was led by Sousa himself, and its termination gave the gathering an opportunity to shower its congratulations upon the popular composer, who once again has shown his remarkable capacity for scoring a bull's-eye on the target of whole-
 some, if average, public taste.

NEW YORK WORLD
 APR 17 1906

**NEW SOUSA OPERA
 PROVES AMUSING.**
 Principal Music of "The Free
 Lance," Sung at the New
 Amsterdam, Is a March.

Sousa's comic opera, "The Free
 Lance," had its New York production
 at the New Amsterdam Theatre last
 night. The book, by Harry B. Smith,
 was frankly old-fashioned, peppered
 with jokes and puns, some broad and
 some excessively local. But the audi-
 ence laughed at all manner of absurd-
 ities and principally at Joseph Cawthorn
 who spoke in dialect. Most of Caw-
 thorn's lines were nonsense and his
 manner of delivering them was still
 more nonsensical. He and they delight-
 ed the audience very much.

In addition there were two comedians
 in Albert Hart and Felix Haney. They
 with the gymnastic assistance of the
 comical henchmen Sim Pulen and Louis
 Haines, upheld the tradition of the
 knock-about comedians who fell up-
 stairs only to fall down again.

Nella Bergen was a princess who had
 a regal voice, and it seemed a pity that
 the composer, Sousa, had not written
 her principal number with sympathetic
 lenity. But she was good to look upon,
 as was Jeannette Lowrie—especially in
 the second act. Miss Lowrie took pains
 to enunciate her words and left sing-
 ing to others, but she furnished a fair
 share of the fun.

Sousa's music is principally the
 march at the close of the first act,
 which the composer conducted with a
 customary regard for climaxes. This
 was the climax of the evening, too, and
 after it Sousa made a speech that
 proved him to be a graduate of the
 after-dinner-club.

The "Free Lance" is an amusing
 opera, well mounted and carefully re-
 hearsed. Its title is whimsical and the
 work is much lacking in daintiness; but
 it is an evening's good and funny en-
 tertainment.

APR 17 1906
**THIS "FREE LANCE" HITS
 COMIC OPERA BULLSEYE**
 Smith-Sousa Work Is Both Merry
 and Melodious.

"MARCH KING" IS AT HIS BEST
 Cawthorn Heads Remarkable Company
 in New Amsterdam and Jeannette
 Lowrie Makes Unusual Success.

Merry and melodious is the new Sousa
 opera, "The Free Lance," which made a
 sure-fire hit at its first performance in the
 New Amsterdam Theatre last evening.
 There was no mistaking the proportions of
 that success, for a more enthusiastic audi-
 ence than that which filled "the house
 beautiful" to the limit of its generous
 capacity seldom has been seen in this or
 any other city. Never since he became a
 contributor to stage entertainment has
 America's "March King" made a more
 thoroughly worthy offering from a musical
 viewpoint than "The Free Lance," the
 melodious measures of which frequently
 reminded one of the delicious nature of
 some of Offenbach's strains. Though the
 new comic opera naturally contains its
 quota of soul-stirring quicksteps and mar-
 tial airs that set one's toes tapping and
 fingers thrumming, there are many melodic
 numbers that are less Sousaesque in tempo
 and voluminous theme, though possessing
 an equal popular appeal.

Sousa covered himself with glory. He led
 the orchestra in the last number of the first
 act, a rousing battle hymn, entitled "On to
 Victory," and a few moments afterward, in
 response to the thunderous demand for him,
 he appeared on the stage and made one
 of the most witty certain speeches of the
 season. Harry B. Smith, who, in his hand-
 ling of the story, probably has come nearer
 than ever before to the attainment of his
 ambition to write a real comic opera, could
 not be found, and Sousa and Joseph Caw-
 thorn, the "star," graciously divided the
 honors of the tremendous reception.

The company, which contains the best
 aggregation of singing talent heard outside
 of a grand opera organization in years, is
 particularly noteworthy for its high class
 chorus work, those numbers, in which fifty
 mixed voices were employed, being inter-
 preted in truly masterful manner. One of
 the biggest surprises of the night was the
 performance of Jeannette Lowrie, who im-
 mediately leaped into the front rank of
 comedienne by her delightfully unctuous
 interpretation of Griselda, a goose girl, in
 which she shared the comedy honors with
 the "star." Albert Hart as the Duke of
 Graftiana, Felix Haney as the Emperor of
 Braggadocia, George Tallman as a tenor
 Prince Chap, and Nella Bergen as the
 Princess Yolande, daughter of the Brag-
 gadocian monarch, won high favor in their
 respective characters.

Although Miss Bergen had suffered for
 several days from an attack of laryngitis
 she acquitted herself with rare distinction
 in the solos assigned to her, particularly in
 the "Carrier Pigeon" song in the last act,
 which won repeated encores. In fact, every
 one of the sixteen musical numbers received
 deserved recognition, and at least half of
 them are certain to become popular.

There is much that is reminiscent in the
 plot of "The Free Lance," just as there
 has been in most comic operas for decades,
 yet there also is much that is new and in-
 genious. We have the Emperor of Brag-
 gadocia (Felix Haney) and the Duke of
 Graftiana (Albert Hart), both bankrupt
 and seeking to retrieve their fortunes by a
 marriage between the Princess Yolande
 (Nella Bergen) of the Braggadocia dynasty
 to Prince Florian (George Tallman) of the
 Graftiana house. These young persons
 rebel at the bargain, never having met, and
 promptly exchange apparel with the goose
 girl (Jeannette Lowrie) and the goatherd
 and flee only to meet and fall in love.
 Meantime the monarchs, in their dilemma,
 induce the yokel pair, who really are man
 and wife, to impersonate the missing ones.
 They agree, and it is only after the cere-
 mony that each monarch learns the other
 is penniless.

War is declared, and it appears that
 Sigmund Lump, the goatherd (Joseph
 Cawthorn), really is a famous brigand whose
 band deserted him when, like Samson, he
 lost his hair. He is sought by each camp
 to direct its campaign, hires out to both,
 and by methods that are laughable brings
 peace and happiness to all. Each of the
 two scenes was mounted beautifully and
 the costuming was colorful and lavish.

APR 17 1906
 Herr Sousa hatte
 einmal wieder Zeit und
 eine Operette zu schreiben.
 Smith hat ihm das Libretto
 "The Free Lance" gegeben.
 Abend wurde das Opus
 Publikum im New
 bekannt gegeben.

Natürlich war ein zahlreiches Publikum
 anwesend, und beglückend wurde viel
 mit Begeisterung applaudiert; aber ob diese
 neueste Erzeugnis von Sousa's theatri-
 schem Komponiertrieb einen ähnlich ausser-
 ordentlichen Erfolg haben wird, ist
 "Captain", ist doch zu bezweifeln.

Es sind dem Marschkomponisten
 "excellence" auch dieses Mal eine genügende
 Anzahl solcher Melodien zur Hand ge-
 wesen, die in's Ohr fallen und dort eine
 Weile hängen bleiben, aber fast überall,
 selbst bei den lustigsten Situationen, spürt
 man eine zu schwere Hand.

Unstreitig hat Sousa sich bemüht, nicht
 so leichtfertig wie manche Welschreiber zu
 arbeiten, sondern durch eine gewisse Ge-
 diegenheit den Werth des Ganzen zu he-
 ben. Aber es kostet ihm sicherlich allemal
 erst eine Anstrengung, wenn er nach dieser
 Gebiegenheit trachtet, und daher die ge-
 legentliche Schwermüdigkeit und Still-
 losigkeit.

Manchmal kommt er wirklich dem engli-
 schen Dratensstil nahe, was dann den
 musikalischen Zuhörer um so furiöser be-
 rührt, weil gleich darauf wieder die gelien-
 den Piccoloflöten den verwegentesten Marsch-
 rhythmus martiren. Und beim ersten Fi-
 nale...

läßt er den Chor durch eine auf der Bühne
 hoch postirte Blechbande förmlich tobblä-
 sen. Aber wie gesagt, es sind genug
 "catchy times" in dem neuen Opus, um
 dem populären Geschmack Freude zu be-
 reiten.

Mit dem Text hat Henry B. Smith
 es sich nicht besonders schwer gemacht.
 Es handelt sich um lauter Situationen, die
 man schon aus unzähligen anderen Ope-
 retten kannte: ein fabelhafter Kaiser, dieses
 Mal von Braggadocia, eines Herzog von
 Graftiana, beide Ergauner und
 Bantorotteure, eine Verwechslung von
 Prinzen- und Hirtenpärchen, wahrhaftig,
 es wäre straflicher Lutz, die "Handlung"
 oder deren nicht Vorhandensein genauer
 zu erörtern. Glücklicher Weise hat der
 Librettist eine erkleckliche Anzahl brautscher
 Witzworte in den Dialog gestimmt.

Gegeben wurde die Operette mit erheb-
 lichem Schwung. Cawthorn war der
 Hauptkomiker und trug den Haupterfolg
 davon. Er scheint bei de Angelis und
 bei Francis Wilson in die Schule geggan-
 gen zu sein. Eigenes that er nur in sehr
 bescheidenem Maßstabe hinzu. Seine to-
 mische Partnerin, Jeannette Lowrie, ge-
 fühl als forjorte Unschuld vom Lande ganz
 ungemein. Albert Hart, der in Gestalt
 und in Komit eine zweite, verminderte
 Ausgabe von De Wolf Hopper ist, gab
 sich viele Mühe. Nella Bergen steuerte
 vor Allem Gefangliches bei, und darin
 war Herr Tallman ihr Partner. Ausge-
 stattet ist die Operette mit geziemerber
 Pracht.

TRIBUNE, N. Y.
 APR 17 1906

SOUSA LEADS IN NEW OPERA.
 "The Free Lance" Meets Warm Reception at
 the New Amsterdam Theatre.

With a vim that almost brought the applauding
 audience to its feet, orchestra and singers, under
 the leadership of John Philip Sousa, who led both,
 at the close of the first act in the New Amsterdam
 Theatre, last night, played and sang his new
 march, "On to Victory."

It was the feature of the initial performance by
 the Sousa Opera Company of a merry war of non-
 sense and singing, entitled "The Free Lance."
 Sousa, who had walked down the aisle also,
 climbed over the orchestra railing and taken the
 leader's baton just at the moment the principals
 and chorus were ready to sing, fairly shouted en-
 courage-ent to them, as he led them. Called to
 the sta after his march had been sung sev-
 eral times, he expressed his gratification to Klaw-
 erlange, or the presentation of his opera.

There was plenty of snap in the sixteen sing-
 presenters, Joseph Cawthorne and Jeannette Lowrie
 were the chief funmakers, and Nella Bergen and
 George Tallman the principal singers. Felix
 Haney's song, "I Do It All by Proxy," Nella Ber-
 gen's "The Carrier Pigeon" and Jeannette Lowrie's
 "The Goose Girl," were all well received.
 Half of each costume in the last act represented
 the opposing armies of Graftiana and Braggadocia,
 their leaders, Sigmund Lump (Joe Cawthorn) and
 Griselda (Miss Jeannette Lowrie), were also con-
 sidered in the production.

MUSICAL COURIER

A WEEKLY JOURNAL

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VOL. LII—NO. 16.

NEW YORK, WEDNESDAY, APRIL 18, 1906.

WHOLE NO. 1360



JOHN PHILIP SOUSA

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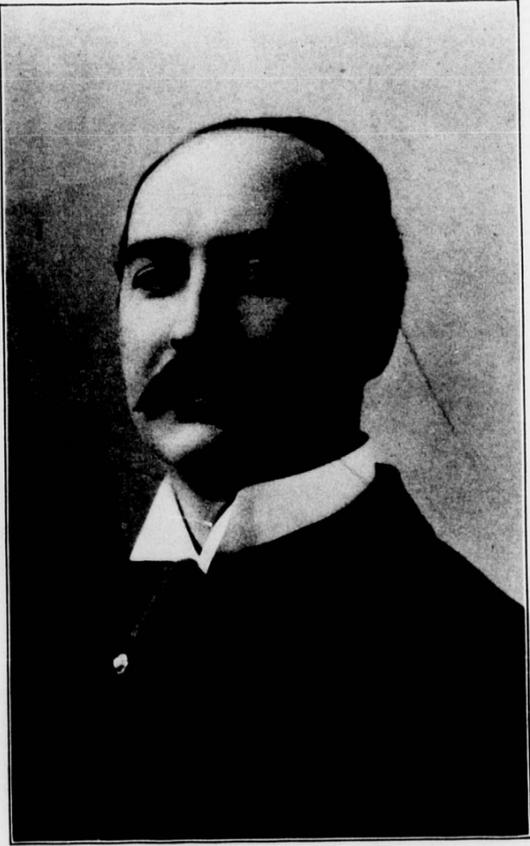
Musical Courier
New York,
Apr. 18, 1906.

"THE FREE LANCE" A SUCCESS.

John Philip Sousa's latest opera, "The Free Lance," which had its first New York production Monday night, in the New Amsterdam Theatre, under the direction of Klaw & Erlanger, proves conclusively that the melodic fountain of the "March King" has not been exhausted.

The tentative presentation of the opera took place in Springfield, Mass., the night of March 25.

The large and brilliant assemblage of music lovers which accorded "The Free Lance" nothing less than an ovation Monday night was an extraordinary tribute to the popular-



HARRY B. SMITH.

ity of the composer and his collaborator, Harry B. Smith, who wrote the book and the lyrics.

The premiere of a Sousa opera is always a musical event of importance and never is wanting in the elements of brilliancy and success. Indeed, these are the inevitable concomitants of all the Sousa productions. But, however, for the hearty co-operation of Klaw & Erlanger, those princes of amusement purveyors, this Sousa masterpiece could not have been brought out so sumptuously. As so much depends upon adequate staging and effective costuming, Messrs. Klaw & Erlanger committed these important matters to the capable hands of Herbert Gresham, whose high reputation is based upon successes in connection with many notable productions.

Before a description of the opera or a review of the production is essayed a meed of praise must be given Klaw & Erlanger for the splendid stage settings, beautiful and picturesque scenery, rich and attractive costumes, and the exceptionally strong company. The cast includes these footlight favorites:

- Siegmund Lump, a Brigand Chief.....Joseph Cawthorn
- Duke of Graftiana.....Albert Hart
- Emperor of Braggadocia.....Felix Haney
- Pertinax, Court Censor of Braggadocia.....Sim Palen
- Prince Florian, Son of Duke of Graftiana.....George Tallman
- Dagonet, Minister of the Interior of Graftiana.....Louis Haines
- Herald.....Charles Santra
- Princess Yolande, Daughter of Emperor of Braggadocia.....Nella Bergen
- Griselda, a Goose Girl.....Jeanette Lowrie
- Mopsa, Sorceress.....Junia Allen
- Leandre, Page.....Geraldine Malone
- Silvandre, Page.....Monte Elmo
- Jacqueline, Maid of Honor.....Estelle Thebaud
- Diane, Maid of Honor.....Dorothy Southwick
- Lords and Ladies of the Court, Pages, Maids of Honor, Warriors of Graftiana, Amazons and Members of Siegmund's Band of Brigands.

Just before the finale of the first act, Sousa descended from his private box and entered the orchestra pit. Taking the baton from the hand of the conductor, he led the band and played the spirited march which brings this act to a close. The composer was given an enthusiastic reception. As soon as the curtain fell the principals appeared before the foot lights and bowed their acknowledgments. Several times they were recalled, and then the audience wanted a encore from Sousa. He went upon the stage and rendered in a very neat little address, which was witty and of good taste. Mr. Smith was called for, but did not appear.

"The Free Lance" is a real comic opera in two acts, which, though necessarily long, are interesting from start to finish, and constructed on original lines. It departs from the conventional and fairly bristles with novel-elties. Mr. Smith has written a strong libretto, of which Mr. Sousa has made the most. The opera is replete with unusual situations, which afford the principals many op-



A. L. ERLANGER.

portunities for effective acting and singing. The music throughout is sparkling and tuneful. There is plenty of melody of the Sousa variety—joyous, infectious and soul-stirring. Melody exudes from a Sousa opera as naturally as fragrance is emitted from a flower. Such a past master of opera handicraft is Sousa that he utilizes with unflinching skill every opportunity which is presented. Never impatient of details, he deems no minor points as too trivial for elaboration and refinement; he permits nothing to elude his watchfulness. As in oratory, according to the Demosthenian formula, so in comic opera, according to the dicta of the great composers, action is the sine qua non. It is a basic element of success. So well do Sousa and Smith understand this principle that action in "The Free Lance" is incessant. This is a military opera, full of poetry and romance, and brimful of fun. It is pervaded by a martial spirit, which disturbs the equanimity of the most blasé devotee of opera and keeps the entire audience in a quiver. "The Free Lance" is an illustration of and a comment upon the truth that fun and vulgarity are not synonyms; that there may be a riotous prodigality of mirth without horse-play. A Sousa opera without marches would be like the play of Hamlet with the part of the Royal Dane omitted. "The Free Lance" bristles with choruses and marches, the rhythmic swing of which make audiences restive and cause them to quiver with melodic vibrations set in motion by the conductor's baton. Some of the songs will speedily become popular and before the end of the week will be whistled in the streets and sung in the homes of the musical. Several of the ensemble numbers are very strong and the full choruses are spirited. The love songs breathe tenderness; the martial songs are vivid and stirring; the orchestration is audacious, brilliant, yet musicianly.

The narrative told in the two acts of the opera, while not consecutive, and the plot, while not closely knit or consistent, are developed so naturally and effectively as to hold the unflagging attention of the audience. A comic opera without intrigue scarcely would be possible. The most important personages who figure in the story are the Emperor of Braggadocia, the Duke of Graftiana, and their respective children, the Prince of Graftiana and the Princess Yolande, of Braggadocia. The parents are reputed wealthy, but each fancies the other far richer than he really is. They scheme to bring about a union between the two children. The young people, however, are averse to matrimony and resort to much cunning to frustrate the plans of their parents. They adopt many expedients to circumvent the royal matchmakers. Finally they completely outwit them by running away. They meet two peasants, and an exchange of garments takes place. Siegmund Lump was formerly a brigand chief, noted for his prowess and exceptional strength. His companion, Griselda, was a "goose girl." When shorn of his long hair Siegmund, like Samson, was deprived of his strength, and, having lost his most attractive quality, was repudiated by his former band. The two royal matchmakers, thinking that their schemes are working well, appoint a time for the solemnization of the nuptials. The prospective bride and groom, however, are personated by the two peasants, whose identity is betrayed, and many complications ensue. Many funny situations follow. Some brilliant pictures are presented. The military spirit now asserts itself, and there are conflicts on the stage. Two armies are lined on either side of a hedge. The prince and the princess, not penetrating their respective disguises, fall in love with each other. This amour is productive of some pretty love scenes and some tender love ditties. A witch appears and proposes to restore the locks of the former chieftain. This is done as if by a miracle, and with the restoration of the hair returns the strength which had been dissipated by the "rape of the lock." Siegmund is himself again, and his

he is eager for the fray. Martial manœuvres of the soldiery contribute to this part of the performance lively. The brigands are clad in two sided uniforms—one side showing the Emperor's colors, the other disclosing those of the Duke. Siegmund proclaims himself monarch of both armies and assumes absolute authority. He and his old sweetheart reunited and again are happy. The prince and the princess, too, are joyous, and plight their troth. The parents, after finding that their cherished plans are about to be executed express their happiness. Joy impregnates the atmosphere. The culmination is a beautiful and brilliant tableau. The finale is as impressive as was the beginning.

The opening number, a chant of praise to art, is sung by the full chorus of male and female voices. Immediately follows a song for soprano, "Three Love Stories," which changes its tempo with each stanza. One verse is addressed to a monk, another to a jolly good fellow, and a third



MARC KLAW.

stanza to a soldier sweetheart. The march, "On to Victory," is perhaps the best number in the first act. The march and chorus introduces the Emperor, who sings a comic song, "The Goose Girl," and the soubrette is forward. Jeanette Lowrie makes the most of this. Albert Hart follows with a buffo song. Joseph Cawthorn now appears with a comic song and burlesque. His acting and acting were up to his high standard, and kept the audience convulsed with laughter. George Fallman, the tenor, sang "Little Bas Bleu" with fine effect. This song of genuine merit. Then followed a quartet with burlesque minuet and wedding march. The act brilliantly closed with "On to Victory." "The Mystery of History" a striking number. "The Carrier Pigeon," a fascinating waltz song, scored in florid style, affords Miss Berger an opportunity for the display of her coloratura. This scene rendered more effective by flute obligato. The tenor solo which follows, is the best thing that Tallman does. The grand ensemble number follows. This introduces a dango and songs. A brilliant military song for the tenor comes next. Other striking numbers are "The Emperor's Love Song," "The Song of the Dice" and "Ride on." These are all effective, several being vocal gems. The second act ends in a blaze of glory with "On to Victory."

TRAVELLER

om.....

dress Boston, Mass

APR 18 1906

NEW YORK PLANS
"GIANT BENEFIT."

NEW YORK, April 13.—The New York Theatre Managers' Association arranged last night to give at the Metropolitan Opera House on the evening of April 23, a monster benefit for the Italians made homeless by the eruption of Mount Vesuvius. The affair is in the hands of Daniel Frohman, Alf Hayman and Marc Klaw, and is bound to be an artistic success at least.

When the matter came up for discussion, Heinrich Conried promptly agreed to give the use of the Metropolitan Opera House, and every effort will be made to get talent which will pack it to the doors.

A hasty canvas was made during the evening with most gratifying results. The committee got in communication with Mark Twain and he agreed to make an address.

Mr. Klaw said he would provide one act of "The Free Lance," the new Sousa-Smith comic opera, which opens at the New Amsterdam Theatre Monday, and Yvette Guilbert said she would sing at least one song. Victor Herbert, the orchestra conductor, will make an address and the Lambs' Club will present an original sketch in which several well-known actors will appear. Other artists will be asked to contribute their services.

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APR 13 1908

COMMERCIAL

BANGOR, ME.

APR 14 1908

THE FREE LANCE.

Messrs. Sousa and Smith's new comic opera, "The Free Lance," has been... well at the Chestnut Street Opera House, Philadelphia, where it began its final week last Monday. The music can count among the most melodious ever written by the March King, and the librettist never turned out a better book. Joe Cawthorn has made a great hit as Lump, the ex-brigand, and gets splendid support. Thursday evening, Mr. Sousa personally directed "The Free Lance."

BROOKLYN, N. Y.

APR 17 1908

NEW SOUSA OPERA HAS SWINGING MARCH IN IT

"THE FREE LANCE" STORY A HACKNEYED THEME WITH CLEVER LYRICS.

"What the Butler Saw," at the Garrick, seems to have been something rather compromising, but Company Bears Up Under It—Mrs. Fiske as Becky and "Zira" Up-town.

"The Free Lance," John Philip Sousa's new opera, with book and lyrics by Harry B. Smith, and staged by Herbert Gresham, will suffer chiefly by comparison with his earlier work, "El Capitan." It was produced for the first time in New York last night at the New Amsterdam Theatre, with Joseph Cawthorne, Nella Bergen and Jeanette Lowrie in the principal roles, and evoked much enthusiasm, so much, in fact, that Mr. Sousa was obliged to make a speech. The speech in some ways had as many elements of humor as the book. The chief remarkable feature of "The Free Lance" is the possession of "On to Victory," a new Sousa march, with the same brassy tread, swinging tempo and martial air that has marked his earlier successes. Mr. Sousa came down from his box, walked down one of the main aisles, bowed under the orchestra rope, and then marched himself. Then he marched back, and by a wide detour through the audience again reached the stage where he made his speech. The evening was very strongly tinged with Sousa. When he was not directing or speaking one could see him in the box.

The plot is simple to the point of attenuation. Two kings wish to wed their children, each in order to get some of the other's treasury. One has a boy and the other a girl. We have seen the same basis handled a bit differently in "Happyland," by the late Fred Rankin. Both children are a gooseherd and his wife are corrupted and made to serve as the children. The first act is declared, and the second act finds two factions at comic opera war, giving a chance for the same sort of musical buff used in "El Capitan," when the wedding and funeral choruses are sung together. Mr. Sousa's work has been well done. The music, strong in minors, and full of pieces of well conceived orchestration, is a delight to the ear. Miss Bergen's rest from the stage has done her good. She also wears tights. She is much better. Jeanette Lowrie as the goose girl is charming in voice, feature and personality. Joseph Cawthorne, having to play a role that is modeled along the lines of the picture and does all he can with it. Mr. Smith's lyrics are far from the average, he evidently not being the much quoted saying of the producers that the words do so long as you have a "catchy tune." There are no "catchy tunes" in "The Free Lance." The words are always listening to. The feat of producing a comic opera is always to be that it departs from the awfulness of some play which we know is there is nothing in the legends of comic opera that forbids a book being in any event, this sort of thing is more than the extravagant music of the song farces of the past.

Meanwhile the son and daughter, who have never met, have disappeared their separate ways, and a goose girl (Jeanette Lowrie) and a goat herder (Joseph Cawthorne) are substituted for the marriage. The fact that they are already man and wife, it may be added, is known only to themselves and the omniscient Harry B. Smith. Out of these conditions Mr. Smith springs scenes and situations fairly funny, and if his second act lived up to the promise of the first he might be said to be Smith at his best. His lyrics, as usual, are neatly turned and pithy; and "Friendship's Friendly Touch," "Hair," "The Mystery of History" and "Conundrums"—a souvenir of Joe Miller's joke book in "The Isle of Champagne"—have qualities that make for laughs.

Alfred Hart and Felix Haney, as the rival monarchs, play up to Mr. Cawthorne and Miss Lowrie with admirable restraint. Klaw & Erlanger have mounted the comic opera sumptuously—the two scenes, the garden of the Emperor's palace and the border line between the two empires being equally picturesque, and the large chorus is handsomely equipped and carefully drilled.

There is not the slightest doubt that to the... of Sousa's... and... of the... of the past.

There is not the slightest doubt that to the... of Sousa's... and... of the... of the past.

There is not the slightest doubt that to the... of Sousa's... and... of the... of the past.

MAIL

NEW YORK CITY

APR 17 1908

It was a large night at the Liberty. The audience, the orchestral effects, the cast and the management were of the grandiose size. Even the librettist, Harry B. Smith, belongs in the category, if we are to include the volume of his repertory of comic opera books. And why, by the way, should Mr. Smith's name be programmed in smaller-sized type in connection with the first local performance of "The Free Lance," composed by Sousa, than the firm of Klaw & Erlanger, Mr. Joseph Cawthorne, the leading comedian, or even Herbert Gresham, the stage manager? Surely things have come to a pretty pass if the author falls into smaller type than does the worthy who drills the principals and chorus.

However, "The Free Lance" brings back to us upon the light opera stage Mr. John Philip Sousa, who shares with David Warfield and Bernhardt the distinction of being referred to in the small ads. or elsewhere merely by the last name. It represents the March King—you can't avoid the designation—at his best. Of course, there was THE big march upon which all Sousa operas are pitchforked; and "On to Victory," which marks the climax of the first act, has all the triumphant brazen vigor of "Il Capitain," and a plenty of originality.

But "On to Victory" is not the only effective number Sousa has introduced in this work. He displays a versatility in composition not noticed in any of his previous outputs. "All Lovely Art, We Worship at Thy Shrine," rendered by a chorus of mixed voices at the opening of the first act, is sensuously charming. "The Goose Girl" is a pretty conceit; the Emperor's war song is grotesquely dashing, and "The Song of the Free Lance" has abundant verve. The gem of the opera, however, is "The Carrier Pigeon," a sentimental solo, exquisitely sung by Miss Nella Bergen, whose voice is perhaps the best trained, most accurate and sympathetic soprano to be heard to-day in light opera. She sustained the romantic portion of the plot single-handed with capital skill.

The libretto is a rather ingenious re-fashioning of threadbare comic opera devices and episodes. The impoverished monarch has done duty from "The Mascot" through many an operetta before he struck "The Free Lance." The alternating of a princess and a peasant for purposes of guile and humor is scarcely epoch-making. But in elaborating his material Mr. Smith has been quite successful. Instead of one we have two bankrupt rulers—one with a son, the other with a daughter. The wedding of the young people is planned to rectify matters, each parent conjecturing that the other is affluent. The eventual discovery of the error leads to opera bouffe war.

Meanwhile the son and daughter, who have never met, have disappeared their separate ways, and a goose girl (Jeanette Lowrie) and a goat herder (Joseph Cawthorne) are substituted for the marriage. The fact that they are already man and wife, it may be added, is known only to themselves and the omniscient Harry B. Smith. Out of these conditions Mr. Smith springs scenes and situations fairly funny, and if his second act lived up to the promise of the first he might be said to be Smith at his best. His lyrics, as usual, are neatly turned and pithy; and "Friendship's Friendly Touch," "Hair," "The Mystery of History" and "Conundrums"—a souvenir of Joe Miller's joke book in "The Isle of Champagne"—have qualities that make for laughs.

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There is not the slightest doubt that to the... of Sousa's... and... of the... of the past.

NEW YORK DAILY NEWS

APR 17 1908

APR 17 1908

"FREE LANCE," IN SPOTS, IS BOTH CLEVER AND AMUSING

By J. J. LYONS.

The "Free Lance," a new comic opera, by John Philip Sousa and Harry B. Smith, was given last evening, at the New Amsterdam Theater.

The cast was headed by Joseph Cawthorne, who, as Siegmund Lump, was supposed at one time to have been a brigand chief, but having lost his hair and with it his prowess, he appeared at the opening of the story as a goat-herder. Developments compels him to assume the role of a prince, and his wife (Jeanette Lowrie, as a goose girl) is also called upon to impersonate a princess. Rival monarchs, both impetuous, have arranged a marriage between their son and daughter and, as both refuse to marry unknown individuals, they each run away from their homes and their places are filled in the royal families by the goat herder and goose girl.

Of course, the royal couple meet in the open country and learn to love each other.

The comicalities, improbabilities and impossibilities of the libretto were all brought in evidence by the author, and many eccentric perversions of the English language were introduced by Mr. Cawthorne in his usual manner, much to the delight of his admirers.

Miss Lowrie, as the goose girl, made a decided hit. Her vivacity and grotesque manner made her part quite important. She was generally applauded.

If the music of the entire opera had been on the same scale of excellence as that which told the first of the three love stories sung by Miss Nella Bergen soon after her entrance, the opera would have been the event of the season. The shade of Sullivan was then perceptible, and it was hoped that it would be present all evening, but alas! it was not so. There were stirring marches and pretty melodies, as few can write like the "March King," but this one melody was a gem that promised more than was given or accomplished later.

Here are some of the witticisms:

"My credit is so bad I cannot even trust myself."

"There are no robbers nowadays—they are all financiers."

"I can commit any crime from robbing an orphan asylum to running a society paper."

"A man's typewriter should have the same colored hair as his wife—accidents happen."

"Uneasy is the tooth that wears the crown."

"If Romeo had married Juliet they might still be housekeeping in a flat."

Mr. Sousa came from a proscenium box at the conclusion of the first act, and, taking the baton from the orchestra conductor, led the finale and the march, "On to Victory," which was given by the principals and chorus with the accompaniment of brass instruments on the stage.

At its conclusion Mr. Sousa made a characteristic speech, but many of his witticisms were lost, as he spoke very quietly and could not be heard, except by those in very close proximity to the stage.

The scenery and costumes were handsome, and the male chorus more in evidence than is usual in the comic operas of to-day, no doubt to give force and character to the march music. The house was crowded.

MORNING JOURNAL

NEW YORK CITY

APR 17 1908

New Amsterdam Theater
New York City
New York

**"THE FREE LANCE"
AT THE NEW AMSTERDAM.**

After being presented in Springfield, Mass., Hartford, Conn., and Philadelphia, Pa., with great success John Phillip Sousa's new military comic opera, "The

"Free Lance," had its first New York presentation last night at the New Amsterdam Theatre, before an audience that filled every part of the house. The production was by Klaw and Erlanger who staged it in a most handsome manner, the scenery and costumes being very beautiful. The book and lyrics are by Harry B. Smith. The company was a very large one and a feature was a male chorus of thirty voices, which greatly aided the giving of the "March King's" spirited music. "The Free Lance" is a genuine comic opera. It is staged in two acts. The locale of the first act is the court of the Emperor of Braggadocia, who is devoted to art and is a bankrupt. He is so aesthetic that even his army is composed of amazons.

To replenish his coffers he plans a marriage between his daughter, Princess Yolande, and Prince Florian, the son of the Duke of Graftiana. The duke, who also is bankrupt, hopes, through the union, to refill his purse. The princess and prince, who have never met, fly to escape marriage, and both emperor and duke, in desperation, compel Siegmund Lump, a goatherd, and Griselda, a goose-girl, to become substitutes, each thinking to deceive the other. Siegmund and Griselda are really husband and wife. Siegmund is a descendant of Samson and has been leader of a band of bigands. He has lost his hair and with it his strength and bravery, and his band has deserted him. Both emperor and duke discover that each is bankrupt and war is declared. Siegmund becomes a general of the army of Graftiana and Griselda the commander of the amazons of Braggadocia. The scene of the second act is laid on the border line of these realms, revealing on one side of a hedge the tent of the emperor and on the other the headquarters of the duke. The near proximity of the contending armies and the various reasons given by each monarch why he does not make an attack upon the other furnish much of the humor in this portion of the performance. Finally, Siegmund recovers his hair and his band descends on both camps, to be retained in turn by each monarch to fight the other. Siegmund fights a battle with himself, declares it a draw, and when he cannot collect his pay from either side, confiscates both governments and declares himself king. The principal comic interest is carried by Joseph Cawthorn as Siegmund Lump. Twenty-three musical numbers are introduced throughout the action of the story. These are sung by Mr. Cawthorn as Siegmund, Nella Bergen as Princess Yolande, Jeannette Lowrie as Griselda, Albert Hart as the duke, Harry MacDonough as the emperor and George Tallman as Prince Florian. Other noted principals are Sim Pulen, Louis Haines, Charles Santra, Junia Allen, Geraldine Malone, Monty Elmo, Estelle Thebaud and Dorothy Southwick. The opera was very enthusiastically received last night. The orchestra was led in the last number of the first act by Sousa, who, in response to frequent calls, made a neat speech. As Griselda, a goose girl, Jeanette Lowrie made a pronounced hit.

EAGLE
Brooklyn, N. Y.
APR 17 1906

John Phillip Sousa and Harry B. Smith collaborated in "The Free Lance," which obtained its first metropolitan production at the New Amsterdam last night. It is a comic opera, not a musical comedy, if the connection, of its creators as to that product is to be believed. The difference between a musical comedy and a comic opera has been nearly forgotten here, but there is a difference, although the audience that saw "The Free Lance" last night may not have

been able to recognize it at first sight. The score is full of lively airs, there is a characteristic Sousa march, and the book is better than many of Mr. Smith's more recent efforts. Sousa, who was conspicuous throughout the evening, most of the time among the audience, conducted the orchestra through one of the numbers and made a speech. In the cast are Joseph Cawthorn, Jeannette Lowrie, Nella Bergen and Albert

CITIZEN
Brooklyn, N. Y.
APR 17 1906

**NEW SOUSA COMIC OPERA
IS MERRY AND MUSICAL**

**Gets Enthusiastic Reception at
New Amsterdam Theatre.**

LATEST FARCE AT THE GARRICK

**William H. Crane's New Play at the
Hudson—Other Favorites Re-
turn to Gay Broadway.**

John Phillip Sousa's new comic opera, "The Free Lance," leaped into popular favor at one bound last night. The opening performance at the New Amsterdam Theatre brought together a great audience, which gave enthusiastic applause to all the musical numbers, and to those participating, and gave a wonderful reception to the composer. The "March King" watched the performance from a box, descending to the orchestra to wield the baton at the close of the first act. Then between the acts he responded to thunderous calls for a speech with one of the wittiest talks that it has been the good fortune of first-nighters to hear.

Harry B. Smith, author of the words and songs of the opera, has done creditable work and has produced a satisfactory article along conventional lines, with some very clever spots in it. The success of the piece, however, is not due to the book nor to the scenery and costuming, which are fairly lavish, but the music. There are seventeen numbers, many of them with the typical Sousa swing, and all of them first class. The principals are as splendid an aggregation of singers as the stage has seen in many a day. The chorus of some fifty voices, the men as numerous as the women, is a particularly strong feature.

The familiar comic opera situation of the royal marriage, to which the young people object, forms the central theme of the story. The monarchs of Graftiana and Braggadocia, each intent on borrowing money from the other, arrange a marriage between the prince and princess. The latter, not knowing each other, run away. Of course they meet in disguise and fall in love. The two rulers substitute a shepherd and a goose girl, who it happens are already man and wife. When the monarchs discover that both are insolvent they declare war on each other. Both hire the shepherd, who has blossomed out as a free lance warrior, to do the fighting for them. Neither is able to pay, so he seizes both kingdoms for himself and all ends happily.

Joseph Cawthorne lives up to his reputation as a comedian in the role of the free lance, giving a ridiculous impersonation in dialect of the goatherd turned prince. Jeannette Lowrie, as the goose girl, is an even more pronounced hit. Her opening song was encored to the echo last night. George Tallman, as the prince, and Nella Bergen as the princess, have the principal singing roles, and win great credit in every number. The other principals are Albert Hart, Felix Haney, Sim Pulen and Louis Haines.

Newspaper Cutting Bureau in the World
GERMAN HEROLD
NEW YORK CITY.
APR 17 1906

Sousa's neue Oper.
Im New Amsterdam Theater fand gestern Abend die Erstaufführung von John Phillip Sousa's neuer Oper "The Free Lance" statt. Das Haus war bis zum letzten Platz von einem enthusiastischen Publikum gefüllt, das die Vorfälle wiederholt bezaubert und den Komponisten zu einem "Speech" zwang. Die Musik ist in jeder Hinsicht vortrefflich. In der Oper sind die

N. Y. EVG. TELEGRAM

APR 17 1906

Smith and Sousa's "Free Lance" at New Amsterdam.

THE two kings who were so prominent in a recent popular comic opera have set the fashion in similar compositions, which explains the presence of the Duke of Graftiana and the Emperor of Braggadocia in "The Free Lance," the new comic opera by Sousa and Harry B. Smith, which was produced for the first time in this city last night at the New Amsterdam Theatre.

The story is more closely knit than has been the fashion of late years in stage concoctions of this sort. It is prettily staged, well sung and well acted. Of the eighteen numbers, the march at the end of the first act, "On to Victory," is likely to be the most popular. Last night when performed under the baton of the composer it was enthusiastically encored.

The cast includes Mr. Joseph Cawthorn, Miss Nella Bergen, Miss Jeannette Lowrie, Mr. Albert Hart and Mr. Felix Haney, who are supplemented by an effective chorus. Mr. Harry B. Smith has written a

ber of excellent lyrics in his Gilbertian manner. One of the best is the Emperor's entrance song, in the following colloquial measures:—

I grant that there are people who have talents rather various,
Quite capable and clever
In some fields of endeavor,
But I opine my genius is as much more multifarious.
My general proficiency
Is the next thing to omniscience.
Of course there may be others with a little stray ability,
But I'm the sole monopolist of wholesale versatility.
There's not an art or science of which any one may tell
In which I do not perfectly excel.
But I do it all by proxy;
I hire a clever chap to represent me,
don't you see.
I think it's rather foxy—
Another fellow does the work, the credit comes to me.

NEW YORK EVG POST
APR 17 1906

"The Free Lance."

"Klaw & Erlanger present the Sousa Opera Company with Joseph Cawthorn in 'The Free Lance.' Book by Harry B. Smith. Staged by Herbert Gresham." Thus we read on the programme distributed last night at the New Amsterdam Theatre. A synopsis is also given of the seventeen musical numbers, but nothing is said as to their composer. Presumably Mr. Sousa wrote them, though most of them are so commonplace that almost any one might have shaken them out of his sleeves. Triteness, noisiness, rhythmic vigor, skillful adaptation to the taste of the semi-musical masses, are their main characteristics. A few rise to a higher level, among them the first chorus, "All Lovely Art," and the quartet, "Come, My Dear," which is refined and charming.

The march which ends the first act was conducted by Mr. Sousa himself, who kindly walked down an aisle (so that everybody could see the great man near by) and climbed the balustrade to get to the desk. He went back the same way, and then hurried to get on the stage, where he made a speech distinguished by the painful modesty and humility that characterize all truly great men. Some of his remarks were funny, and he was as frantically applauded as most of the music sung by the Sousa Company—an admirably drilled company, it must be added. It is seldom that a chorus sings so well; yet there is too much of it; and when it is reinforced by brass bands, pandemonium reigns.

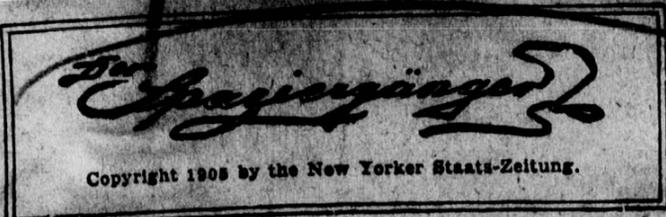
It is some time since Mr. Harry B. Smith has turned out so amusing a book as that of "The Free Lance." To be sure, the material is mostly shopworn, but clever use is made of it, and the deservedly popular Mr. Cawthorn has probably added a good deal of fun of his own invention. Some of his remarks were beyond the guessing of the audience, as when he said that his form had been compared to the Apollinaris of Bella Donna; but when he said: "Remember that he who laughs the latest giggles yet besides," he was fully understood. This may not be a high form of humor, but it is on the level of the music supplied for this production.

Albert Hart represented the Duke of Graftiana and Felix Haney the Emperor of Braggadocia, two impecunious monarchs, each of whom supposes the other to be wealthy, and therefore seeks a matrimonial alliance between their children. The princess refuses to marry a man she has never seen and runs away. She meets and falls in love with the prince, who had done the same thing. Their places, in the matrimonial scheme, are taken by a boisterous goose girl and a goatherd, formerly brigand chief. When the monarchs discover that neither has money, war is declared, but no one is hurt and all ends well. Nella Bergen as the princess, and Jeannette Lowrie as the goose girl were much applauded for their singing.

Address

Date

APR 17 1906



Established:

Die Winter-Saison dauert vom 7. Januar bis zum 6. Mai und umfaßt in einhundertundneunzehn Tagen wohlgezahlte zweihundert Konzerte; die Sommer-Saison erstreckt sich vom 6. Mai bis zum 7. Januar und ist ebenfalls gleichbedeutend mit durchschnittlich drei Konzerten in zwei Tagen — das ist das reguläre Programm des John Philip Sousa und seiner Kapelle. Nebenbei besitzt dieser Herr Sousa den Ehrgeiz auch noch Komponist zu sein und wer die mathematischen Künste kennt, selbst wenn er niemals über das kleine Einmaleins hinaus gekommen und bei der Addition noch die zehnfingrige Rechenmaschine benutzt, vermag sich ohne viele Mühe auszurechnen, wieviel Zeit dem Herrn Sousa zum Komponieren übrig bleibt und — was dabei herauskommen kann.

Im New Amsterdam Theater konnte das musikalische New York gestern Abend gelegentlich der Premiere der Operette "The Free Lance" die Probe auf das Exempel machen; man kam mit einem Herzen voll Liebe, mit den Armen voll Blumen und mit allen Händen voll Beifall für den John Philip Sousa . . . und man sah schließlich ein, daß der primitive Rechenmeister recht gerechnet hatte, als er bei dem "Resultat gleich Null" anlangte. In diesen Worten: das neueste Werk Sousa's wird vielleicht sein Bankkonto, aber nicht seinen Ruhm vermehren. Daß diese Operette keinen künstlerischen Fortschritt des Komponisten bedeutet, daran mag noch ein besonderer Umstand Schuld tragen — es ist eine bestellte Arbeit, es fehlt ihr das Leben und die Seele des freientfundenen Kunstwerkes.

Das New Amsterdam Theater ist die stolze Hochburg des "Theater-Syndikats" dessen Hand und Hirn die Herren Klaw und Erlanger sind; die Gegenpartei, die sogenannten "Independents", die indessen nichts anderes sind, als ein Gegen-Syndikat, wird von dem Triumvirat Schubert, Delasco und Fisk kommandiert. Sobald nun dieser Gegenpartei einen Erfolg aufzuweisen hat, versammeln die Klaw und Erlanger ihre Hilfstruppen um sich und lassen sich ein Stück schreiben, das jenen Erfolg ausgleichen soll und das sich naturgemäß auf denselben Pfaden bewegen muß, wie jener "independente" Erfolg. Dem durchaus verdienten, ehrlichen Erfolg der Operette "Happyland" wollte man mit der Operette "Free Lance" begegnen und der eine Text steht dem anderen zum Verwechseln ähnlich; nur daß das Original sehr viel besser ist als die Nachahmung. Nun ist der Text bei einer Operette leider Nebensache; er dient besten Falles dazu, den Erfolg der Musik zu verstärken, aber er wird niemals einen Sieg oder eine Niederlage bestimmen. Die Musik ist die Hauptsache und da muß man denn doch zugeben, daß die Musik des Reginald de Koven so hoch über den Kompositionen des John Philip Sousa steht, daß ein Vergleich ganz ausgeschlossen ist. Das Syndikat hoffte auf die nie versagende Fähigkeit des populären "Marschkönigs" und er hat zum ersten Male diese Hoffnungen nicht erfüllt. Ganz abgesehen davon, daß Sousa den de Koven in seiner Vertiefung und Verfeinerung der Operette nachahmt und dabei an der Klippe der Langeweile kläglich scheitert, er vermag sich nicht einmal auf seinem ureigenen Gebiete zu behaupten; seine Marschnummern entbehren dieses Mal des mitreißenden Schwunges und der fröhlichen Melodie. Man kann eben nicht mit der einen Hand jeden Tag an-

berthalt Konzerte dirigieren und mit der anderen eine gute Operette komponieren.

Ein anderer Faktor des Erfolges der "Independents" lag in der Aufführung der Operette; das Syndikat konnte unmöglich eine Marguerite Clark doublieren, weil diese Miniatur-Primadonna eben einzig ist. Dem Wolf-Hopper, dessen Humor so frisch und anmirend ist, wie ein Glas Pintbier vom Tage zuvor, stellten sie gleich drei Komiker entgegen, von denen jedoch nur Einer, Joseph Cawthorn, das Recht der ersten Kritik für sich beanspruchen kann. Das Syndikat hat diesen Künstler vor einigen Monaten als Gegengewicht gegen die Rogers Bros. versucht, ohne mit diesem Versuch erfolgreich zu sein; das Syndikat spielt ihn jetzt als Trumpf aus gegen Jeff d'Angelis und Hopper, und es wird auch dieses Mal wenig Freude an diesem Experiment erleben. Dieser Joe Cawthorn entbehrt der Originalität; es ist für einen neuen Komiker ein Fluch, wenn das Publikum Nehmlichkeiten mit diesem und Jenem entdeckt und nirgends eine Spur Eigenes findet; Cawthorn ist eine Art "mixed drink": ein Theil Rogers, zwei Theile Wilson — thats all. Und das Publikum liebt den Humor gerne "straight".

Drei Dinge sind es, die als leuchtende Punkte aus dem tiefen Dunkel des gestrigen Abends hervorstrahlen. Der eine leuchtende Punkt heißt Nellie Bergen; sie ist keine jener Operetten-Primadonnen, die als verkannte Große-Operndiva in der Welt herumlaufen. Sie hat schöne Mittel, gefanglich und körperlich, und sie ist klug genug, einzusehen, daß diese Mittel gerade für die Operette ausreichen; sie darf den einen ehrlichen, großen Erfolg des Abends ganz allein auf ihr Konto schreiben. Das war das Lied des "Vogelhändlers", und daß sie dabei in Tricots ganz entzückend aussah, das that ihrem Erfolg gewiß keinen Eintrag. Der zweite leuchtende Punkt war ein Witz, der so unwiderstehlich wirkte, daß er eine laute Lachsalbe auslöste. Joe Cawthorn, der Ziegenhirt, soll als Pseudoprinz mit der falschen Prinzessin, der Gänsemagd, seiner eigenen Frau, vermählt werden; er erkennt sie und bricht in die Worte aus: "Das ist nun mein Glück, das erste Mal, daß ich zu einem Diner außer dem Hause geladen bin, setzt man mir genau dieselben Speisen vor, die ich jeden Tag zu Hause essen muß!"

Und der dritte leuchtende Punkt, das war der John Philip Sousa — der Redner. Am Schlusse des ersten Aktes, nachdem Sousa das Marschfinale persönlich dirigiert hatte, gab es den üblichen Beifallssturm, der in dem Verlangen nach einer Rede gipfelte. Sousa zierte sich nicht im Mindesten — der Sousa ist wirklich kein Ziehler — und hielt eine Rede, die so wichtig und humoristisch war, daß man ihm den Vorschlag machen möchte, er möge bei seiner nächsten Operette den Text schreiben und den Harry Smith die Musik komponieren lassen . . . ich glaube, es würde in doppelter Hinsicht genutzreicher sein. Sousa erzählte, wie er vor einigen Tagen hier ankam und die verschiedenen Clubs aufsuchte, denen anzugehören er die Ehre hat. Im ersten Club traf er einen Freund, der ihm sagte: "Ich bin sehr neugierig auf Ihre Operette; hoffentlich haben Sie recht viele Märsche darin, denn das ist doch die Hauptsache." Im zweiten Club traf er einen anderen Freund und der meinte: "No ja, die Musik der neuen Operette wird sehr wichtig sein; es wird

im ersten Club, denn das ist doch die Hauptsache." Im dritten Club traf er einen dritten Freund und der sprach: "Die Musik wird gewiß gut sein, wie gewöhnlich eine Menge Märsche; der Text wird auch gut sein, wie gewöhnlich eine Menge Kalauer. Hoffentlich ist auch etwas für's Auge da, denn die "tights" das ist doch die Hauptsache." Sousa gab der Hoffnung Ausdruck, daß seine drei Freunde, die im Hause anwesend seien, ihre Erwartungen erfüllt fanden, denn das sei ihm die Hauptsache.

Man muß nicht von Allem haben wollen; wenn man dreihundertfünfundsechzig Tage im Jahr jeden Tag als Kapellmeister mit einem erstklassigen Orchester durch die Lande reist, dann soll man den Ruhm des Komponisten Jenen überlassen, die dazu mehr Zeit haben. Und weil Sousa als Kapellmeister so rasselos thätig ist, darf man ihm eine Anerkennung nicht versagen; er muß in diesen Konzerten rund ungefähr tausend Konzertnummern spielen, und daß bei so viel fremden Kompositionen sich nichts in seine Partitur eingeschlichen, daß er sich von der "Kapellmeister-Musik" frei gehalten, das ist lobenswerth — obschon es dem Publikum vielleicht lieber gewesen wäre, wenn die fremde Melodienfülle an dem Sousa-Werte ein wenig abgefärbt hätte. Das Publikum ist nicht so empfindlich und läßt sich gerne etwas Gutes aufstischen, selbst wenn es nicht im eigenen Garten des Gastgebers gewachsen ist.

S. R. S.

NEW YORK COMMERCIAL ADVERTISER

"THE FREE LANCE."

AFTER the first act of "The Free Lance" last evening John Phillip Sousa came before the curtain and made a quiet, amusing little speech in a gentle little voice and without a single gesture.

It was as unlike the madly conducting bandmaster as one could possibly conceive. The opera had something of the same gentleness and serenity, with its sweet and tuneful snatches, its dreamy as well as martial choruses, and its one really exquisite number—"The Carrier Pigeon." It was Sousa without the brass—vivacious, audacious, brimming over with life, but with poetry and fantasy as well as gaiety and vim. Joseph Cawthorne was featured as Sig-munde Lump, a goatherd, who takes the place of a runaway prince who will not marry the traditional princess of comic operas and Zenda stories since romance began. He is already married to a goose girl who is induced to play the part of the princess—who, of course, has also taken to flight. A war gives the composer a chance to introduce some thundering numbers for the male voices and affords a chance to display colorful costumes on the curved and prancing soldiers. The lines are really funny. Harry B. Smith has not written so good a book in years, if ever, and the foolery of Cawthorne will make many merry for many moons to come. Nella Bergen was picturesque and sweet-voiced, and her "Carrier Pigeon" song will soon be out-selling the famous Dolores serenade of "Florodora." Jeannette Lowrie as the goose girl was blond and saucy, a sort of comic opera Audrey in sabots. Afterward she dons red tights and quite fulfils Mr. Sousa's first-act promise to his bald-headed friends that they would "soon have the treat of their lives."

THE MORNING TELEGRAPH

NEW YORK CITY. APR 18 1906

MR. KLAW'S LITTLE JOKE.

Hopper and Seabrooke Looking for the Man Who Changed Flowers. De Wolf Hopper and Thomas Q. Seabrooke both sent their wives, Nella Bergen and Jeannette Lowrie, beautiful floral pieces at the opening performance of "The Free Lance" at the New Amsterdam Theater on Monday evening. They were displayed in the lobby. Mr. Hopper just changed the cards. Mr. Seabrooke saw his wife when home was looking for the

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APR 18 1906

Permanent Sousa Opera Company.

The success of "The Free Lance" at the New Amsterdam Theatre Monday night will lead to the permanent establishment of a Sousa Opera Company under the direction of Klaw & Erlanger. John Philip Sousa had contracted to compose an opera each year for the firm, and Klaw & Erlanger have gladly stipulated to give it the most elaborate of productions.

Harry B. Smith will contribute the librettos. The premiere of the Sousa series will be a fixed event, Easter Monday of each year having been set aside as the date.

DRAMATIC NEWS
NEW YORK CITY.

APR 21 1906

The Free Lance Scores a Big Success.

Sousa's March Is Inspiring and Harry B. Smith's Book a Clever Story.

Offered at the New Amsterdam Theatre, April 16. Production by Klaw & Erlanger.
Sigmund Lump Joseph Cawthorn
Duke of Graftiana Albert Hart
Emperor of Braggadocia Felix Haney
Pertinax Sim Pulea
Prince Florian George Tallman
Dagonet Louis Haines
Herald Chas. Santra
Princess Yolande Nella Bergen
Griselda Jeannette Lowrie
Mopsa Julia Allen
Leandre Geraldine Malone
Silvandre Monte Elmo
Jacqueline Estelle Thebaud
Diane Dorothy Southwick

Since The Free Lance had its first performance at the Court Square Theatre in Springfield, considerable space has been allotted by us to what appears to be the best of all the Sousa operas, for in The Free Lance he has written some magnificent music—an inspiring march, which, by the way, was played with a great deal of gusto because he led the orchestra, and the fact that he had taken a long vacation since his previous operatic work shows that his time was not idly spent because it was devoted to developing music on a new line, and Sousa calls everything a vacation when he writes music which is not heard in public. The march finale came at the end of the first act. The other musical numbers were equally as interesting, if not quite so great, and the enthusiasm was sufficient at the New Amsterdam last night to prove that Klaw & Erlanger have another substantial success. Mr. Smith's book has some good dialogue, and is comprehensible. There is merriment galore because of the cleverness of Joseph Cawthorn, who plays the brigand chief; Felix Haney, who was the Emperor, and Albert Hart, whose powerful voice was heard to good advantage. Nella Bergen sang her solos in her captivating way, and Jeannette Lowrie looked pretty as the goose girl, and her song was about as jolly as any in the opera. George Tallman knows how to sing, and as the son of the Duke he gave a satisfactory performance.

The opera was costumed gorgeously, and the scenery of both acts was a delight.

The Free Lance is a very interesting work for Joseph Cawthorn. It is helping him to become a star, and is much more of a treat than In Tammany Hall. Sousa got a big ovation last night.

APR 21 1906

Nella Bergen in tights, was the one sensation of The Free Lance opening. The prima donna in this garb would be a bewildering attraction for vaudeville, but she declares she will wear the more substantial skirt, and a new fancy dress idea for her return to the varieties.

APR 19 1906

ROUND ABOUT THE THEATRES

ALL the regular "first-nighters" at the theatre attended the premiere of "The Free Lance," at the New Amsterdam Theatre, on Monday. The subjects of Braggadocia and Graftiana were all there, on as well as off the boards; and Mr. Sousa modestly came down the centre aisle of the parquette and actually climbed over the orchestra rail, soiling his white kid gloves, to conduct personally the great finale to the first act. This accomplished, he modestly reclimbed the rail, and walked back along the centre aisle bearing his blushing honors thick upon him. Of course the applause was repeated until Mr. Sousa again presented himself to the audience—this time on the stage—and we were treated to a speech while his spectacled glances seemed deploring the condition of his white gloves. Then, of course, there was Harry B. Smith's book of travels written while roaming in the old-time comic-opera land. There were the usual inhabitants: the Brigand Chief, the Prince Florian, the Princess Yolande, the Goose Girl, Emperor of Braggadocia, a Duke of Graftiana, and a host of ladies, pages, and Amazons. There was nothing unusual about these people—we had seen them all before—all except the Brigand Chief (Mr. Joseph Cawthorne) and the Goose Girl (Miss Jeanette Lowrie). Instead of the friends of our youth and salad days, these turned out to be quite refreshingly and originally funny. The remarkable fact about them is that they sang and were understood in the midst of the blaring of trumpets, the rolling of drums and the clashing of cymbals. If it had not been for these two and the audience, I might have found myself supping at nine-forty instead of eleven-fifty. As it was I stayed and had quite a good time. I didn't mind the music a bit—I have become quite used to that kind of thing.

APR 20 1906

THE NEW PLAYERS
A Tamed Sousa
and Funny Goose Girl
in "The Free Lance."

MR. SOUSA is quieting down. "The Free Lance," at the New Amsterdam Theatre, suggests that "The March King" who came in like a lion, is going out like a lamb. This time he has not written to soothe the savage breast. His music is quite tame. It eats off the hand of the violinist and permits the man with the big drum and the cymbals to take life easily. There is only one march, an "On to Victory" cry to the brasses, and even this has not the blare and bang of his riotous days. In fact, it has little else than "time." It lacks the old Sousa swing and ring. "The Free Lance" is far from being another "El Capitan." "The Goose Girl" is the first to strike a good gait, just as Miss Jeanette Lowrie, who sings it, is the life of the perform-

to each other, they enter into the ceremony with the readiness of a Chicago couple. Joseph Cawthorn, armed with his trusty German dialect and a reputation as a brigand, is amusing as the adven-



Joseph Cawthorn.



Jeanette Lowrie.

turous goatherd, but he should refrain from calling himself "a human earthquake." Wit of this sort is painfully malapropos at a time when every hour is adding to the horror of the disaster on the other side of the continent. Cawthorn develops into a comic opera Bluntschli. Across the street it is "Arms and the Man." At the New Amsterdam it is Legs and the Man. The obliging Lump takes a contract to fight the battles of both rulers and achieves a complete victory over himself. Mr. Smith's puns supply him with deadly ammunition. One line, however, deserves the laugh it wins. When Lump finds that he is to marry his own wife he remarks "It's just my luck! The first time I'm invited out to dinner I get the same that I have at home."

The piece grows tedious toward the end, but it is brightened by several pretty airs. Miss Nella Bergen tells "Three Love Stories" in her best soprano, and later on sends "The Carrier Pigeon" on its tuneful way. Her singing is better than her acting. A smirk that she seems to have borrowed from Miss Blanche Ring should be returned at once.

Felix Hanley brings his Hippodrome capers to the part of the poor but dishonest Braggadocia, and Albert Hart tries to be Dr. Wolf Hopper, the grafting duke.

A song with a skyrocket in the title is Sousa's most recent gift to a chorus. But a song with a skyrocket in the title is Sousa's most recent gift to a chorus. But a song with a skyrocket in the title is Sousa's most recent gift to a chorus.

DRAMATIC

"The Free Lance" a Big Success. Klaw & Erlanger's Sousa Opera Company, headed by the clever comedian, Joseph Cawthorn, presented the new military comic opera, "The Free Lance," by John Phillip Sousa and Harry B. Smith, at the New Amsterdam Theatre last Monday evening and created a sensation, scoring the most pronounced and emphatic hit made in New York in many years by a production of this character. This is to be made the feature of the Spring season in New York hereafter.

APR 17 1906

IN THE LIMELIGHT.

John Phillip Sousa, the bandmaster, tested the merits of his latest composition in the shape of a comic opera at the New Amsterdam theater, New York, last night. The new venture is named "The Free Lance," and according to the critics is thoroughly Sousa in its music, while the libretto is in Harry B. Smith's best style.

STANDARD
NEW YORK CITY
APR 20 1906



JEANNETTE LOWRIE AND JOE CAWTHORN IN "THE FREE LANCE."

THIS IS A PICTURE OF AN AMUSING SCENE IN JOHN PHILIP SOUSA'S NEW COMIC OPERA AT THE NEW AMSTERDAM THEATRE NEXT WEEK. FROM MANSFIELD TO MUSICAL COMEDY IS A QUICK CHANGE, BUT AFTER FOUR WEEKS OF WHAT ALAN DALE CALLS "OUR WORST ACTOR" SOMETHING LIGHT AND ALIVE COMES AS A REVEALER. "THE FREE LANCE" (ORIGINALLY ENTITLED "KING") IS A... SOUSA'S MUSIC, ESPECIALLY HIS NEW MARCH, "ON TO..."

Musical America
New York,
Apr. 21st 1906.

SOUSA'S NEW OPERA SCORES IN NEW YORK

AUDIENCE DEMANDS SPEECH FROM
COMPOSER AT ITS FIRST
PERFORMANCE.

"The Free Lance" is a Return to Old Comic Opera
Standards—Production Affords Genuine Delight
at New Amsterdam Theatre.

John Philip Sousa's new comic opera, "The Free Lance," the book of which was written by Harry B. Smith, was performed for the first time in New York, in the New Amsterdam Theatre, on April 16. The authors succeeded happily in effecting a return to old-fashioned comic opera standards, and the performance afforded a genuine delight to all who heard and saw it.

The plot centers about an emperor, who says he can do anything from writing an opera to running a continent. He does it all by proxy. His taste is so excellent that he can not bear the idea of a standing army of men, so he has regiments of beautiful Amazons that he can take some assurance in reviewing.

Ever against the Emperor's land of Gaggadocia is the Dukedom of Graftiana. The Duke is a fire-eating, swash-buckling sort of thunder who chews nails and maintains an army of handsome young giants. In the grace of the plot the Duke has a son, Prince Florian, who is to marry the Emperor's daughter, the Princess Yolande. The young people have not met. Rather than marry a man she has never seen the princess runs away and changes places with a goose girl, Griselda. Prince Florian runs away, too, rather than marry a girl he does not know, and changes clothes with a goatherd, Siegmund Lump.

The Duke and the Emperor make the best of a bad business and try to fool each other with a goose-girl Princess and a cat-keeping Prince. Meanwhile, of course, the real Prince and Princess fall happily together in the fields.

Griselda and Siegmund happen to be married anyway, so everything balances itself fully. But when Siegmund finds that his promised royal bride is just plain Griselda he has a moment of natural disappointment.

The Duke and the Emperor try to borrow money of each other. Neither has any, so they bring on war. At the border line between the two kingdoms the man-army of the lady-army across a pretty green field. The man-army threatens to surrender.

Each ruler makes Siegmund his champion for the fight. Siegmund, finding himself fighting on both sides with nobody to help, winds up the war, and everything falls into couples for the final curtain. The most decided hit of the evening was the role of the flaxen-haired goose girl. Her song, "The Goose of Victory," proved one of the best in the piece.

At the end of the first act there is a march, "The Victory," sung by the whole cast. On the night Mr. Sousa conducted this himself. The audience gave him a standing ovation and insisted on a speech.

MR. JOHN PHILIP SOUSA

Mr. Harry B. Smith, Tells and Explains the HAR



Photo
by
Bushnell

Mr.
John Philip
Sousa

Joseph Cawthon and Jeanette Lowrie
Opera "The Free Lance," in the New Amst

WHERE were you on Monday evening, after the first act of our "The Free Lance," at the New Amsterdam Theatre?" asked Mr. John Philip Sousa, severely, as Mr. Harry B. Smith entered the library of the former's Madison avenue home. "Mr. Sousa," replied Mr. Smith, with a judicious combination of humility and dignity, "I am not here to be cross-examined as a librettist, but to interview you about marches and comic operas. However, as man to man, I don't mind telling you that at the first call for the authors of 'The Free Lance' I hid in the elevator shaft."

"I could say some things about being a deserter and a recreant," said the "March King," reproachfully, "but, since you are not here as a collaborator but as a representative of the press, I shall avoid recriminations. You wish, I presume, to ask me how comic operas are written and all that sort of thing?"

Some men radiate optimism, and John Philip Sousa is one of these happy individuals. This is the secret of what people call his magnetism. To be thoroughly contented with life one must believe in himself, and in Mr. Sousa's case the public is never tired of telling him that his self-confidence is well founded.

"Last week," said Mr. Smith, "I read two books written by Mr. Sousa. One was a novelette with a subject occult and psychological, written in the manner of de Maupassant, the other a study of life on the Potomac in the days of reconstruction. Sousa has put his own boy life into the latter book and Sandy is a most graphic portrayal of the human boy, first cousin to Tom Sawyer and of that other Tom in Mr. Aldrich's famous 'Story of a Bad Boy.'"

SOMETHING ALWAYS DOING.
"On Sunday night Sousa led his band at a concert before an audience of five thousand people; who demanded three times as many numbers as the programme promised. Most of the music played was

Sousa's own; not marches only, but varied compositions, ranging from the dramatic tone poem 'Sheridan's Ride' to the humorous, 'The Patient Egg' and 'The Mouse and the Clock.'

"On Monday morning Mr. Sousa came to 'The Free Lance' rehearsal. He was in riding costume and had been on horseback for three hours. In the evening he sat in a box and seemed to enjoy his opera. When the cue for the finale was given he sauntered down the aisle, climbed the orchestra rail and led the march 'On to Victory.' After several encores for his march he went on the stage and, without the slightest trace of embarrassment, entertained the audience with an unconventional speech and told three or four stories not in Senator Depew's repertoire.

"At twelve the same evening, Mr. Sousa was taking a train for the road with his band. Some one has said—or was it some one else—that the ideal happy man is he who does what he enjoys and gets well paid for it. If this be so, the March King seems to have attained the summit of human felicity.

"Are you nervous?" Mr. Smith asked him before the performance on Monday evening.

"Not a bit," he answered, "I am going to have a good time. You must not take comic opera seriously."

"It is the only thing I do take seriously. It may be a failure."

"Nonsense! It is sure to be a success," answered Sousa; and this is his attitude toward life.

"Where do you get that temperament?"

LIFE A JOKE.
"Inherited," he replied, "My father's theory was that life is a joke. He used to say, 'The day is made for rest and the night for sleep.'"

"It is said in certain quarters that comic opera is dead. What is your opinion?"

"Comic opera is all right," replied Sousa. "It is no more 'dead' than musical comedy, farce or any other form of entertainment. As long as the human race cares

for fun and melody, comic opera will be popular. All the public asks of any stage performance is that it should be what is called a 'good show.' This means that it should be entertaining—good of its kind. The trouble with comic operas is that people who write them fall into old-fashioned methods and conventionalities. As a matter of fact, comic opera has just as much scope for originality as any other form of entertainment."

"Musical comedy also has its conventionalities," commented Mr. Smith.

"I should say it had. No fewer than three of them this season have scenes in millinery shops. I understand that two managers are going to law about this startlingly original idea, which has been in constant use for a hundred years. From an artistic point of view, comic opera is infinitely superior to musical comedy. Where is the musical comedy parallel of 'The Mikado' or 'La Grande Duchesse' or 'Fatinizta'? In America during the last fifteen years amateurs have been evolving musical comedies which have lasted from a week to a season. They have passed away, but comic operas like Mr. Herbert's 'Serenade,' Mr. De Koven's 'Robin Hood' and my own 'El Capitan' remain and have a definite artistic value."

GETTING TOGETHER.
"When I have been interviewed about comic opera," Mr. Smith ventured, "I am always asked which is written first, the words or the music."

"On that point I have very decided ideas," said Mr. Sousa. "I should answer that question with one word—neither. There should be the closest collaboration between composer and author. The evolution of an opera, grand and comic, should be, as I may say, 'orchestral.' I mean that the opera, musically and dramatically, should take form spontaneously. The composer should see the opera 'in his mind's eye, Horatio.' The librettist should hear the music, should be able to think the play out musically. I mean that the composer should be something of a playwright and the librettist should be—if not a musician—at least the possessor of a musician's imagination. That is the secret of your success, if you will allow me to say so."

Mr. Smith allowed him.
"You are a near musician," said Mr. Sousa.

"And you," said Mr. Smith, "most dramatist."

Both bowed profoundly.
"Of course," continued the "ideal operatic creator" who can write his own librettos.
"Object!" interposed the librettist.

WAGNER'S FULL.
"That is where the late 'Die Meistersinger' had such a tremendous pull. Music took form in his mind before then he was a prodigy. I doubt men could have produced 'Die Meistersinger' if I don't believe much of a composer taking a finished book to music. It is apt to lead to the conventional and mechanical."

"Take for example the ensemble in the middle of the second act of 'The Free Lance.' It is really the most dramatic scene in the act. I mean with incidents. The impostor sentenced to execution, the real one reveals himself; the false one approaches the impostor for a kiss. The Princess reveals herself and the impostress. The false Princess reveals the impostress, and so on. There is enough material in this ensemble act operetta, and it is full of incidents. Well, the point I am making could not have been put together without the closest collaboration before the words were written. And this sort of thing I mean by real comic opera, music as well as the words should tell the story."

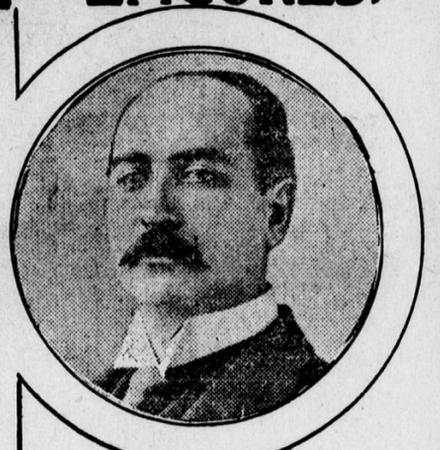
"But it does not get an encore!"
"Of course it doesn't get an encore if it were played in a theatre. It is not a song calling for an encore. It interests just as a dialogue in a comedy, and it does."

DISLIKES ENCORES.
"And, speaking of encores, in concerts, but do not call for an encore. I suppose they are a test with which an opera is received. They are gratifying. The music of 'The Free Lance' is generally twice in an evening owing to its pleasant, of course. It is so pleasant that an audience likes it enough to wish to have it again. At the same time I cannot help feeling

PHILIP SOUSA In a Talk with His Collaborator, Mr. Harry B. Smith, Tells How Comic Operas Are Written and Explains the HARMFULNESS OF ENCORES.



Joseph Cawthorn and Jeanette Lowrie in Sousa and Smith's New Comic Opera "The Free Lance," in the New Amsterdam Theatre. Photo by Holton



Mr. Harry B. Smith. Photo by Sarony

"Many worthy comic operas fail because they are not funny. Others fail because they are not tuneful. And yet if you get your libretto too farcical they say it isn't opera and if you don't make the public laugh they won't patronize you. If the composer writes light popular music the censors say he is trashy and if he writes for the musicians the public will find his music too heavy. Look at the Gilbert and Sullivan operas. They are all beautiful works of their kind, yet half of them, including some of the best of them, were failures in America because the music was too refined, as in 'Princess Ida,' or because the comedy was too subtle."

"What do you think of the arrangement to write a comic opera every year for production by Messrs. Klaw & Erlanger?" "Naturally I am pleased that the managers should think well enough of my work to wish to make such an arrangement. I have never written 'to order,' as I do not think I could get good results that way; but one opera a year does not seem an overwhelming task and I look forward to it with pleasure."

"You yourself have written librettos. How do you find that kind of work as compared to the composition of the music?"

HARDER THAN PLAY WRITING.
"The writing of a libretto seems to me one of the most difficult things in the world. It is far more difficult than writing a play. Many clever playwrights fall when they attempt a libretto, Mr. Pinero, for example. His only libretto, 'The Beauty Stone,' was a failure, even though he had a collaborator to write the lyrics. Mr. Sydney Grundy also—with 'Haddon Hall.' You see one must not only be able to construct a play, but one must be able to take it to pieces for the sake of the musical numbers. A librettist must also think out his play musically and must be able to write lyrics. He must also write funny dialogue. As to the last feature, the librettist often receives unfair treatment. He is expected to have a joke in every speech. Now, every joke in the world is a 'chestnut' to some one; yet if the librettist happens to have one old joke out of the hundred or more that compose a comic opera he is charged with 'Joe Millerism' and some critic will pick out this one joke as a sample of the humor of the piece."

"How about charging the composer with 'reminiscence?'" "Personally, I have kept pretty free from that charge; but it is often made unjustly. Every composer of any reputation tries to make his music as original as he can. One can find resemblances in themes in the works of the old masters, but of course they were accidental."
"What are your plans for future work?" "I shall finish my season with the band—the most prosperous, by the way, that I have ever had. Then I shall go to Europe to complete arrangements for 'The Free Lance' in London. I expect to begin work on a new opera this summer, as the managers will expect to have it ready for production by the first of next year."

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"And you," said Mr. Smith, "are an almost dramatist."

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WAGNER'S PULL.

"That is where the late 'Dicky' Wagner had such a tremendous pull. Drama and music took form in his mind together. But then he was a prodigy. I doubt if any two men could have produced 'Die Meistersinger.' I don't believe much in the composer taking a finished book and setting it to music. It is apt to lead to results that are conventional and mechanical."

"Take for example the ensemble in the middle of the second act of 'The Free Lance.' It is really the most important dramatic scene in the act. It is crowded with incidents. The impostor Prince is sentenced to execution, the real Prince reveals himself; the false Princess reproaches the impostor for deceiving her while she is reproaching him, the real Princess reveals herself and denounces the impostress. The false Prince then 'roasts' the false Princess, and so on. There is enough material in this ensemble for a one act operetta, and it is full of laughs. Well, the point I am making is that this could not have been put together without the closest collaboration before a line was written. And this sort of thing is what I mean by real comic opera, that is, the music as well as the words should develop the story."

"But it does not get an encore."
"Of course it doesn't get an encore. You wouldn't expect the same scene to get an encore if it were played in dialogue. It is not a song calling for an encore; it is a musical scene. It interests and amuses just as a dialogue in a comedy is supposed to do."

DISLIKES ENCORES.
"And, speaking of encores, I love them in concerts, but do not covet them in opera. I suppose they are a test of the favor with which an opera is received. As such they are gratifying. The musical part of 'The Free Lance' is generally performed twice in an evening owing to encores. This is pleasant, of course. It is agreeable to feel that an audience likes a number well enough to wish to have it again. At the same time I cannot help feeling that too

many encores destroy the continuity of the play, which, after all, is the thing. For example, Mr. Cawthorn might just as well take ten encores as three for his song 'It Was the Hair.' He could take as many as you could write verses. The same thing may be said of the second act duet, 'The Mystery of History,' for Mr. Cawthorn and Miss Lowery. But some of the audience would grow restless, and after a long series of encores it always seems to me as if the actors said:—'But get back to the story—where were we?'"

"What, in your opinion, is the chief element in obtaining success with a comic opera?"

"I shall have to answer by using that word so much abused by art critics—'atmosphere.' There isn't any other word for it. You must create an illusion in the minds of the audience before you go any further. You must get them out of their everyday life and surroundings and appeal to their imagination. This is what so many musical comedies—and comic operas too—do not do. If you cannot get the minds of your audience away from themselves and into a far country, so to speak, nothing will appeal to them. An illustration:—When the curtain rises on the 'Mikado' there is at once atmosphere, illusion. We are in Japan. The action is like the pictures on a fan. The audience, taken out of its everyday life, are like children in fairyland. Their interest is captured. Then it is for the skill of the authors to hold the attention and for the actors to realize the authors' ideas of character."

THE COMEDY PROBLEM.
"Atmosphere is so important to success that if, having once established it, you get out of the picture you are lost. We had an illustration of this on Monday night. There was just one place in 'The Free Lance,' where we entirely forgot our old world romantic atmosphere. That was in the trio for the comedians near the end of the opera."

"They laughed at it."
"Yes, some people did, but to others it was a false note. Up-to-date 'gags' and slang are all right in what is called a 'Tenderloin' show, but you will notice that the opera goes better since that trio has been cut. You know that is one of the greatest difficulties in the path of comic opera—the problem of how to keep comedy properly balanced."

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New Amsterdam.
 Sousa Opera Company, headed by Cawthorn, presenting John Sousa and Harry B. Smith's new opera, "The Free Lance," will open its second week at the New Amsterdam Theatre to-morrow evening. This opera has made a marked

Plays at Broadway Theatres.
 "The Free Lance," the new Sousa-Smith opera, in which Joseph Cawthorn is starring at the New Amsterdam Theatre, has struck the popular chord and a long run is looked for.



ALBERT HART, IN "THE FREE LANCE," AT THE NEW AMSTERDAM.

The Smith-Sousa musical play, "The Free Lance," has caught the public fancy, and probably will remain in the New Amsterdam Theatre long into the summer. The piece is chiefly meritorious in its chorus. No better singing and acting chorus has been seen here this season. Smith in his book has resorted to old themes, but he has handled them with originality, and that is all that can be expected of any maker of librettos. Many times Smith reveals flashes of humor which are more or less bewildering in their obscurity. It is when he drops into puns that he rouses the most laughter. Our audiences have a primitive sense of humor. In "Forty-five Minutes from Broadway" George M. Cohan almost depended for merriment on puns, and the more atrocious he became in this cheap substitute for wit the more the auditors laughed. On the whole, Smith has turned out a libretto that is above the average—the average of today being an abysmal depth below that set by Gilbert a score of years ago. It would be interesting to observe just what would follow the advent of a librettist with a really brilliant and original turn of mind. There was a chance two years ago that Ade would follow in Gilbert's footsteps, but the Hoosier forsook the musical play because he had to share royalties with the composer, and we must await the coming of one of his great promise. Ade once hoped to follow in Gilbert's footsteps, but he has turned aside to work another vein. Sousa has not done anything exceptional in his score for "The Free Lance." He has simply assured the favor of the public, and thus he may be said to have worked with success equal to that of the general run of

librettists. Several of his numbers are charming, but in most of them it seems Sousa labored without inspiration. But it would be expecting too much of any composer to maintain himself at the highest level through the seventeen items which are included in "The Free Lance." All that is necessary to the success of a well-cast, well-staged musical piece are one or two catchy pieces for the audience to hum on its way homeward.

Although "The Free Lance" is likely to hold the New Amsterdam stage for several months, it might remain longer were Sousa to place himself on exhibition at each performance in the ostentatious way of the other night. It appears that genius must have its eccentricities, but it is rather strange that none of the queer notions of these great ones ever tend to modesty. Mark Sousa! Instead of slipping quietly into his place with the orchestra he strode in solitary dignity down the centre aisle. The big man was on show, although there was not a sign of a consciousness of that. He wore the same blissful look of indifference, too, when the applause grew, and he packed up the aisle on a roundabout route to the stage to bow and talk. Well, the innovation may have pleased Sousa, and as it gave the audience something to talk about, perhaps in the composer's eyes it was not in vain.

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New Amsterdam Theatre (Klaw & Erlanger, managers).—The combination of John Philip Sousa and Harry B. Smith proved an impossible one in their new two act comic opera, "The Free Lance," which New Yorkers saw for the first time evening of April 16, and Sousa's high class, stirring music came in for no warmer praise than did Mr. Smith's meritorious book. This work, which was originally produced on March 26 last, at the Court Square, Springfield, Mass., comes nearer being a return to happy, spirited and real musical compositions of the genuine comic opera class than most of the attempts made at that sort of entertainment in some time. Mr. Sousa has composed almost a score of musical numbers that for quality would put to blush many of the compositions that have been introduced in this city recently, and not one of his songs falls to anything approaching mediocrity, while Mr. Smith has contributed a briskly moving, interesting book, some bright lyrics and some funny lines. Small wonder, then, that a big audience on the opening night remained until a rather late final curtain to enjoy every minute of the entertainment, and the calls for Mr. Sousa at length brought him into view, his speech being one of the best features of the evening. The opening scene of the opera is in the garden of the emperor's palace, Braggadocia, Pertinax, the emperor's court censor, having just returned from a visit to Graffiana, the adjoining kingdom, gives a florid description of its wealth. His Highness, being weak, financially, hits upon the plan of uniting the two realms by the marriage of his daughter, Princess Yolande, to Prince Florian, son of the duke of Graffiana, neither of whom have ever met. The match is satisfactorily arranged, but it does not suit the young people to be so disposed of. Therefore each steals away. The princess exchanges her name with Griselda, a Goose girl. Griselda is then found and taken before the emperor, who is greatly annoyed by his daughter's disappearance, but not wishing to lose the duke's fortune he prevails upon the Goose

girl to impersonate Princess Yolande. The mantle of Florian, has fallen upon one Siegmund Lump, an brigand chief and good tender, who, rather than dangle at the end of a rope, passes himself off as the duke's offspring. When the nuptials are about to take place, Siegmund and Griselda, who are really man and wife, are greatly surprised at the turn affairs have taken. They consent to continue the deception and are again made one. Both rulers soon make the startling discovery that neither has any money, and war is at once declared. Siegmund is chosen leader of the Duke's army, and Griselda of the Emperor's Amazons. The second act finds both forces drawn up on the border line ready for the fray. The masquerading is discovered, and Lump ordered to be hung. He begs for his old strength, but, like Samson of old, the loss of his hair was his downfall. However, Mopsa, a sorceress, restores his hair and with it his mighty power. He at once takes to the war path, opens negotiations with both the duke and the emperor to carry on the war. After a fearful struggle with himself, for he is on both sides, he declares it a draw, and demands his ransom. As they fail to meet their obligations, he consecrates the two kingdoms and declares himself Siegmund I. The true prince and princess meet as people of the lower station, love and marry, and all ends happily. Joseph Cawthorn, who is featured in this production, was very humorous, and kept the audience in almost constant laughter by his tangled English and his several excellent songs. Jeanette Lowrie, one of the cleverest of our comedienne, just romped through her role, and her good humored manner was so infectious that she scored the hit of the evening. She sang cleverly, too, and many in the audience plainly wished that she had been given more to do. Albert Hart, deep-voiced as ever, was commendable as the Duke, and Felix Haney made a funny Emperor. Nella Bergen, whose voice is as fine as ever, was encored again and again for the rendering of her songs, and George Tallman was also greatly liked for his singing. The cast: Siegmund Lump, Joseph Cawthorn; Duke of Graffiana, Albert Hart; Emperor of Braggadocia, Felix Haney; Pertinax, Slim Puley; Prince Florian, George Tallman; Dagonet, Louis Haines; Herald, Charles Santra; Princess Yolande, Nella Bergen; Griselda, Jeanette Lowrie; Mopsa, Julia Allen; Leandre, Geraldine Moore; Silvandre, Monte Elmo; Jacqueline, Estelle Thebaud; Diane, Dorothy Southwick.

IN NEW YORK THEATRES.
 Klaw and Erlanger's Sousa Opera Company, headed by the clever comedian, Joseph Cawthorn, presented the new military comic opera, "The Free Lance," by John Philip Sousa and Harry B. Smith, at the New Amsterdam Theatre last Monday evening and created a sensation, scoring the most pronounced and emphatic hit made in New York in many years by a production of this character. The following is the opinion expressed by the New York "Press": "Merry and melodious is the new Sousa opera, 'The Free Lance,' which made a sub-fire hit. There was no mistaking the proportions of that success, for a more enthusiastic audience than that which filled the 'House Beautiful' to the limit of its generous capacity seldom has been seen in this or any other city. Never since he became a contributor to stage entertainment has America's 'March King' made a more thoroughly worthy offering from a musical viewpoint than 'The Free Lance,' the melodious measures of which frequently reminded one of the delicious nature of some of Offenbach's strains. The company, which contains the best aggregation of singing talent heard outside of a grand opera organization in years, is particularly noteworthy for its high class chorus work." The success which the new opera met with led Klaw and Erlanger to immediately establish The Sousa Opera Company as a permanent institution and each Easter Monday, at the New Amsterdam theatre, a new comic opera by Mr. Sousa and Mr. Smith will be presented. This is to be made the feature of the spring season in New York hereafter.

NEW ORLEANS, LA.
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Daily Revives "Arms and the Man"
**"An American Lord"
 And "The Free Lance"**
 "The Strength of the Weak"--Gossip

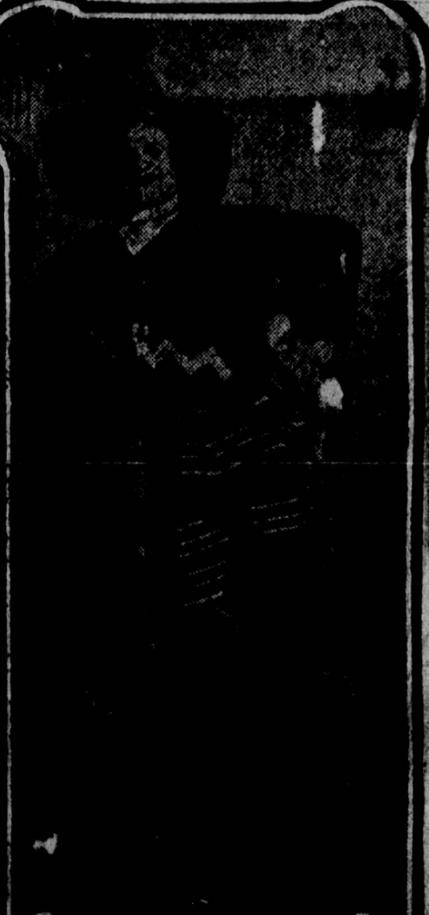
"The Free Lance" To Be Heard in London.
 KLAU & ERLANGER'S production of John Philip Sousa and Harry B. Smith's new military comic opera, "The Free Lance," has been so favorably received at the New Amsterdam Theatre that the firm has received an offer for the presentation of the piece at the Prince of Wales' Theatre in London, opening the third week in June.
 Mr. Klaw, who is now in London, yesterday cabled his firm the offer made, which is said to be of so generous a nature that its acceptance is very probable. In that case immediately upon the conclusion of the New York engagement, early next month, the entire company will leave for London, accompanied by Sousa himself, who will probably conduct the first performance.
 Joseph Cawthorn, the star of "The Free Lance," is well known in London, where he made a hit in support of Alice Neilson in "The Fortune Teller" several years ago. Miss Nella Bergen, who is the prima donna of the organization, has a very beautiful song in the first act. In this opera her resemblance to Mena, Berg is particularly noticeable. Another member of the company who may be considered a good card for London is Miss Jeanette Lowrie, with her "Goose Girl Song."

[From Our New York Dramatic Correspondent.]
THE FREE LANCE, at the New Amsterdam theater, is the best comic opera New York has heard in several years. Harry B. Smith wrote the book, which is really excellent, and Sousa, the "march king," wrote the songs and music.
 The music is of the martial, inspiring sort that Sousa has always favored. In fact, one would recognize him as the composer without looking at the programme. The brass pieces and drums come in for a large share of attention.

Joseph Cawthorn
 Joseph Cawthorn is the star of "The Free Lance." His unique and effective comedy work and his accompaniments of the songs with which he is supplied. Some of his witty and undoubtedly the best of the Cawthorn appears in the character of Edmund Lump, a shepherd and a doubtful brigand. But of old, his strength depends on his fair, so when his wife's power deserts him, a reporter. In the opposite role, Jeanette Lowrie, as a good girl, is involved in the trouble of the Duke of Graffiana and the Duke of Braggadocio. The Duke is a prince and princess about to be married and amusing complications pile up a pyramid of fun. The piquant Miss Lowrie rivals Comedian Cawthorn for first honors in popularity. She is an alluring sight in white silk tights in the last act.

Nella Bergen.
 Nella Bergen (wife of De Wolf Hopper) sings delightfully the best song of the evening, "The Carrier Pigeon." In all there are seventeen musical numbers. Albert Hart as the Duke of Graffiana scores in the role of an opera bouffe warrior who doesn't care how much he drinks.
 The settings of the two acts reflect careful attention to detail, with due recognition of color effects. The choruses are well trained, but they exhibit nothing in the way of novelty.

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 MAY 11 1908



JOSEPH CAWTHORN
IN "THE FREE LANCE"

John Philip Sousa's new opera, "The Free Lance," which Klaw & Erlanger have given a most sumptuous production, has made a genuine hit at the New Amsterdam Theatre. The music by far the most attractive Sousa has composed for the light dramatic stage, and, from a general standpoint, equals in melody and brilliancy the composition the best numbers of his former hits, "The Bride-Elect" and "El Capitán." The score contains three stirring marches, the most conspicuous of which is "On to Victory." These numbers create a genuine furor at every performance. But the marches are not by any means composed all the stirring musical effects. There are many dainty numbers which create equal interest and enthusiastic applause. The score is finely orchestrated and striking choruses are rendered most admirably by a large and unusually well-trained chorus.

COMMERCIAL
NEW YORK CITY
MAY 19 1908

The success of "The Free Lance" has been far greater than its admirers predicted for it at its New York premiere. It appeals to those who like light music, and those who admire more musicianly compositions. In his score Mr. Sousa sought to please all, interpolating three rousing marches to stir the blood and set the feet a-tapping. Mr. Smith's humor is not strained, and the lyrics are the best he has written. The cast provided by Klaw & Erlanger is headed by Joseph Cawthorn, Nella Bergen and Jeanette Lowrie.

NEW YORK PRESS
MAY 20 1908

One of the greatest indorsements of a musical production first made in this country ever has received, is that given by Klaw & Erlanger's production of Philip Sousa's new military comic opera, "The Free Lance," now in its third week in the New Amsterdam Theatre. Klaw, who is in London, cabled on Monday that the management of the Prince of Wales' Theatre had made a proposition for the transfer of "The Free Lance" in its entirety to that theatre to open the third week in June, which included the largest certainty ever for any American attraction, not excepting "Ben-Hur." As the fame of this opera has extended even to the metropolis, Klaw & Erlanger have accepted the offer, and London will before its tour of the principal cities. Mr. Sousa is very popular in London and Joseph Cawthorn, who is leading role in "The Free Lance," is a great hit there several years ago in support of Alice Neilson in "The Fortune Teller."

The success of "The Free Lance" has been far greater even than its most enthusiastic admirers predicted for it. It appeals to all classes of music lovers, those who like light music with its melodious jingle, and to those who prefer the more musicianly compositions. In his score Mr. Sousa sought to please all, interpolating three rousing marches to stir one's blood and set the feet a-tapping. Mr. Smith's story is consistent in its development, yet comic throughout. His humor is not strained or forced, its apparent spontaneity making the book very entertaining. His lyrics are the best he has written. These elements of success are powerfully reinforced by the splendid production of the excellent cast provided by Klaw & Erlanger, headed by Joseph Cawthorn, Nella Bergen and Jeanette Lowrie. "The Free Lance" unquestionably is the most successful comic opera production in this country in the last twenty years.

NEW YORK PRESS
From _____
Address _____
Date MAY 15 1908

NEW AMSTERDAM.—So many are the quick, sharp shafts of wit in "The Free Lance" that the title of that comic opera assumes doubt's significance. The Smith-Sousa piece affords many chances for Joseph Cawthorn to display his humor and his nimbleness. That he takes full advantage of them last night's big audience can attest.

NEW YORK HERALD
MAY 15 1908

London Wants "The Free Lance."
 Messrs. Klaw & Erlanger have received an offer from London for the presentation at the Prince of Wales Theatre of "The Free Lance," now playing at the New Amsterdam Theatre, in this city. The offer cabled yesterday by Mr. Klaw, who is in London, is said to be the largest ever proposed for an American attraction, not excepting even "Ben Hur."
 Mr. Joseph Cawthorn, the star of the comic opera, is a great favorite in London, having won success in "The Fortune Teller," in which he supported Miss Neilson.
 Should the offer be accepted the company as now appearing will be transferred to London to open the third week in June.

THE MORNING TELEGRAPH
NEW YORK CITY
MAY 18 1908

"Free Lance" to be heard in London.
 Klaw & Erlanger have received an offer from London for the presentation of "The Free Lance," now playing at the New Amsterdam Theatre, in this city. The offer cabled yesterday by Mr. Klaw, who is in London, is said to be the largest ever proposed for an American attraction, not excepting even "Ben Hur."
 Mr. Joseph Cawthorn, the star of the comic opera, is a great favorite in London, having won success in "The Fortune Teller," in which he supported Miss Neilson.
 Should the offer be accepted the company as now appearing will be transferred to London to open the third week in June.

FILE, 100
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PHILIP SOUSA TALKS OF COMIC OPERA

(New York Herald.)
Where were you on Monday evening after the first act of our 'The Lance' at the New Amsterdam Theater?" asked Mr. Philip Sousa, severely, as Mr. Harry B. Smith entered the library of the former's Madison avenue home.

Mr. Sousa replied Mr. Smith, with a judicious combination of humility and sarcasm, "I am not here to be cross-examined as a librettist, but to interview you about marches and comic operas. However, as man to man, I don't mind telling you that at the first of the authors of the 'Free Lance' hid in the elevator shaft."

"I could say some things about being a deserter and a red," said the "March King," reproachfully, "but since you are not here as a collaborator but as a representative of the press I shall avoid recriminations. You wish, I presume, to ask me how comic operas are written and all that sort of thing?"

Some men radiate optimism, and John Philip Sousa is one of these happy individuals. This is the secret of what people call his magnetism. To be thoroughly contented with life one must believe in himself, and in Mr. Sousa's case the public is never tired of telling him that his self-confidence is well founded.

"Last week," said Mr. Smith, "I read two books written by Mr. Sousa. One was a novelette with a subject occult and psychological, written in the manner of de Maupassant, the other a study of life on the Potomac in the days of reconstruction. Sousa has put his own boy life into the latter book and Sandy is a most graphic portrayal of the human boy, first cousin to Tom Sawyer and of that other Tom in Mr. Aldrich's famous story of a Bad Boy."

Something Always Doing.

"On Sunday night Sousa led his band at a concert before an audience of 5,000 people, who demanded three encores as many numbers as the program promised. Most of the music played was Sousa's own; not marches only, but varied compositions, ranging from the dramatic tone poem 'Merik's Ride' to the humoresques, 'The Silent Eggs' and 'The Mouse and the Clock.'"

On Monday morning Mr. Sousa rehearsed 'The Free Lance' and had been on horseback for three hours. In the evening he sat in a box and seemed to enjoy his opera. When the cue for the finale was given he sauntered down the aisle, climbed the orchestra rail and led the march 'On to Victory.' After several encores for his march he went on the stage and, without the slightest trace of embarrassment, entertained the audience with an unconventional speech and told three or four stories not in Senator Depew's repertoire.

"At 12 the same evening Mr. Sousa was taking a train for the road with his band. Some one has said—or was it some one else—that the ideal happy man is he who does what he enjoys and gets well paid for it. If this be so, the March King seems to have attained the summit of human felicity.

"Are you nervous?" Mr. Smith asked him before the performance on Monday evening.

"Not a bit," he answered; "I am going to have a good time. You must not take comic opera seriously."

"It is the only thing I do take seriously. It may be a failure."

"Nonsense! It is sure to be a success," answered Sousa; and this is his attitude toward life.

"Where do you get that temperament?"

"Life a Joke."

called a good show. This means that it should be entertaining—good of its kind. The trouble with comic operas is that people who write them fall into old-fashioned methods and conventionalities. As a matter of fact, comic opera has just as much scope for originality as any other form of entertainment."

"Musical comedy also has its conventionalities," commented Mr. Smith. "I should say it had. No fewer than three of them this season have scenes in millinery shops. I understand that two managers are going to law about this startling original idea, which has been in constant use for a hundred years. From an artistic point of view, comic opera is infinitely superior to musical comedy. Where is the musical comedy parallel of 'The Mikado' or 'La Grande Duchesse' or 'Fatinitza'? In America during the last fifteen years amateurs have been evolving musical comedies which have lasted from a week to a season. They have passed away, but comic operas like Mr. Herbert's 'Serenade,' Mr. De Koven's 'Robin Hood' and my own 'El Capitain' remain and have a definite artistic value."

Getting Together.

"When I have been interviewed about comic opera," Mr. Smith ventured, "I am always asked which is written first, the words or the music."

"On that point I have very definite ideas," said Mr. Sousa. "I should answer that question with one word—neither. There should be the closest collaboration between composer and author. The evolution of an opera, grand and comic, should be, as I may say, 'orchestral.' I mean that the opera, musically and dramatically, should take form spontaneously. The composer should see the opera in his mind's eye, Horatio. The librettist should hear the music, should be able to think the play out musically; I mean that the composer should be something of a playwright and the librettist should be—if not a musician—at least the possessor of a musician's imagination. That is the secret of your success, if you will allow me to say so."

Mr. Smith allowed him.

"You are a near musician," said Mr. Sousa.

"And you," said Mr. Smith, "are an almost dramatist."

Both bowed profoundly.

"Of course," continued the composer, "the ideal operatic creator is the one who can write his own librettos."

"Object!" interposed the librettist Wagner's Pull.

"That is where the late 'Dicky' Wagner had such a tremendous pull. Drama and music took form in his mind together. But then he was a prodigy. I doubt if any two men could have produced 'Die Meistersinger.' I don't believe much in the composer taking a finished book and setting it to music. It is apt to lead to results that are conventional and mechanical."

"Take, for example, the ensemble in the middle of the second act of 'The Free Lance.' It is really the most important dramatic scene in the act. It is crowded with incidents. The impostor prince is sentenced to execution, the real prince reveals himself; the false princess reproaches the impostor for deceiving her. While she is reproaching him the real princess reveals herself and denounces the impostress. The false prince then roasts the false princess, and so on."

There is enough material in this ensemble for a one-act operetta, and it is full of laughs. Well, the point I am making is that this could not have been put together without the closest collaboration before a line was written. And this sort of thing is what I mean by real comic opera, that is, the music as well as the words should develop the story."

"But it does not get an encore."

"Of course it doesn't get an encore. You must expect the scene to score if it is good."

"I am sure it will score if it is good."

"I am sure it will score if it is good."

"I am sure it will score if it is good."

"I am sure it will score if it is good."

"I am sure it will score if it is good."

"I am sure it will score if it is good."

"I am sure it will score if it is good."

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"I am sure it will score if it is good."

"I am sure it will score if it is good."

"I am sure it will score if it is good."

in an evening or to encores. This is pleasant, of course. It is agreeable to feel that an audience likes a number well enough to wish to have it again. At the same time I cannot help feeling that too many encores destroy the continuity of the play, which, after all, is the thing. For example, Mr. Cawthorne might just as well take ten encores as three for his song 'It Was the Hair.' He could take as many as you could write verses. The same thing may be said of the second act duet, 'The Mystery of History,' for Mr. Cawthorne and Miss Lowery. But some of the audience would grow restless, and after a long series of encores it always seems to me as if the actors said: 'But get back to the story—where were we?'

"What, in your opinion, is the chief element in obtaining success with a comic opera?"

"I shall have to answer by using that word so much abused by art critics—atmosphere. There isn't any other word for it. You must create an illusion in the minds of the audience before you go any further. You must get them out of their everyday life and surroundings and appeal to their imagination. This is what so many musical comedies—and comic operas, too—do not do. If you cannot get the minds of your audience away from themselves and into a far country, so to speak, nothing will appeal to them. An illustration: When the curtain rises on the 'Mikado' there is at once atmosphere, illusion. We are in Japan. The action is like the pictures on a fan. The audience, taken out of its everyday life, are like children in fairyland. Their interest is captured. Then it is for the skill of the authors to hold the attention and for the actors to realize the authors' ideas of character."

The Comedy Problem.

"Atmosphere is so important to success that if, having once established it, you get out of the picture you are lost. We had an illustration of this on Monday night. There was just one place in 'The Free Lance' where we entirely forgot our old world romantic atmosphere. That was in the trio for the comedians near the end of the opera."

"They laughed at it."

"Yes, some people did, but to others it was a false note. Up-to-date 'gags' and slang are all right in what is called a Tenderloin show, but you will notice that the opera goes better since that trio has been cut. You know that is one of the greatest difficulties in the path of comic opera—the problem of how to keep comedy properly balanced."

"Many worthy comic operas fail because they are not funny. Others fail because they are not tuneful. And yet if you get your libretto too farcical they say it isn't opera, and if you don't make the public laugh they won't patronize you. If the composer writes light popular music the censors say he is trashy and if he writes for the musicians the public will find his music too heavy. Look at the Gilbert and Sullivan operas. They are

all beautiful works of their kind, yet half of them, including some of the best of them, were failures in America because the music was too refined, as in 'Princess Ida,' or because the comedy was too subtle."

"What do you think of the arrangement to write a comic opera every year for production by Messrs. Klaw & Erlanger?"

"Naturally I am pleased that the managers should think well enough of my work to wish to make such an arrangement. I have never written 'to order,' as I do not think I could get good results that way; but one opera a year does not seem an overwhelming task, and I look forward to it with pleasure."

"You yourself have written librettos. How do you find that kind of work as compared to the composition of the music?"

"Harder Than Play Writing."

"The writing of a libretto seems to me one of the most difficult things in the world. It is far more difficult than writing a play. Many clever playwrights fail when they attempt a libretto. Mr. Pinero, for example, his only libretto, 'The Beauty Stone,' was a failure, even though he had a collaborator to write the lyrics. Hadon Cydney was with 'Haddon'

the world is a 'chastant' to some one; yet if the librettist happens to have one old joke out of the hundred or more that compose a comic opera he is charged with 'Joe Millerism' and some critic will pick out this one joke as a sample of the humor of the piece."

"How about charging the composer with 'reminiscence?'"

"Personally, I have kept pretty free from that charge; but it is often made unjustly. Every composer of any reputation tries to make his music as original as he can. One can find resemblances in themes in the works of the old masters, but of course they were accidental."

"What are your plans for future work?"

"I shall finish my season with the band—the most prosperous, by the way, that I have ever had. Then I shall go to Europe to complete arrangements for 'The Free Lance' in London. I expect to begin work on one new opera this summer, as the managers will expect to have it ready for production by the first of next year."

NEW YORK DAILY NEWS
MAY 15 1908

"FREE LANCE" GOES TO LONDON

The success which Klaw & Erlanger's production of John Philip Sousa and Harry B. Smith's new military comic opera, "The Free Lance," has made at the New Amsterdam Theater has resulted in this firm receiving an offer for the presentation of this attraction at the Prince of Wales' Theater in London, opening the third week in June.

Mr. Klaw, who is now in London, yesterday cabled his firm the offer made, which is a remarkable one and represents the largest terms ever proposed for an American attraction, not excepting even "Ben-Hur."

Joseph Cawthorn, the star of "The Free Lance," would be a very strong card in London, where he made a great personal hit in support of Alice Neilson, in "The Fortune Teller," several years ago and became very popular. It will be remembered that he met with an accident while there with Miss Neilson and returned to his part before his complete recovery, so great was the demand for him, playing on crutches. Should Klaw & Erlanger accept the offer made they will transfer the complete organization now appearing at the New Amsterdam Theater to the Prince of Wales' Theater in London.

from...
NEW YORK CITY
address...
MAY 15 1908

London Beckons "The Free Lance."

The success which Klaw & Erlanger's production of John Philip Sousa and Harry B. Smith's new military comic opera, "The Free Lance," has made at the New Amsterdam Theater, has resulted in an offer for the presentation of this attraction at the Prince of Wales' Theatre, in London, opening the third week in June.

Marc Klaw, who is now in London, yesterday cabled his firm the details of the offer, which is a remarkable one and represents the largest terms ever proposed for an American attraction, not excepting "Ben-Hur." Joseph Cawthorn, the star of "The Free Lance," would undoubtedly be a strong card in London, where he made a great personal hit in support of Alice Neilson, in "The Fortune Teller," several years ago. It will be remembered that he met with an accident while there with Miss Neilson and returned to his part on crutches before his complete recovery, so insistent was the demand for him. Should Klaw & Erlanger accept the offer they will transfer the complete organization now appearing at the New Amsterdam to London.

APR 18 1906

RDAM.—The Sousa Opera Company
wthora and Nella Bergen in the cast
ement in John P. Sousa's latest
e Lance" on Monday night and at
The music is tuneful and the

LIFE

Brooklyn, N. Y.

APR 21 1906

John Philip Sousa turned out comic operas
ity, writing the books as well as the music.
tion of effort in this direction he is in the field
Free Lance," which had its initial produc-
few Amsterdam on Monday night. Like its
opera has a handmaster's score. The
rule broad and brass is used unsparingly,
ing chorus of each of the two acts Sousa gets
er moods. "The Goose Girl," "Hair," "The
ory," "The Carrier Pigeon," and "The Song
ce" are all good, and if the first finale, "On to
ot rank with the best Sousa marches it will
onors with the numbers mentioned in popu-
y, by Harry B. Smith, is funny as such things
The Free Lance" seems to be a success and
good for all of next season. Perhaps the
ture of the performance is Jeanette Lowrie's
girl. With a song about her gentle vocation
hit. Nella Bergen, whose chief chance to
es in "The Carrier Pigeon," looks stunningly
The burden of the fun-making falls on
n and Albert Hart, both of whom are very
in his peculiar way. Both the scenery and
ry elaborate.

SPORTS OF THE TIMES

From
Address
Date

NEW YORK CITY

APR 21 1906

The Free Lance, by Sousa and Harry Smith, at the
New Amsterdam, is a genuine comic opera, with a
plot and music that illustrates the characters, and
it has a enthusiastic reception. Joseph Cawthorn
is Siegmund, a goatherd, who becomes involved in
military and imperial complications, and when he is
promoted as rapidly as General Wood the popular
march music of Sousa emphasizes and justifies the
situations. Henry MacDonough is the Emperor of
Braggadocia—which name suggests the story and the
satire. Nella Bergen is the Princess Yolande, and
Jeanette Lowrie is the patient and loving Griselda.
The opera is produced with the artistic magnificence
of Klaw and Erlanger are famous. Every
picture. The stage is crowded with nand-
oristers, drilled like the German army. There
of fun for those who believe that comic opera
comicality. But the strength of The Free
is in the Sousa melodies. Thousands go to
them when he gives a concert. How many
ds will go to the New Amsterdam to enjoy
st novel and characteristic of his popular
ations? His "On to Victory!" means victory.

NEW YORK JOURNAL

NEW YORK CITY

APR 22 1906

New Amsterdam Theater.

Im New Amsterdam Theater steht
Sousa's neue Operette „The Free Lance“
auf dem Repertoire. Keine Mühe ist
gespart worden, um der neuen Oper
einen Erfolg zu sichern. Namentlich
wurde große Sorgfalt auf die Auswahl
der Chöre gelegt, die 50 männliche und
30 weibliche Stimmen enthalten. Die
Sänger der Hauptrollen, 14 an der
Zahl, sind die folgenden Künstler und
Künstlerinnen: Joseph Cawthorn, Harry
MacDonough, Sim Pulen, Nella Ber-
gen, Albert Hart, George Tallman,
Louis Haines, Jeanette Lowrie, Monte
Almo, Estelle Thebaud und Dorothy
Sputhoid.

NEW YORK CITY

APR 22 1906

Von den Redakten stand wohl Sousa's
„The Free Lance“ im Vorder-
grund des Interesses, welches die Ope-
rette jedoch nicht ganz befriedigen konnte.
Sommerhin hatte das Werk am Montag
im New Amsterdam Theater
einen starken Erfolg. Dank vieler leicht-
sinniger Kritiken und zahlreicher
Bühnenbesucher, die die Ausstatt-
ung des Operettenspiels
unterstützten.

APR 22 1906

New Amsterdam Theater.
Die Sousa'sche Operette „The Free
Lance“ ist so erfolgreich im New Amster-
dam Theater, daß die Herren Klaw &
Erlanger John Philip Sousa beauftragt
haben, alljährlich einen neuen Operetten-
text von Georg B. Smith zu vertonen.
Die Operetten sollen immer am Oster-
montag herausgebracht werden.

1884

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PLAINFIELD, N. J.

APR 21 1906

„THE FREE LANCE“ A BIG HIT.

Klaw & Erlanger's New Sousa Opera
Company Makes Sensation.

New York, April 21.—Klaw & Er-
langer's Sousa Opera Company, head-
ed by the clever comedian, Joseph
Cawthorn, presented the new mili-
tary comic opera, "The Free Lance,"
by John Philip Sousa and Harry B.
Smith, at the New Amsterdam thea-
tre last Monday evening and created
a sensation, scoring the most pro-
nounced the emphatic hit made in
New York in many years by a pro-
duction of this character. The fol-
lowing are opinions expressed by the
metropolitan critics:

Telegraph—"The Free Lance" a
distinct success last night at the New
Amsterdam."

World—"The Free Lance" is an
amusing opera, well mounted and
carefully rehearsed."

Daily News—"There were stirring
marches and pretty melodies as few
can write like the 'March King.'"

Herald—"The Free Lance" is real
comic opera, tuneful and humorous,
without the slapstick methods too fa-
miliar to Broadway."

Times—"The lines of 'The Free
Lance' are full of chuckles, the cos-
tumes are pretty, the music has the
characteristic Sousa touch and go—
and something more."

Evening Telegram—"The story is
more closely knit than has been the
fashion of late years in stage conco-
ctions of this sort. It is prettily stag-
ed, well sung and well acted."

Evening Globe—"The lines are
really funny. Harry B. Smith has
not written so good a book in years,
if ever, and the foolery of Cawthorn
will make many merry for many
moons to come."

Sun—"The house was crowded and
the audience, which was most friend-
ly, was enthusiastic in its reception
of the players, recalling most of them
several times and insisting upon a
speech by the composer himself."

Commercial—"There was more in
the piece than the triumvirate of
comic opera virtues. The first act is
one of the nearest approaches to real
opera we have had this season and
the second is full of genuine fun."

Evening Mail—"The Free Lance"
wins at the New Amsterdam thea-
tre. * * * 'On to Victory' is not
the only effective number Sousa has
introduced in this work. He displays
a versatility in composition not no-
ticed in any of his previous out-
puts."

Tribun—"The Free Lance"
meets warm reception at the New
Amsterdam theatre. With a vim that
almost brought the applauding audi-
ence to its feet, orchestra and sing-
ers, under the leadership of John
Philip Sousa, who led both, at the
close of the first act at the New Am-
sterdam theatre last night, played
and sang his new march, 'On to Vic-
tory.' It was the feature of the in-
itial performance."

NEW YORK PRESS

APR 25 1906

APR 24 1906

Im New Amsterdam Theater steht
Sousa's neue Operette „The Free Lance“
auf dem Repertoire. Keine Mühe ist
gespart worden, um der neuen Oper
einen Erfolg zu sichern. Namentlich
wurde große Sorgfalt auf die Auswahl
der Chöre gelegt, die 50 männliche und
30 weibliche Stimmen enthalten.

DRAMATIC MIRROR
NEW YORK CITY

APR 28 1906

New Amsterdam—The Free Lance.

Comic opera in two acts; music by John Philip
Sousa, book by Harry B. Smith. Produced
April 16.

Siegmund Lump Joseph Cawthorne
Duke of Graftiana Albert Hart
Emperor of Braggadocia Felix Haney
Pertinax Sim Pulen
Prince Florian George Tallman
Dagonet Louis Haines
Herald Charles Santra
Princess Yolande Nella Bergen
Griselda Jeanette Lowrie
Mopsa Fanny Migley

It is somewhat strange to see a theatrical Free
Lance appearing at the New Amsterdam Theatre;
but however the phenomenon must be explained
—if it be explained at all—this professional
freebooter furnished a most delightful entertain-
ment and his advent at this playhouse may pre-
pare a return to a better class of comic operas.
The spectacle far—that is, the far for mere spec-
tacular exhibitions—has worn itself out from
sheer over-exertion and seems to be on the verge
of dying a natural death. It is safe to say there
will be no great public lamentation at its decease.
The Free Lance, on the contrary, is a perfectly
legitimate and commendable operatic composition
of the approved and more old-fashioned comedy
type. As fashions in feminine attire are sup-
posed periodically to repeat themselves, so theat-
rical fashions are apt to reappear at varying in-
tervals of time. The Free Lance is a genuine
comic opera such as might have gained some
vogue a couple of decades ago; and a more sin-
cere compliment could scarcely be paid the joint
effort of Sousa and Smith. The music does not
sound like the output of a regular genius-factory,
but it is immensely superior to the bottle and
rag-time the public has become habituated to en-
doring. This is not a musical comedy—a wear-
some species of vulgar farce occasionally relieved
by conventional "tunes"; the dialogue is bright
and there is plenty of it, yet the atmosphere is
essentially and consistently operatic. Though
the entire composition lacks the sentiment and
delicacy of Veronique, though there is no great
singer to take the place of Fritz Scheff in Mlle.
Modiste, The Free Lance is decidedly commenda-
ble. The martial spirit and masculine vigor of
Sousa's music invariably and deservedly arrest
public attention. Many of the lyrics are written
in a capital vein of humor, and Harry Smith's
puns and jokes are pardonable because of their
wit and originality.

The plot is as ancient as if it had been copied
from the hieroglyphics of an Egyptian tomb, but
though exhumed, so to speak, it is as vivacious
as if it had never been enshrouded. Naturally
the old story has been retouched. The Duke of
Graftiana and the Emperor of Braggadocia, each
being in financial straits and each supposing the
rival monarch to be possessed of unbounded
wealth, have arranged a marriage between their
respective heirs for the specific purpose of bor-
rowing funds from one another. Prince Florian
is the heir-apparent of Graftiana and the Prin-
cess Yolande is the imperial offspring of Bragg-
adocia. The young people have the time-honored
scruples about marrying without ever having
met. To escape this mysterious fate the Princess
flees from the palace and changes clothes with a
goose girl by the name of Griselda. Florian like-
wise shifts costumes with Siegmund Lump, ex-
brigand and present goatherd. Rather than have
their plans frustrated the two monarchs, the
terrible basso of a Duke and the jovial King Cole
of an Emperor, substitute the goatherd and the
goose-girl for their children as the contracting
parties. It happens that Siegmund and Griselda
are already husband and wife, but an extra mar-
riage ceremony seems highly desirable at the
price offered. Meanwhile the Prince and Princess,
as peasants, have had a serious mutual attack of
tender sentiment. The Emperor and the Duke,
discovering how they have each been deceived as
to the mercantile credit of the other, declare
war. In the second act the two armies—the
Amazons of Braggadocia and the "heros" of
Graftiana—are encamped upon the stage with
only a hedge to separate them. It must be un-
derstood that Lump turned goatherd only after los-
ing his hair, Samson-wise. At this epoch a
kindly sorceress appears to give him back his
flowing locks and tremendous strength. Forth-
with he accepts contracts from both sovereigns
to fight their battle. He describes most feelingly
the sanguinary conflict which he and his brig-
ands had with themselves and then settles all
disputes by proclaiming himself lord of both
countries. Being in love the Prince and the
Princess are too happy to care, and so—all ends
happily. Perhaps the most laughable line in the
whole piece occurs when the comical brigand dis-
covers that the Princess he has been engaged to
marry is none other than his own better half.
He kisses her, then mournfully exclaims, "When
I'm invited out to dinner I always get just what
I have at home!" It is a pity that the second
act should be a trifle less entertaining than the
first.

The most pronounced hit of the performance
was cleverly scored by Jeanette Lowrie as Gris-
elda, her most mirthful song being that of "The
Goose-Girl" in the first scene. This melody,
which was rendered in splendid low comedy
spirit, has a fol-der-ol chorus that should become
an established comic opera refrain for its super-
abundance of joyous animation. Miss Lowrie's
Dutch, "opera Dutch," make-up was as fascinat-
ing as her vivacious spontaneity, albeit the aver-
age goose-girl can hardly be so accomplished a
dancer. Joseph Cawthorn outdid himself as the
brigand and sang a song about his hair with in-
finite humor. He sang it capitably, too, because
he had the wisdom to make no pretense of being
musically gifted. The burden of the real singing
was borne chiefly and ably by Nella Bergen as
Yolande and George Tallman as Florian. Miss
Bergen appeared to marked advantage, exhibiting
unusual personal charm. Albert Hart, who also
musters an acceptable bass, was quite ferocious
as the gigantic and faint-hearted Duke of Grafti-
ana, and Felix Haney was irresistibly amusing as
the rotund little bantam of Braggadocia; in fact,
as an operatic low comedian Mr. Haney proved
himself a close second to the star. Pertinax and
Dagonet both adhered faithfully to the charac-
ters outlined in their minor roles. Not the least
enjoyable part of this entertainment was the ad-
mirable chorus singing of mixed voices.

HARTFORD, CONN. APR 20 1908

STAR CINCINNATI, OHIO APR 21 1908

...AND COMMENT.
The "Free Lance," the Sousa-
with comic opera, had its first pres-
entation in New York Monday night.
The Daily Press says:
Sousa covered himself with glory.
He led the orchestra in the last num-
ber of the first act, a rousing battle
piece entitled "On to Victory," and
a few moments afterward, in re-
sponse to the thunderous demand for
him, he appeared upon the stage and
made one of the most witty curtain
speeches of the season. Harry B.
Smith, who in his handling of the
story probably has come nearer than
ever before to the attainment of his
ambition to write a real comic opera,
could not be found. The company,
which contains the best aggregation
of singing talent heard outside of a
grand opera organization in years, is
particularly noteworthy for its high
class chorus work, those numbers in
which fifty mixed voices were em-
ployed being interpreted in truly mas-
terful manner. One of the biggest
surprises of the night was the perfor-
mance of Jeanette Lowrie, who im-
mediately leaped into the front rank
of comediennes by her delightfully
unctuous interpretation of Griselda, a
goose girl, in which she shared the
comedy honors with the "star."

1884

paper Cutting Bureau in the World
COMMERCIAL
BANGOR, ME
APR 21 1908

SOUSA'S NEW OPERA.
That John Philip Sousa has not lost his
knack of writing stirring tunes, that
Harry B. Smith's humor has not less-
ened, and that there is virtue still in the
older ideals of comic opera making were
three things, among others, demon-
strated in the New Amsterdam Theatre
Monday night at the successful premiere
there of the March Make's and the
Libretto Manufacturer's latest comic
opera, The Free Lance. A better thing
of the kind Mr. Sousa has not done—
always excepting El Capitán—indeed, the
freshness of much of the music seemed
to prove that he has been wise recently
to rest on the laurels of earlier successes,
says the Times. And Mr. Smith's share
of the evening's work was commendable,
too, in an age when comic opera librettos
are prone to be classed as the eighth
deadly sin of the stage.

Last night's audience, despite the ef-
fectiveness of the opening number, clear-
ly found the first quarter of an hour
somewhat tame, for Harry B. Smith's
book developed its interest and humor
gradually. Happily there was a goodly
supply both to come, and that on the
"legitimate" lines of comic opera's earlier
days, the persons and the plot of the
piece producing their own humor natu-
rally, without the aid of modern "slapstick"
methods.

Mr. Sousa's appearance in the orches-
tra to conduct the first act closing num-
ber, a typically rousing march, "On to
Victory," marked the climax of the night
and paved the way for a big demonstra-
tion to the composer, who responded in
an extended speech.

With Joseph Cawthorn as the star and
Miss Jeanette Lowrie as his comedy
helpmeet there was plenty of wholesome
fun. Mr. Cawthorn as Siegmund Lump,

a brigand chief, had ample scope for
his dialect and his quaintnesses of
mannerism, and sang one or two capital
songs. Miss Lowrie made very amusing
the role of Griselda, a goose girl, her
opening number scoring an emphatic hit.

Miss Nella Bergen sang very well and
embodied charmingly the role of the Prin-
cess Yolande.

The chorus was a well trained and ef-
fective one, and the costumes and set
effects charming.

DRAMATIC NEWS

NEW YORK CITY
APR 28 1908

The Sousa Opera Company.
When the painters were putting up the
new sign on the side of the New Amster-
dam Theatre, and the first three lines
read "Klaw & Erlanger present the Sousa
Opera Company," many wondered what
was meant by the title. Inquiries at the
office developed the fact that as Klaw &
Erlanger had arranged with John Philip
Sousa to write an opera each season, they
had decided to have the company known
as the Sousa Opera Company. This is a
valuable trademark and gives the noted
bandmaster additional prestige. Harry B.
Smith will write all the books, so for the
next several years Mr. Sousa has the
satisfaction of knowing that his operas
will fall into good hands.

Sousa and Herbert With Great Laugh-Producer in Mixture
Music, Cast and Plot Have of Dutch and Noble Blood.
Season's Biggest 'Free Lance' Hit Its Latest. Arnold Daly Is Dimmed by Star
In Spite of a Merid Play Success While "An American Lord" Excels "What Butler Saw."

NEW YORK, April 21.—When the
"Free Lance" comes to Cincinnati,
give him the freedom of the city. For
this new comic opera, by John Philip
Sousa and Harry B. Smith, is not
only one of the very best of the sea-
son's offerings, but is an even-money
choice for first place. It is tuneful,
with all of Sousa's dash and swing
and melody. It is alive with fun of
the cleanest possible sort, and it is
done by one of the cleverest compan-
ies to be found. From first to last
there isn't a dull moment. Joe Caw-
thorne, once of Cincinnati, takes first
rank by virtue of his eminence as a
laugh producer, although he is run
close for the honors by Jeanette Low-
rie, who, as "Griselda, the Goose
Girl," is not merely pretty and plump,
but is a most effective comedienne,
who gets every bit of value out of the
clever part provided for her. The op-
era began with a house full this week,
and the house has been getting full-
er, if that be permissible, ever since.
In spite of the fact that it is a late
comer, the new opera is one of the
big hits of the year—so big, in fact,
that Klaw & Erlanger have contract-
ed with Mr. Sousa to produce one
opera yearly in the future. They
know a good thing when they see it,
do these gentlemen—and they saw
Mr. Sousa as an operatic composer
very plainly.

It is one of the new-style, old-fash-
ioned operas. That is, the plot is
somewhat whimsical, but the music
is of a high order of excellence, the
humor is infectious, and there is a
total absence of the slap-stick meth-
ods which are too frequently depend-
ed upon to win mirth. The "Duke of
Graftiana" and the "Emperor of
Braggadocia," two dead-broke old
bluffs, arrange a marriage between
their son and daughter, either sover-
eign being under the impression that
he can borrow money from his pros-
pective relative-at-law. The son and
daughter—George Tallman and
Nellie Bergen—are romantic
youngsters who dislike the appear-
ance of a marital bargain, and there-
fore run away on the very day of the
proposed marriage. As neither ruler
has seen the other's heir apparent,
they substitute for the missing scions
"Siegmund Lump," a brigand, who
lost command of his men when he
lost his hair—Joe Cawthorne—and
"Griselda the Goose Girl"—Jeanette
Lowrie—who also happens to be the
wife of "Siegmund." Neither "Sieg-
mund" nor "Griselda" are averse to a
bit of cheating, and think well of the
proposition to marry into a royal
family, being under the impression,
until they meet, that their legal part-
ners were unaware of the transfor-
mation from goose herding to matri-
mony. Add to this the detail that
the "duke"—Albert Hart—had rather
drink than do anything else in the
world, at any time, and that the "em-
peror"—Felix Haney—is a person of
such excellent taste that his very soul
revolts at the thought of a lot of he-
warriors in his army, and therefore
substitutes some extremely handsome
Amazons for the fighting men, and
you have the gist of the plot.

But the plot is distinctly not the
thing in this merriest of operas. No
one cared very much whether there
was a plot or not, to tell the truth.
When Jeanette Lowrie, petite, smil-
ing, dimpled, danced on the stage, ar-
rayed in a combination of royal man-

tle and wooden shoes, she having met
and exchanged raiment with the run-
away princess, everyone was in such
extremely good humor that each
smiled back. And then she sang
"The Goose Girl," and the audience
wouldn't let her go until she had ex-
hausted every verse written by the
maker of lyrics, improvised one or
two, and finally swung into a sort of
an "Ach Du Lieber Augustine" clog,
with the Amazonian chorus beating it
merrily in the background. And
"Siegmund" fell down-stairs into the
midst of the assembly, clutching "Da-
gonet"—Louis Haines—who, as the
minister to the "duke," did wonders
with a part that gave but slight op-
portunity for laugh-making. They
were off.

It is needless to follow the ramifi-
cations of the plot. What is impor-
tant is to point out the fact that when
a minute passed without a laugh it
was because the audience needed the
time to recover breath. Nella Bergen,
slender and shapely as of yore, ap-
peared to good advantage both in the
garments befitting her regal state and
the somewhat simpler brown sym-
metricals which signalized her en-
trance into the strenuous life as the
"duke's" cupbearer, her disguise
having been penetrated. The same
may be said with renewed and joyful
emphasis of Miss Lowrie, whose taste
ran rather to white when she appear-
ed at the head of the Amazonia army.
"Siegmund" called it a Princess ef-
fect, but didn't find time to put a name
to the cute little brass chest protec-
tors she wore as an Amazon. Miss
Bergen had two very good songs in
"Three Love Stories" and the "Car-
rier Pigeons," while Cawthorne scored
heavily with his songs, "Hair,"
and "Conundrums," while assisted by
Miss Lowrie he cast much har-
monious light upon "The Mysteries of
History." George Tallman, as the in-
evitable tenor, did not prance in the
spot light, nor google at his love af-
fair when he disposed of the inevit-
able solo. Instead he proved again
that he has a most excellent voice in
singing "Sampson's Sons," a ditty
which is only romantic by a stretch of
the imagination. And through it all
ran the Sousa music—not Wagnerian,
thank Heaven. And you didn't have
to search for motifs, and there was a
constant temptation to shuffle with
your feet and aid the orchestra with
an individual whistle. Oh, yes, "The
Free Lance" will do. The worst
thing that can be said about it is that
it comes at the tall end of the season,
and the laughs are so constant that
you get into a cachinnatory perspira-
tion and are apt to catch cold when
you leave.

DISPATCH
PITTSBURGH, PA
APR 22 1908

**Sousa Leads Orchestra for First
Performance in New York of
"The Free Lance."**

[Special Telegram to The Dispatch.]
NEW YORK, April 21.—

Sousa's Comic Opera.
The two kings who were so prominent
in a recent popular comic opera have set
the fashion in similar composition, which
explains the presence of the Duke of Graf-
tiana and the Emperor of Braggadocia in
"The Free Lance," the new comic opera
by Sousa and Harry B. Smith, which was
produced for the first time in this city
Monday night at the New Amsterdam
Theater.

The story is more closely knit than has
been the fashion of late years in stage
concoctions of this sort. It is prettily
staged, well sung and well acted. Of the
18 numbers, the march at the end of the
first act, "On to Victory," is likely to be
the most popular. Monday night when
the opera was under the patron of the
... was entirely ...
... was entirely ...

INQUIRER
CITY

APR 22 1906

by Harry B. Smith and John Philip Sousa called "The Free Lance" has made its New York start with a great rush at the New Amsterdam Theatre. The piece is military in character, and the score contains marches that will achieve popularity equal to that gained by the composer's previous works. The story unfolded by Mr. Smith is both humorous and dramatic and directly in sympathy with its musical setting. The lyrics, like nearly all those of this gifted author, are graceful in execution and filled with meaning. The dialogue is smart and the production beautiful and directed at the head of the parade by Joseph Cawthorn, for whom the role was a handsome and graceful picture to look upon and grace the stage with the utmost charm. Jeannette Lowrie was a prominent and active feature of a cast that included Albert Hart, Felix Haney, Harry McDonough and numerous others led by a notably large and well trained chorus. "The Free Lance" was produced under the stage direction of Herbert Gresham, to whom commendation is due for the originality and effectiveness of the groupings and movements of the company.

ARGUS
ALBANY, N. Y.

APR 22 1906

New York, April 21.—The new opera by Harry B. Smith and John Philip Sousa called "The Free Lance," has made its New York start with a great rush at the New Amsterdam Theatre. The piece is military in character, and the score contains at least two marches that will achieve popularity equal to that gained by the composer's previous works.

Mr. Smith is both humorous and dramatic and directly in sympathy with its musical setting. The lyrics, like nearly all those of this gifted author, are graceful in execution and filled with meaning. The dialogue is smart and the production beautiful and directed at the head of the parade by Joseph Cawthorn, for whom the role was a handsome and graceful picture to look upon and grace the stage with the utmost charm. Jeannette Lowrie was a prominent and active feature of a cast that included Albert Hart, Felix Haney, Harry McDonough and numerous others led by a notably large and well trained chorus. "The Free Lance" was produced under the stage direction of Herbert Gresham, to whom commendation is due for the originality and effectiveness of the groupings and movements of the company.

Newspaper Cutting Bureau in the World
TIMES

LOUISVILLE, KY.

APR 21 1906

at the head of the cast—Joseph Cawthorn, for whom the author has framed a jovial and comic character, a goat-herd—with a German dialect of course, for as everybody knows, Mr. Cawthorn's special forte is in this line of work. He was well received at the New Amsterdam opening and made a strong hit. Nella Bergen in the prima donna role was a handsome and graceful picture to look upon and she sang with the utmost charm. Jeannette Lowrie was a prominent and attractive feature of a cast that included Albert Hart, Felix Haney, Harry McDonough and numerous others led by a notably large and well trained chorus. "The Free Lance" was produced under the stage direction of Herbert Gresham, to whom commendation is due for the originality and effectiveness of the groupings and movements of the company.

Newspaper Cutting Bureau in the World
STAR

ELMIRA, N. Y.

APR 21 1906

New York, April 21.—This week the spring theatrical season opened with more or less of a rush. The vanguard of the silly class of plays that always mark this period of the year made their first bid for popular favor.

At the New Amsterdam, Richard Mansfield gave way to a new musical comedy, "The Free Lance," with Joseph Cawthorne as star. The book and lyrics were written by Harry B. Smith of "Robin Hood" fame while the responsibility for the music rests upon John Philip Sousa the March King. The first play is staged in two acts. The first scene is laid in the court of the Emperor of Braggadocia, a bankrupt monarch whose taste is so exquisite that he cannot bear the idea of a standing army of men, so he has regiments of beautiful Amazons that he can take of his pleasure in reviewing. To replenish his treasury he plans a marriage between his daughter and the son of the Duke of Graffiana, a neighboring ruler, a fire eating, swash buckling son of thunder, who maintains an army of handsome young giants. The prince and princess, however, are opposed to the match and fly to escape marriage. The duke, in desperation, seizes Siegmund Lump, a goat-herd for a son, and the Emperor abducts Griselda, a goose-girl to masquerade as his daughter. They are married already but the prospects of a betterment of their condition induces them to keep silent. It appears that Siegmund is a descendant of Samson and has been the leader of a band of brigands. With the loss of his hair, he had lost his strength and courage and his band had deserted him. The second scene is laid on the border line of the countries. War had been declared when each monarch had discovered that he had been gold bricked and that no treasures were forthcoming. Siegmund becomes the general of the army of Graffiana while Griselda is made the commander of the Amazons of Braggadocia. Finally Siegmund recovers his hair and he taking command of his brigands fight the other. In a battle with himself he declares it a draw and when he cannot collect his reward from the bankrupt rulers confiscates both government and declares himself king. The opera was merry and melodious. Never since Sousa became a contributor to stage entertainment has he made a more worthy offering, the measures of which frequently reminded one of the delicious strains of Offenbach. Everyone of the sixteen musical numbers received deserved recognition and at least half of them, are bound to become popular. A rousing battle hymn entitled "On to Victory," evoked thunderous applause. Nella Brown won repeated encores in the solos assigned her, particularly in "The Carrier Pigeon" song. The most decided hit was Jeanette Lowrie as the goose girl. Her song, "The Goose Girl," proved to be one of the best in the piece. Each of the scenes were beautifully mounted and the costuming was full of color and lavish. "The Free Lance" has hit the comic opera bull's eye.

NASHVILLE, TENN.

APR 21 1906

New York, April 21.—The new opera by Harry B. Smith and John Philip

Sousa called "The Free Lance" has made its New York start with a great rush at the New Amsterdam Theatre. The piece is military in character, a fact which gives full scope for the best of Sousa's gifts as a writer of martial music, and the score contains at least two marches that will achieve popularity fully equal to that gained by the best of the composer's previous works. The story unfolded by Mr. Smith is both humorous and dramatic and directly in sympathy with its musical setting. The lyrics, like nearly all those from the pen of this gifted author, are graceful in execution and filled with meaning. The dialogue is smart and crisp and the production beautiful and lavish. Featured at the head of the cast—Joseph Cawthorn, for whom the author has framed a jovial and comic character, a goat-herd—with a German dialect of course, for as everybody knows, Mr. Cawthorn's special forte is in this line of work. He was well received at the New Amsterdam opening and made a strong hit. Nella Bergen in the prima donna role was a handsome and graceful picture to look upon and she sang with the utmost charm. Jeannette Lowrie was a prominent and attractive feature of a cast that included Albert Hart, Felix Haney, Harry McDonough and numerous others led by a notably large and well trained chorus. "The Free Lance" was produced under the stage direction of Herbert Gresham, to whom commendation is due for the originality and effectiveness of the groupings and movements of the company.

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NEWARK

APR 21 1906

"The Free Lance."

The new comic opera, the music in which is the creation of John Philip Sousa, the famous bandmaster and "March King," is not an offering to be ignored by those who retain memories of the melodious scores in his previous operatic productions, "El Capitan" and "The Bride-elect." That many persons have very pleasant memories of those works, and were eager to assist at the first metropolitan hearing of his latest composition, was made evident at the New Amsterdam Theatre last Monday night, when "The Free Lance" was staged, and won such a pronounced success that it is likely to rival his earlier offerings in popularity.

In writing "The Free Lance" Mr. Sousa collaborated with Harry B. Smith, whose finest achievement as a librettist remains the book and the lyrics in "Robin Hood." In the new operetta Mr. Smith has enhanced his reputation, however, by conceiving and working out a humorous scheme, that, with the musical setting supplied, results in a genuine and delightful comic opera, which is a vastly different thing from musical comedy. As a real comic opera "The Free Lance" is a very welcome contribution to a stage that is burdened by too much musical trash.

As was to have been expected, Mr. Sousa's score abounds in marches and quicksteps, but it also contains many

numbers whose tempi are not so characteristic of his popular style in composition, and whose musicianly and melodic qualities are even more appealing to those who do not demand that their feet and hands be kept tapping to easily stirring rhythms. In building up a climax to the second act the composer has approached heavy grand opera in the power, variety and sonority of the musical effect produced, and this "On to Victory" number, the very title of which suggests pulse-stirring song, is bound to excite enthusiasm wherever it is heard.

The company employed in the production is an excellent one, and includes Nella Bergen, Jeannette Lowrie, Joseph Cawthorne and Albert Hart.

Newspaper Cutting Bureau in the World
NEW YORKER

From NEW YORK CITY

Address APR 23 1906

Date
NEW AMSTERDAM.—The second week of Sousa's really comic opera "The Free Lance" was begun Monday night. It is certainly due for a long run since it is tuneful, has a consistent plot and is particularly bright in dialogue and lyrics. The cast includes Joseph Cawthorn, Nella Bergen and Jeannette Lowrie.

Newspaper Cutting Bureau in the World
TAMMANY TIMES

NEW YORK CITY

APR 24 1906

Sousa's new opera, "The Free Lance," with Cawthorn and company, is the very latest musical success at the New Amsterdam.

The New-York Herald
19 AVR. 1906

PARIS

49, avenue de l'Opéra

ANY HITS ON
NEW YORK STAGE.

Sousa Opera Proves Popular

(BY COMMERCIAL CABLE TO THE HERALD.)
New York, Wednesday.—Mr. Sousa's new comic opera, "The Free Lance," with Mr. Joseph Cawthorn as the star, had a hit at the New Amsterdam Theatre.

Newspaper Cutting Bureau in the World
TRIBUNE

CHICAGO, ILL.

APR 23 1906

Henry B. Smith has written the words of more comic operas than any other American, but if his libretto for "The Free Lance" had been his first he would not have been rich enough to buy valuable antique and rare books, which is a hobby that succeeds permits. The audience's staidness when Nella Bergen explained that she was a princess betrothed to a prince whom she had never seen, because her father, emperor of Braggadocia, was in debt to the prince's dad, duke of Graffiana. And when she changed clothes with a shepherdess and fell in love with the tenor prince, who had assumed a shepherd's disguise for the similar purpose of escaping marriage, the audience made no sign of protest against the inevitable two comic monarchs and their two assistingly comic ministers.

Need I describe those four comical cusses? You already know them well. But Joseph Cawthorne, the chief comedian of the play, should have a blue ribbon of critical mention pinned on him. He was a brigand who had lost his hair and with it his bravery, so that he was reduced to tending sheep. He had the rollicking Jeanette Lowrie for a companion in foolery, his German dialect stood by him, and he came to final victory when, with his hair and consequently his courage restored by a witch, he marched against the armies of both potentates to Sousa music—giving them and the audience a Sousa martial knockout.

Sousa the Great gazed on the triumph of his music from the enthrone of a box until, near the end of the first act, when he arose, withdrew, and reappeared in a side aisle, to which all eyes at once turned from the stage show. Applause attended his progress all the way up that aisle and down the center one, drowning the voices on the stage and outbursting tremendously as he bowed from the conductor's platform. Then a brass band came out and the new Sousa march nearly blew the roof off the theater. Sousa made a speech that wasn't stingy with words. He told how long he had been away and how he felt on returning; he explained the various mental phenomena of his gratitude; he called for Mr. Smith, who didn't respond.

THE **AMERICAN**  **MUSICIAN** AND **ART JOURNAL**

A Bright Paper for Everybody

Consolidation of the American Musician, established 1887, and the American Art Journal, established 1863.

Vol. 22. No. 8. New Series No. 8 NEW YORK, APRIL 24, 1906 Copyright, 1906, Musical Courier Company



JOHN PHILIP SOUSA

MASTER SOUSA'S "THE FREE LANCE" A GREAT SUCCESS.

Triumph for the American "March King" Is His Latest Original Comic Opera at the New Amsterdam Theatre—Beautiful Sets and Scenery Are Valuable Complements to the Sumptuous Production Made by Messrs. Klaw & Erlanger.

greatest opera, "The Free Lance," which was first produced Monday night, in the theatre, under the direction of Klaw &

reputation is based upon successes in connection with many notable productions.

Before a description of the opera or a review of the production is essayed a meed of praise must be given Klaw & Erlanger for the splendid stage settings, beautiful and picturesque scenery, rich and attractive costumes, and the exceptionally strong company. The cast includes these footlight favorites:

- | | |
|---|-------------------|
| Siegmund Lump, a Brigand Chief..... | Joseph Cawthorn |
| Duke of Graftiana..... | Albert Hart |
| Emperor of Braggadocia..... | Felix Haney |
| Pertinax, Court Censor of Braggadocia..... | Sim Pulen |
| Prince Florian, Son of Duke of Graftiana..... | George Tallman |
| Dagonet, Minister of the Interior of Graftiana..... | Louis Haines |
| Herald..... | Charles Santra |
| Princess Yolande, Daughter of Emperor of Braggadocia..... | Nella Bergen |
| Griselda, a Goose Girl..... | Jeanette Lowrie |
| Mopsa, Sorceress..... | Junia Allen |
| Leandre, Page..... | Geraldine Malone |
| Silvandre, Page..... | Monte Elmo |
| Jacqueline, Maid of Honor..... | Estelle Thebaud |
| Diane, Maid of Honor..... | Dorothy Southwick |
- Lords and Ladies of the Court, Pages, Maids of Honor, Warriors of Graftiana, Amazons and Members of Siegmund's Band of Brigands.

Just before the finale of the first act, Sousa descended from his private box and entered the orchestra pit. Taking the baton from the hand of the conductor, he led the band as it played the spirited march which brings this act to a close. The composer was given an enthusiastic reception. As soon as the curtain fell the principals appeared before the foot lights and bowed their acknowledgments. Several times they were recalled, and then the audience wanted a speech from Sousa. He went upon the stage and responded in a very neat little address, which was witty and in good taste. Mr. Smith was called for, but did not appear.

"The Free Lance" is a real comic opera, consisting of only two acts, which, though necessarily long, are interesting from start to finish, and constructed on original lines. It departs from the conventional and fairly bristles with novelties. Mr. Smith has written a strong libretto, of which Mr. Sousa has made the most. The opera is replete with unusual situations, which afford the principals many opportunities for effective acting and singing. The music throughout is sparkling and tuneful. There is plenty of melody of the Sousa variety—joyous, infectious and soul stirring. Melody exudes from a Sousa opera as naturally as fragrance is emitted from a flower. Such a past master of opera handicraft is Sousa that he utilizes with unflinching skill every opportunity which is presented. Never impatient of details, he deems no minor points as too trivial for elaboration and refinement; he permits nothing to elude his watchfulness. As in oratory, according to the Demosthenean formula, so in comic opera, according to the dicta of the great composers, action is the sine qua non. It is a basic element of success. So well do Sousa and Smith understand this principle that action in "The Free Lance" is incessant. This is a military opera, full of poetry and romance, and brimful of fun. It is pervaded by a martial spirit, which disturbs the equanimity of the most blasé devotee of opera and keeps the entire audience in a quiver. "The Free Lance" is an illustration of and a comment upon the truth that fun and vulgarity are not synonyms; that there may be a riotous prodigality of mirth without horse play. A Sousa opera without marches would be like the play of Hamlet with the part of the Royal Dane omitted. "The Free Lance" bristles with choruses and marches, the rhythmic swing of which make audiences restive and cause them to quiver with melodic vibrations set in motion by the conductor's baton. Some of the songs will speedily become popular and before the end of the week will be whistled in the streets and sung in the homes of the musical. Several of the ensemble numbers are very strong and the full choruses are spirited. The love songs breathe tenderness; the martial songs are vivid and stirring; the orchestration is audacious, brilliant, yet musicianly.

The narrative told in the two acts of the opera, while not consecutive, and the plot, while not closely knit or consistent, are developed so naturally and effectively as to hold the unflagging attention of the audience.

The opening number, a chant of praise to art, is sung by the full chorus of male and female voices. Immediately follows a song for soprano, "Three Love Stories," which changes its tempo with each stanza. One verse is addressed to a monk, another to a jolly good fellow, and a third to a soldier sweetheart. The march, "On to Victory," is perhaps the best number in the first act. The chorus and chorus introduces the Emperor, who sings a

comic song, "The Goose Girl," and the song which is brought forward. Jeannette Lowrie makes the most of this part. Albert Hart follows with a buffo song. Joseph Cawthorn



HARRY B. SMITH.

conclusively that the melodic fountain of Sousa has not been exhausted. The brilliant assemblage of music lovers which gathered for "The Free Lance" nothing less than an ovation, an extraordinary tribute to the popular composer and his collaborator, Harry B. Smith, for the book and the lyrics. A Sousa opera is always a musical event never wanting in the elements of brilliance. Indeed, these are the inevitable complements of Sousa productions. But, however, for the production of Klaw & Erlanger, those princes of the theatre, this Sousa masterpiece could not be produced so sumptuously. As so much de-



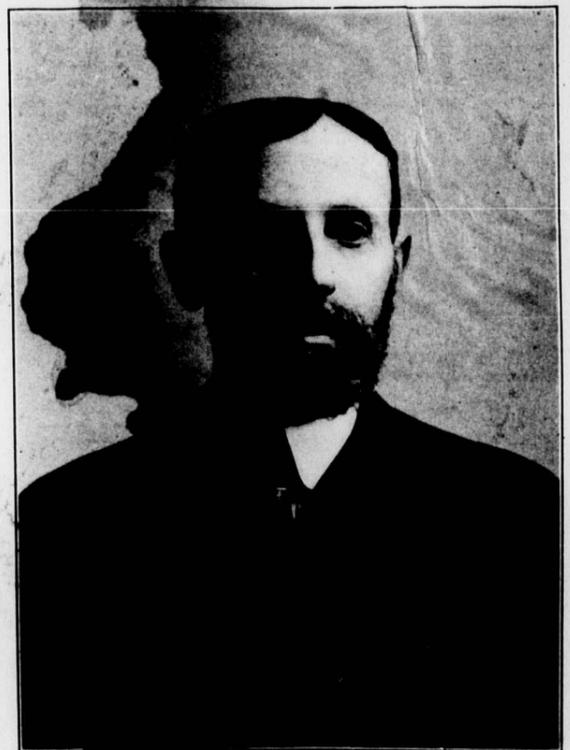
A. L. ERLANGER.

quate staging and effective costuming, Klaw & Erlanger committed these important matters to the hands of Herbert Gresham, whose



NELLA BERGEN.

now appears with a comic song and burlesque. His singing and acting were up to his high standard, and kept the audience convulsed with laughter. George Tallman, the lyric tenor, sang "Little Bas Bleu" with fine effect. This is a song of genuine merit. Then followed a quartet with a burlesque minuet and wedding march. The act brilliantly closed with "On to Victory." "The Mystery of History" is a striking number. "The Carrier Pigeon," a fascinating waltz song, scored in florid style, affords Miss Bergen an opportunity for the display of her coloratura. This song is rendered so effectively by flute obligato. The tenor song, which is the best thing that Tallman does. A grand ensemble number follows. This introduces a fan-



MARC KLAW.

dango and songs. A brilliant military song for the comedian comes next. Other striking numbers are "The Emperor's Love Song," "The Song of the Dice" and "Riddles." These are all effective, several being vocal gems. The second act ends in a blaze of glory with "On to Victory."

NEW ORLEANS

NEW YORK CITY

NEW ORLEANS

Broadway

APR 26 1906

The return of the good old days of genuine comic opera was marked at the New Amsterdam on Monday when Klaw & Erlanger gave John Sousa's new military comic opera, "The Free Lance," its first impersonation. Henry M. Smith wrote the book and lyrics and Herbert Gresham directed the staging of the piece.

Mr. Sousa's music is characteristic of the March King. Three numbers can be described as Sousa marches. The principal one is called "On to Victory," and is rendered at the finale of the first act. Mr. Sousa directed and reinforced by a great chorus and brazen instruments blaring away on the stage added to the Sousa-ness of it all.

The comedy of the piece fell to Jeanette Lowrie and Joseph Cawthorn. In the role of the flaxen-haired goose girl she made a decided hit and her song, "The Goose Girl," was one of the best in the piece. Nellie Bergen as the Princess won hearty applause by her songs, notably, "Three Love Stories" and "The Carrier Pigeon."

"The Free Lance" is a decided success. It is long since any comic opera has so bristled with laughs and close following bursts of sincere applause. The composer himself conducted the orchestra and congratulations were showered upon the popular musician who once again has shown his capacity for pleasing a wholesome-if average-public taste. The audience gave him six curtain calls for his pains and insisted on a speech. The composer refused to tell anything more serious than a joke or two.

Newspaper Cutting Bureau in the World

AMERICAN

BALTIMORE, MD

APR 22 1906

The new opera, "The Free Lance," the joint work of Harry B. Smith, who wrote the words, and John Philip Sousa, who composed the music, had its first New York production at the New Amsterdam Theater here this week. It made a hit with the critics, which is a good thing to start with, and so pleased Messrs. Klaw & Erlanger that the managers at once entered upon plans to establish the Sousa Comic Opera Company as a permanent institution here and to present each Easter Monday in future, or as long as their productive capacity is not exhausted, a new comic opera by Mr. Sousa and Mr. Smith. There are in the opera several marches by Mr. Sousa that will live and be put into street organs. The story told by Mr. Smith is not quite so trite as that which often provides the excuse for the musical numbers in comic opera. There is an adequate company presenting the opera and a comedian who is comic. His name is Joseph Cawthorn. "The Free Lance" will be given a long run here and then revived next season for a tour of some other cities in which it has not yet been sung.



JOHN PHILIP SOUSA
The Great Bandmaster whose Success as Composer of Comic Opera Scores Has Resulted in the Forming of the Sousa Opera Company, to Present an Annual Production Under the Management of Klaw & Erlanger

Address _____
Date *Apr 27 1906*

POST

HOUSTON, TEX.

APR 22 1906

SOUSA'S NEW OPERA.

"The Free Lance" Is the Theatrical Event in New York.

(Houston Post Special.)

NEW YORK, April 21.—Easter week was signalized in the New Amsterdam theater by the New York premier of John Philip Sousa's new military comic opera, "The Free Lance," in which Joseph Cawthorne is appearing as the stellar sustainer of humorous interest in the role of Siegmund Lump, a descendant of Sampson, who loses his hair, his valor and the band of brigands which he long has led; becomes a goat herder, gets entangled in the court politics of two countries at war with each other and eventually finds himself the center of a swirl of comic complications which keep things moving at a most lively pace. Harry B. Smith is the author of the book and the lyrics and Herbert Gresham is responsible for the staging of the new piece which Klaw & Erlanger have given a very adequate investiture of beautiful scenery and magnificent costumes.

The efforts of the composer, the librettist, stage manager and producers have resulted in a comic opera of the type once so popular throughout the country. The theme of Mr. Smith's book is one particularly well suited to the characteristic music of "The March King." The scenes and situations throughout are martial and romantic, and the story is one that admits of much musical humor, a quality generally lacking in the comic operas produced during the last few years. The primary subject also gives Mr. Sousa very wide scope for the style of music with which his name has been so long identified.

Mr. Cawthorne plays the role of Siegmund in his familiar German dialect and depends upon quiet humor for his comic effects rather than upon coarseness or horse play. In all its aspects, "The Free Lance" is a comic opera of the old school in which legitimate comedy was depended on for humorous effects. The principal musical numbers are sung by Mr. Cawthorne as Siegmund, Nellie Bergen as Princess Yolande, Jeanette Lowrie as Griselda, Albert Hart as the Emperor, Harry MacDougall as the Emperor's Chamberlain and Prince Florian. The opera is sustained by

Established: L



NAL

2 1900

WEEK FURNISHED GOOD ATTRACTIONS GOTHAM THEATREGOERS

Lance.
 is that are sung on
 a march? You will
 going to "The Free
 Lances" one of those
 airs that make John
 Sousa famous. The
 music is so glit-
 ting and so jew-
 elled, and when he
 ran in hand some-
 ly, and wanted it
 early pretentious and
 chorus by which a
 ally dressed folk as-
 were artists of the
 clo, and repeated it
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ran in hand some-
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 we began to believe

ran in hand some-
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 chorus by which a
 ally dressed folk as-
 were artists of the
 clo, and repeated it
 we began to believe

has written the words
 operas than any other
 if his libretto for "The
 d been his first, he would
 enough to buy valuable
 rare books, which is a
 success permits. The au-
 taleness when Nella Ber-
 at she was a princess
 prince whom she had
 use her father, Emperor
 was in debt to the
 duke of Graftiana. And
 yed clothes with a shep-
 ll in love with the tenor
 d assumed a shepherd's
 similar purpose of escap-
 he audience made no sign
 inst the inevitable two
 and their assistingly com-

Comical Cusses.
 ribe those four comical
 already know them well.
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 y, should have a blue rib-
 l mention pinned on him.
 and who had lost his hair,
 his bravery, so that he was
 ding sheep. He had the role
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 s German dialect stood by
 came to final victory when,
 and consequently his cour-
 by a switch, he marched
 armies of both potentates to
 -giving them and the audi-
 martial knockout.

Great gazed on the triumph
 from the enthronement of a
 ear the end of the first act,
 ose, withdrew and reappeared
 le, to which all eyes at once
 the stage show. Applause
 progress all the way up that
 wh the centre one, drowning
 on the stage and outbursting
 he had bowed from the con-
 form. Then a brass band
 d the new Sousa march near-
 roof off the theatre. Sousa
 each that wasn't stingy with
 told how long he had been
 ow he felt on returning; he
 ew various mental phenomena
 tude; he called for Mr. Smith,
 respond; and he told of friends
 his clubs remarking that,
 marches were sure things, of
 t about the other music, the
 -the legs of girls? He gave
 about stage legs, and promis-
 of them in the next act.
 "The Free Lance" continued
 without slumping from comic
 musical farce, and there was
 as exposure of chorus girls.
 en engaged for nothing lower
 their voices, which were ex-
 the composer's promise of
 ot solely by two women, who
 otion little more than legiti-
 as do on they play Rosa-

TOWN & COUNTRY NEW YORK CITY

APR 28 1900

John Phillip Sousa's new military comic opera, "The Free Lance," made an instantaneous hit at the New Amsterdam, with Joseph Cawthorn in the character of a brigand chief, who, like Samson, by the loss of his hair, loses his strength, but, unlike Samson, becomes a goat-herd and masquerades as a royal prince. From the moment of the curtain's rise and especially with the song, "Three Love Stories," which Princess Yolande (Miss Nella Bergen) sings immediately after the opening chorus, the attention is held by the comicalities and repartee of Cawthorn and his cohorts, and by the tuneful music, rendered with rare melody and sweetness.

IDEAS

Boston, Mass.

APR 21 1900

NEW AMSTERDAM THEATRE — "The Free Lance" a comic opera in two acts. Book by Harry B. Smith and music by John Phillip Sousa. Produced by Klaw and Erlanger with this cast:

- | | |
|------------------------|-------------------|
| Siegmund Lump | Joseph Cawthorn |
| Duke of Graftiana | Albert Hart |
| Emperor of Braggadocia | Harry Macdonough |
| Pertinax | Sim Pulen |
| Prince Florian | George Tallman |
| Dagonet | Louis Hains |
| Herald | Charles Santra |
| Princess Yolande | Nella Bergen |
| Griselda | Jeanette Lowrie |
| Mopsa | Junia Allen |
| Leander | Geraldine Malone |
| Silvandre | Monte Elmo |
| Jacqueline | Estelle Thebaud |
| Diane | Dorothy Southwick |

The combination of John Phillip Sousa and Harry B. Smith proved an irresistible one in their new opera comique "The Free Lance," which was offered Monday night at this beautiful theatre, and Sousa's high class stirring music came in for no warmer praise than did Mr. Smith's excellent libretto. This work comes nearer being a return to happy, spirited and real musical compositions of the genuine comic opera class than most of the attempts made at that sort of entertainment in some time. Mr. Smith's book is bright and contains many bright lines and lyrics. The opening scene is in the garden of the emperor's palace. Braggadocia, Pertinax, the emperor's court censor, having just returned from a visit to Graftiana the adjoining kingdom, gives a florid description of its wealth. His Highness, being weak financially, hits upon the plan of uniting the two realms by the marriage of his daughter, Princess Yolande, to Prince Florian, son of the duke of Graftiana, neither of whom have ever met. The matter is satisfactorily arranged, but it does not suit the young people to be so disposed of. Therefore each steals away. The princess exchanges raiment with Griselda, a Goose girl. Griselda is then found and taken before the emperor, who is greatly annoyed by his daughter's disappearance, but not wishing to lose the duke's fortune, he prevails upon the Goose girl to impersonate Princess Yolande. The mantle of Florian has fallen upon one Siegmund Lump, an ex-brigand chief and goat tender, passes himself off as the duke's offspring. When the nuptials are to take

APR 28 1900

Following is a resume of John Phillip Sousa's new military comic opera "The Free Lance" which had its premiere at the New Amsterdam on last Monday evening. The book and lyrics are by Harry B. Smith. One hundred and twenty-five people are used in the cast. There is a male chorus of fifty voices which assists in the march number of the finale of the first act "On to Victory." The locale of the first act is at the palace of the Emperor Braggadocia who although a bankrupt is devoted to art. He believes so much in the beauties of art that he has become aesthetic and will have no one in his army except Amazons. To replenish the coffers, he concocts a marriage between his daughter, Princess Yolande, and Prince Florian, who is the illustrious son of the illustrious Duke of Graftiana. The Duke who is also a bankrupt, believes in the marriage of his son he will be in a position to replenish his treasury. The prince and princess who have never met fly to escape the marriage, and the duke and the emperor in desperation compel Siegmund Lump a goatherd and Griselda a goose girl to become substitutes, each thinking to deceive the other. Siegmund and Griselda are husband and wife, the former being a descendant of Samson and who has been the leader of a band of brigands. He like Samson of old has lost his hair and with it strength and bravery and has been deserted by his band. The Duke as well as the emperor find out that each is a bankrupt and to soothe their wounded pride, they declare war. Siegmund is given the position at the head of Graftiana's army and Griselda occupies the same position at the head of an army of Amazons for Braggadocia. In the second act the scene changes to the border of these two realms, revealing the scene of a hedge; on one side the tent of the emperor is located and on the other the headquarters of the duke. Siegmund, the goatherd, recovers his hair and with it his strength and bravery and with his band descends upon the camps to be retained in turn by each monarch to fight the other. This naturally necessitates fighting a battle with himself which he declares a draw. Owing to this decision he is unable to collect his pay from either side and he immediately confiscates both governments and he declares himself King. The cast contains the names of some of the best known comic opera stars. Joseph Cawthorn impersonates the role of the goatherd. Nella Bergen, the wife of De Wolff Hopper, is the Princess Yolande; Albert Hart, the duke; Jeanette Lowrie, Griselda; Harry MacDonough, the emperor, and George Tallman is Prince Florian. Sousa directed the opera on Monday evening.

place Siegmund and Griselda, who are really man and wife are greatly surprised at the turn affairs have taken. They consent to continue the deception and are again made one. Both rulers soon make the startling discovery that neither has any money and war is declared. Siegmund is chosen leader of the duke's army, and Griselda of the emperor's Amazons. The second act finds both forces drawn up on the border line ready for the fray. The masquerading is discovered and Lump ordered to be hung. He longs for his old strength, but like Samson of old the loss of his hair was his downfall. However Mopsa, a sarceress, restores his hair and with it his mighty power. He at once takes to the war path, opens negotiations with both the duke and the emperor to carry on the war. After a fearful struggle with himself, for he is on both sides, he declares it a draw and demands his ransom. As they fail to meet their obligations, he confiscates the two kingdoms and declares himself Siegmund I. The true prince and princess meet as people of the lower station love and marry and all ends happily.

Joseph Cawthorne, who is featured in this production, was very humorous, and kept the audience in almost constant laughter by his tangled English and his several excellent songs. Jeanette Lowrie, one of the cleverest of our comediennees, just romped through the role and her good humored manner was so infectious that she scored the hit of the evening. She sang cleverly, too, and many in the audience plainly wished that she had been given more to do. Albert Hart, deep-voiced as ever was commendable as the Duke, and Felix Haney made a funny Emperor. Nella Bergen, whose voice is as fine as ever, was encored again and again for the rendering of her songs, and George Tallman was also greatly liked for his singing.

The production by Klaw and Erlanger was magnificent in costumes and scenery.

SALT LAKE CITY, UTAH

APR 22 1900

What are the words that are sung on the stage to a Sousa march? You will never find out by going to "The Free Lance," which contains one of those swinging, martial airs that make John Phillip Sousa a popular composer. The first New York audience, its women glittering and glistening in a display of jewels and gorgeous gowns, was there to hear a new Sousa march, and wanted it right away. A peculiarly pretentious and very formal opening chorus which a stageful of fantastically dressed folk assured us that they were artists of the kingdom of Braggadocia, and repeated it so many times that we began to believe them.

Then Nella Bergen ran in handsomely and enjoyed the applause that greeted her. De Wolff Hopper's wife had kept off the fat which hused to burden her, and her always beautiful voice, although attended to by a physician throughout the evening, had a chance to be heard at the outset in a right good song about a maiden who undertook to learn what love is. She asked a nun, and the good woman's answer gave Sousa and Miss Bergen an opportunity for music of religious dignity that was beautiful. The gay coquette's response was hardly so pretty, and not nearly so worthy. Next the maid questioned a soldier, and it was then that the people shook their spangles to sit up straight and hear what Sousa had done in his own particular field. I know—to answer my opening question—that the chorus was meant to voice a soldier's understanding of love, not because I could distinguish the words above the din and uproar of the music, but through noting and remembering the "music cue" that prefaced the march. It was so spirited and so roared forth with such terrific force that 'twas hard to guess how it could be maintained.

"If they start the act like that," said one man, "what will they have left to finish with?"

"The same thing," said his friend, "with a brass band added," and that was the right answer.

Broadway News
APR 20 1900

"The Free Lance" has settled down for a long, and what promises to be a very prosperous metropolitan run. The stirring music of Sousa's comic opera has made it very popular with theatregoers. Joseph Cawthorn and Jeanette Lowrie's comedy work and Nella Bergen's voice and beauty form a

ORONIAN

APR 22 1906

Friends of John Philip Sousa, and these who listen, are now enjoying "The Free Lance," Sousa's new military comic opera, now given for the first time in New York. The cast includes Joseph Cawthorne, Nella Bergan, Jeanette Lowrie, Harry Macdonough and an enormous company. For a time there was quite a boom over the members of the company, having been at the very first production in New Haven, Conn., recently that Will H. McDonald, the well-known tenor of the Bostonians, died. The play, however, has been pronounced an "unmitigated" success, as is usually everything that Sousa does. Speaking of this popular handmaster, it is interesting to note that he is again contemplating a European tour, and he is also giving a series of concerts at the Hippodrome. It is a remarkable thing that the public does not lose its interest in Sousa, but at each appearance he seems to grow more interesting.

1884

The First Established and Most Complete
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From *Illustrated Outdoor*
Address *NEW YORK CITY*
Date *APR 28 1906*

THE FREE LANCE" is a return to the comic opera of other days, and is a successful return, despite the fact that Harry Smith, who acts as sponsor for the opera, whose music is by John Philip Sousa, has appropriated bodily the late Frederick Ranken's plot in "Happyland." Starting with this handicap "The Free Lance" overcomes this and scores an unquestioned success.

The story deals with the marriage of the son and daughter of two mythical potentates, both of whom are in dire financial distress, but who, in their ignorance of each other's condition, plan and bring about the marriage of their children to secure the money which each supposes the other to possess. Inasmuch as neither prince nor princess has seen the other, they run away before the marriage ceremony, their places being taken by a goat-herd and a goose-girl who happen conveniently along. When the penniless condition of each ruler's treasury is revealed and the deception practiced by each on the other comes to light, war is declared, and the goat-herd, who had been a bold brigand, but whose hair had been shorn by his wife, and with his hair his Samson-like strength had disappeared, regains his head covering and with it his strength, and hires out as a free lance leader to each of the two rulers to bring to a successful conclusion the war which is being waged. In the meantime, the prince and princess, who have disguised themselves as peasants, meet, and, of course, fall in love. In addition to this amusing story the piece is well

staged. Sousa has composed some excellent and characteristic music, and the lyrics, are, for the most part, genuinely funny, Harry Smith's work being easily the best thing he has done for a long time. Joe Cawthorne, as the ex-brigand and masquerading goat-herd, has never been better cast and scores repeatedly. He has to share honors, however, with Jeanette Lowrie as the goose-girl. These two players are admirably seconded in their fun-making by Albert Hart and Felix Haney, as the rival rulers; Nella Bergan and George Tallman, as the princess and prince.



INQUIRER

From *NEW YORK CITY*
Date *APR 28 1906*

"The Free Lance" is a booming success at the New Amsterdam Theatre. The audiences have been enormous and the advance sale indicates permanency of public favor.

DISPATCH

From *NEW YORK CITY*
Date *APR 28 1906*

"The Free Lance" is a great big hit at the New Amsterdam. The advance sale is very large and extends well into the future.

CABLE ADDRESS: "ROMEIKE," NEW YORK
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From *ILLUSTRATED Outdoor*
Address *NEW YORK CITY*
Date *APR 28 1906*



4. Jeanette Lowrie and Joseph Cawthorne, in "The Free Lance."

From *NEW YORK PRESS*
Date *JULY 1 - 1906*

NEW AMSTERDAM.—Probably most persons, if pinned to a choice of reasons for liking "The Free Lance," would reply: "The music." Good enough reason, too; for there is no question Sousa was in his most melodious vein when he evolved this score. But don't let anybody make a mistake about Smith's share in the entertainment. Lyrics and story are bright and lively.

CABLE ADDRESS: "ROMEIKE," NEW YORK
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From *WASHINGTON, D. C.*
Address *NEW YORK CITY*
Date *APR 28 1906*

METROPOLITAN PLAYHOUSES.

Music and Laughter in "The Free Lance."

John Philip Sousa's new military comic opera, "The Free Lance," has proved the notable success predicted for it before its New York premiere at the New Amsterdam theatre last week. It is the only genuine comic opera production presented in New York in many years. Its book by Harry B. Smith, tells an interesting humorous story, and its lyrics, set to Sousa's beautiful airs and spirited marches, are undoubtedly the brightest verses this librettist has written in a long time. And Klaw & Erlanger have given the piece a magnificent mounting and fine cast, so that, in every feature, "The Free Lance" is proving wonderfully attractive to those who delight in refined fun, catchy music and brilliant ensembles. It fulfills every anticipation, which is in itself high praise.

From *THE MORNING TELEGRAPH*
Address *NEW YORK CITY*

Bankers See "The Free Lance."

About 200 members of the American Bankers' Association attended the performance of Sousa's new opera, "The Free Lance," at the New Amsterdam Theatre last night and occupied seats in the body of the house. Joe Cawthorne introduced several jokes for them. One of these, when one of the characters asks him if he is a brigand or a financier, and he replies, "It is the same thing," caused a great deal of hilarity among the bankers.

DISPATCH
PITTSBURGH, PA.

APR 29 1906

THIS SOUNDS GILBERTIAN

Sparkling Verse and Jingly Lyrics in Sousa's "The Free Lance."

Harry B. Smith has some catchy lyrics in "The Free Lance." One of the best is the Emperor's entrance song, in the following rollicking measures:

I grant that there are people who have talents
rather various,
Quite capable and clever
In some fields of endeavor,
But I opine my genius is as much more multi-
farious.
My general proficiency
Is the next thing to omniscience.
Of course there may be others with a little
stray ability,
But I'm the sole monopolist of wholesale ver-
tibility.
There's not an art or science of which any
one may tell
In which I do not perfectly excel.
But I do it all by proxy!
I hire a clever chap to represent me, don't
you see.
I think it's rather foxy—
Another fellow does the work, the credit
comes to me.

Nothing will certainly

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NEW YORK

APR 28 1906

NEW YORK

APR 28 1906

SENTIMENTAL LIBRARY

author of "Robin Hood," "Shakespeare," "The Secret Free Lance," "The Three some forty other plays, Smith, has been spending Chicago. To some people visit means merely a num- bersals and the introduction of to his latest play now visible thers it signifies the presence r Chicagoan who is always th open arms because he is w and a witty one as well. rs Mr. Smith's presence ng of an inspiration, par- local book lovers, for rare collector of good tor whose enthusiasm is with judgment, sentiment ative spirit that is foreign tors.

Smith moved from Chicago where the climate is more re growth of contracts with ntracts that give birth to s that per the purchase n of literar prizes, he took nucleus of a library which me one of the most remark- collections in the world. f course, many collections ater financial value, for Mr. ot permitted himself to be- extravagant purchaser of folios, Mazarin Bibles or t it is not too much to say opular librettist's library is ld not be duplicated by any of time and money. When was a member of the Saints o Club of book lovers who o congregated at McClurg's o take an interest in books luable because of their asso- sentation copies and the like. upon a time Eugene Field Smith prowling in an old he said: "Don't disturb him. ing for Shakespeare's copy s 'Maud.'" It appears that rn collectors Mr. Smith was first to take an interest in books. He was an inhabi- round floor," commercially n a first edition was not gmented in value by hav- aph dedication by the au- however, both in England there is a fad for associa- and Mr. Smith has recently fer of an immense sum for en bloc.

his books together the been guided by the prin- nce the collection of books a sentimental idea, the more here is in a book, the better ector. The result is a library very book is unique and not eated. Every volume is a cu- elic, besides possessing its own a book. For example, Mr. ll the first editions of Charles o have numerous other col- the Smith copies are all pre- munes given by Dickens to To illustrate: His "Pick- e original parts has on each ourteen parts Dickens' a- rscription to Mary Hoga th, ster. When the fourteenth kwick" was published Mary l sudden Dickens was so t for two months the b- "Pickwick" was inter- were ed that the The re- n- presents to

which he announces Miss Hogarth's death and in the other he tells his publisher that he has "just begun work on 'Pickwick.'" Miss Hogarth was the original of Little Nell, and Dickens' letters at all periods of his life are full of tender reference to this young girl.

Mr. Smith also has all of Dickens' love letters written when he was twenty-one years old, to a Miss Beadwell, who was the original Dora in "David Copperfield."

In one of the "Elia" essays Charles Lamb advises his readers not to lend books, but, if they *must* do so, to lend them to Coleridge, who will return them with interest in the form of marginal notes. Mr. Smith has three or four books that belonged to Charles Lamb and all of them are filled with autograph notes by both Elia and Coleridge. Lovers of the gentle Charles will remember his romantic attachment for Fanny Kelly, the actress. Mr. Smith has the copies of the "Essays of Elia," which Lamb presented to Miss Kelly, and also several delightful autograph letters from the essayist to "divine Fanny Kelly."

The collection is almost exclusively one of eighteenth and nineteenth century authors. Byron, Shelley, Keats, Pope, Gray, Tennyson, Thackeray, Lamb, Browning and a few others. In Byron items the collection is particularly strong, forming a sort of personal history of the poet from his school days to his death. The first item is a letter written when Byron was thirteen years old, the earliest letter but one in existence. The last item is Byron's original "Last Will and Testament," made before he left England after his domestic troubles. There are Byron's school book; many books with his notes, and one precious volume of Italian poetry read by the poet and his Countess Guiccioli at Ravenna, and containing notes in the autograph of both.

Shelley first editions are notably rare and costly, but Mr. Smith's Shelleys are all either presentation copies or those that formerly belonged to persons associated with the poet.

Of the original "Queen Mab" the collection contains two copies. One contains Shelley's autograph dedication to Leigh Hunt. The other is certainly one of the most interesting books in existence, namely, the copy of "Queen Mab" which Shelley gave to his wife, Mary Wolstonecroft Godwin. The blank pages are filled with the writings of Shelley and his wife, some of the inscriptions being in the form of love verses written to each other.

Daute Gabriel Rossetti has been a special favorite with the collector. All the poet-painter's works are here, presentation copies of the first editions, enriched by the insertion of autograph poems and original drawings.

The three little volumes of Keats, published during his short life, are all rare. The copies in Mr. Smith's collection all contain the poet's autograph dedications and are made additionally interesting by autograph verses including the original manuscript of the famous sonnet on "Chapman's Homer."

It seems to have been Mr. Smith's idea to possess a record of the loves and friendships of great authors as told by their books and manuscripts, and as such the collection is unique. A peculiarity of the volumes is that they are not bound in leather but are in their original cloth boards and are preserved in mo-

It is said that Mr. Smith book a his books to ntimenta library."



Nella Bergen and Albert Hart in the New Sousa Opera "The Free Lance."

NEW YORK

Established and Most Complete
Cutting Bureau in the World

NEWS

NEW YORK CITY.

MAY 2 1906

MAY 2 1906



JOSEPH CAWTHORN

Who Is Singing the Leading Role in Sousa's "Free Lance" Will Be Moved to Broadway for a Summer Run

VOGUE

CITIZEN

STAR

WASHINGTON, D. C.

MAY 6 - 1900

Brooklyn, N. Y.

MAY - 6 1900

The Free Lance, an old fashioned comic opera, by John P. Sousa and Harry B. Smith, lately put on at the New Amsterdam Theatre, gives evidence of a prospective long run through several seasons, for it shows the March King at his very best, which is saying a great deal,



NICOLA (John Findlay)

besides which the management has apparently spared no effort or expenditure to secure a capable company, the piece being handsomely mounted and beautifully costumed. At the close of the first act an effective chorus, On to Victory, would almost have made success for the opera even if what followed had been less admirable than it is in many particulars. The first act opens with a beautiful chorus, All Lovely Art, We Worship thy Shrine. The star musical number is, however, The Carrier Pigeon, charmingly rendered by Nella Bergen, and a close second is The Goose Girl, sung by Jeanette Lowrie. There is a dashing war song by the Emperor, the Song of the Free Lance, and a lovely quartette, Come, My Dear. The plot of the opera, which does not matter any more than is customary in light opera, runs about as follows: Two bankrupt rulers, one with a son, and the other a daughter, conceive that to arrange a marriage between the young persons will be an easy way to recoup the family fortunes. It happens, unfortunately for their amiable intentions, that each ruler is mistaken in thinking that the other is rich. The young man and woman thus unceremoniously consigned to matrimony, before they had met, rebel, and the princess runs away from the calculated fate and travels in disguise. But behold! cupid finds her out and she and the prince become lovers, their places in the matrimonial scheme being taken by a goose girl and a goatherd. When the rulers discover that neither has any money, war is proclaimed, but the hostilities are harmless, and all ends well, according to light opera tradition. Out of this plot material Harry B. Smith, the author of the book, has developed some exceedingly comic situations.

1884

John Philip Sousa's new opera, "The Free Lance," which Klaw and Erlanger have given a most sumptuous production, has made a genuine hit at the New Amsterdam Theatre. The music is, perhaps, the most attractive Mr. Sousa has composed for the light operatic stage, and, from a general standpoint, excels in melody and brilliancy of composition the best numbers of his former hits, "The Bride-Elect" and "El Capitan." The score contains three rousing marches, the most conspicuous of which is "On to Victory." But the marches do not by any means compose all the stirring musical effects. There are many dainty numbers which create equal interest and enthusiastic applause. The score is finely orchestrated, and the striking choruses are rendered most admirably by a large and unusually well-trained chorus. Mr. Smith's book is a comic story, with many ingeniously developed situations. The lyrics possess a tchly quality.

paper Cutting Bureau
OREGONIAN World
PORTLAND, ORE.
APR 29 1900

A new opera of John Philip Sousa was produced in New York recently called "The Free Lance." It was given in the New Amsterdam Theater before an audience which filled the House and was liberal in its approval of the March King's latest operatic effort. The work abounds in martial music, and the effects are splendid for men's voices. It is said to flavor of the early tuneful works of the bandmaster and to have been altogether a success. "On to Victory," the finale of the first act, and the "Emperor's War Song," in the last act, were the best received of the numbers. The book is written by Harry B. Smith, and the scene is laid in the land of the comic opera, the kingdoms of Braggadocia and Gratiana. Miss Nella Bergen sang the part of the Princess Goland, and Miss Jeanette Lowrie was the Goose Girl. Her song, "The Goose Girl," in the first act, was the hit of the piece.

1884

News paper Cutting Bureau in the world
SPORTS OF THE TIMES
NEW YORK CITY

From
Address
MAY 5 - 1900

The Free Lance, a genuine comic opera, by Sousa, jams the beautiful New Amsterdam, and seats are being booked four weeks ahead. Joseph Cawthorne, the herdbooy hero, is semi-starred, but this is an all-round work, with first-rate parts for Nella Bergen, Jeanette Lowrie and Albert Hart, and the real star is Sousa's music, in which he excels his former masterpieces.

JOHN PHILIP SOUSA, the band wonder, has scored nightly in his comic opera, "The Free Lance," in the East. It contains a march, "On to Victory," that is accepted as better than anything the man has ever written heretofore. They have established the Sousa Opera Company as a permanent institution, on the strength of this last feat of Sousa's. He exhibits unexpected versatility and contracts to prepare a new opera to be given each Spring. The tendencies are certainly toward good opera of a light character, and the discontinuation of freak musical comedy. Sousa's last is compared to some of the richest beauties of Offenbach's music. If Sousa has produced anything resembling Offenbach's opera bouffe no one will be happier or more enthusiastically generous in the matter of patronage than the best musicians and fun-loving people of America.

THE MORNING TELEGRAPH

NEW YORK CITY
MAY 4 - 1900

GET THERE EARLY;
DON'T STAY LONG

Make Room for Others of the 32,000
Who Have Bought Seats for
the Benefit To-day.

13 HOURS OF ENTERTAINMENT

Forty-four Numbers Are on the Programme at the Metropolitan Opera House.

Thirty-two thousand seats at one dollar each have been sold for the benefit performance to-day and to-night at the Metropolitan Opera House under the auspices of the New York Theatrical Managers' Association.

The opera house will not hold three thousand persons at once, but Mr. Hirsch says that it can be expanded as to contain a little more than three thousand dollars.

The programme contains forty numbers, and the price for all or as much as one likes is one dollar.

No. 9, Joseph Cawthorne, Nella Bergen, Jeanette Lowrie and the Sousa Opera Company in the first act of the opera.



JOHN PHILIP SOUSA,
The March King.

NO CONNECTION WITH ANY OTHER STORE
THE BIG STORE
SIEGEL & COOPER
SIXTH AVE. NEW YORK
J. B. GREENHUT, PRES.

The Musical Favorites from
JOHN PHILIP SOUSA'S
New Military Comic Opera

The Free Lance

As presented by Klaw & Erlanger at the
New Amsterdam Theatre.

The following selections are now on sale
in our Music Department.



JOSEPH CAWTHORNE
as Siegmund Lump.

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THE BIG STORE
SIEGEL & COOPER
SIXTH AVE. NEW YORK
J. B. GREENHUT, PRES.

Price 15c Each

Published at 50c to 75c

- "The Goose Girl's Song," Sung by Jeanette Lowrie
- "Hair," Sung by Joseph Cawthorne
- "The Carrier Pigeon," Sung by Nella Bergen
- "The Mystery of History," duet, Sung by Miss Lowrie and Mr. Cawthorne
- "Song of the Free Lance," Sung by Joseph Cawthorne

And the Great Finale of the First Act
"On to Victory" March Song

(Known as the Free Lance March, and
Mr. Sousa's Masterpiece.)

Full Vocal Score of The Free Lance
Published at \$2.00; our price, \$1.55.

All the Most Popular Melodies arranged
for the piano. Published at \$1.00;
our price, 35c

NO CONNECTION WITH ANY OTHER STORE
THE BIG STORE
SIEGEL & COOPER
SIXTH AVE. NEW YORK



JEANETTE LOWRIE
as Griseldis.

NEW YORK CITY

MAY 28 1908

The Free Lance in Europe.

The success which Klaw & Erlanger's production of John Philip Sousa and Harry B. Smith's new military comic opera, The Free Lance, as made at the New Amsterdam Theatre has resulted in this firm receiving an offer for the presentation of this attraction at the Prince of Wales Theatre in London, opening the third week in June. Mr. Klaw, who is now in London, cabled his firm the offer made, which is a remarkable one and represents the largest terms ever proposed for an American attraction, not excepting even Ben Hur. Joseph Cawthorn, the star of The Free Lance, would be a very strong card in London, where he made a great personal hit in support of Alice Neilson in The Fortune Teller several years ago and became very popular. It will be remembered that he met with an accident while there with Miss Neilson and returned to his part before his complete recovery, so great was the demand for him, playing on crutches. Should Klaw & Erlanger accept the offer made them they will transfer the complete organization now appearing at the New Amsterdam to the Prince of Wales Theatre in London.

Since Klaw & Erlanger gave out the above announcement they have decided to send the opera to London with an entire American company headed by Joseph Cawthorn to appear at the Prince of Wales Theatre on Easter Monday, 1907. Mr. Sousa will go with the company.

Era,

49, Wellington Street, Strand, W.C.

(Edward Ledger, Publisher.)

From issue dated.....

AMERICAN AMUSEMENTS.

NEW YORK, May 9.—Mr. John Philip Sousa's new military comic opera, The Free Lance, for the book and lyrics of which Mr. Harry B. Smith is responsible, has two scenes, the first being laid in the garden of the Emperor's palace in Braggadocia. The Emperor is in financial straits, and so is the ruler of the neighbouring republic, the Duke of Graftiana; but each believes the other to be possessed of unlimited wealth, and a marriage between Yolande, the Emperor's daughter, and Prince Florian, the heir apparent of Graftiana, is arranged by these monarchs, with the one object of borrowing money from each other. But the young people have never met, and the plan does not receive their approval. Yolande escapes from the palace, and changes clothes with a goose-girl named Griselda; while Florian dons the garments of a goatherd called Siegmund Lump, who has been a brigand. Rather than have their plans frustrated, the two monarchs substitute the goose-girl and the goatherd for their children as the contracting parties. It happens that Siegmund and Griselda are already husband and wife; but as each is to receive a goodly sum, and an extra wedding can do them no harm, they keep this fact to themselves. Siegmund, however, cannot conceal his disappointment when he lifts the lady's veil to kiss her for the first time and discovers that she is his own wife. "Just my luck!" he exclaims; "the first time I'm invited out to dinner I get just what I've got at home."

In the meantime Prince Florian and Princess Yolande, attired as peasants, meet, and fall in love with each other. Then the Emperor and the Duke discover that they have been deceived, and war is declared, the scene of the second act being the border line between Braggadocia and Graftiana. The rival armies are encamped with only a hedge to separate them, and this close proximity is responsible for much of the humour of this part of the performance, particularly laughable being the various excuses offered by each monarch for not making an attack on the other. Lump, the ex-brigand, has been bereft of his strength and courage through losing his hair; but a sorceress presently appears to give him back his flowing locks, and becoming brave and strong again, he ends the struggle between the two monarchs by proclaiming himself ruler of both countries.

Mr. Joseph Cawthorne, as Siegmund Lump, has a capital comedy part, and he makes the most of it; Miss Jeannette Lowrie sings her "Goose-Girl" song with so much animation, and this number has such a catchy refrain, that it has won an immediate popularity; Miss Nella Bergen, who plays Yolande delightfully, has a voice of rare sweetness and charm; Mr. George Tallman, who appears as Prince Florian, is a fine tenor; and another excellent singer is Mr. Albert Hart, who is very amusing as the Duke of Graftiana. Sousa's new march, "On to victory," rendered in fine style at the close of the second act, is repeatedly encored. Many so-called comic operas have been misnamed, but The Free Lance is the genuine article, being, as the song says, "funny without being vulgar," and having music worth listening to.



JEANNETTE LOWRIE in "The Free Lance"

NEW YORK CITY

AUG 31 1908

"FREE LANCE" IN BUFFALO

Sousa-Smith Opera, With Joseph Cawthorn, Well Received. (Special Dispatch to The Morning Telegraph.) BUFFALO, Aug. 30.—Klaw & Erlanger presented Joseph Cawthorn and John Philip Sousa and Harry B. Smith's military comic opera, "The Free Lance," at the Star Theatre, in this city, to-night, for a capacity audience. The opera and comedy scored a success. The principal members were repeatedly encored. Mr. Cawthorn, Nella Bergen, Jeanette Lowrie, Albert Hart, and George Schiller made personal

verses at poems in I re she was critic spea ts of frag len."

NEW FA he beauti fured has nave of memory

Amusements

NEW YORK CITY

JUL -- 1908

Everybody remembers when Joseph Cawthorn, in "The Fortune Teller," had a joke and wanted a comic opera written around it. That comic opera has finally been put on paper and was produced, with Mr. Cawthorn himself as star, at the New Amsterdam Theater. Harry B. Smith was responsible for the book, and John Philip Sousa composed the music, which was what one might have expected in the first place, and not at all what one had the right to expect in the second. Throughout the piece Mr. Sousa seems on the verge of breaking into march-time, but when he finally yields to the temptation at the end of the first act, the result is disappointing. The only thing Sousaesque about "On to Victory" is the brass band brought on at its conclusion.

Mr. Smith's work, in plot a weak imitation of "Happyland," might be described as a two-ringed libretto. Its humor arises always from the fact that whatever goes on at one side of the stage is duplicated a moment later at the other. In the first act there are two fathers, Albert Hart on the right and Felix Haney on the left; in the second two military camps, that of Graftiana on the right and that of Braggadocia on the left. Whenever Mr. Hart speaks a line, something of the same sort is said instantly by Mr. Haney; whenever anything uncommon occurs in the tent of the Graftianans, that same incident is immediately repeated in the stronghold of the Braggadocians. After a while the spectator begins to doubt his sobriety, and to wonder if he isn't seeing double.

The fact that "The Free Lance" is entertaining now and then is to be attributed directly to Mr. Cawthorn and to Jeanette Lowrie, whose *Goose Girl* is a remarkable bit of grotesquery. Mr. Hart and Mr. Haney are amusing, after a fashion—their own, by the way—and Nella Bergen's fine soprano is heard to advantage in two songs above the general average of the score. You won't ever hear of Yale eloping with the chorus of "The Free Lance."

From.....

Address.....

Date.....

"THE FREE LANCE" AT BUFFALO.

Buffalo, Aug. 30.—Klaw & Erlanger presented John Philip Sousa and Harry B. Smith's comic opera "The Free Lance" at the Star Theatre to-night. The play has already been seen in New York City.

Established: London, 1881; New York, 1884

1 Re For

New York Times

AUG 31 1908

"The Free Lance" Produced.

BUFFALO, Aug. 30.—Klaw & Erlanger presented Joseph Cawthorn and the Sousa Opera Company in John Philip Sousa and Harry B. Smith's military comic opera, "The Free Lance," at the Star Theatre to-night. The opera scored a success. The principal numbers being repeatedly encored. Mr. Cawthorn, Nella Bergen, Jeanette Lowrie, Albert Hart, and George Schiller made personal hits.

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HARRY MACDONOUGH, JOSEPH CAWTHORN
 and ALBERT HART in "THE FREE LANCE."
 Photograph by Hallen, N. Y.



MISS NELLA BERGEN as Princess Yolande with a part
 of the Army of the Duke of Graftiana, in John Philip Sousa's Military Comic Opera, "THE FREE LANCE."
 Photograph by Hallen, N. Y.

Newspaper Cutting Bureau in the world
Harvey
 NEW YORK CITY
 JUN 28 1906



NELLA BERGEN.

Now singing one of the principal roles in Sousa's
 new opera, "The Free Lance," at the New Amster-
 dam Theatre. Miss Bergen will be heard again in
 vaudeville after the regular season terminates.

New York, *Monday* 1906

(SPORTS OF THE TIMES)

The Free Lance, by Sousa and Harry Smith, at the
 New Amsterdam, is a genuine comic opera, with a
 plot and music that illustrates the characters, and
 it has an enthusiastic reception. Joseph Cawthorn
 is Slegmund, a goatherd, who becomes involved in
 military and imperial complications, and when he is
 promoted as rapidly as General Wood the popular
 march music of Sousa emphasizes and justifies the
 situations. Henry McDonough is the Emperor of
 Bragadocia—which name suggests the story and the
 satire; Nella Bergen is the Princess Yolande, and
 Jeannette Lowrie is the patient and loving Griselda.
 The opera is produced with the artistic magnificence
 for which Klaw and Erlanger are famous. Every
 scene is a picture. The stage is crowded handsome
 choristers, drilled like the German army. There is
 plenty of fun for those who believe that comic opera
 means comicality. But the strength of The Free
 Lance is in the Sousa melodies. Thousands go to
 hear them when he gives a concert. How many
 thousands will go to the New Amsterdam to enjoy
 the most novel and characteristic of his popular
 compositions? His "On to Victory!" means victory.

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Lord John S...	£5 5 0
Lord G. Sange...	0 0 0
Mr. Thur Reeve	2 2 0

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From THE MORNING TELEGRAPH
NEW YORK CITY.
Address
Date

CHICAGO ADMIRES "THE FREE LANCE"

Critics Warmly Praise Sousa's Score,
Smith's Book and Cawthorn and
Miss Bergen's Acting and Singing.

Joseph Cawthorn and the Sousa Opera Company, in Klaw & Erlanger's production of John Philip Sousa's military comic opera, "The Free Lance," which enjoyed a long run at the New Amsterdam Theatre last season, has made a positive hit at the Illinois Theatre in Chicago.

The critics are enthusiastic in their praise of the music, the book, the company and the production. It is a long time indeed since the caustic writers of the Chicago press have been so unanimous in their praise of any musical play which did not receive its premiere by the Great Lake.

The Tribune, which rejoices in the possession of a critic who really knows a harmonious tone from a bang with a sledge on a blacksmith's anvil, said in the edition of Monday: "A real comic opera at last." He also pays a very high compliment to Harry B. Smith for the cleverness of his book and praises at length the work of Mr. Cawthorn as Sigmund Lump, Nella Bergen as Princess Yolande and Jeannette Lowrie as Griselda.

The others write in a similar vein.

John Philip Sousa's new comic military opera, "The Free Lance," opened the season of the pretty Illinois Theatre last Sunday night. The book, which tells a funny story full of delightful situations, is by Harry B. Smith. The company numbers 110 people and is especially conspicuous for the talent of its great chorus, which consists of 50 men and 36 exceptionally attractive young women. The "American March King" has written a score that is immensely superior to the bottle and rag-time sort of music that the public has become habituated to enjoy in modern musical comedies. The dialogue is bright and there is plenty of it, yet the atmosphere is essentially and consistently operatic. The martial spirit and masculine vigor of Sousa's music which invariably and deservedly arrests public attention is in evidence in the "Free Lance" from the rise of the curtain to its final falling. There is especially one march number entitled "On to Victory" which is a worthy successor to the "Washington Post" and the "Stars and Stripes Forever."

and still comic. Marie again discovered an admirable "Marrying Mary" by Edwin Royle, which is a delightful novelty in the way of a comedy with a sane set to music. Not so much may be said of "The Little Cherub." Coming with the endorsement of British success and being the first musical play of the season to open its doors to the public, it has met with some undeserved favor. "The Tourists" likewise is stale in subject matter, and probably represents the final gasp in a kind of entertainment of which the public has grown unmistakably weary.

SOUSA'S MUSIC, CAWTHORN'S FUN IN "FREE LANCE"

Gorgeous Production by
Klaw & Erlanger of the
"March King's" Comic
Opera at the Star
Theater.

LIBRETTO AND MUSIC SPARKLING

The opening of the regular season at the Star Theater last evening was signaled by a gorgeous Klaw & Erlanger production of John Philip Sousa's new military comic opera, "The Free Lance." A distinguished assemblage witnessed the initial performance, the metropolitan managers being there. The capacity of the rejuvenated theater was tested and a more enthusiastic and delighted audience it would be difficult to recall. With all the accessories of magnificent costumes, elaborate and elegant scenic embellishments, a star company of comedians and singers, and a largely augmented orchestra, the movement of the opera was smooth and successful. Although the music of "The Free Lance" is full of the tone and harmony characteristic of the composer, although there is nothing insipid or devoid of the precise rhythm connected with the usual Sousa composition, nevertheless music-lovers will seem inclined at first to feel a tinge of disappointment in this so-called military comic opera, for it certainly lacks the snap and fire and originality of some of Sousa's popular compositions. The music, without the excellent book by Harry B. Smith and without the circus work of Joseph Cawthorn and his associate players and singers, would hardly do justice to the reputation of the popular composer.

Mr. Cawthorn, indeed, is the stellar feature of the cast and he "made good." As a comic opera comedian he has no superior at the present time. His antics as the "janitor for a herd of billy goat," the goatherd Sigmund Lump, fairly convulsed the audience. Mr. Smith's book is brimful of clever wit and quips and gags and Cawthorn and his co-partner, Jeannette Lowrie, in the role of Griselda, the goose girl, made the funny ones fairly reek with the quintessence of fun and mirth. Mr. Cawthorn has a dozen or more song hits, and "Hair," "I Never Was Right in My Life," and the "Song of the Free Lance" made the biggest hits. In his make-up, impersonating a lost prince and posing as a mighty general mercenary enough to fight on both sides, Mr. Cawthorn certainly surpasses any similar role he has sustained in a long time.

Jeannette Lowrie as Griselda was excruciatingly funny in make-up and action. As the goose girl, posing as a lost princess, she was a feature of the opera and her chief vocal numbers, "The Goose Girl," "The Mystery of History" (with Cawthorn), and "Come, My Dear," were heartily encored. Mr. Schiller's solo number, "I Do It All by Proxy," and Mr. Tallman's song, "The Legend of the Sons of Samson," also shared liberally in the encores. The vocal gem of the play, however, is Nella Bergen's "Carrier Pigeon" song. Her warbling and trills, with flageolet accompaniment, made a great hit and deservedly so. In fact, the encores throughout were so numerous as to greatly lengthen the time of the play, the principals being very gracious in responding to the enthusiastic demands of the audience.

The story of the play, in brief, is that the Duke of Graftiana and the Emperor of Braggadocia mercenarily conspire to replenish their coffers by marrying Prince Florian and Princess Yolande. The prince changes attire with Lump, the goatherd, and the fair princess dons the garb of Griselda. The character of Lump has been devised largely to show the humorous spontaneity of Mr. Cawthorn. With Nella Bergen (Mrs. DeWolf Hopper), and Jeannette Lowrie (Mrs. Thomas Q. Seabrooke), as the prima donna and the soubrette, respectively, to aid Mr. Cawthorn, and a singing ensemble of about three score, the Buffalo engagement of four performances will prove inadequate to satisfy the lovers of comic opera. The augmented orchestra, under the admirable direction of A. J. ... for the favored audience.

neity of Mr. Cawthorn. With Nella Bergen (Mrs. DeWolf Hopper), and Jeannette Lowrie (Mrs. Thomas Q. Seabrooke), as the prima donna and the soubrette, respectively, to aid Mr. Cawthorn, and a singing ensemble of about three score, the Buffalo engagement of four performances will prove inadequate to satisfy the lovers of comic opera. The augmented orchestra, under the admirable direction of A. J. ... for the favored audience.

As a comic opera by Sousa, "The Free Lance" played by Joseph Cawthorn will please lots of people who like Sousa music and nearly everybody likes Cawthorn's fun. Harry B. Smith's libretto is a masterpiece of comic opera.

THE BUFFALO EX
PERIS OF THE
FRIDAY MORN

was bent, but aside from that

AUGUST 31, 1906

JOE CAWTHORN TO SOUSA MUSIC

Both carry the comic Opera,
Free Lance, along with
a Whoop.

LIBRETTO NOT SO

Lots of Chance, though,
to be funny, and that
the Audience.

Sousa music is the principal characteristic of The Free Lance, and Joseph Cawthorn will use as a vehicle this year. The piece is a comic opera and had its first performance last season at the Star Theater last evening.

Neither the book nor the libretto ever rank with others that Harry B. Smith has written. The personal work of Cawthorn, however, and the success he gets from the cast are enough to make a success of The Free Lance. A large audience enjoyed it immensely last night.

To get to the play. What would a comic opera be without state marriages and some troublesome complications, some kingdoms of imaginary kingdoms and a happy finish of it all? That's what The Free Lance is, and the story is worked out in a way to make use of Sousa's music, and gave Cawthorn the opportunity to be extemporaneously funny. Those who enjoyed him in The Singing Girl, and were disappointed in his performance in Tammany Hall, will say that Cawthorn is more like himself in The Free Lance. He has a good sense of funny business and can perform the king's English ad lib. That's why it is necessary for Cawthorn and Sousa to go through with a whoop.

The Free Lance is staged in a handsome and costly manner. It is handsomely costumed and the costumes are a bit startling in design and arrangement, but the opening of the first act is very pretty. The encores are quite ordinary. There are a number of them and the chorus sings well.

The music is one continual Sousa march. There is very little variety in it and it is doubtful if any of The Free Lance music will ever be whistled. It is music of a class that makes The Free Lance more of a light opera than a comic opera. Sousa marches on and off and around the stage. Much of the libretto is recitative, and all the music that is not marches can be put in less than a half dozen numbers. There is a heavy dose of cymbal and in choice seats it will be best not to get too close to the stage. Wherever there is an ensemble or a climax the orchestra supplemented by a line of brass instruments is terrific.

On to Victory, Sousa's new march is the main bit of the piece. It is characteristic of the march king, but not as tuneful as some other things he has written. The Free Lance, as a whole is not as tuneful as The Charleston, which Sousa wrote for DeWolf Hopper.

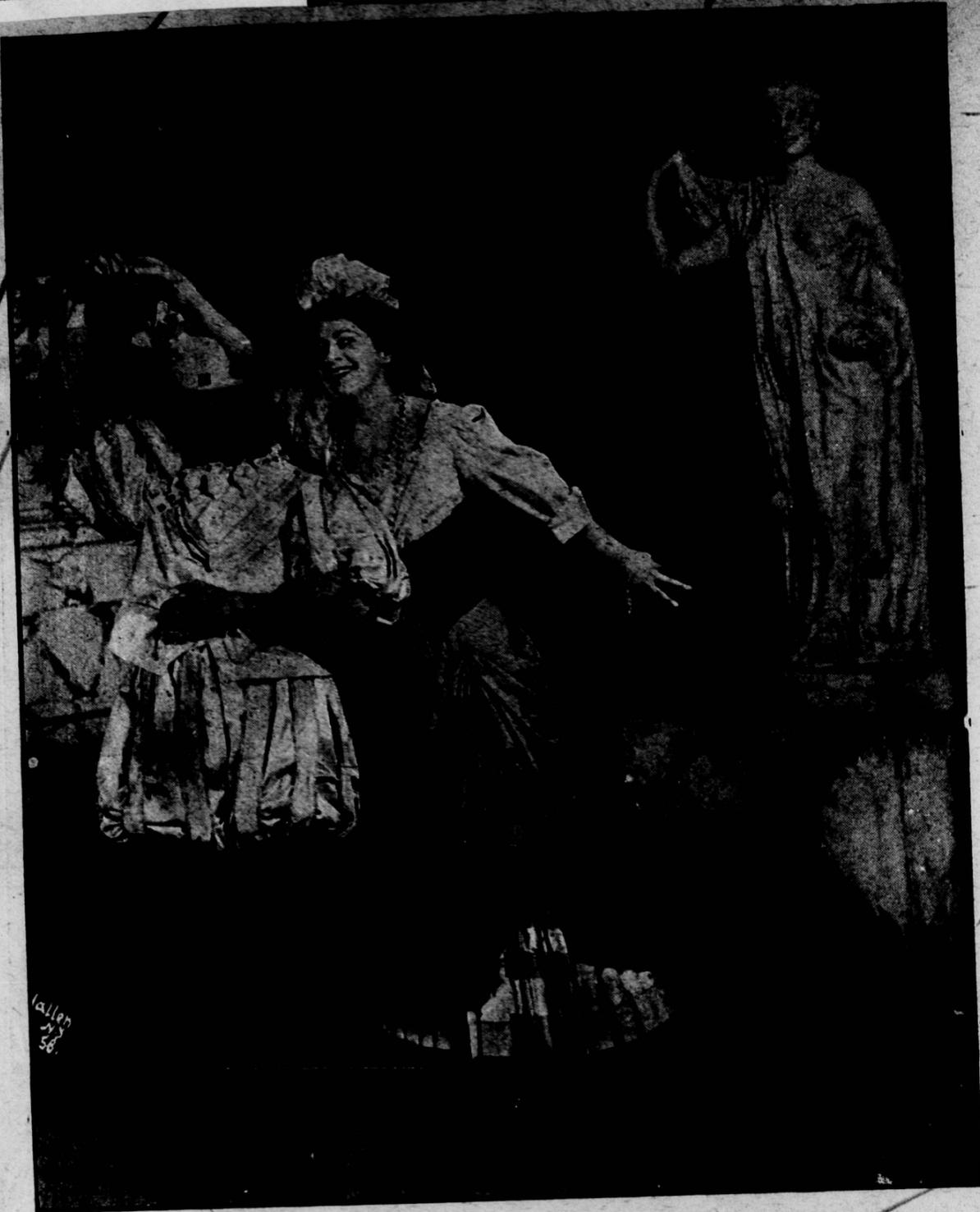
Nella Bergen shares the honors with Cawthorn. She sings well and is just as pretty as she sings. A. J. Erlanger, owner of the show and director of the theatrical trust, sat in the audience and his immobile face relaxed in a smile and he took his thumbs from his waist coat sleeve holes to applaud Cawthorn when she sang.

Jeannette Lowrie is a comedian of little ability and unctious. She got a lot of fun out of her entrance song and the audience called for it a half dozen times. George Tallman, has a beautiful tenor voice which he hasn't a chance to use very much. George Schiller is very funny as the Emperor of Braggadocia. In spots he was almost as funny as Cawthorn himself.

As a comic opera by Sousa, "The Free Lance" played by Joseph Cawthorn will please lots of people who like Sousa music and nearly everybody likes Cawthorn's fun. Harry B. Smith's libretto is a masterpiece of comic opera.

Newspaper Cutting Bureau in the World

PITTSBURGH, PA.
AUG 5 - 1900



SCENE FROM JOHN PHILIP SOUSA'S OPERA, "THE FREE LANCE."

Joseph Cawthorne and Nella Berger at a Humorous Situation

Newspaper Cutting Bureau in the world

Newspaper Cutting Bureau in the world

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The theatrical season is now on here, in full blast. All the playhouses are open and we have a fine line of attractions.

At the down town theatres the real event of interest, will be the coming of the Sousa Opera Company to the Illinois, presenting John Philip Sousa's latest comic opera "The Free Lance" and opening Sunday night Sept. 2nd. The company is a large one, carrying one-hundred people and is headed by Joseph Cawthorn.

By WARREN A. PATRICK.

JOHAN PHILIP SOUSA'S latest comic opera, The Free Lance, opened the regular fall and winter season of the Illinois Theatre, Sunday night 2, with Joseph Cawthorne as the stellar feature of the cast of 100 singers and comedians, the most prominent being Nella Berger, Albert Hart, Jeanette Lowrie, George Fullman, George Schiller and Stanley Murphy.

The presentation of a new Sousa opera is a musical event of importance and elements of novelty have always been present in the famous "march king's" productions.

The Free Lance is a real comic opera, consisting of two acts which are interesting from start to finish, constructed on original lines, departing from the conventional and bristling with novelties. Harry B. Smith, the librettist, has written a strong libretto, of which Mr. Sousa has made the most. The opera is replete with unusual situations, furnishing the star and principals many opportunities for effective acting and singing. The music throughout is stirring, martial, sparkling and tuneful. The Free Lance is an illustration of and a comment upon the truth that fun and vulgarity are not synonyms; that there may be riotous prodigality of mirth without horse-play.

Newspaper Cutting Bureau in the world

THE MORNING TELEGRAPH

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John Philip Sousa's comic opera, "The Free Lance," is well started on a two weeks' run at the Illinois Theatre, and the "March King's" tuneful jingles and martial strains, coupled with Harry B. Smith's...

1884

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JOSEPH CAWTHORN as Siegmund Lump and members of the Army of the Emperor of Braggadocia, in John Philip Sousa's Military Comic Opera, "THE FREE LANCE."
 Photograph by Hallen, N. Y.



JOHN PHILIP SOUSA.

THE VINTAGE MAGAZINE

NEW YORK CITY

JUL -- 1906

Address

Press

SOUSA SCORES IN "THE FREE LANCE"

March King's Latest Opera Wins Favor from Big Audience at Illinois

"MIZPAH" AT M'VICKER'S

New Bible Play Presented by Good Company; Bush Temple Reopens

That the latest sally of John Philip Sousa in the realm of comic opera is a fortunate one was manifest at the Illinois theater last night when a capacity audience applauded "The Free Lance" and labeled it a hit. In these declining days of light opera, when prolonged vaudeville acts and burlesqued foolishness masquerade with the sanction of people who ought to know better, Sousa and Harry B. Smith have doubtless seen the wisdom of a return to first principles, and, although they do not always reach them in "The Free Lance," they have done well. Sousa can at last claim a pleasing light operatic score, a possession that his former operas did not give him.

The march king has put some stirring music into "The Free Lance," but he has remembered also that the theater is not an outdoor park where brasses and drums alone disport. There are some good light songs in "The Free Lance," some better chorus numbers and a few pieces that will gain popular favor. At all times the music is real music, a fact that the orchestra occasionally took opportunity to impress, to the slight embarrassment of singers.

The book and lyrics of Smith are not at all secondary to the music. First of all there is a plot, volatile and slippery and likely to blow up or escape at any minute, but a plot nevertheless. The story can claim antiquity, but mellowed things are always better than the unripe. The lines, like the musical numbers, go with a bang and a hurry. Only in one or two places do things get dull, but even then anticipation bred earlier in the plot carries the show along until the players get through with their horse tricks. Many of the lyrics were lost last evening because the orchestra insisted on working, but those that were heard caused many a hearty laugh to sweep over the house and won encore after encore.

Trouble begins in the kingdoms of Graftiana and Braggadocia when the duke of one and the emperor of the other find themselves bankrupt, but possessed of the belief that the other controls a rich treasury. Each ruler sets out to get part of the supposed wealth of the other, so the duke of Graftiana betroths his son, Prince Florian, to Princess Yolande, daughter of the emperor of Braggadocia, without the consent of the young people, who have never met. The match is to the liking of neither, so they both flee from their fathers' homes. The princess meets a goose girl, Griselda, with whom she exchanges apparel, and the prince meets a goatherd, Siegmund Lump, husband of Griselda, with whom he makes a similar exchange.

There is much despair in both countries when the double disappearance of prince and princess is discovered. Soldiers are sent by the emperor and return with the goose girl, arrayed in the princess' garments. Likewise scouts of the duke discover the cloak of the prince on Siegmund Lump, who acknowledges his occupation as "janitor to a bunch of billygoats." Each father dares not withdraw from the marriage contract because of the depleted treasuries, and each decides to palm an impostor on the other. The goose girl is willing to take the little job of acting as princess in a wedding ceremony, and the novel task of imitating a prince is no feat at all for the goatherd. The couple is finally married—remarried—after amusing questions and explanations.

While all this has been going on, the real princess and the real prince do some spooning, each believing the other to be a peasant. After the marriage of Griselda and Siegmund the duke and the emperor meet and each, in the parlance of "The Free Lance," makes a "touch." The duke could use a million simoleons of the emperor's money and the emperor asks for a similar sum from the duke. When the deception on both sides is discovered, war is declared and Griselda and Siegmund Lump are made commanders of the opposing armies.

serious bandit, who... Samson, when he lost his hair... ends hostilities by turning war promoter... engaging to settle the difficulty for each side for a consideration... after a while, his mother-in-law, restores his hair. In the role of a free lance he finds that he must fight himself on the battle field. He declares both rulers victors, and when neither is able to pay for his services he proclaims himself dictator and king of both countries.

Joseph Cawthorn has the leading part of goatherd, bandit and war promoter. Cawthorn has a delightful way of entertaining and he handles his opportunities to advantage. If a few of the situations were pruned from the piece he could doubtless sustain his spontaneous naturalness more pleasingly. At times last evening the comedian's appealing simplicity caused shrieks and screams of laughter to flood over the audience. In his rendition of "Hair" and "I Never Was Right in My Life," Cawthorn was exceptionally clever. Jeannette Lowrie is Griselda. She is a capital funmaker. Her first song, "The Goose Girl," was the hit of the opening performance because of the personality she put into it. In the "Chant Militaire," part of the opening of the second act, and in a duet with Mr. Cawthorn, "The Mystery of History," Miss Lowrie won great applause.

George Schiller, as the emperor, and Albert Hart as the duke, played their parts well. Nellie Bergen, who played Princess Yolande, won favor with a voice of exceptional merit. George Tallman, the Prince Florian, made "The Legend of the Sons of Samson" one of the enjoyable songs.

The settings of "The Free Lance" are bright and handsome, the costumes attractive and given to tights. The chorus is pretty and can sing. In the first act especially it capers through pretty figures in a way that shows training. R. J. F.

Newspaper Cutting Bureau in the World

Press

John Philip Sousa has made another success with a comic opera, "The Free Lance," the libretto being by Harry B. Smith. It is said that the music has the Sousa distinctiveness and that the songs are enthusiastically applauded.

Newspaper Cutting Bureau in the World

Press

Joseph Cawthorn and the Sousa Opera company, in John Phillip Sousa's new military comic opera, "The Free Lance," have made a great hit in Chicago. Am.

Leslie, in "The News," said that Joe Cawthorn is one of the funniest men in the world, and the critic of "The Tribune" remarked that "a real comic opera at last" was the unanimous verdict of the first night audience at the Illinois theater.

Newspaper Cutting Bureau in the World

Press

The Klaw & Erlanger company presenting Sousa's opera "The Free Lance," at the Grand last night lived up to the promises in every particular. The principals, costumes, scenery and chorus were identical with the New York and Chicago productions and the orchestra was the best ever heard in Bloomington outside of concert work. There was large business considering the intense heat. Joseph Cawthorne, one of a very small group of really high class contemporary comic opera comedians is in himself an evening of mirth and his efforts are cleverly seconded by Jeannette Lowrie, George Schiller and Albert Hart. Nellie Bergen an extremely graceful and attractive girl has an unusual voice and in a

very ambitious solo had quite an ovation. George Tallman, an effective actor with a handsome presence, sings admirably. In fact "The Free Lance" is a straight comic opera with real music and real singers, both among the principals and chorus and is quite refreshing after the run of musical comedies built primarily to show the

The First Established and Most Complete Newspaper Cutting Bureau in the World
Lawrence

Press

"The Free Lance"
—Fresh from the city, with everything new and pretty, Sousa's military comic opera "The Free Lance," was presented last night at the Grand to a large and fashionable audience. The opera is all that was expected. It is strictly a singing opera with clever comedy roles well taken care of by Joseph Cawthorn, Jeannette Lowrie and others. Cawthorn is simply funny and can't help the humor and natural comedy that sticks out from his jovial face. Miss Lowrie is exceptionally bright in her lines and made a special hit with her "Goose Girl" song. Miss Bergen, the leading female voice, sings well and is supported by a strong singing chorus of both male and female voices. The production throughout is an exceptionally strong singing production which should have played to capacity.

LOUISVILLE, KY.
SEP 22 1906

Joseph Cawthorn and the Sousa Opera Company in John Phillip Sousa's new military comic opera, "The Free Lance," have made a hit in Chicago at the Illinois Theater.

Newspaper Cutting Bureau in the World

Press

Joseph Cawthorn and the Sousa Opera Company in John Phillip Sousa's new military comic opera, "The Free Lance," have made a great hit in Chicago.

Newspaper Cutting Bureau in the World

DENVER, COL.
OCT 2 1906

At the Broadway.

When the curtain goes up on "The Free Lance" the audience is too stunned to take much account of itself or the play. Its ears have been effectually deafened by a five minutes overture of Sousa; its eyes are dazzled to blindness by the gorgeousness of the stage settings, by the size of the chorus and by its magnificent costuming. It remains in this comatose condition until the coming of Joseph Cawthorn, when it begins to take notice once more and after a few hesitating gurgles agrees to be good natured and laughs at the ludicrous Cawthorn whenever he makes an appearance.

Harry B. Smith has little to be proud of in his book. For the most part it is stupid. There's no use treading on toes when it comes to a discussion of the music. If one is fond of Sousa let him go to "The Free Lance." Its music as characteristic of the "March King" as anything well could be. It is lively, it is martial, it is no doubt swinging, it is everything but musical.

But droll Joseph Cawthorn is a book, a play, well nigh a libretto in himself. As Siegmund Lump, the goat herder of the opera he makes his part. It must hurt to have to repeat the jokes that have been arranged for him in his lines. But it cannot spoil the spontaneity of his own wit. Nothing could be more amusing than Siegmund as he sits loaded with chains and weens and wails. His supplicating groans as he beseeches the emperor not to hang him, wiping away the tears the while with his handcuffs are irresistible.

The chorus is well groomed, it is well trained and sings in good voice. Its dances are graceful and rhythmic. Nellie Bergen, as Princess Yolande, has a voice that is beautifully under her command; the way she follows the flute notes in her "Carrier Pigeon" song shows that, but it lacks the strength the voice of a real prima donna should have.

Jeannette Lowrie, Griselda, the goose-girl, is strikingly well built, and her blue eyes with the flaxen hair of her part make her particularly attractive. Her dancing and her work as a whole is attractive.

As has been said, the staging is effective. The first act is evidently an adaptation of "The Court of Love"—a "purged edition" as we said. The second shows the capture of the first farces of the Duke and the

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"FREE LANCE" LIKED AT THE ILLINOIS

Sousa Opera Company With Mr. Joseph Cawthorn as Star Begins Engagement Favorably.

MUSIC GOOD; BOOK FAIR

Mr. Cawthorn, Miss Nella Bergen and Miss Jeannette Lowrie Make Individual Hits.

"THE FREE LANCE"

COMIC opera with music by John Philip Sousa and book by Harry B. Smith. Presented in Chicago Sept. 1900, at the Illinois Theater, with following cast of characters:

Sigmund Lump	Joseph Cawthorn
Duke of Graftiana	Albert Hart
Emperor of Braggadocia	George Schiller
Princess Yolande	Sim Pulen
Griselda	George Tallman
Prince of Braggadocia	Stanley Murphy
Princess Yolande	Bruce Kramer
Griselda	Nella Bergen
Princess Yolande	Jeannette Lowrie
Princess Yolande	Harriet Marlotte
Princess Yolande	Grace Clemens
Princess Yolande	Monte Elmo

When the Court Herald announced the... at the Illinois last evening of the Emperor of Braggadocia it became a moral certainty that His Majesty would be red of nose and bald of head; that he would wear a crown of crimson satin, carry a wooden scepter and immediately sing a song beginning "I am." It was equally certain that he would have a lovely daughter betrothed against her will to His Royal Highness of the neighboring realm, and that there would be much singing and comic intriguing participated in by the usual suite of ministers of the interior, court censors, warriors, amazons and brigands. All of these things and some others came to pass during the course of the evening, with the result that "The Free Lance," by Mr. Harry B. Smith and Mr. John Philip Sousa, pleased without exciting a fine, large audience. It is a safe and conservative affair of the kind that has come to be known as "at least a real comic opera."

The only thing that may be said in disparagement of "The Free Lance" is its strict adherence to the apparently unchangeable laws of comic opera manufacture. It has an honest and occasionally brilliant score, sufficiently sprinkled with "popular" bits; lines that cause frequent laughter, and a company that is fully responsible for the lyric and dramatic demands made upon it. Mr. Joseph Cawthorn, a likable comedian, is the star. He has an unobtrusive part, which permits him to "gag" discreetly and sing a topical song or two in capital style. In the plot he is a German goatherd of Braggadocia, drafted to personate the missing Prince of Graftiana in a marriage with the daughter of the emperor. His wife, Griselda, is taken as a substitute for the princess, who has run away rather than marry the prince. When the ruler of each realm discovers that the other has no money, war is declared, and Griselda, as general of the army...

...a charming and winsome figure throughout the opera—who sings and acts Mr. Smith's love songs as if she really meant them; and Miss Jeannette Lowrie as Griselda, the substitute. Miss Lowrie's performance last evening was notable for its ebullience and the discriminating frankness with which she affected several candid costumes. She works very hard, and nobody went out. Her entrance song was received with more approval, possibly, than any other number in Mr. Sousa's score.

Mr. Cawthorn's way is much like that of Mr. Francis Wilson, save that he gives no offensive suggestion of femininity as Mr. Wilson did when he was a comic-opera nummer. Notwithstanding the fact that his opportunities in "The Free Lance" are none too encouraging, he manages to keep his audience laughing and without the aid of his concertina. When he said "your royal harness" for "your royal highness" last evening the laugh that followed was remarkable, and another wheeze—"He who laughs latest giggles yet besides"—looser a similar torrent of applause. With this in view it is not strange that Mr. Harry B. Smith declines to run the risk of brain fag in the making of his many comic musical shows.

The costumes are as usual, and the chorus can sing, at least.

After the close of the last performance of "The Lion and the Mouse" Saturday evening at the Illinois the members of the company were the guests of Mr. Will J. Davis at a supper served in the music-room of the theater. There was real regret on the part of the players at their departure—as there should have been, for the run of the play was undoubtedly the most remarkable in the history of Chicago theatricals.

Mr. William Faversham, returning from England Saturday, brought with him the interesting news that he and Mr. Forbes Robertson will join forces next spring for a short season of "Othello." Mr. Robertson taking the title role and Mr. Faversham that of Iago. Mrs. Robertson (Gertrude Elliott) will play Desdemona and Mrs. Faversham (Miss O'Connell) the role of Amelia.

PERCY HAMMOND.

"The Free Lance."

The Sousa Opera company, with Joseph Cawthorn, in "The Free Lance," which appeared in the Broadway last night, was funny, and that is about all that can be said for it. Sousa may have written it, but Sousa's forte is writing marches and not operas, and "The Free Lance" will not change the world's opinion.

The opera is well staged, and the costumes are pretty and new. The company is a large one, the chief characteristics of which are a score or two of girls who appear rather slim in tights, soldiers from the waist up, and not much of anything from that line down, while a like number of men, great bearded chaps, are made to do several chorus girls' dances with mincing steps, which are really funny.

The songs will never become national airs, nor will the newsboys ever sing them on the streets, but they probably were written for the singers, and that may account for their lack of music.

Joseph Cawthorn, as Sigmund Lump, was the same old Cawthorn, bright, witty and scintillating. He and Jeannette Lowrie, as Griselda, were the whole show, and together it must be said that they more than gave the audience its money's worth. Miss Lowrie is a counterpart of Lulu Glaser, plump and pleasing in appearance. She is a hoydenish little actress, who gives a turn of the ridiculous to everything she says and does.

Nella Bergen, as the Princess Yolande, is an exceptionally handsome young woman, with a decided charm of manner which she has little opportunity to use.

George Schiller, as the prince of Braggadocia, did some good work, as did also Albert Hart in the character of duke of Graftiana, but they were just a bit tiresome before the curtain went down on the last act.

George Tallman sang two good songs. The clever lines in the show were monopolized by Mr. Cawthorn and Miss Lowrie, and they made the best of them, though the opera is hardly a fit vehicle for their talents.

GAZETTE

"THE FREE LANCE" SCORES BIG HIT

THEATRICAL SEASON FORMALLY OPENED AT GREENE'S.

Sousa's New Opera Pleased Splendid Audience—Jos. Cawthorn, Nella Bergen and Jeannette Lowrie Were Most Enthusiastically Received.

The regular theatrical season at Greene's opera house was opened last evening with "The Free Lance," Sousa's new comic opera, the book of which is by Harry B. Smith. It was a splendid audience that greeted Joseph Cawthorn, Nella Bergen and a strong supporting company, and although the people of Cedar Rapids are seldom demonstrative, their hearty applause last evening could not fail to please the singers. The ever popular theater looked bright and cozy as a new parlor, and the electric fans kept the temperature down to the point of comfort.

Sousa has surely outdone himself in "The Free Lance." Only in one number is any trace of his march successes (all based on the theme and tempo of "Washington Post March") visible, that number, "On to Victory," reminding one strongly of El Capitan. But from start to finish there are new surprises in the opera, most of them delightful. Sousa has attempted something almost classic in the opening chorus, "All Lovely Awa, We Worship at Thy Shrine." In the first solo, in three parts, Miss Nella Bergen scores one of the triumphs of her career. Again in "The Goose Girl," Sousa has demonstrated his ability to write something "catchy," and Miss Jeannette Lowrie has established a reputation as one of the funniest women on the stage, her part not being at all injured by a profusion and a mouthful of beautiful music. In the quartet "Come, My Dear," Sousa has scored another success, and in a lighter vein again he has made great hits in "The Legend of the Sons of Samson," and "The Mystery of History," approaching classic in the second act with "The Pier Piergeon," in which Miss Bergen wins encore after encore.

The plot of "The Free Lance" is about as sensible as most of comic operas, but the book is without doubt the best thing Harry B. Smith has ever attempted. The situations are well developed and the jokes are clothed in new dresses if not entirely new in character. Joseph Cawthorn is a clever entertainer, who never wearies. He shared the honor with Miss Lowrie, who, unfortunately, was in poor voice, from the effects of a very severe cold. The supporting company is excellent, and for a wonder the chorus does not all sing soprano—there are some pleasing altos and some delightful tenor voices in the large body of soldiers, pages and court retainers, and they are drilled to sing. The orchestration of the production is unusual and up-to-date. Mr. Sousa has introduced three French horns, an oboe and a harp, and the effect is decidedly pleasing.

NEWS

DENVER, COL.

Broadway.

The Sousa Opera company in the "Free Lance" has opened at the Broadway, and is the best comic opera written in many a day. "The Free Lance" is made doubly attractive, not only by the splendid cast, which includes Joseph Cawthorn, Nella Bergen, Jeannette Lowrie and a hundred others, but by the beautiful stage pictures.

The first matinee of the week will be given this afternoon. The engagement will close with a performance Sunday night, for which seats are now selling.

newspaper Cutting Bureau in the World

DENVER, COL.

OCT 4 - 1901

The Broadway.

It comes to entertainment, the theater with the presentation "The Free Lance" is...

KANSAS CITY

er Cutting Bureau in the World

Duke—"Are you a robber?"
Siegmund—"There aren't any robbers left. We call them financiers now."

Princess—"But you know me so slightly."
Prince—"That's why I love you."

Fertinax—"Cheer up; let's hope for the worst."

Fertinax—"During the ceremonies, which dazzled me, there were fountains of wine, beautiful jewels, and several orchestras were on the 'qui vive.'"

Siegmund—"First we broke our right wing, then we broke our left wing; then we began to fly."
Duke—"But how could you fly with both wings broken?"
Siegmund—"We are soldiers, not canary birds."

The much heralded Sousa comic opera, "The Free Lance," begins a week's engagement at the Willis Wood last night, with Joseph Cawthorn, Nella Bergen and Jeanette Lowrie in the principal roles. The offering is a merry bespangled hodge-podge of glittering nonsense, with a little leaven of ingenuity, displayed in the evident attempt to crowd as much fun into a given space as possible.

That the vehicle fulfilled its purpose, which is to make people laugh without just knowing why or at what, goes without saying, for Joseph Cawthorn and Jeanette Lowrie would make anybody laugh. The large opening audience was kept in a roar at the witty lines and the buffoonery of the situations.

"Every thing goes" in a comic opera, and the librettist, Harry B. Smith, has concocted an ingenious plot, so far as there is any, and has put into the mouths of the principals a running fire of very clever dialogue, but some of the lyrics are a bit trashy, even for comic opera, while others are select and tender, belonging

Lon



"The Free Lance" at the Broadway Last Evening

NOTHING MORE TELLING has been seen or heard on the Broadway stage for a long time than the first scene of the first act, and the first song and the first chorus, of "The Free Lance."

After that it drops down—musically, artistically, a little dismally. While there are here and there diverting melodies and touches of musical brightness, the petering out process continues, like a reversed wedge—thick, lusty at the beginning, but small and sharp at the end.

After seeing and hearing "The Free Lance" you think that John Philip Sousa should stick to writing brave marches, glowing and inspiring military airs. At that sort of work he is an undoubted master. Beyond that point he is not generously good. Let the shoemaker therefore stick to his last. It would, perhaps, be to the advantage of everybody.

But the opening of the opera is simply a musical and a pictorial delight. The chorus, "All Lovely Art, Who Worship at Thy Shrine," by an admirably trained group of mixed voices, followed directly by Nella Bergen's love song, with chorus accompaniment, are far and away the gems of the whole performance. It is this particular chorus that most charms and pleases. The attack is singularly effective, the tonal blending is almost perfect, and the dying away of the voices, with the sonorous basses coming in at

the finish, is an exquisite bit of artistry. The charm is accentuated by the beauty of costumes, the opulence of color, the grace of the women, the unconventional touch, here and there, of the usual stage evolutions. Thus is presented a picture pleasing to the eye, a musical breath grateful to the ear.

After that everything is trivial, yet diverting.

One cannot but admire the stage direction of Herbert Grecham, who, I should imagine, will be as much responsible for such success as "The Free Lance" may attain as either the composer, John Philip Sousa, or the writer of the book, Harry B. Smith.

With a company including such clever people as Joseph Cawthorn, Nella Bergen, Albert Hart, George Sciller and Jeannette Lowrie, the performance could not be ordinary. It was not last night at the Broadway.

A large and fashionable house was present and everybody seemed to enjoy the entertainment.

Cawthorn's unctuous fun was appealing, and Jeannette Lowrie, with her baby face and her flaxen, banged hair which accentuated her childish appearance, won general approval in her fetching impersonation of the Goose Girl suddenly raised to the place of royalty. Her Griselda is a very happy and taking bit of work, her charm of manner and cheerfulness of per-

son winning the audience from the start.

The stately Miss Bergen, with now and then signs of the famous flute-like voice almost improved if anything—won favor by the grace, sincerity and wholesomeness of her representation of the Princess.

The comedians were all entertaining. The emperor of Bragadocia suggested Chauncey M. Depew, and the male chorus helped on the good work of the duke of Graftiana.

Very liberal, evidently, has been the money expenditure in putting the Sousa opera on the stage; the mounting, the dressing, the coloring, is all quite sumptuous. The feminine chorus is fair of form and feature, and last night there seemed to be general joy in strictly masculine circles anent them. F. W. W.

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JOSEPH CAWTHORN.

rather to a light opera than one that is comic. But the Sousa music! You recognize it from the opening bars of the overture and it never gets away from you until the curtain falls. In the music to several of the more sentimental lyrics, the march-king has dropped his robustness, the blare of trumpets dies away and there is the beauty of the love scene and the music of the love song.

There is the typical Sousa swing, the vein of martial fire running through the score and some of the choruses, notably the "On to Victory" that closes the first act, has been compared with "The Stars and Stripes," by those who didn't know better.

Mr. Cawthorn was a walking laugh from start to finish, and Miss Lowrie as the gooseherd masquerading as a princess bore her full share of the burden of the fun making. Miss Nella Bergen, who in private life is Mrs. Dr. Wolf Hopper, was the genuine princess and sang a number of songs with her old-time charm, her "pigeon song" and "The Three Love Stories" being especially well received.

Albert Hart as the Duke of Graftiana and George Schiller as the Emperor of Bragadocia have a great deal to do and they do it well. Mr. George Tallman as the true Prince Florian gave a many rendition of the part and he had several excellent songs.

Mr. Cawthorn would have been singing yet if he had responded to all the demands upon his good nature. He has a number of very funny, frothy songs with tuneful airs. His "I Never Was Right in My Life" made a special hit with the "Hair" song a close second.

"The Free Lance" will be the bill for the week with usual matinees.

Newspaper Cutting Bureau in the World

TONIGHT AT THE BROADWAY—
"THE FREE LANCE"

The Sousa Opera company in "The Free Lance," the first musical novelty of the fall season, will be seen for the last time tonight at the Broadway, where it has seemed to attract the musical, as well as the unmusical, multitude. "The Free Lance" appeals to all classes—to those who like light music with its catchy, melodious jingles, and to those who admire higher and more musicianly compositions. Joseph Cawthorn, who is the star of the organization, by his unique antics and effective comedy work, is a splendid accompaniment to the humorous lines with which he is supplied by the librettist. Jeannette Lowrie shares the frolics of the play with Cawthorn, and in the character of Grisselda, the goose girl, has made the success of her career. Nella Bergen, who sings the most difficult music of the opera, has improved in voice to that extent that it is doubtful if there is another comic opera prima donna in the country equal to this beautiful and talented singer. George Tallman, Albert Hart, George Schiller, and a magnificently trained chorus are all factors in making "The Free Lance" one of the best and most beautifully produced musical attractions seen in this city for a long time.

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"THE FREE LANCE," the military comic opera by John Philip Sousa, which is holding full sway at the Broadway theatre this week, will be given for the last time Sunday night. In this piece will be found plenty of melody and



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KANSAS CITY

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DENVER, COL.

Duke—"Are you a robber?"
Siegmund—"There aren't any robbers left. We call them financiers now."

Princess—"But you know me so slightly."
Prince—"That's why I love you."

Fertinax—"Cheer up; let's hope for the worst."

Fertinax—"During the ceremonies, which dazzled me, there were fountains of wine, beautiful jewels, and several orchestras were on the 'qui vive.'"

Siegmund—"First we broke our right wing, then we broke our left wing; then we began to fly."

Duke—"But how could you fly with both wings broken?"
Siegmund—"We are soldiers, not canary birds."

The much heralded Sousa comic opera, "The Free Lances," begins a week's engagement at the Willis Wood last night, with Joseph Cawthorn, Nella Bergen and Jeanette Lowrie in the principal roles. The offering is a merry bespangled hodge-podge of glittering nonsense, with a little leaven of ingenuity, displayed in the evident attempt to crowd as much fun into a given space as possible.

That the vehicle fulfilled its purpose, which is to make people laugh without just knowing why or at what, goes without saying, for Joseph Cawthorn and Jeanette Lowrie would make anybody laugh. The large opening audience was kept in a roar at the witty lines and the buffoonery of the situations.

"Every thing goes" in a comic opera, and the librettist, Harry B. Smith, has concocted an ingenious plot, so far as there is any, and has put into the mouths of the principals a running fire of very clever dialogue, but some of the lyrics are a bit trashy, even for comic opera, while others are select and tender, belonging



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"The Free Lance" at the Broadway Last Evening

NOTHING MORE TELLING has been seen or heard on the Broadway stage for a long time than the first scene of the first act, and the first song and the first chorus, of "The Free Lance."

After that it drops down—musically, artistically, a little dimly. While there are here and there diverting melodies and touches of musical brightness, the petering out process continues, like a reversed wedge—thick, lusty at the beginning, but small and sharp at the end.

After seeing and hearing "The Free Lance" you think that John Philip Sousa should stick to writing brave marches, glowing and inspiring military airs. At that sort of work he is an undoubted master. Beyond that point he is not generously good. Let the shoemaker therefore stick to his last. It would, perhaps, be to the advantage of everybody.

But the opening of the opera is simply a musical and a pictorial delight. The chorus, "All Lovely Art, Who Worship at Thy Shrine," by an admirably trained group of mixed voices, followed directly by Nella Bergen's love song, with chorus accompaniment, are far and away the gems of the whole performance. It is this particular chorus that most charms and pleases. The attack is singularly effective, the tonal blending is almost perfect, and the dying away of the voices, with the sonorous basses coming in at

the finish, is an exquisite bit of artistry. The charm is accentuated by the beauty of costumes, the opulence of color, the grace of the women, the unconventional touch, here and there, of the usual stage evolutions. Thus is presented a picture pleasing to the eye, a musical breath grateful to the ear.

After that everything is trivial, yet diverting.

One cannot but admire the stage direction of Herbert Grecham, who, I should imagine, will be as much responsible for such success as "The Free Lance" may attain as either the composer, John Philip Sousa, or the writer of the book, Harry B. Smith.

With a company including such clever people as Joseph Cawthorn, Nella Bergen, Albert Hart, George Sciller and Jeanette Lowrie, the performance could not be ordinary. It was not last night at the Broadway.

A large and fashionable house was present and everybody seemed to enjoy the entertainment.

Cawthorn's unctuous fun was appealing, and Jeanette Lowrie, with her baby face and her flaxen, banged hair which accentuated her childish appearance, won general approval in her fetching impersonation of the Goose Girl suddenly raised to the place of royalty. Her Griselda is a very happy and taking bit of work, her charm of manner and cheerfulness of per-

son winning the audience from the start. The stately Miss Bergen, with now and then signs of the famous flute-like voice almost improved if anything—won favor by the grace, sincerity and wholesomeness of her representation of the Princess.

The comedians were all entertaining. The emperor of Bragadocia suggested Chauncey M. Depew, and the male chorus helped on the good work of the duke of Graftiana.

Very liberal, evidently, has been the money expenditure in putting the Sousa opera on the stage; the mounting, the drawing, the coloring, is all quite sumptuous.

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JOSEPH CAWTHORN.

rather to a light opera than one that is comic. But the Sousa music! You recognize it from the opening bars of the overture and it never gets away from you until the curtain falls. In the music to several of the more sentimental lyrics, the march king has dropped his robustness, the blare of trumpets dies away and there is the beauty of the love scene and the music of the love song.

There is the typical Sousa swing, the vein of martial fire running through the score and some of the choruses, notably the "On to Victory" that closes the first act, has been compared with "The Stars and Stripes," by those who didn't know better.

Mr. Cawthorn was a walking laugh from start to finish, and Miss Lowrie as the gooseherd masquerading as a princess bore her full share of the burden of the fun making. Miss Nella Bergen, who in private life is Mrs. De Wolf Hopper, was the genuine princess and sang a number of songs with her old-time charms, her "pigeon song" and "The Three Love Stories" being especially well received.

Albert Hart as the Duke of Graftiana and George Schiller as the Emperor of Bragadocia have a great deal to do and they do it well. Mr. George Tallman as the true Prince Florian gave a many rendition of the part and he had several excellent songs.

Mr. Cawthorn would have been singing yet if he had responded to all the demands upon his good nature. He has a number of very funny, frothy songs with tuneful airs. His "I Never Was Right in My Life" made a special hit with the "Hair" song a close second.

"The Free Lance" will be the bill for the week with usual matinees.

Newspaper Cutting Bureau in the World

DENVER, COL.

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World
McClain
Oct 9-1906

"FREE LANCE" CLAIMS WELL SUBSTANTIATED

real mid-season audience, including the elite and critical, were considered last evening at the Grand by John Philip Sousa's "The Free Lance" as handily as "Siegmond Lump" captured two belligerent forces in the midst of the winter's musical production, and stamped himself the undisputed monarch of both. Pretty nearly everyone has heard, and hummed the March King's American airs or seen the eminent leader and composer himself, consequently it was only natural that his attempt at comic opera attracted equal interest and resulted in a capacity house. And to say that "The Free Lance" was all that the press and critics have said for it is dressing it mildly. The music all the way through was fine Sousa harmony, while the libretto by Harry B. Smith, sparkled with a wit that sailed well with the

ingenuity of the construction of the piece. There was really a little "plot" that kept the audience guessing and figuring hard until nearly the close, when Joseph Cawthorn, as "Siegmond Lump," a bold, but awfully funny brigand chief, evolved a happy thought by which he took command of the two contesting army forces, fought himself a terrible battle, was victorious and straightened things out nicely as only comic opera stars can adjust perplexing stage problems. Albert Hart as the "Duke of Graftiana," and Sim Pulen, as the "Emperor of Braggadocia," supported Mr. Cawthorn in excellent style, while Nella Bergen, Jeannette Lowrie and Fanny Migley were pretty, sang well, and were much liked. The stage settings and costumes were flashy and appropriate and the chorus was exceptionally well trained in harmony as well as volume.

SOUSA MAKES SPEECH

John Philip Sousa, composer of "The Free Lance," now playing at the Chestnut Street Opera House, led the "On to Victory" march, at last night's performance. So inspiring was the music under the magic of his baton, that encore after encore was demanded by the large audience. The combined instrumental and vocal forces of the opera, in a last magnificent display, marched down the center aisle and back, and at the conclusion of this evolution, the applause continued so vigorously that the march king had to go on the stage and make a speech. He was accompanied by Mr. Cawthorne, Miss Bergen and Miss Lowrie. (Mr. Sousa spoke modestly of this) his latest opera, and said that its composition in which he was aided by the librettist, Harry B. Smith, was a labor of love and of hope. He thanked the management for what they had done in putting the opera on the stage, and the company for its interpretation of it.

DENVER, COL.
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magnitude of the company and the effluence of the production are the striking features of the presentation of "The Free Lance," for the first time in its history, last night. There are so many things that even the big Broadway stage has never seen during the ensembles, and this, with the gorgeous settings and dazzling effects, produces an effect that is almost overwhelming. It is, indeed, a stupendous production. The style of music, martial and grand, and the very large orchestra, accentuate this impression of vastness. All these titanic forces are in evidence, but the individual is submerged, but there are intervals when the performers leave the stage to themselves and shine to the surface. In the tremendous scenes it is these such vitalities as Joseph Cawthorn and Jeannette Lowrie, who are the performers as far as individuality is concerned. It is known that it is Sousa's music, and it is not on the program, but it is strong, and moving, and the harmonies and occasional effects. A capable company has no need of such things. The immense chorus is well trained and produces great volume of harmony or dies away in a general, like a monster pipe organ with the key-board. The principals are superbly, but there is not a great deal of sympathy and true, and is exquisitely, but it lacks power. The handsome young woman and is as lovely as the princess. Miss Lowrie is lovely, but somehow the little girl—at times simulated—seems to be the character and give her the character of the goosegirl an added touch of blue baby-eyes and flaxen hair, and a repressible smile and bubbling merriment to make her interpretation. Cawthorn is one of those comedians who, so it appears, without effort, the part of Siegmund Lump, the brigand and free lance, he is never amused or in broad comedy work was also done by Cawthorn in the eccentric part of the Emperor of Braggadocia, and Albert Hart as the Duke of Graftiana. George Tallman sings pleasantly as the young prince. Many bright lyrics and a few, but, on the whole, Harry B. Smith is not in his happiest vein. The best of the comedy business is Cawthorn's own. The chorus is made up of shapeless girls, who appear to fine admirers in their beautiful costumes. F. L. W.

"Free Lance" Has Lovely Stage Effects and Noisy Climaxes.

COMIC OPERA AT BOYD

A succession of beautiful stage pictures, an occasional air that fits the theme, a stereotyped plot, saved by the wit and humor of the lines; that is the "Free Lance," John Philip Sousa's latest opera, now playing at the Boyd. Rarely are the theatrical trust's resources so evident, for the cleverest of ballet masters have been called on to train a superb chorus, artists of great ability have designed the ensembles, and finally a particular favorite of the mighty Klaw & Erlanger, Joe Cawthorne, has been called on to bolster up and brighten the piece with his inimitable comicallities. "The Free Lance" does not depart from comic opera tradition. A comedy emperor, a goose girl princess, of course by mistake, and her remarriage to her goat-herd husband, a prince pro tem, are principals, a fantastic setting for all this, that is the plot in brief. Certainly a comic opera is never intended to be logical, and "The Free Lance" is not in the least bit inconoclastic. Sousa, animated by a laudable ambition, has soared skyward with his core, and vain is the attempt to harmonize it with the book. In truth,

OMAHA NEWS
NEW YORK CITY
OCT 27 1906

Omaha.—The Boyd (Woodward & Burgess, Mgrs.).—John Philip Sousa's new comic opera, The Free Lance, with Jos. Cawthorn in the leading role, proved to be the best in its line seen here for some time. Everything about the production is first-class and Cawthorn is funnier than ever. Big business. The engagement was for three nights and matinee, 14-16. William Collier

- #### AT THE THEATERS.
- Boyd—Sousa Opera company in "The Free Lance."
 - Krug—"The Marriage of Kitty."
 - Burwood—"Held by the Enemy."
 - Orpheum—Vaudeville.

"The March King" has supplied music for an opera much more pretentious than "The Free Lance." It is replete with intricately composed numbers; subtle and sweet melodies, unlike the merry jingles of the usual musical play, alternate with the crashing climaxes of the ensembles, the finales where the erstwhile bandmaster brings forth his swinging, ringing movements, brisk and noisy with the rattle of drum and the crash of brass. Cawthorne is compellingly funny, and Jeannette Lowrie, the princess, is inimitable. Well trained; Well tuned. To bring the cast up to the standard, "The Free Lance" has a chorus, as comely as necessary, but trained to the point of perfection, and very strong vocally. It interprets well the many little tricks and surprises always found in the Sousa movements; the abrupt stops, the sudden climaxes for which the March King possesses a peculiar knack. Cawthorne is a faithful exemplar of the Weber-Flieds dialect. He has the rolling "r's," always laugh compelling; the comical simplicity of countenance all German comedians must possess, and lastly he is supplied with a rapid fire battery of the latest "gags." "The Free Lance" will remain at the Boyd tonight and tomorrow night, with a matinee Tuesday.

DAILY
OMAHA NEWS
OCT 15 1906

Diane Margaret Cunningham Unwilling, perhaps, to go down to posterity solely as the "march king," John Philip Sousa has written for the latest of his operatic productions music that will live as long as soft, sweet harmony is popular. He has not strung together mere tinkling sounds to be the medium for jerky jingles, but has scored tender passages, low and sweet; mirthful melody that carries laughter in its jovial notes, and sentimental songs that breathe love and passion in full rich tones. And with these he has furnished some of that music of which he is the master, whose swinging lilt sets the blood to leaping and the nerves to tingling, and impels the feet to move in rhythmic unison to the stirring inspiration of a Sousa march. "The Free Lance" score will be welcomed as a breath of sane and worthy musical effort by those who have tired of the tinkling, crashing, banking noisy "musical comedy" scores of recent years. And Mr. Smith has furnished forth a book that is worthy of Mr. Sousa's composition, so that the combination is as enjoyable as it is wealthy. Wit and humor, crisp, keen and unctuous, abound, and melodious harmony rules the opera from first to last. The company is fit for the opera, and that is enough to say. It well deserves all the good things said of it heretofore, and will no doubt long be the object of commendatory notice. To single out and comment on all the features in such a feast of good things would take more time and space than reader or paper would care to devote to the topic. One must not be overlooked, and all who intend going to see "The Free Lance" should be settled early in order that they may not miss a note of it. It is the second number, Nella Bergen's solo with chorus, "Three Love Stories." This is a veritable gem, and was most delightfully rendered by the singer. Miss Bergen has a song in the second act that calls for a more pretentious flourish of her voice, and which is greatly enjoyed, but the effect is not so spontaneous as in the first. Miss Lowrie sings a song in the first act that wins for her many enthusiastic recalls. She is a quaint and charming comedienne, and has a way with her beyond expression in type. Joe Cawthorne is another distinct feature of the performance. He is as amusing as ever, and as Siegmund Lump he is even funnier than as Mother Goose. He sings a song in the first act and two in the second and takes part in a quartet and a trio, all good. The chorus is large, comely, and, better than either, can sing. Its members were chosen apparently for voice rather than for face or form, although nothing is lacking in the way of pulchritudinous charm. Under the baton of Director Anton Heindl the chorus and orchestra do their work perfectly. And this brings out with great effect the several little surprises which Mr. Sousa has provided in the score, not mere musical tricks, but charming departures from his apparent mood, that add greatly to the value of the composition. The piece has been staged with great care. The stage settings are simple but beautiful, and the costuming is rich and artistic, producing a color scheme that is thoroughly in harmony with the music and libretto. In a word, "The Free Lance" is a production worthy of the effort bestowed on it and deserving of the patronage it has received. The engagement ends Tuesday evening. A special matinee will be given on Tuesday afternoon. It should be missed by none.

METROPOLITAN.

Bright with color, melodious with Sousa's ringing music, picturesque with beautiful costumes "The Free Lance" and scenery, gay with the fun-making of Joseph Cawthorne and a corps of able assistants, with a big, well-trained chorus and a doubled orchestra, "The Free Lance" marched his comic opera armies triumphantly into the Metropolitan opera house last evening.

"The Free Lance" is the best musical production that Minneapolis has enjoyed in many a day. That it is a return to the comic opera school of which "Robin Hood" is a conspicuous example is hardly true; but it is a long step in the right direction. If its score lacks the rare quality that will make it live, it has the instant appeal of all the Sousa music; it is ringing, martial and contagious, and is sung by a big chorus, splendidly trained.

The story of "The Free Lance" is, with a few variations, that of innumerable comic operas. Good measure is given, however; it is two comic operas in one, as it deals not only with the changing of a goose girl to a princess, but of a goatherd to a prince. The book is strong on comedians, and every comedy role is well filled. Joseph Cawthorne keeps his audience convulsed by his original funning as the goatherd, which is quite indescribable and must be seen to be appreciated. Opposite to him as the goose girl is Jeannette Lowrie, a comedienne of rare talent, with an inimitable wink and a smile like sunshine. Her voice last evening was obscured by a cold. George Schiller is exceedingly funny as the emperor of Braggadocio, and Albert Hall as the Duke, completes a trio of excellent comedians. Their absurdities reach their height in the interpolated trio, "Wake and Call Me Early," sung in the second act.

The vocal honors of the production go easily to Nella Bergen, whose voice and personality are captivating as of yore. Her florid song of the carrier pigeon with flute obligato is the only notable solo of the score. George Tallman is an acceptable Prince Florian.

Solos, trios and quartets are plentiful in "The Free Lance," but it is in its fortissimo choruses with full orchestra and beating drums that it sounds the true Sousa note. The finale to the first act, "On to Victory," is quite worthy of the composer of "The Bride-Elect" and "Stars and Stripes Forever."

The First Established and Most Complete
Newspaper Cutting Bureau in the World

"THE FREE LANCE" GOOD TO HEAR

March King's Music Makes Comedy Opera What It Should Be. Essentially Tuneful.

As anticipated, Sousa's "The Free Lance," is rich in a quality of music not often heard in comedy opera. Furthermore, the people who give it interpretation are excellent entertainers.

Some of the jokes are original and each of the many that are strung together to connect the song numbers elicited a laugh last evening.

In other respects "The Free Lance" is much like every other musical comedy.

The antics of Joseph Cawthorne, who exudes fun, made up for limps in the libretto. The sweet voice of Nella Bergen and her pretty face made the Princess Yolande highly popular. Jeannette Lowrie, shapely little comedienne, is cunning as a bug's ear. George Schiller and Albert Hart divided all the honors due the comedians that are not monopolized by the irrepressible Cawthorne. George Tallman sang his few numbers well and should be given more songs.

The chorus is well balanced, a requisite number of male voices contributing much to the success of the ensemble. The settings and costumes are attractive and the timely hits, domestic and political, all landed fair.

The fashionable audience was in a laughing mood and signified its pleasure generously, leaving the theater in high spirits under the influence of the March King's martial music.

"The Free Lance" will be so good, so amusing, so joked this evening as to continue tonight.

"THE FREE LANCE."

Sousa's Stirring Comic Opera Scores Triumph Before Fashionable Audience.

CAST.
Siegmond Lump... Joseph Cawthorne
Duke of Graftiana... Albert Hart
Emperor of Braggadocio... George Schiller
Pertinax, Court Censor of Braggadocio... Slim Pulen
Prince Florian, son of Duke of Graftiana... George Tallman
Dagonet, Minister of the Interior of Graftiana... Stanley Murphy
Princess Yolande, daughter of Emperor of Braggadocio... Nellie Bergen
Griselda, a Goose Girl... Jeannette Lowrie
Moposa, Sorceress... Harriet Mariotte

It is seldom that a Duluth audience warms up to a musical comedy as the one at the Lyceum last evening did. "The Free Lance" has been hailed as the first genuine comic opera since "Robin Hood." That may be stating the case a little too favorably, but certainly it is well worth seeing.

The music, or at least all of it, does not show Sousa at his best, and perhaps none of the marches are quite on a level with "El Capitlan" or some of the others of the March King's favorites, but it all has the tuneful, stirring swing of the great band leader's work, and however much Sausa may violate the sensibilities of the cultured musician brought up on a diet of Wagner and Mendelssohn, he never fails to catch the ear and the foot of the great American public.

And then there are Joseph Cawthorne and Jeannette Lowrie, two of the best bets in the theatrical books. This merry pair kept the audience in a perpetual gurgle of enjoyment. The fun seems to ooze from them, and they grow upon their hearers. It took them about four minutes to disarm the usual hostile Duluth audience, which dares a comedian to amuse it, and for the rest of the evening the audience leaned back thoroughly content and giggled and grinned in amused enjoyment.

Miss Lowrie had a very bad cold last evening, but the hoarseness and the queer little break it caused in her voice, only served to make her doubly funny.

The chorus rendered Nellie Bergen, looking younger than ever, admirable assistance in singing "Three Love Stories," and showed its undoubted good qualities during the several elaborate ensembles.

Miss Bergen was in splendid voice last evening and she sang the role of the princess with the same eclat which made her popular when she was in DeWolf Hopper's company and before she had settled down as that comedian's spouse. Her solo in the second act, "The Carrier Pigeon," was well received.

"The Mystery of History," sung by Miss Lowrie and Joe Cawthorne also made an impression, as did Mr. Cawthorne's song, "Hair." The lyrics are away above the musical comedy standard; they are the best Harry B. Smith has accomplished in some time.

In building "The Free Lance," Mr. Smith provided not one but two mythical lands and crowned each with an eccentric ruler of the most approved comic opera type. Fortunately, he did not put the burden of all the fun-making upon their shoulders. To the great satisfaction of everyone, he interpolates a goat-herder with a Delicatessen store dialect, and a goose girl.

Of course, Joseph Cawthorne is the goat herder and Miss Lowrie the goose girl.

Violating all the rules which have governed the construction of musical shows for the past few years, Harry B. Smith permits his plot to live until the final curtain. It has been the custom in recent years to either eliminate it entirely or to put it gently to sleep after the third or fourth act.

The story of "The Free Lance" concerns the efforts of two impecunious rulers to arrange a marriage between their children that they may tap the other for a big loan. Both are broke but each believes the other is a sort of John D. Rockefeller as to wealth.

But like most young people, the prince does not want to marry a princess whom he has never seen and neither is the princess keen for a match with a young peer who is liable to be a fright. Being comic opera persons, the fact that the other is supposed to have lots of money does not reconcile them to the match. So they run away—not together, however. Then the goat herder is called into service to impersonate the prince and upon Griselda, the goose girl, and incidentally the goat herder's wife, is thrust the part of the princess.

When both monarchs discover that the other has no money, there is war, which culminates in the arrest of the goat person and his wife as imposters. These troubles vanish at the finale, however, and the curtain falls upon a satisfactory derangement and a very good show.

George Schiller, Albert Hart, Jeannette Lowrie, and Harriet Mariotte, are excellent and give company with the other principals.

Springfield, Mass., March 26.—Klaw & Erlanger's production of John Philip Sousa's new comic military opera, "The Free Lance," with Joseph Cawthorne in the principal role of Siegmund Lump, which will be presented at the Chestnut Street Opera House, Philadelphia, next Monday evening, was given its first presentation on the stage at the Court Square Theatre to-night. The production made a hit and was received with an enthusiasm which indicated that public interest in genuine comic opera, well acted and sung, is as lively as ever. Harry B. Smith, the well-known librettist, is the author of the book and lyrics, and the result of the collaboration of Mr. Sousa and Mr. Smith is the production of a musical piece that was said to-night to be the greatest musical hit of the year. Klaw & Erlanger have given the new opera a magnificent mounting in elaborate scenery and rich costuming and present a company of principals and chorus adequate in every respect. The piece is staged in two scenes, representing the Empire of Braggadocio and the Republic of Graftiana. The two countries of which these realms are prototypes were readily guessed by the audience to-night. Mr. Smith has erected a humorous structure of great interest. During the action of the story 22 musical numbers, written with the usual Sousa spirit and dash, are introduced and rendered by such well-known principals as Nella Bergen, who sings the prima donna role; Felix Haney, as the Emperor; Albert Hart, as the Duke; George Tallman, as the Prince, and Jeannette Lowrie, as Griselda, the goose-girl—the opposite role to that played by Mr. Cawthorne.

"The Free Lance"—Opera House.

What is probably the best work in Sousa's career has been done by him in "The Free Lance," the comic opera written by the "March King" and presented last night for the first time in this city (after a week's trial in small towns) at the Chestnut Street Opera House. The march song, "On to Victory," is as stirring and martial in swing as anything the famous bandmaster has written, and it is destined to become immensely popular.

Everything possible to make the opera a success has been done by Klaw & Erlanger, who are the producers of this new work, and not only has an excellent company of principals been assigned to the cast, but a chorus that can sing harmoniously and with spirit has been entrusted with the numerous complicated concerted numbers of the opera. The stage settings are massive and beautiful and the costumes, designed to typify the manner of dress prevalent in the two mythical countries of Braggadocio and Graftiana, are, while bizarre, elaborate as well.

Joseph Cawthorne, who was last seen here in "Fritz in Tammany Hall," has the principal role in the opera, and he is thoroughly enjoyable in his comedy. Sometimes the comedy becomes buffoonery, but it is always enjoyable fooling, and he carries the audience with him. He was ably seconded in his comedy work by Jeannette Lowrie, who played the opposite part—Griselda, a goose girl, and her amusing interpretation of the part won her many plaudits. Nella Bergen, as Princess Yolande, was splendid, and her singing of two very difficult solo numbers was so spirited and so good as to bring spontaneous and hearty encores. The number, "Three Love Stories," in the first act, with its musicianly chorus, sung with great effect, had to be repeated twice. The audience would undoubtedly have been pleased to have more songs from Miss Bergen than those allotted her by the librettist and composer. George Tallman, as Prince Florian, had two ambitious songs to sing, and, in a minor way, there was mild comedy work for Albert Hart and Felix Haney.

Harry B. Smith, the librettist, has provided for the opera a book with no extraordinary plot, but with many amusing lines and cleverly-turned lyrics. Herbert Gresham, who staged the production, is entitled to praise for his excellent management of the chorus and of its maneuvers. The orchestra was ably directed by Anton Heindl.

"The Free Lance" has all the elements of popularity, and with the cast, chorus and settings that have been provided, will undoubtedly bound into favor. (Sousa has demonstrated that he has not written himself out, and the faith in his genius shown by the elaborate presentation given the opera has been justified.) There are 22 musical numbers in the two acts of the opera, and there is not one number that is not carefully written.

Enthusiastic Audience Grooms Sousa's
New Opera.

"The Free Lance," a Comic Opera
by John Philip Sousa and Harry
B. Smith, Is Given at the Opera
House.

RAYMOND HITCHCOCK
IN "THE GALLOPER"

A return to genuine Offenbachian operetta has been foreshadowed for some time as the next step in providing musical entertainment for theater-goers. One such experiment was successfully made here quite recently. Another was crowned with unstinted approval last evening when John Philip Sousa's new military comic opera, "The Free Lance," was disclosed at the Opera House. Both the composer and the librettist—Harry B. Smith—have adhered to the basic Offenbachian principles. In fact, Mr. Smith's plot might have been devised by the same joyous inventor who conceived "The Grand Duchess." Old playgoers had pleasant memories revived by occasional witticisms that have the stamp of the Offenbach mint, but these flashes of humor were none the worse for having such an origin.

From beginning to end the performance progressed with unflagging spirit. Enjoyment and approbation were manifested by the frequent encores following outbursts of general applause, and there was a continuity of laughter during the dialogue. Klaw & Erlanger have provided a handsome production. The stage pictures are impressive without having an excess of mere ornamentation. Reliance is placed on the merits of the performance, and the results justify managerial confidence. Herbert Gresham has utilized his forces with his accustomed skill in directing the stage.

Mr. Sousa's music is distinctive and pleasing, both in melodic variety and in orchestration. While it includes masterly martial movements, the score is not dominated by marches, as in "The Bride Elect" and "The Charlatan." Mr. Sousa shows his flexibility in a greater degree than heretofore, though in this respect he offers no surprise to any one familiar with his work outside those band compositions which have gained for him the title of the "March King." Strauss could do more than write beautiful waltzes. Sousa can do more than produce marches that stir the pulses or set the feet going in a two-step. Mr. Smith's lyrics are uncommonly good and his "book," in spite of unevenness and some halting passages in the first act, is far superior to most of the "books" he has written for musical comedies in recent years. His plot is a variant on one of the comic opera stories that have done duty over and over again. The grotesque Duke of Grattiana wish-

as to marry his son to the daughter of the grotesque Emperor of Braggadocio. Each monarch is bankrupt and fancies that the other is fabulously rich. Princess Yolande runs away to evade the marriage and a goose-girl is pressed into service as a substitute. Prince Florian also becomes a fugitive and a goatherd is coerced to impersonate him. When the bogus Prince and Princess come face to face for betrothal they discover each other as husband and wife. Then the "dead broke" rulers strike one another simultaneously for a loan. Such a discovery of mutual impecuniosity leads to a declaration of war. The bogus Prince becomes general on the one side, and his plan of operations is to drink destruction to the enemy until the last drop of wine is exhausted. The bogus Princess assumes command of the Amazonian army on the other side and the enemy is assailed with songs written and composed by the Emperor in whom some attempt is made to satirize the artistic and other extra military activities of William II. Here is true comic opera warfare. Meanwhile the real Yolande and Florian are working out their own romance very prettily. So all ends merry as a marriage bell with a wedding march thrown in.

Joseph Cawthorn is "featured" as the principal comedian. He was funny in his characteristic way as "Siegmond Lump," a brigand chief turned goatherd and impressed as the bogus Prince. He sang his numbers effectively and added much to the duets and other part songs in which he participated. Jeanette Lowrie was a merrymaker of the first order as "Griselda," the goose-girl, who masquerades as the Princess. Her first song as "the rustical maiden" was one of the big hits of the evening; but she had other songs and parts in songs that gave her abundant additional opportunities. Nella Bergen returned completely transformed by dark hair and the reduction of her too, too solid figure to proportions almost sylphlike. She was in fine voice, and her opening solo with chorus, "Three Love Stories," beginning in conventional solemnity and ending in a spirited march, was notably well rendered. It evoked several encores, as did her solo, "The Carrier Pigeon," in the second act. Albert Hart as the "Duke of Grattiana" and Felix Haney as the "Emperor of Braggadocio" were capital funmakers. Comic opera tenors are rare birds, so it is hardly fair to criticize Slim Pulen for his vocal shortcomings as "Prince Florian."

The scene in the first act showed the Emperor's gardens. In the second act the opposing armies were disclosed encamped on the stage, at the left the tent of the Duke of Grattiana, and at the right the tent of the Emperor of Braggadocio.

AMUSEMENTS.
OCT 2 1907

At the Metropolitan: The Sousa
Opera Company With Joseph Cawthorn in "The Free Lance."

Of making many comic operas there is seemingly no end, neither is there, apparently, variety in the monotonous compounding thereof. Sousa's new musical extravaganza, "The Free Lance," is no better, save in one particular, and no worse than a dozen others of its kind. We are suffering from brilliantly produced poor productions—the light and the color and the motion and the sound are all lavishly there, but the essence of creative genius, the divine spark which flashes from the heart of every effort really worth while, is entirely missing. We have come to associate with Sousa's name music of the martial ring, rhythmic, sprightly, catchy airs which once heard linger in the memory with almost maddening persistence. There is only one such inspiration in "The Free Lance," the entire score being, with this exception, singularly barren of melodious strains. There is a great deal of noisy, overemphasized, heavily uproarious march music but it is not "catchy" and there is much of a sameness about the choral numbers. They nearly all end in conventional spectacular manner and are not particularly effective at that.

The book is well up to Harry B. Smith's average and the characters invite sufficient contrast. The same old plot which, starting in the first act, becomes hopelessly lost in the second, is much in evidence, with the rather refreshing exception that there are two impecunious monarchs of mythical lands instead of one. The son of one runs away to avoid marriage with the daughter of the other, and each distracted father is driven to substitute a false offspring in order that the wedding may take place as planned. A goatherd and his wife, a pretty goose girl, unknown to each other, are chosen to fill the royal shoes. There are complications when they recognize each other, of course, and more when the royal fathers-in-law attempt to borrow money of each other. War is declared and no pains are spared to make the whole proceeding as ludicrously stupid as possible. Nothing could be more flagrantly silly than the battle ground scene, which forms the second act, and were it not for the natural wit of Joseph Cawthorn as the leader of both sides, the entire production would dwindle from a sparkling and interesting beginning to a decidedly flat and dreary finish. But Mr. Cawthorn keeps the audience in a good humor until the final curtain, and his unflagging drolleries save the situation again and again. The part of Siegmond Lump, the goatherd who masqueraded as a prince, has possibilities which Mr. Cawthorn has not been slow to take advantage of. He is of the Sam Bernard school and is making a great success in his chosen field, though it be not an original one. His topical songs "Hair" and "I Never Was Right in My Life," in spite of the fact that they are sad doggerel, redolent of the rhyming dictionary, were cleverly sung and made a distinct hit.

Jeanette Lowrie, as Griselda, sings her lilted "Goose Girl" song with contagious glee. This number is the one "popular" air in the score and Miss Lowrie with a dozen naive gaucheries made it the more humorous and attractive. She is distinctly clever in a good role and gives Mr. Cawthorn most interesting support.

Nella Bergen as the Princess Yolande sings well and looks pretty—all that is required of the part—and Albert Hart and George Schiller as the contending potentates were quite adequate to the demands made upon them.

The feature of the production is the excellent chorus of trained voices. Seldom do we hear such volume and such sweetness of tone in the choral numbers of pieces of the kind.

The costuming and scenic effects are brilliant throughout.

"The Free Lance" will be at the Metropolitan for the remainder of the week with the usual matinee.

Newspaper Cutting Bureau in the World

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BIG AUDIENCE ENJOYED
SOUSA'S "THE FREE LANCE."

There may have been previous "openings," for the present theatrical season in Lincoln, but last night's opening was the real and genuine one. Present, a big, dress-up crowd, every seat down stairs filled, every seat in the balcony holding a laughing occupant, every perch in the high gallery occupied by a convulsed man or boy.

Sousa's "The Free Lance" is something of a return to the genuine comic opera of "Pinafore" days. There is some horseplay of the musical comedy variety, but for the most part the time of chorus and principals is devoted strictly to the written book and the prescribed score. The music is not particularly good—the matchless swing of some of the Sousa marches seems missing. The chorus is large and acceptably well trained, but a woefully small number of its members could be accused of having captured prizes at beauty shows.

When Joseph Cawthorn, as "Siegmond Lump;" Jeanette Lowrie, as "Griselda," and Nella Bergen, as the "Princess Yolande," have been mentioned you have called the big end of the roll. Cawthorn and Miss Lowrie won their way immediately in the affections of the audience and kept it all evening.