

Bookseller's & Stationer  
 From  
 Address Toronto Can  
 Date SEP -- 1905

usa, John Philip. "Pipetown Sandy." Indianapolis:  
 The Bobbs-Merrill Co. Cloth \$1.50. In this new  
 novel by the "March King," the study of boy life in  
 the little town of Pipetown forms the centre theme.  
 It is the American boy of to-day that Sousa deals  
 with and he has succeeded in producing a very en-  
 tertaining account of that boy's aims and life. The  
 book has a healthy tone, emphasizing the good in life  
 and denouncing the evil. Some of the characters are  
 particularly life-like, especially Sandy, who is the  
 central figure in the story.

Tribune  
 South Lake City Wash  
 SEP 10 1905

**A BOY STORY BY SOUSA.**

Pipetown Sandy. By John Philip Sousa.  
 With Illustrations by Charles Louis Hinton.  
 The Bobbs-Merrill Company, Indianapolis.

This is Sousa's second novel; his first was "The Fifth String," a tragedy. This one comes near to a comedy, though there are tragical features in it, and some narrow escapes from the worst of villains. The scene opens in a country school, with Sandy as a manly young chap, but with no capacity for learning. To him presently comes Gilbert Franklin, "the cutest little codger," who puts Sandy in the way of learning, and starts him well on his journey to success, while Sandy in turn starts Gilbert on the way to health, strength, and activity. There is a grocer who is a poet and benefactor to the whole community, and especially to the boys. There is a grass widow who is a peach, and there is a lawyer with heart and soul in him. On the other hand, there is a rascally tramp, who was the husband of the grass widow, and the father of her indolent, insolent, cowardly outlaw of a boy; and there is a "pal" of the rascally tramp, the two coming to a deserved retribution. The story is very well told, and has plenty of action and "go." It is not likely that Sousa will eclipse his musical fame by his literary achievements, but he does very well, and he deserves applause.

Newspaper Cutting Bureau  
 News  
 Chicago Ill  
 SEP 11 1905

A new book for boys, following the well-worn paths carved out by Huck Finn and Tom Sawyer, is "Pipetown Sandy," by John Philip Sousa, the "march king." Sandy is a sort of rough diamond—shrewd, amiable, courageous to a degree and the ruling spirit among Pipetown juveniles. Incidents of school life at vacation time, and a befitting amount of "thrill" in a burglary, an abduction and a rescue, in all of which Sandy figures with conspicuous credit, furnish the interest to this tale, already many times told. The illustrations by C. L. Hinton are better than usually fall to the lot of books of this class. (Bobbs-Merrill company, Indianapolis; \$1.50.)

Examiner  
 San Francisco Cal  
 SEP 10 1905

HERE is a lot of disappointment between the covers of John Phillip Sousa's new book, "Pipetown Sandy." It's a story of boys, and probably boys who are denied the adventures of their kind of which they dream, will find it first rate, but to persons out of their teens, who have tapped time to Sousa's marches, the book will be a disappointment.

There are bright spots in the story here and there, but taken as a whole it does not leave an impression of brilliancy or anything approaching it on the reader.

There are four heroes in the story—Sandy, Gilbert, Leander and Dink. Their boy pranks and fights occupy a great deal of the book. Some of these events are connected with the main plot and some are not.

Widow Foley was deserted by her drunken husband for five years and is about to be married to Jebb, the poet grocer, when Foley turns up and stops the wedding. A worthless pal of his has told that he is dead, but they later decide they can make some money by Foley's stopping the marriage. Foley and his pal try to kidnap Lillian, the little sister of Gilbert, but Sandy saves her, although he is knocked senseless. Foley is taken to jail for this deed, but through the assistance of his pal and his worthless son Tom, he escapes and Lillian is kidnaped.

Lillian's father makes ready to pay \$10,000 to the kidnapers, but the child is rescued by Sandy, Gilbert, Leander and Dink, after a rather exciting moonlight adventure on the river.

This is Sousa's second book. His first long story is "The Fifth String," which I have not read. Both are published by the Bobbs-Merrill Company, Indianapolis.

Star  
 Wash D C  
 SEP 16 1905

**PIPETOWN SANDY.** By John Phillip Sousa, author of "The Fifth String." Illustrated by Charles Louis Hinton. Indianapolis: The Bobbs-Merrill Company.

Here is a boy to win friends by the hundreds. Sandy is a boy who can not only turn handsprings and build boats and catch fish, but he can learn lessons. He is a wholesome, hearty boy, clever and kindly, a good son and a stanch friend. When little Gilbert Franklin goes first to school he and Sandy drift together naturally, the boy of strength and the boy of brain supplementing each other. From the moment Sandy receives instructions from Gil as to the names of the states, and Gil is taught by Sandy how to turn flip-flops, they are fast friends. Thenceforth their lives run together and many adventures mark the course. Pipetown is a neighborhood in this city of Washington, east of the navy yard, bordering on the Eastern branch. The name still clings to it locally, but it is not so distinctly bounded as in the old days when Mr. Sousa was himself a resident of the "navy yard" district. Thus the bandsman-author is writing of a region and of characters well known to him, and he enters into this tale of boyhood with a zest that carries his readers with him, be they adult or juvenile. There is a somewhat complex plot, with many comedy touches. Sandy proves himself to be a boy of sterling quality and is well rewarded. The story's action covers ground that is easily traced by residents of the District.

Newspaper Cutting Bureau  
 REPUBLICAN  
 DENVER, COLO  
 SEP 11 1905

**"PIPETOWN SANDY."**

By John Phillip Sousa, 12 mo. cloth, \$1.50; illustrated by Charles Louis Hinton; Bobbs-Merrill Co., Indianapolis.

Fortunately John Phillip Sousa does not have to rely on literature for either fame or fortune. "Pipetown Sandy" is his second flight into the book world, but had he not made a name as a band leader that was certain to attract the curious



**JOHN PHILIP SOUSA,**

Author of "Pipetown Sandy."

into buying his books, it is safe to say no publisher would have ever dared undertake the issue of either the "Fifth String," or "Pipetown Sandy."

It is another case of the artist in one line holding to ambitions in another. Evidently Sousa would prefer to be known to posterity as a writer of books rather than content himself with the fame that is his as the leader and organizer of the greatest of bands and a composer of music that will live long.

And yet it is not to be said that his books are wholly bad. This last one carries an acceptable story of two boys and some of the character work is presented clearly defined. The manner of the telling, however, is of the crudest, most amateurish form and the book but for the name of Sousa could never receive passing notice if it even passed the manuscript form. It belongs back with the old style of Sunday school library book of the ever triumphant poor boy who saves the sister of his rich young patron and puts to shame the Pretending Percy of the school. It is of the good old time of our fathers' boyhood when wrong stalks openly through boy's books to be mocked, by virtue equally openly tagged and classified and not to be confounded.

That his is a versatile genius is not to be denied, but it is enough that the musician has tried his wings in literature. Back to the music rack, Sousa, to more "Star and Stripes" and "Washington Post" marches!

Newspaper Cutting Bureau  
 BILLBOARD  
 CINCINNATI, OHIO  
 SEP 16 1905

Pipetown Sandy is the name of a humorous book from the factious pen of John Phillip Sousa, the bandmaster. This is the second book which the well-known musician has given to the public, the preceding one bearing the title of The Fifth String, and being as musical as the latter is comical.

SEP 11 1905

**SOME OF THE**

"Pipetown Sandy," by John Philip Sousa, with illustrations by Charles Louis Hinton. There are few Americans who have not seen, or heard of the grand march

Established: Lo



JOHN PHILIP SOUSA

king. That he is the finest band master that this generation has known, goes without saying. His first book, "The Fifth String," surprised his public. This last book of Mr. Sousa's will more than surprise people. While there are several "grown-ups" among the characters of Mr. Sousa's story, the majority of the types are boys. "Pipetown Sandy" is full of fun, and the astonishing thing is the appreciation and apprehension of Mr. Sousa of the young people's trend of thought. The story opens with a day at school, and the many little people are individualized and portrayed with masterly skill. To see Mr. Sousa so erect and prim with his well governed band one could hardly think that his knowledge of boy nature could be so acute or his comprehension of the innate pranks of a boy's imagination so accurately understood and voiced. The grown people are remarkable for their vividness. Mr. Sousa's book is by no means a minuet. It is a jig, a gavot, and a bolero all in one, without one false note in the whole gamut of expression. There are two bad people, a father and a son, but the mother is good enough to make the contrast beautiful. The bad perish and the good survive and flourish. This makes the music of the spheres. In the chromatic, which people call life, though the tone of the ascending note scoring at baseball in a book, or scoring the spirituous of "Stars and Stripes Forever."

The Bobbs-Merrill Co., Indianapolis. Lowman & Hanford, Seattle.

*Original*  
*Post-Intelligencer*  
SEP 10 1905

Pipetown Sandy, by John Philip Sousa. Illustrations by Charles Louis Hinton. The Bobbs-Merrill Company, Indianapolis.

shed

This is a boy's story for boys of all ages. Way down deep in every pure-minded, whole-souled man's heart there is dormant the spirit of the eternal boy, and it only needs a friendly call to awaken that spirit into life. Mr. Sousa has uttered this call in one clear, insistent note in writing this charming novel of boyhood days, and the book, with its handsomely designed cover, pictures and story, is just the sort of a present to give to a healthy, vigorous boy. To a milksop, the tale would seem rough. But to a real boy—never!

"Tom Brown's School Days" is an epic for the boys of the Anglo-Saxon race the world over. It tells of life in a large public school in England, where boys of the aristocratic and powerful middle classes were taught how to become little men. "Pipetown Sandy" tells about boys who attended an ordinary American village school, kept by a schoolm'am, and they were just ordinary American boys who did not always use the best English—but the fun they had! The innocent pleasures of home; the chores done for neighbors' nickels; the capture of lazy trout in the cool mountain stream; the street fights; the delusive hope that the teacher wouldn't be any lessons; baseball; trips on the river—but why go on about the dear old days that will never come to us old folks again? Yet it is a charming memory, and Mr. Sousa skillfully recalls it in this, his account of Boyville. The book ought to have a large sale.

With its frankness, freedom of expression and undoubted ability, the book is all the more remarkable seeing that it is the work of the famous March King. Somehow when we think of Sousa we recall his two steps, "Washington Post" or "Stars and Stripes Forever." True, he lately wrote "The Fifth String" and astonished people by his versatility and literary ability in telling a tale about a wonderful violin, of love and temptation. "Write some more," Sousa friends said, and "Pipetown Sandy," with its wealth of humor and knowledge of boys' character, is the logical result. Well done, Mr. Sousa.

The hero is a boy named Alexander Coggles, otherwise known as Sandy Coggles, and his slate at school bore this legend:

Sandy Coggles, his slate,  
My honest friend,  
Who steals this slate,  
The gallows sure will be his end.

Sandy was a fairly tall boy, rawboned, muck freckled, with a little, stubby nose and hair that was very red. He was leader in all school sports and fights, but was not smart at his lessons, being helped in that latter department by a smaller boy, Gilbert Franklin. The bully is Tom Foley, and of course he is tamed. Then there are Mr. Jebb, the grocer, who loved and was loved by pretty Widow Foley; the Judge, and others.

Several poems adorn the book, and it is presumed that the poet is Souza. Here is his rhyme:

THE FEAST OF THE MONKEYS.

In days of old,  
So I've been told,  
The monkeys gave a feast.  
They sent out cards,  
With kind regards,  
To every bird and beast.  
The guests came dressed,  
In fashion's best,  
Unmindful of expense,  
Except the whale,  
Whose swallowtail,  
Was "soaked" for 50 cents.

Sousa, in addition to his other gifts, writes epigrams, and here are a few:

He got to shynin' at the girls so we talked  
of puttin' blinders on him.

A scolding woman—A bunch of firecrackers  
explodin' in a flour barrel wuz the still-  
ness o' death compared to her goings-on  
when she got warmed up.

A toast: "The grocer handed a tumbler  
to the Judge, who lifted the glass and  
said: 'Well, here's what killed dad.'"

Violins are like women—the one you love  
is the best in the world.

Mrs. Foley: "Boys are like other reptiles,  
and would sleep six months runnin' if you'd  
let 'em."

Sandy is a prize package in a pile o'  
blanks. But remember, boys sometimes grow  
into foxy men.

Mrs. Foley: "Me husband chased and  
chased me for months afore I married him,  
and then I had to do the chasin'. After we  
settled down he began to shout: 'We won't  
go home till morning.' And he never did."

Life is hopeless without poetry.  
Boats sometimes, under the most care-  
fullest buildin', turned out bad, in which  
particular they are like boys.  
Oh, baseball! Thou art truly the embodi-  
ment of purest democracy. Like love, thou  
dost level all ranks!  
Women never reason when they're angry.  
A boys' fight: Both boys threw their caps  
on the pile of discarded clothes.  
"Any kickin'?" asked Sandy, doubtfully.  
"I never kick," replied the other boy.

Leander.  
"Nuther does I. Any bitin'?"  
"No."  
"Any wrastlin'?"  
"As much as you like."  
"Then it's square up an' down. No hittin'  
under the belt, an' wrastlin' as I under-  
stands it," said Sandy. Then the fight began.  
A dude: He wuz one of them sweet-  
scented roosters whose nose seemed huntin'  
fer a smell all the time.

As far as music is concerned, only a

brief mention is made of it, in violin  
playing: "The clear, soft notes of the  
violin sang out Schumann's exquisite  
'Traunerel.'" A good selection.

*Reviews*  
*Post-Intelligencer*  
SEP 17 1905

A Boy's Book by Sousa.

It would be very disconcerting to the  
rank and file if clever people could do  
everything well. "Pipetown Sandy,"  
by John Philip Sousa, the popular  
"March King," is the chronicle of the  
very primitive life and doings of Sandy,  
a schoolboy, who, though slow at  
"larnin'," can turn every known kind

of handspring and "lick" his school  
fellows singly or in a body. His chief,  
if not only, distinction is his superior  
brawn and muscle, and the story of his  
heroic acts and deeds of prowess, in  
which he always triumphs, make a  
book of nearly 400 pages. Sandy is be-  
friended in the class room by a very  
good boy named Gilbert, who worships  
the homely red-headed lad for his  
strength, and helps him with his sums  
and through the mysteries of the map.  
Mr. Sousa's intent is evidently to have  
his story above reproach on moral  
grounds, so an excuse is always pro-  
vided for his hero's quite normal  
naughtiness, making the story an al-  
together harmless one and without  
much claim to distinction. The book  
is attractively bound and well illus-  
trated and published by the Bobbs  
Merrill Company, Indianapolis.

From *Bookseller*  
Address *117 City*  
Date *SEP 15 1905*

Pipetown Sandy. By John Philip Sousa. Ill.  
by C. L. Hinton. 12", pp. 383; cl., \$1.50. (Out.)

The author, the famous bandmaster, has again left his  
baton for his pen and written a story of boy life that  
is real and alive with the spirit of youth. Pipetown  
Sandy is not a brilliant mathematical student, as the  
school-room scene in opening chapters shows, but later  
events show that he possesses a talent "in goin' right to  
the bull's-eye of a thing without knowing where it is."  
It is a story of Washington in the early sixties. There  
is sentiment in the story as well as humor.

**John Philip Sousa  
Writes a Good Tale**

The "march king," John Philip Sousa, has shown his versatility by writing a very good story called "Pipetown Sandy," a narration of boy life which will delight both boys and grown folks. This is not his first excursion into literary effort, as witness the novel named "The Fifth String." The great orchestra leader tells a rattling good tale of the lively kids and he has their dialect down very pat. There is a little about music interwoven in the work, but he has not tried to make that a feature.

The story opens with a scene in a schoolroom that is well done, and there we get acquainted with some of the boys who get on the nerves of the teacher, Miss Maisie, and make things lively generally. Sandy is very dull at school and he is kindly assisted in his studies by the delicate little Gilbert, who has a bright brain and a good heart. Tom Foley is the bad boy of the school. He is detestably mean to his teacher and also to his mother, who is a widow, quite poor and who needs the help of her son very much. She does not know she is a widow, but her husband has forsaken her and she has not heard from him in years. Gilbert tries to comfort the stupid Sandy by such expedients as this:

"My father says there have been some awfully smart people high up in the world who were not worth shucks in doing sums in arithmetic."

Tom Foley behaves so badly that Maisie has to expel him. Mrs. Foley, who, though a young and charming woman and handsome, has had no advantages of birth or education, drags the expelled boy back to the schoolroom, beating him all the way, and pours out her distress and disheartenment about her incorrigible boy to the teacher:

"Maisie Latham, this is the third time this brat has been sent home this month. Do I pay you to suspend him, or to educate him? Answer me that? You get 50 cents a month in advance for teachin' him, and I'm not a-payin' for nuthin'."

Then Mrs. Foley took from her pocket a small pamphlet and read slowly and emphatically:

The object of Miss Maisie Latham's School for Boys is, first, to arouse the mentality of the pupil and to awaken his power to think; second, to foster a sturdy moral nature and to develop the scholar's individuality; third, to perfect the student in those general studies that lead to a preparatory course.

Mrs. Foley, mad with her son, and the exasperation of things generally, claimed that in that promise there was "nothin' 'bout suspensions, and bein' incorrigible, as I can decipher." Maisie, in pity for the mother, took the bad boy back.

The prettiest episode in the book is the wooing of the widow Foley by the grocer, Mr. Jebb. It came about through his sympathy for her on account of her son Tom's idleness and disobedience to her. Pipetown Sandy was the medium that made the wooing progress pleasantly, humorously and successfully. Tom would come home hungry and his mother would promise him dinner provided he bring water and fill up the barrels for her; for she was a woman who toiled. The young rascal would protest that he couldn't work till he was fed, and she would indulgently share her fare with him. "Gimme my grub fust, I ain't goin' to promise nuthin' while I'm starvin'." After he had devoured everything on the table he walked to the door one day, and called to his mother: "Eh, old woman, carry your own water; over the river, ta-ta!" and away he went. Mrs. Foley, standing in the doorway, heard his parting shot, and stood motionless in a stare as he scampered away.

It is this pathetic incident that the artist, Charles Louis Hinton, has chosen to picture. The young widow looking despairingly after her incorrigible boy, who was the son of a man who had been a bad husband. "Sadly, and with just the suspicion of a tear, she picked up the water buckets and started for the pump."

Mr. Jebb saw her plight, loved her, and hired Pipetown Sandy to tote water for her. He instructed the boy to artfully pretend that he was doing it out of his own boyish sympathy and kindness; but Mrs. Foley discovered the little plot; and then bliss.

(Bobbs-Merrill Company, Indianapolis.)

Newspaper Cutting Bureau in the World

From Ball  
Address San Francisco Cal  
Date SEP 10 1905

381



Advertiser  
Portland Me  
SEP 16 1905

Newspaper Cutting Bureau in the World  
Comics Journal  
Louisville Ky  
SEP 16 1905

**Mr. Sousa's New Book.**

"Pipetown Sandy" is the record of boy life and in it the author does not give his own experience, he has had some heart to heart talks with a brother or two. It is a boy's story of study and play, of life and adventure and mischievous scrapes, of trying situation met with courage both moral and physical. It is a breezy book, a sort of compromise between Buster Brown (of malign example) and Tom Sawyer of genuine, though dubious boy nature. It teems with incident both humorous and pathetic; it ends with a kidnapping that will delight the heart of boydom in which the delicate child, Lillian, is held for ransom by bold, bad men and rescued by the intrepid Sandy and his three staunch companions.

PIPETOWN SANDY. By John Philip Sousa. The Bobbs-Merrill Company, Indianapolis.

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# John Philip Sousa Writes a Good Tale

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(Bobbs-Merrill Company, Indianapolis.)

Newspaper Cutting Bureau in the World

From Ball  
Address San Francisco Cal  
Date SEP 10 1905

381



SOME OF THE PERSONS AND SCENES MENTIONED IN THE NEW BOOKS WHICH ARE REVIEWED ON THIS PAGE AND IN WHICH MATTER OF INTEREST TO ALMOST EVERY PHASE OF LITERARY TASTE MAY BE FOUND BY THE INTELLIGENT SEEKER.

General character and behavior of the person mentioned in the review.

Work if success is to be had. Play...

SEP 16 1905

Pipetown Sandy. By John Philip Sousa. Illustrated. Bobbs-Merrill Co., Indianapolis. 5x7 1/2 in. \$1.25.

A book for boys, with enough fishing, hunting, and fisticuff play in it to claim boyish attention; but it is difficult to see how it can be of any real value. It cannot contribute to the formation of an exalted taste in literature; and a boy with a good taste already formed would not care much for it. It contains bits of village wisdom, humor, and anecdote which might justify its existence if the body of the book matched them. Its chief point of interest to some will be the author's name.

SEP 16 1905

NEW BOOKS

"PIPETOWN SANDY," BY JOHN PHILIP SOUSA.

Having shown himself master of music and also of romance, this wonderful "march king" has gone into a new field, for his latest is a story for boys, and a remarkable understanding of boy nature is shown. There is nothing of the "mama-boy" among the prominent characters, and the book is full of real adventure, which gives opportunity for the boys to show of what stuff they are really made. One youth, having been obliged to remain at home instead of attending school, on account of his poor health, at last is strong enough to start into the public school. He immediately shows that he has considerable of the man in him, notwithstanding the fact that he has been made such a pet of at home. He makes friends with the most stupid boy in school, who shows him how to perform all sorts of boyish feats, over which he promptly enthuses, and in return explains to his new-found friend many problems which have been a closed book to his hitherto dull mind. The boys, in the course of their adventures, come in direct contact with kidnapers, burglars and cut-throats, and the adventures are thrilling and full of narrow escapes.

On reading of these remarkable adventures, boys will feel that they have indeed found a new friend, who thoroughly sympathizes with them in their desire for stories which make them oblivious to all the surroundings, and cause them to forget for the time being that there is such a thing as school, or that they must do their "chores" before it grows dark.

The Bobbs-Merrill company, publishers, Indianapolis.

Books for Young Folks.

Boys will find much to interest them in John Philip Sousa's "Pipetown Sandy." The youngsters who figure in it live in a Southern town. They go to school, play ball, build and sail boats, hunt and fish, and have a good time generally. Then they take a prominent part in a real adventure, which is dangerous enough to please the most exacting reader. Sandy, the leading character, is a lad who has had few advantages, while Gilbert Franklin, his superior in social position and book knowledge, lacks Sandy's splendid physical training. Their friendship is good for both, and the story of their mutual affection is very engaging. The climax is reached when Sandy proves himself a hero by restoring Gilbert's abducted sister to her parents. The book is published by the Bobbs-Merrill Company, Indianapolis.

From Bureau of News  
Address  
Date



JOHN PHILIP SOUSA is out with a new book—not a march or comic opera, mind you—but a story, and not a musical story at that. It is "Pipetown Sandy," and has just issued from the publishing house of Bobbs-Merrill at Indianapolis. Sousa wants to be a novelist, just as Clyde Fitch wants to be a poet. Both have succeeded admirably in other lines of work and their names serve as an excellent



boost for whatever else they undertake; but having won a public by one means, it is a difficult thing to switch the public expectancy. If a man be a comedian, he must keep on joking. If he be a pessimist, the world cares nothing for his smiles. One would as soon expect a Sunday school library story from D'Annunzio or ragtime from Puccini as a novel by Sousa. He broke the ice with "The Fifth String" and that book was wonderfully successful; so he has tried his hand again and now comes a story of a boy, the kind of boy that Sousa knew when he was one. There is no absorbing plot, no lurid colors and no sensation in it to claim attention. It is a clean, mild effort to correctly delineate life, young life as the author sees it. While this "Sandy" will not compare in virility to Alice Hegan Rice's "Sandy" recently issued, he is an interesting boy, full of pranks and characteristic boyishness. Other characters woven into the story or biography are human, but not strong or convincing. Humor is here a plenty, but no strong flashes of wit leave an imprint on the memory.

I know that Mr. Sousa found great delight in writing "Pipetown Sandy." He was engaged in the work when he



last visited Cleveland. Shocked by my admission that I had not read "The Fifth String," which he assured me was "the best seller in America this month," he sent a bellboy to the nearest store for a copy, which he duly autographed, and then spent a half hour talking of "Pipetown Sandy," which had not yet been named. He said that the boys of whom he was writing were real, live creatures of the flesh. He had played "hookey" with them, dived in the old swimming hole, played ball—and about everything else. In fact, the story might well have been called "Boys—By One of Them."

Whether this effort will please as large a public as his first book is a matter of doubt. The story is not strong enough. It is too ordinary. As a melodrama must condense the action of years into two hours sometimes, so a novel must be a product distilled and so that its backbone possesses more than natural strength. A mediocre artist may paint effectively in strong purples, yellows and reds; but it takes a genius to impress the world with terra cottas, drabs and olive green. The latter is what Sousa has endeavored to do. He should hark back to the fires of "The Fifth String."

SEP 16 1905

"Pipetown Sandy."  
If John Philip Sousa, the director and composer, who has turned his talents toward the literary field, had used a musical theme for his second story, it would doubtless have been much stronger than "Pipetown Sandy," which he now offers to the public. The novel, except in a very minute way, is entirely at variance with subjects with which Mr. Sousa is familiar. It is the tale of two boys in a village school, and seems more intended for juvenile consumption than for grown-up readers.

Still, it is a very readable book, written in easy style, with a freshness that sustains the interest. The author has made a pretty story of an untutored boy's gradual development which is in itself a study worth the while.

The plot is, in the main, simple, wound around Sandy, the hero, but it is still intricate enough to tangle up the affairs of several people and unravel them before the story ends.

Mr. Sousa's second effort at novel writing will probably prove as great a success as did "The Fifth String," his first story, though it is hardly so strong a book. (Bobbs-Merrill Company, Indianapolis; \$1.50.)

SEP 16 1905

"Pipetown Sandy,"  
By JOHN PHILIP SOUSA.

John Philip Sousa can never hope to exert the influence over people's hearts that he has over their feet.

He should be content to write the two steps of a nation and let who will write its fiction.

"The Fifth String" was a weakly sensational story, with a mystery for its central idea. It dealt frankly with the supernatural.

"Pipetown Sandy" has a more healthful theme, humor of a sort and a manly interest in striving youth. But unconsciously the author has put a large admixture of priggishness into the characters of the children he has attempted to portray. They are those impossible children who mix grown-up aphorisms with childish slang, and remind one that it is given to but an elect few to retain the outlook of the child, and his definite boundaries of life, or even his vocabulary.

Music, which occupied so important a place in Mr. Sousa's earlier novel, "The Fifth String," does not enter largely into the present story. There is a small, frail wisecrack of a boy who plays Mendelssohn's "Songs without Words" and Schumann's "Traumerl" on the violin, and the poor but worthy hero of the book is sometimes engaged with the violin-playing Gilbert in conversations about music.

Sandy, in his musically unregenerate youth "had no use for any chunes 'cept they have had nigger in 'em, or were soft and sleepy, like the woods in summertime."

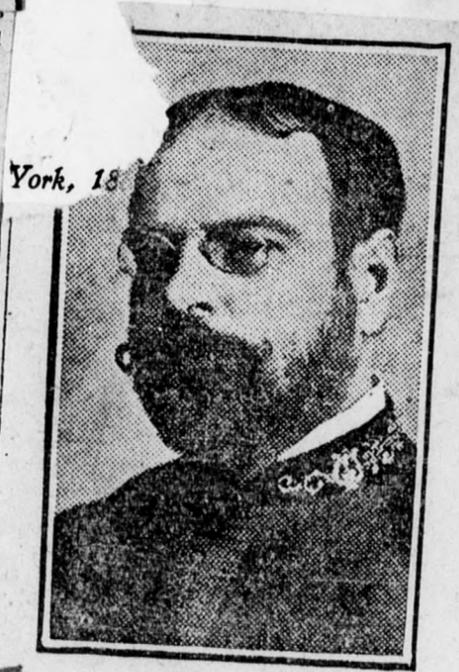
The scene of the story is located in a rural district of Virginia, and there is some "local color" in the "dig-picking" contests of Easter and the day's doings and misdoings in a country school. The course of the plot affords Sandy a number of valuable opportunities to appear in the role of hero, the author disturbing the peace of the little hamlet by creating a crime and tragedy for Sandy's especial benefit and distinction. The ending is the usual reward of merit—taking in this tale the form of an appointment at Annapolis for the water-loving Sandy. Boys may like the book, even if they do not find exactly the boys they know in it. (The Bobbs-Merrill company, Indianapolis; the St. Paul Book and Stationery company.)

From *Tennis Dispatch*  
 Address *Richmond Va*  
 Date

*Albany N.Y.*  
 SEP 17 1905

*Albany N.Y.*  
 SEP 17 1905

PIPETOWN SANDY. BY JOHN PHILIP SOUSA. Pp. 283. \$1.50. The Bobbs-Merrill Company, Indianapolis.  
 The March King's second essay in fiction is less successful in execution than in intention. The kindly sentiment that pervades it makes it evident that he has meant well, but nether his material nor the way in which he has handled it suffices to hold the reader's interest. Pipetown is the typical country village anywhere; there are "characters" and local celebrities here as elsewhere. Sandy is the typical boy hero of the less flashing sort—slow at his books, of homely, but engaging appearance, large-hearted, manly and courageous. There are, too, several other lads of similar breed, and the necessary boy villain. For half the book nothing happens and we have merely sketches of youthful life in school or out. Then there is evolved a rather strange



JOHN PHILIP SOUSA,  
 Author of "Pipetown Sandy," just issued by the Bobbs-Merrill Company.

"Pipetown Sandy."  
 ("The Pipetown Sandy," by John Philip Sousa. The Bobbs-Merrill Company, Indianapolis, Ind.)  
 John Philip Sousa, the March King, is looking for laurels in the literary field, and those who have read his novel, "The Fifth String," and who will read "Pipetown Sandy," his latest book, will have a finer appreciation for the quality of man this is who has made music for the million. "The Fifth String" was a pure-hearted little romance and "Pipetown Sandy" is a story of the boy heart that will appeal to boys of all ages, but especially to the boy who means to be a man some day. It records the adventures of Sandy and his friend Gilbert, whose finer gifts and graces Sandy admires and wished to emulate, while Gilbert takes a course in fisticuffs, turning cartwheels and other accomplishments of a rough and ready boy. The good times that Sandy and Gilbert have in their boat building, and in many brave adventures of knightly service, both on the water and ashore, are told in this story of village life which shows how Sandy, the poor boy, earned the respect and approval of the entire village. "Pipetown Sandy" can be safely selected for the small boy as a book of adventures that is exciting enough to please the most exacting taste, and yet wholesome in its stimulation to manliness and fair play.

Pipetown Sandy, by John Philip Sousa, Indianapolis. The Bobbs-Merrill Co.  
 Very different from "The Fifth String" with which he made his initial bow to the public as an author, but no less interesting in its way is the great March King's story of boyhood in the sixties.  
 "Sandy" is such a hero as boys delight in and grown people smile at in pleasant reminiscence of their own childhood. He strenuously fights his own way through the world, or at least that part of it which is held within the confines of his town boundaries, and he is a past master of all the arts most dear to the boyish heart. With it all, he has a certain gentleness brought to the surface



SOUSA.

fragment or a plot, involving a widow whose supposedly dead husband crops up at the altar of her second marriage, and an attempt to kidnap a child. This latter scheme is foiled, naturally, by the adroit work of Pipetown Sandy and a few comrades, who come nobly to the rescue.  
 The book as a whole leads us to admire rather Mr. Sousa's high ideals of boyhood, than his abilities as a storyteller. It would have been at least twice as good had it been only half as long.

Quite the most interesting boys' book of the day is Pipetown Sandy, by John Philip Sousa, the march king.  
 It is a story which deals with every phase of a boy's life in a small village, and there is fun in plenty to satisfy the most exacting taste. Sandy, the red-haired, freckle-faced, up-to-date village hero, reaches all that is to be desired when his intellectual sense is aroused by the "cute little codger," Gilbert Franklin, who in return receives instructions in becoming an all-round athlete, almost equal to Sandy himself. The bad boy, in the person of Tom Foley, plays his part well to the finish, and Mr. Jebb, the amiable, in his infatuation for the widow, is assisted by the boys and furnishes a neat and high-toned sentiment to the story.  
 There is much in the tale to arouse a boy's manliest instincts and nothing that would encourage aught but the best.  
 The gifted musician is likely to receive more than his share of fame by meeting success in the field of authorship.  
 Pipetown Sandy is published by The Bobbs-Merrill Company of Indianapolis. For sale by Hansell Bros.

From *New York*  
 Address *N.Y. City*  
 Date *SEP 20 1905*

My old friend John Philip Sousa, the greatest composer of march music the world has ever known, has written another book, "Pipetown Sandy," which I am rejoiced to see has been most favorably received by the critics. It still more rejoices me that it deserves all the praise it has received. One would think that Mr. Sousa ought to be content with his preeminence as a composer and conductor, and his friends were just a little bit apprehensive when he launched out a year or so ago with his first book, "The Sixth String," that he was over-ambitious and might come to grief.  
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 But he happily disappointed us all. "The Sixth String" was just such a story as would be conceived by one who is an artist to his fingers' tips—full of melody as a poet's dream, instinct with the finer passion that possesses the soul of a born singer. It was a great success, and the announcement of a second story was gladly received by Mr. Sousa's admirers. "Pipetown Sandy," touches the springs of our better nature in a way different from "The Sixth String." It is the story of a schoolboy, human and honest and therefore full of faults, foibles and heroism. It is a charming and interesting study, and I hope that no less than a million copies will be sold of it.  
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PIPETOWN SANDY. By John Philip Sousa. The Bobbs Merrill Company.  
 Here is a story for boys, in which the action moves as briskly and spiritedly as its author's marches. Boys are certain to enjoy it, and many older readers will find much that is entertaining and amusing in the older types introduced.  
 Pipetown Sandy, the boy hero of the tale, is a plucky lad, who, at an early age, begins his struggle for a living. Fair, honest, shrewd, though ignorant, where books are concerned, he wins the friendship of a lad his own age, Gilbert Franklin. Gilbert is the son of rich, intelligent people, and the friendship between the two lads proves good for each. They are a dauntless pair. Many thrilling situations are developed, in which Sandy and Gilbert are successful in outwitting the tricky older men.  
 The descriptions of school life are good, and the perception of boyish attitude and ideals sympathetic. The wooing of the widow by the village grocer, who, like Silas Wegg, is always "droppin' into poet'y," makes its appeal to older readers.

From *Tennis Diakety*  
 Address *Richmond Va*  
 Date *SEP 17 1905*

From *Albany N Y*  
 Address *Albany N Y*  
 Date *SEP 17 1905*

From *Augusta Ga*  
 Address *Augusta Ga*  
 Date *SEP 17 1905*

**PIPETOWN SANDY.** BY JOHN PHILIP SOUSA. Pp. 333. \$1.50. The Bobbs-Merrill Company, Indianapolis.

The March King's second essay in fiction is less successful in execution than in intention. The kindly sentiment that pervades it makes it evident that he has meant well, but neither his material nor the way in which he has handled it suffices to hold the reader's interest. Pipetown is the typical country village anywhere; there are "characters" and local celebrities here as elsewhere. Sandy is the typical boy hero of the less flashing sort—slow at his books, of homely, but engaging appearance, large-hearted, manly and courageous. There are, too, several other lads of similar breed, and the necessary boy villain. For half the book nothing happens and we have merely sketches of youthful life in school or out. When there is evolved a rather strange



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"Sandy" is such a hero as boys delight in and grown people smile at in pleasant reminiscence of their own childhood. He strenuously fights his own way through the world, or at least that part of it which is held within the confines of his town boundaries, and he is a past master of all the arts most dear to the boyish heart. With it all, he has a certain gentleness brought to the surface



SOUSA.

only when his affections are aroused which arousing induces more than one gallant purpose for the benefit of the young friend so fortunate as to win his affection. Occasionally sandy's exploits rather tend towards making the story somewhat melodramatic, but for the most part it is a sane, healthy and frequently most amusing account of a very live boy's lively doings told in a most entertaining manner.

fragment of a plot, involving a widow whose supposedly dead husband crops up at the altar of her second marriage, and an attempt to kidnap a child. This latter scheme is foiled, naturally, by the adroit work of Pipetown Sandy and a few comrades, who come nobly to the rescue.

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Newspaper Cutting Bureau in the world

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But he happily disappointed us all. "The Sixth String" was just such a story as would be conceived by one who is an artist to his fingers' tips—full of melody as a poet's dream, instinct with the finer passion that possesses the soul of a born singer. It was a great success, and the announcement of a second story was gladly received by Mr. Sousa's admirers. "Pipetown Sandy," touches the springs of our better nature in a way different from "The Sixth String." It is the story of a schoolboy, human and honest and therefore full of faults, foibles and heroism. It is a charming and interesting study, and I hope that no less than a million copies will be sold of it.

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The good and the perfect and the ideal sympathetic. The widow by the village grocer, who Silas Wegg, is always "dropping" into poet'y," makes its appeal to older readers.

From *Espresso*  
Address *San Antonio Tex*  
Date *SEP 17 1905*

By Sousa, the Novelist.

For the second time John Philip Sousa has laid aside his industrious baton to write an entertaining novel—and laid it well aside, for the new story called "Pipetown Sandy" (Bobbs-Merrill Company) has no such relation to music as "The Fifth String." It is a quite unaffected

tale of boyhood, full of excellent touches of both sentiment and humor. There is melodrama at the end, of almost dime-novel quality, for which the early chapters by no means prepare one. The poetic insertions are, of course, not to be taken as serious efforts, for they are supposed to represent the lyric mood of a courting grocer, but they are well enough in the whimsical vein. The nonsense verses are the best. Here is a stanza from "The Feast of the Monkeys:"

The Orang-Outang  
A sea song sang  
About a Chimpanzee  
Who went abroad  
In a drinking gourd,  
To the coast of Barbee,  
When he heard one night,  
When the moon shone bright  
A school of mermaids pick  
Chromatic scales  
From off their tails,  
And did it mighty slick.

We have all heard Sousa's peerless band play coon songs, and watched him momentarily fall into the cakewalk sway, scarcely able to keep his feet upon the platform. "Pipetown Sandy" also preferred rag time—if they had it then—to cantatas. "It's mighty funny 'bout music pieces," he said, "specially if they ain't got no nigger in 'em. It's this 'ere way, I means, if a music piece's got nigger in it, it jest keeps yer foot goin' all the time, and the chune comes to yer just nacheeral like. It's powerful likely yer'll be whistlin' it by the mornin', but this 'ere kind of music pieces we're been practisin' 'taint no foot that'll go with 'em. I've tried over and over to keep time, but both my hoofs jest stay planted."

Pipetown, where Sandy lived, was no other than the National Capitol just after the war. Sousa himself was a Washington boy, and it is evident that he holds the background of his youth in affectionate remembrance. The book is written from the heart. It is not at all the literary tour-de-force one looks for from a celebrity who is trying his hand at another art than his own. "Pipetown Sandy" will be read with genuine pleasure. It strikes chords that are not to be found in "The Stars and Stripes" or "El Capitan."

"Pipetown Sandy," by John Phillip Sousa, Bobbs-Merrill Co., Indianapolis.

### Literary Notes

"Pipetown Sandy," by John Phillip Sousa (the Bobbs-Merrill Co., Indianapolis,) is a story of a red-headed boy—and everybody knows that red-headed boys and girls make a stir in the world, wherever they are. The eminent band leader's touch in straight prose, however, is not quite as convincing as his command of rhythm and swing and dash in a military march. But it might be well to try the book on a real boy and see what he thought of it. Youth is the genuine critic, in anything. For grown up consumption, Sandy hardly ranks with Tom Brown.

Newspaper Cutting Bureau in the world

## BOOKS & BOOKMEN

### An Old, Old Tune.

One does not have to read many sentences of John Philip Sousa's second attempt at writing a book before the old saw about a cobbler sticking to his last bobs up into one's thought. "Pipetown Sandy" is the title the March King has chosen for his story, which is cast in the same mold as those dreadful Sunday school books of the days of yore which used to drive healthy-minded boys to dark thoughts of becoming pirates just to show their contempt for the highly moral attributes of the priggish heroes. The Sandy of the story is a big lad, excelling in feats of strength, but sadly lacking when mental effort is called for. To the school he attends comes a sickly little boy who is a prodigy of learning, and in despair the teacher turns Sandy over to the prodigy in the hope that he can profit by standing in the slops of the little chap's learning. With such a model in view the outcome of the story is clear. Sandy adores Gilbert's mental attributes, and Gilbert returns the compliment by making the hero of the story his ideal in life. The adventures that come to them do not reveal much of an imaginative faculty on the part of the author. Indeed, imagination does not seem to have entered into the making of the story at all.

("Pipetown Sandy," By John Phillip Sousa, 12mo. The Bobbs-Merrill Co., Indianapolis.)

## SOUSA'S PIPE

**M**R. CHARLES F. LUMMIS has had occasion to explain that he writes for a living and builds his house by way of recreation; but there are many men of many minds, and it is evident that Mr. Sousa—John Phillip of the baton

—though he may be at work when he turns his expressive back to his audiences and begins to make waves of music roll off the end of his fairy wand, is playing when he writes books.

Nevertheless, some of that same delightful "zip" which makes "El Capitan" and the others stir the blood of listeners all the world around has gone into the making of "Pipetown Sandy," a book that is going to stand on the shelf between Mark Twain's "Tom Sawyer" and Thomas Bailey Aldrich's "Story of a Bad Boy," and ask no reflected glory from either.

It is all about boys, this book of Mr. Sousa's—boys who are busily engaged in growing up, according to their several lights, in the vicinity of Washington, D. C., where Mr. Sousa was himself once similarly engaged. And they are real live boys, these, boys not too good to fight and scheme, boys full of ambitions and expedients. Still they are, with one exception, boys who couldn't do a mean thing, boys who despise a "sneak" as only boys know how to despise anything. And the exceptional boy, the real villain of the piece, is useful, too, since he makes a plot, a real melodramatic plot, possible.

That plot, stirring as it is, and even hair-raising, is sacred personal property, as all plots are, and must not be betrayed here. But some of the clever bits of the book may be stolen—just to give readers an idea of the fun they are missing if they do not at once, and eagerly, devour the entire tale. Incidentally it may be said that the fault of the book, if it has a fault, is in the vernacular—which seems a trifle exaggerated. However, it is possible that boys of the region of Pipetown did really commit so many crimes of speech in the days of long ago.

The following dramatic incident will give a clear idea as to the author's actual knowledge of boy nature:

"Watch me," said young Foley. By this time they were within a few yards of Gilbert, who was gazing through the window into the store. As the boys came nearer he turned, and, with that smile which one boy always gives another when he wishes to get on particularly friendly terms, he looked inquiringly at Dink and Tom.

"Eh, mamma's boy, I wants talk to yer," sneeringly called out the latter.

"Gilbert drew himself up quickly and a slight flush suffused his face.

"Foley came closer, leaned forward with half-clenched fists and snarled: 'I hears yer laughed at me when my old she-cat of a mother wore herself out a-whackin' me today.'

"Gilbert looked the other boy squarely in the face and answered: 'Well, you didn't hear right; I was sorry for you.'

"I don't want none of yer sorrer, an' I geves yer to understand she didn't nurt me, nuther.'

"I thought she did," said Gilbert, looking into the sneaking eyes of the bully. 'She must have, for you cried like a yellow dog.'

"What d' yer mean by callin' me a yaller dog?" shouted Foley, drawing back his left as if to strike.

"Gilbert surveyed the larger boy from head to foot with a look of smiling curiosity, and said gravely: 'I did not say you were a yellow dog; I said you cried like a yellow dog.'

"Well, it's mighty lucky fer yer that yer took'd it back, fer if yer hadn't I'd a-punched yer head in a minit.'

"Sandy came out of the store at this moment, and in three strides was between the boys. He looked at Tom and said:

"Punch nothin'! Why, Snarley Foley, yer wouldn't punch a cabbage-head, 'less it wuzn't lookin'. What yer pickin' on the little feller fer?"

"He said I hollered like a yaller dog when the old woman whacked me, an' I'm going to take it out er his hide; see if I don't." But he made no effort to carry his threat into execution.

"You won't take nuthin' out er nobody's hide. Put that in yer pipe and smoke it!" Sandy turned, and, looking at Gilbert as if he were mentally weighing the outcome between the two boys if they should clash, he said: 'If I sez the word the little feller 'ud fight yer at the drop of er hat, but I ain't goin' to let him sile his hands on yer; leastways, not jest yet,' and he gently backed the smaller boy away. Young Foley made a step toward Gilbert.

"Oh, I see," said Sandy, 'yer 'sp'illin' fer a scrap. Well, if yer wants to fight here's Dink; he's yer size, an' what I say Dink 'll say, won't yer, Dink?"

"In course I will," said Dink, proud o the mighty Sandy's patronage.

"Sandy, pointing the forefinger of his left hand at Tom, spoke slowly:

"I sez, Snarley Foley, that yer hollered like a yaller dog when yer mother whacked yer.'

"An' I repeat it," said Dink in a louder voice, 'yer hollered like a yaller dog, so yer did.'

"An' I sez furthermore," continued Sandy contemptuously, 'yer squealed like a stuck pig.'

"An' squealed like a stuck pig," repeated the imitative Dink, getting closer to the scared bully, who now began to back away.

"An' added Sandy, doubly pleased with the addition of this invective, 'yer

battered like a sick calf.  
 "Dink, with his fists doubled, eyes glistening and a look that boded no good for the frightened coward, fairly howled at Tom, 'An' yer bellered like a sick calf.'  
 "With a look of fear Sandy turned tail

## TOWN SANDY

and ran as fast as his legs could carry him."  
 Of course there were lots of other and similar clashes before that glad day when the neighborhood bully was finally disposed of and the boys who were worth while found the golden gates of opportunity opening for them. There's plenty of fun in it all, and "Pipetown Sandy" is going to brighten up a very large majority of the homes of this land of the free.  
 (The Bobbs-Merrill Co.)

SEP - 1 1905

**B**Y WAY OF PLEASANT RECREATION in the less energetic intervals of a popular music conductor's career, John Philip Sousa has again invaded the field of authorship—this time with a rattling juvenile story, entitled "Pipetown Sandy," which has just been published by the Bobbs-Merrill Company.

Mr. Sousa's literary quality is fairly comparable with his musical gifts, which have won him many admirers and a unique position in the broad field of American entertainment. A glance over the pages of "Pipetown Sandy" is calculated to convince almost any one that in literature, as in music, Mr. Sousa's distinctively creative methods have resulted in an exemplar and output of what is practically a new and ultra-modern type of fiction.  
 The youthful hero and his comrades, the "Jedge," the grocer, Jebb; the Widow Foley—in fact, all the personages in this narrative of Sandy's earlier struggles and triumphs—are compact of realism incarnate. A genial, native humor suffuses the successive pen-pictures of the author, which portray village life with the accuracy of a shrewd observer and the affluent details suggested by an exuberant, albeit somewhat careless and vagrant, fancy.

Newspaper Cutting Bureau in the front

SEP 2 1905

John Philip Sousa, the "march king," probably never will win as much fame with the pen as with the baton, yet he has a considerable knack of story-writing. He has followed his first novel, "The Fifth String," with another and different kind of book called "Pipetown Sandy," which is in many ways better than its predecessor. It is a story about boys, and chiefly for boys, though the adult reader will find enough fun, philosophy and human nature all through it to make it worth reading.

The book is made up chiefly of the doings and sayings of Sandy and his friend Gilbert, two typical American boys who live in a village down Maryland way. Like other healthy boys, these divide their time about equally between fighting and attending to the minor offices of life, such as going to school, working, building boats, etc. So long as Mr. Sousa confines himself to depicting boy life and character as based on his own recollections of youthful escapades his work rings true. He has a lively sense of humor, and many of the episodes in this book are as laughable as those of Judge Shute's "Diary of a Real Boy." Most of the adult characters are excellent rural types, too, notably Mr. Jebb, the poetic grocer, whose courtship of the widow Foley is an important part of the plot. Mr. Jebb's poetry, which he reads aloud to his lady love, is of the fetching sort, such as this:

When the jacksnipe leaves the marsh,  
 And the robin seeks its nest,  
 When the nightingale  
 Spreads out his tail,  
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 My love, I will come to thee,  
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But when Mr. Sousa goes in for heavy villainy he becomes hopelessly melodramatic and impossible. The two tramps who indulge in burglary and abduction are useful foils for the purpose of letting Sandy rise and shine as a hero, but they are not very convincing to any critic beyond the ripe age of, say, 15. The boys' pursuit of the villains, who have kidnaped Gilbert's little sister, and their race for life, will doubtless meet the enthusiastic approval of boy readers, however, so we may safely leave the verdict in their hands. But the real merit of the book lies in its sympathetic yet humorous character sketches and in its interpolated stories such as the whopper told by "the jedge" about poor Ned Doogey and his ghostly duck. The light-hearted spirit of the whole book is not the least of its merits.

("Pipetown Sandy," by John Philip Sousa. Illustrated. The Bobbs-Merrill Company, Indianapolis.)

Mr. John Philip Sousa, who may be said to have conquered the world with his marches, and who is still triumphantly touring the globe with his band, one would think had achieved in music glory enough. He has even composed successful musical plays. But there is always a longing for other fields than those in which distinction has been won. Thus, Victor Hugo thought he was really intended for a painter, and Charles Dickens could not but believe that he was actually cut out for the stage, and, as we know, he was never so happy as when appearing in theatricals. And comic actors always imagine they were meant for tragedians, and humorous poets believe they have in them the soul for epics. Mr. Sousa's thunderous and thrilling marches, it might be supposed would be glory enough for any one man but he is evidently not satisfied, and wishes to make a place in literature—as a novelist. Not very long ago he wrote and published "The Fifth String," a musical story—the story of a violin and of love and temptation—and the critics thought the book rather clever. Now follows another volume, but not a musical story—a story, in fact, of boyhood life. The title is "Pipetown Sandy," and there is nothing in it relating to music; it is merely an attempt to picture childhood life in the village of Pipetown, with the peevish characters there, the amusements of boys, such as egg-picking, practical jokes, fishing and boating, and also the adventures which led at least, in

Newspaper Cutting Bureau in the front

SEP 2 1905

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 Chromatic scales  
 From off their tails,  
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We have all heard Sousa's peerless band play coon songs, and watched him momentarily fall into the cakewalk sway, scarcely able to keep his feet upon the platform. Pipetown Sandy also preferred rag time—if they had it then—to cantatas. "It's mighty funny 'bout music pieces," he said, "specially if they ain't got no nigger in 'em. It's this 'ere way. I means, if a music piece's got nigger in it, it jest keeps yer foot goin' all the time, and the chune comes to yer just nacheral like. It's powerful likely yer'll be whistlin' it by the mornin', but this 'ere kind of music pieces we're been practisin,' 'tain't no foot that'll go with 'em. I've tried over and over to keep time, but both my hoofs jest stay planted."

Pipetown, where Sandy lived, was no other than the national capitol just after the war. Sousa himself was a Washington boy, and it is evident that he holds the background of his youth in affectionate remembrance. The book is written from the heart. It is not at all the literary tour-de-force one looks for from a celebrity who is trying his hand at another art than his own. "Pipetown Sandy" will be read with genuine pleasure. It strikes chords that are not to be found in "The Stars and Stripes" or "El

SEP 2 1905

MARCH KING  
 WRITES OF  
 BOY LIFE.

Sousa Makes  
 His Debut as  
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Newspaper Cutting Bureau in the front

SEP - 2 1905

Sousa, J. Philip. Pipetown Sandy; il. by C. L. Hinton. Indianapolis, Ind., Bobbs-Merrill Co., [1905. S.] 5+383 p. D. cl., \$1.50.

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battered like a sick calf.  
 "Dink, with his fists doubled, eyes glistening and a look that boded no good for the frightened coward, fairly howled at Tom. 'An' yer bellered like a sick calf.'  
 "With a look of fear Sandy turned tail

## TOWN SANDY

and ran as fast as his legs could carry him."

Of course there were lots of other and similar clashes before that glad day when the neighborhood bully was finally disposed of and the boys who were worth while found the golden gates of opportunity opening for them. There's plenty of fun in it all, and "Pipetown Sandy" is going to brighten up a very large majority of the homes of this land of the free. (The Bobbs-Merrill Co.)

SEP 1 1905

**BY WAY OF PLEASANT RECREATION** in the less energetic intervals of a popular music conductor's career, John Philip Sousa has again invaded the field of authorship—this time with a rattling juvenile story, entitled "Pipetown Sandy," which has just been published by the Bobbs-Merrill Company.

Mr. Sousa's literary quality is fairly comparable with his musical gifts, which have won him many admirers and a unique position in the broad field of American entertainment. A glance over the pages of "Pipetown Sandy" is calculated to convince almost any one that in literature, as in music, Mr. Sousa's distinctively creative methods have resulted in an exemplar and output of what is practically a new and ultra-modern type of fiction.

The youthful hero and his comrades, the "Jedge," the grocer, Jebb; the Widow Foley—in fact, all the personages in this narrative of Sandy's earlier struggles and triumphs—are compact of realism incarnate. A genial, native humor suffuses the successive pen-pictures of the author, which portray village life with the accuracy of a shrewd observer and the affluent details suggested by an exuberant, albeit somewhat careless and vagrant, fancy.

Newspaper Cutting Bureau in the ...

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SEP 2 1905

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1884

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Newspaper Cutting Bureau in the ...

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SEP 2 1905

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## BOY LIFE

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Newspaper Cutting Bureau in the ...

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Post  
 Wash D.C.  
 SEP 2 1905

PIPETOWN SANDY. By John Philip Sousa. The Bobbs-Merrill Company, Indianapolis. Illustrated by Charles Louis Hinton. Price, \$1.50.

The versatile Sousa in his latest work has produced a story for boys which will compare favorably with the well-known stories written by "Oliver Optic." One might naturally expect from such an accomplished musician a novel in which there would be outcroppings of his musical knowledge. In "Pipetown Sandy" there is nothing which would lead the reader to believe that the author is the noted "march king" and the famed director of "Sousa's Band," unless to a higher circle of musical composers the arrangement of the story may seem to follow somewhat the arrangement of operatic themes.

As has been said, the story is essentially a story for boys, and it has been written not for the purpose of pointing a moral, but for the purpose of entertaining the boys at large. The characters do not belong to the exclusive class, or the wealthy class, but to the poorer class of boys, who are unmistakably alive, vigorous, and forceful, if not grammatical.

The scene of the story is evidently Washington, although that portion of Washington which may have been known as Pipetown is not easily identified by a later generation. There is no evident intent to impress the reader with a definite



John Philip Sousa.

location, or accurate historical detail. In fact, the only purely historical matter introduced Sandy's story of the grand review, which he witnessed in company with his father, a disabled Union soldier, from a point opposite the reviewing stand of Gen. Grant. This story is related some five years later to some of Sandy's associates who had not been so fortunate as to witness this great historic event.

The time of the story occurs some four or five years after the close of the civil war. Sandy Coggles, the leading boy character, is the dull scholar in one of the private schools. His dullness is due to lack of opportunity rather than to other causes. In school he is assisted by Gilbert Franklin, the son of a lawyer. Gilbert is the typical scholar. Of a weak physique, his parents have by excessive care handicapped his physical development, and Sandy, in exchange for assistance in his lessons, teaches Gilbert the much-needed value of physical exercise and attends to his instruction in the direction of hand-springs, cart-wheels, and boxing, and with such beneficial results that the delicate Gilbert develops into a hardy little athlete, fully able to take care of himself.

The bad boy of the story is represented by Thomas Foley, who seems to inherit his vicious proclivities from a no-account father, who had served on both sides during the war, and finally become an expert bounty jumper, from whom no tidings had been received since the last year of the war. His wife, Mary Foley, has supported herself and her little son Thomas—known to the boys as "Snarley Foley," by taking in washing. In spite of her hard life and her attempts to bring

up the incorrigible "Snarley" in a manner, Mrs. Foley is at the time of this story a very handsome woman, and as such has awakened the love of Titcomb Jebb, the owner of a small corner store. The wooing of Titcomb Jebb is favorably received by Mary Foley, but she refuses to marry him until assured of the death of her former husband, Dennis Foley. Mrs. Foley does not believe in divorce proceedings, and, yielding to the importunities of Mr. Jebb, the difficulties of the case are presented to Mr. Franklin, the father of Gilbert Franklin, who advises that advertisements for the missing Foley be inserted in the leading newspapers of the large cities.

As a result of this publicity a letter is soon received from Iowa from a former comrade of Dennis Foley, and arrangements are made for his visit to Pipetown. A disreputable-looking tramp appears, and for the consideration of \$200 makes an affidavit that he, John Hildey, had known Dennis Foley during the war and since, and that he was present at the death of Foley some two years prior to the time of the making of this affidavit. The scruples of Mrs. Foley are removed, and the date of her marriage to Jebb is fixed for the following Christmas Eve. In the meantime Dennis Foley appears upon the scene, and, hunting up Hildey, demands a division of the

money paid for proof of Foley's death. Hildey has lost the money in playing policy, and has been aiding his financial condition by a series of petty burglaries, in which he has been assisted by "Snarley" Foley, who has been kept in ignorance of the fact that his father is yet alive. Foley and Hildey arrange a plan to kidnap Lillian Franklin and hold her for a ransom. Waiting until Mr. Franklin and the adult members of the family are absent for the night, these two desperadoes gain an entrance to the Franklin home, but are obliged to abandon their plan on account of the untimely awakening of the children and the pursuit of the burglars by Sandy, who is spending the night with Gilbert. Sandy grapples with one of the burglars, but is given a vicious blow on the head and left for dead. He has, however, by the light of the dark lantern which the burglar carries, noted that the burglar has lost a finger from one hand, and in the attempt to overpower him he has torn a button from the burglar's coat. The wedding day arrives, and Foley, from the gallery of the church, makes known his identity and the marriage ceremony is abandoned. As Foley is leaving the church Sandy recognizes him as the burglar of a few nights ago, and secures his arrest. Hildey induces the burglar's son "Snarley" to carry saws and files to the captured burglar, who easily makes his escape. A day later "Snarley" lures Lillian Franklin away from her home and delivers her to Hildey and Foley, who, in company with "Snarley," take little Lillian up the river and secrete her in an abandoned hut, and at once make a demand for a ransom.

Sandy by dint of hard work gets a trace of the kidnapers, and with some of his boy friends plans a rescue. They manage to find the hut where Lillian is being kept a prisoner by "Snarley" during the absence of his father and Hildey, who are expecting that the ransom will be paid on this night. "Snarley" is overpowered and securely bound, and Sandy and his associates place Lillian in the boat which they have used in the rescue and start for home. On the way they are met by the returning kidnapers, who discover that a rescue has been effected, and promptly give chase. The rescuing party are divided into two boats, and by skillful management manage to keep away from their pursuers, who in attempting to outwit the boys, capsize their boat and are drowned. The marriage of Mrs. Foley soon follows, as the recovery of the body of Foley and that of his associate Hildey leaves no doubt of Foley's death. Mr. Franklin in his gratitude for Sandy's courage makes it possible for Sandy to have the benefit of a liberal education, and Sandy and his little athletic protegee Gilbert are sent away to a Northern school.

With the success which seems assured this novel, we may hear of the school-days of Sandy and Gilbert at some later day. There is abundant opportunity for a continuation of this charming story for real boys.

From LIFE  
 WASHINGTON, D. C.  
 Address \_\_\_\_\_  
 Date SEP 2 1905

WASHINGTON is always interested in her native son, John Philip Sousa, who is not only a musician, but an author, as those who have read his fanciful novel "The Fifth String," can well testify. The boy-spirit speaks strong and convincingly in Mr. Sousa's latest book, "Pipetown Sandy," a boy's story that grown-ups will enjoy, which has just been issued by the Bobbs-Merrill Company, who confidently predict that the new book by the March King will also march its way into favor.

Telegraphically  
 SEP 2 1905

An American Boy.

When John Philip Sousa made an excursion into the realm of letters it was naturally supposed he was tempted to leave his own territory partly by curiosity and partly to demonstrate to his own satisfaction and the satisfaction of his friends that he could master the modes of expression in literature as thoroughly and well as he had already mastered such modes in musical forms. Sousa's Orchestra is known the world over, and Sousa's marches have an equally wide popularity. Like Alexander, the master is not satisfied with the triumphs he has achieved, but is still seeking new worlds to conquer.

In his first venture, entitled "The Fifth String," the composer retained a hold on things familiar, giving his characters a musical environment to move in. His second book, now published, is a new departure altogether, and awakens wonder as to when and where the busy musician ever found time and opportunity to make the studies used in this series of characteristic portraits. "Pipetown Sandy," who gives his name to the book, is an American boy in a country village, and he is as thoroughly typical of his kind as Huck Finn or Tom Bally. His mother is another admirable delineation, and so is the Judge, Jebb, the grocer; Miss Latham, the school-marm, and several other of the leading personages. There is lots of "go" in the story, as there must be in every true account of the American boy's career, and plenty of fun, incident and adventure beside. The book is well published, and has a baker's dozen of good illustrations, drawn by Charles Louis Hinton.—The Bobbs-Merrill Company.

The First Established and Most Complete  
 Newspaper Cutting Bureau in the World  
 St. Louis, Mo.  
 SEP 2 1905

Sousa as a Story Teller.

"Pipetown Sandy," by John Philip Sousa. (Bobbs-Merrill company, Indianapolis.) When John Philip Sousa exchanges the baton for the pen and turns out a novel instead of a melody, he treats his myriad friends, of whom a large number reside in St. Louis, to a genuine pleasure as well as a surprise. In "Pipetown Sandy" Mr. Sousa has gone back to the woods for his color and village life for character study. The result is an entertaining volume. The Judge, Mr. Jebb, the rural poet in love with the Widow Foley, and the widow herself furnish the rustic humor. Foley and Hildey are the villains, and black-hearted rascals they certainly are. Judge Franklin and his family represent the aristocratic contrast, while Sandy Coggles and his boy friends do the heroic, and they do it brown. Sandy is a red-headed, freckled, ill-clad boy—the poor boy of the town—but with the soul of Sir Galahad. The climax of the story foregathers in the kidnaping of Judge Franklin's little girl by two hobo villains, and culminates in her gallant rescue by Sandy. Mr. Sousa's personal popularity should give his book a large initial reading, and it will undoubtedly travel on its merits afterw

From \_\_\_\_\_  
 address St. Louis, Mo.  
 Date \_\_\_\_\_

In contrast to "Real-Boys" are the boys in John Philip Sousa's book, "Pipetown Sandy," published by Bobbs-Merrill. John Philip Sousa cannot write to beat the band, and he ought to stick to the band. His story is puerile, but not boyish. Briefly, it is what you might expect of the great bandmaster. The greatest novelist would probably lead the band about as well as Sousa writes a book. But the illustrations are even worse. We refer especially to the illustration opposite page

106. Underneath it are the lines, "Mrs. Foley stood motionless in a stare as Tom scampered away." Tom was a half-grown boy, and you would expect to see in his mother a person of at least 25 or 30 years of age. But Mrs. Foley in the picture is the sweetest little 17-year-old dame you ever beheld. She looks as if she might be Tom's twin sister, provided Tom were a nice sort of boy.

*My Journal*  
 SEP 2 1905

**A Tale by Mr. Sousa.**

We do not know whether John Phillip Sousa would prefer to have his "Pipetown Sandy" (Bobbs-Merrill Company) described as a story or a character study. It is inferior in either aspect, for as there is only the weakest semblance of character in the redoubtable Sandy, so the chronicle of his deeds and prowess can only be called a story by courtesy. Sandy is a schoolboy. He is not brilliant in the classroom, but he can stand on his head, he can box and do many other great and heroic deeds. He is the idol of his schoolfellows and particularly of a very good boy called Gilbert who helps him with his sums and makes clear to him the mystery of geography. But while Sandy is a hero, he is also a good boy, and as Mr. Sousa's story is strictly moral a good excuse is always forthcoming for his apparent naughtiness. Thus when the fat boy is made the victim of one of his "practical" jokes, "I seen him yesterday throw a brick at a little dog an' break his leg," explains the virtuous Sandy, and again, having smashed an egg on the fat boy's head, "He won't break no little dog's leg ag'in, I'm thinkin'," says he. Sandy is a great boy. He performs all sorts of heroic acts and always triumphs. The history of his doings wanders on for 380 pages and then comes to a fortunate conclusion. It is childlike and harmless and altogether pointless. The illustrations are among the worst we have ever seen.

**Pipetown Sandy—**

*My Journal*  
 SEP 6 1905

"Pipetown Sandy," by John Phillip Sousa, Indianapolis, the Bobbs-Merrill Company. When a man who has made himself famous in one exacting specialty, more than ordinary interest attaches to his ventures into other fields. It is a question whether he ought to be more, or less, sharply judged by the standards of the second trade to which he turns his hand. The "march-king," to whose thrilling music thousands of feet have kept time, was hardly to be expected in the field of juvenile fiction, even though he did well in his former more serious effort, "The Fifth String."

This boy story of "Pipetown Sandy" reads a good deal like personal experience. It will not set the literary world ablaze, but it is an interesting story, well told. The tone is clean and healthy, and there is just enough of melodramatic incident to maintain the interest.

Ham Company, publishers, New York. For sale by A. H. Clapp.

*News*  
 SEP 8 1905

"Pipetown Sandy," a novel by John Phillip Sousa. Indianapolis, Bobbs-Merrill Co. A novel of action depicting vigorous characters. Sandy is clear cut, vigorous and independent. His adventures make the blood tingle. 1884

**Pipetown Sandy.**

*Press*  
 SEP 8 1905

By John Phillip Sousa. This book, written by the great band-master, is meant for youthful readers, the boys in particular. Its pages fairly throb with the spirit of boyhood and though Sandy is only a plain, every-day type of the genus, the account of his adventures make entrancing reading for young Americans. The older "boys" too, will likely find the book entertaining for the spirit of the eternal boy survives in the heart of nearly every man. This is not the first production of the author. His many admirers will no doubt remember "The Fifth String," which was published several years ago. The subjects of the two books are so different that it would not be exactly fair to compare them. In the former the poetic nature of the author is given full swing, while in the latter it is the longing of the man for his boyhood days and the exquisite pleasure he takes in recalling them. "Pipetown Sandy" has the same artistic touch which Mr. Sousa gives to all his works, literary or musical. The book is handsomely illustrated by Charles Louis Hinton. Published by the Bobbs-Merrill Co., Indianapolis. Sold by J. R. Weldin & Co., Pittsburg.

**PIPETOWN SANDY.**

*Holden*  
 SEP 8 1905

John Phillip Sousa's new story is entitled Pipetown Sandy, and is supposed to be descriptive of boy life in a small town soon after the close of the civil war. For the most part the story is told in the language of the slums and the uncouth vernacular of the uneducated. There is a grocer who writes doggerel verse, and a "Jedge" who tells stories, a combination resulting in a book patterned after the once popular Eben Holden, but a long way after.

Doubtless Mr. Sousa's reputation as a March King is what publishes his books; so far, his literary efforts have not furnished sufficient excuse for his ambition to be an author. It would be kindness on his part to refrain when there are so many better writers who "need the money."

The book is illustrated with drawings by Charles Louis Hinton. It is published by The Bobbs-Merrill Co., Indianapolis.

**Sousa in Literature Again.**

*My Journal*  
 SEP 3 1905

"Pipetown Sandy," by John Phillip Sousa, Indianapolis, the Bobbs-Merrill Co. Even admitting that the incursions into literature and the drama for which John Phillip Sousa is responsible are indications of no astounding genius in those directions, it is none the less surprising that a popular bandleader, whose working hours are certainly occupied with his chosen profession, should consider invading other fields of artistic endeavor. His performances in these outside realms are at least respectable. They will not disgrace him, even though his subsequent fame will never rest upon them in the smallest degree. "The Fifth String" represented a fair degree of literary skill; "The Bride-Elect" showed the author's ability as a librettist in more favorable light, and with "Pipetown Sandy," his newest volume, he now enters the lists with writers of juvenile fiction.

"Pipetown Sandy" is a straightforward story for boys, with a town in the Eastern Middle States as a locale. To young readers it will doubtless prove satisfactory. They will not notice a certain absence of polish which characterizes the style, while they should rejoice in the swiftness and general vigor of the narrative.

*Holden*  
 SEP 3 1905

**PIPETOWN SANDY—By John Phillip Sousa** author of "The Fifth String." Illustrated by Charles Louis Hinton. Published by The Bobbs-Merrill Co., Indianapolis, Ind.

Sandy, freckled face, stubby nose and red hair, "homely as a hedge fence," sincere and brave—a genuine boy—is the character around which John Phillip Sousa has written a decidedly lively and amusing story.

Beginning when Sandy discovers at school that figuring sums lies all in the way one counts fingers, the reader finds himself following Sandy through all his boyish experiences, reluctantly laying down the book when finished.

The quaint humor and jolly good nature which characterizes the story at once makes it a delightful read.

*My Journal*  
 SEP 3 1905

Mr. John Phillip Sousa in "Pipetown Sandy" (The Bobbs-Merrill Company, Indianapolis) writes a boys' book. His models are perhaps somewhat conventional and his incidents are undoubtedly melodramatic. Virtue is very strenuous, and we have rarely met with a blacker boy villain. There is plenty of go and swing to the tale, and whatever it may lack in style certainly makes up for in excitement.

**SOME NEW**

**PIPETOWN SANDY** by John Phillip Sousa. Published by the Bobbs-Merrill company of Indianapolis.

Pipetown Sandy, though not the first literary effort of the March King, is by no means the least. It is a boy's book, a healthy tale of a healthy lad who insisted on developing naturally, as a boy should, rather than according to the ideas and dictates of aunts, grandmothers, friends and worrying parents. With three cronies, Leander, Dink and Gilbert, Pipetown Sandy experiences much both in pleasure and sorrow, and gains in wisdom and muscle. There is a healthy Americanism about the book which should commend it to every American boy, to say nothing of his father. It is not a book of sentimental romance, but rather a story of life as a boy sees it,—a life full of romance of the adventurous sort, with plenty of warriors and fairies, and with hard knocks and real bumps thrown in, by way of contrast.

For those who have listened to the masterful swing of the March King's own band, led by himself, there is a certain familiar note or perhaps even a chord, running through the whole harmony of the story. It is a story full of the life which Sousa so well expresses through his music,—a healthy, vigorous life, happy simply in the living. Many good books for boys and about boys have been written within the past few years, but it is safe to say that few have equalled Pipetown Sandy in portraying vigorous American boyhood.

My Big Sam

SEP 2 1905

A Tale by Mr. Sousa.

We do not know whether John Phillip Sousa would prefer to have his "Pipetown Sandy" (Bobbs-Merrill Company) described as a story or a character study. It is inferior in either aspect, for as there is only the weakest semblance of character in the redoubtable Sandy, so the chronicle of his deeds and prowess can only be called a story by courtesy. Sandy is a schoolboy. He is not brilliant in the classroom, but he can stand on his head, he can box and do many other great and heroic deeds. He is the idol of his schoolfellows and particularly of a very good boy called Gilbert who helps him with his sums and makes clear to him the mystery of geography. But while Sandy is a hero, he is also a good boy, and as Mr. Sousa's story is strictly moral a good excuse is always forthcoming for his apparent naughtiness. Thus when the fat boy is made the victim of one of his "practical" jokes, "I seen him yesterday throw a brick at a little dog an' break his leg," explains the virtuous Sandy, and again, having smashed an egg on the fat boy's head, "He won't break no little dog's leg ag'in, I'm thinkin'," says he. Sandy is a great boy. He performs all sorts of heroic acts and always triumphs. The history of his doings wanders on for 380 pages and then comes to a fortunate conclusion. It is childlike and harmless and altogether pointless. The illustrations are among the worst we have ever seen.

Leander

SEP 3 1905

PIPETOWN SANDY—By John Phillip

Sousa author of "The Fifth String." Illustrated by Charles Louis Hinton. Published by The Bobbs-Merrill Co., Indianapolis, Ind.

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Beginning when Sandy discovers at school that figuring sums lies all in the way one counts fingers, the reader finds himself following Sandy through all his boyish experiences, reluctantly laying down the book when finished.

The quaint humor and jolly good nature which characterizes the story at once rivets attention.

Somewhere in every man's heart, tucked away perhaps in a remote corner, is the spirit of the eternal boy. That boy spirit was surely responsible for John Phillip Sousa's second venture

—a book for boys of all ages by the March King, which ought to march its way into immediate favor.

Eng Journal

Albany N.Y.

SEP 6 1905

Pipetown Sandy—

"Pipetown Sandy," by John Phillip Sousa, Indianapolis, the Bobbs-Merrill Company. When a man who has made himself famous in one exacting specialty, more than ordinary interest attaches to his ventures into other fields. It is a question whether he ought to be more, or less, sharply judged by the standards of the second trade to which he turns his hand. The "march-king," to whose thrilling music thousands of feet have kept time, was hardly to be expected in the field of juvenile fiction, even though he did well in his former more serious effort, "The Fifth String."

This boy story of "Pipetown Sandy" reads a good deal like personal experience. It will not set the literary world ablaze, but it is an interesting story, well told. The tone is clean and healthy, and there is just enough of melodramatic incident to maintain the interest.

Ham Company, publishers, New York. For sale by A. H. Clapp.

Holden

SEP 8 1905

PIPETOWN SANDY.

John Phillip Sousa's new story is entitled Pipetown Sandy, and is supposed to be descriptive of boy life in a small town soon after the close of the civil war.

For the most part the story is told in the language of the slums and the uncouth vernacular of the uneducated. There is a gracer who writes doggerel verse, and a "Jedge" who tells stories, a combination resulting in a book patterned after the once popular Eben Holden, but a long way after.

Doubtless Mr. Sousa's reputation as a March King is what publishes his books; so far, his literary efforts have not furnished sufficient excuse for his ambition to be an author. It would be kindness on his part to refrain when there are so many better writers who "need the money."

The book is illustrated with drawings by Charles Louis Hinton. It is published by The Bobbs-Merrill Co., Indianapolis.

Sousa in Literature Again.

"Pipetown Sandy," by John Phillip Sousa, Bobbs-Merrill Co.

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News

SEP 8 1905

"Pipetown Sandy," a novel by John Phillip Sousa. Indianapolis, Bobbs-Merrill Co. A novel of action depicting vigorous characters. Sandy is clear cut, vigorous and independent. His adventures make the blood tingle. 1884

Press

SEP 8 1905

Pipetown Sandy.

By John Phillip Sousa. This book, written by the great band-master, is meant for youthful readers, the boys in particular. Its pages fairly throb with the spirit of boyhood and though Sandy is only a plain, every-day type of the genus, the account of his adventures make entrancing reading for young Americans. The older "boys" too, will likely find the book entertaining for the spirit of the eternal boy survives in the heart of nearly every man. This is not the first production of the author. His many admirers will no doubt remember "The Fifth String," which was published several years ago. The subjects of the two books are so different that it would not be exactly fair to compare them. In the former the poetic nature of the author is given full swing, while in the latter it is the longing of the man for his boyhood days and the exquisite pleasure he takes in recalling them. "Pipetown Sandy" has the same artistic touch which Mr. Sousa gives to all his works, literary or musical. The book is handsomely illustrated by Charles Louis Hinton. Published by the Bobbs-Merrill Co., Indianapolis. Sold by J. R. Weldin & Co., Pittsburg.

SOME NEW

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12100  
Herald  
SEP 7 1905

the world  
JOURNAL  
LINCOLN, NEB  
SEP 10 1905

Herald  
Columbus Ind  
SEP 9 1905

"Pipetown Sandy." A blithesome story of boyhood and village life, with an infusion of melodrama, is what John Phillip Sousa gives his readers in his second book of fiction, "Pipetown Sandy" (Bobbs-Merrill Company, Indianapolis). In style and purpose this breezy narrative is diametrically opposite to "The Fifth String," that mystic tale which had a musical theme, such as might well have been expected from the "March King." Here we have fun for the most part, the fun of boyhood and in an American village, where democratic friendships are formed at school, and one finds amusing characters in profusion. There are the "Jedge" and the amorous grocer, who woos in poetry the pretty school teacher, and the hard-working grass widow with a bad boy for a son, the true scion of her scamp of a husband, who has run away, and a variety of local personages. It is a book whose buoyant humor will be enjoyed by every reader without regard to age; but the melodrama growing out of the kidnaping of a little girl will hardly convince any but the juvenile portion of Mr. Sousa's audience. Charles Louis Hurton has furnished thirteen illustrations, which give a favorable idea of Sandy and his young friend, Gilbert, the petted lad, who owes his robust health to the hero of the book.

THE LIBRARY.  
"Pipetown Sandy" by John Phillip Sousa, Bobbs-Merrill, Indianapolis, Ind.  
Why does the word "classical" so terrify us? As soon as any book combines enough power and greatness to be called a classic, we shelve it; and as for classical music we profess that same mysterious faculty not given to all or necessary for its appreciation. So we turn to Sousa.  
But John Phillip Sousa has known how to achieve success by rousing the popular instinct with noise, and now soothing it with stories which will be like his music, popular and then forgotten.  
"Pipetown Sandy" is one more foam-flake in the torrent of mediocrity which appals modern criticism. It is a tale of Mr. Sousa's own city of Washington in the sixties, combining adventures human, the tenderness of boyhood and a novel love plot. The binding of this book would be more in harmony with its contents if it were less permanent.

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The name of John Phillip Sousa is one to conjure march music with. At its mention one instantly recalls a well-shaped man with his back to the audience and a spinal column of great sinuosity that yields to every rhythmic demand of the famous conductor. But when it comes to literature—well, that's another story.  
John Phillip has just published a book under the title given above. It is a nicely-bound book, with an attractive picture of a full moon on the cover. There is no preface to enlighten the reader as to the author's intentions. After skimming through 382 pages one is apt to be quite as much at sea. It is a pity the publishers didn't send an explanatory note.  
Presumably, however, the book was written for boys. It is a story of school days, filled with commonplace happenings of a village somewhere in the South. After a couple hundred pages of schoolboy fights and frolics a love-match is introduced between the village grocer and a buxom grass-widow. Later on there is a melodramatic appearance of the supposed-to-be-dead husband, followed by the

Newspaper Cutting Bureau in the World  
Herald  
Columbus Ind  
SEP 9 1905

Newspaper Cutting Bureau in the World  
Herald  
Columbus Ind  
SEP 9 1905

Times  
Pittsburg Ind  
SEP 8 1905

A Sousa Story.  
John Phillip Sousa, bandmaster and march king, has essayed before the role of authorship. His first book, "The Fifth String," was well received, and his second will meet with a favorable reception. It is a book for boys, with much of virility about it. It places a premium upon strenuousness by making its hero an aggressive, daring and purposeful fellow, who happens always to be at the right spot and doing the right thing, whether that is at trying to take a fall out of a rival, turning handsprings, doing vigorous things upon water and land or rescuing a girl who has been kidnaped by a couple of scamps and held for ransom. "Pipetown Sandy" does all this and much more, but what he does is done in such a thoroughly boyish manner that one is not inclined to criticize the character as over-drawn.  
The book is of the sort that is bound to please boys, and there is nothing in it to make it unwise to place it in their hands. Mr. Sousa in the present volume has not tied to his art.

Somehow or other, in the course of a busy career as composer and conductor, John Phillip Sousa finds time to write a book now and then. His "Fifth String" has already enjoyed several years of popularity and now, from the Bobbs-Merrill Company, comes a second volume.  
Newspaper Cutting Bureau in the World  
Herald  
Columbus Ind  
SEP 9 1905

John Phillip Sousa, musical director, composer and "March King," has made his second venture into fictional literature. It is christened "Pipetown Sandy," and while it is a very different sort of construction from "The Fifth String," it demonstrates that he has a versatile gift of story writing. He has laid his scene on a Maryland shore, and his principal characters are two healthy and stalwart boys, Sandy and Gilbert, who are about equally given to fighting, their school duties and the amusements of building and navigating boats and fishing. The episodes of juvenile life are neatly and cleverly humorous. They will provoke many an honest and hearty laugh. Mr. Sousa is no less successful in his depiction of adult rural characters. Mr. Jebb, the grocer, whose devotion to poetry is equal to that of Silas Wegg, is inexpressibly funny in his courtship of the Widow Foley. His muse is really captivating, especially in such lines as these:

When the jacksnipe leaves the marsh,  
And the robin seeks its nest,  
When the nightingale  
Spreads out his tail,  
And scoots for the golden West;  
My love, I will come down to thee,  
Way down by the trysting tree.

It was scarcely to be expected that Mr. Sousa could maintain the vein of humor throughout his book, and he is compelled to drop into the heavy villain article of the melodrama. A couple of tramps are introduced in the act of burglary and abduction, and the boys chase the ruffians who have stolen Gilbert's little sister, and the race for life is the sort of thing that appeals to the gallery gods. Yet the book is, on the whole, delightful and amusing reading. Interpolated in it are some mighty good stories culled from the folklore of the banks of the Chesapeake and Potomac that will be readily recognized by everybody who has ever laid along the shores and listened to the stories told by the fishermen and boatmen. They carry the atmosphere of the locality. Indianapolis: The Bobbs-Merrill Company. Cloth, illustrated by Charles Louis Hurton.

From  
Address  
Date SEP - 9 1905

One would hardly look for a juvenile from the pen of John Phillip Sousa the bandmaster, but his "Pipetown Sandy," which the Bobbs-Merrill Company prints, is as appealing to the boy mind as anything that we have had from either Oliver Optic or the lamented Hezekiah Butterworth. Mr. Sousa makes the son of a poor widow the hero of his book, and a typical country village is the scene of his exploits, none of which is impossible. Sandy is just an ordinary boy, and the author's natural love for music—of popular music—is reflected in Sandy's declaration of preference for rag-time. "It's mighty funny 'bout music pieces," he said, "specially if they ain't got no nigger in 'em. It's this 'ere way. I means, if a music piece's got nigger in it, it jest keeps yer foot goin' all the time, and the chune comes to yer just nacheral like. It's powerful likely yer'll be whistlin' it by the mornin', but this 'ere kind of music pieces we're been practicin', 'tain't no foot that'll go with 'em. I've tried over and over to keep time, but both my hoofs jest stay planted." Some years ago a discussion arose as to Mr. Sousa's nationality particularly as to the scenes of his youth. We can scarcely believe that he was raised in the country since, in one of Sandy's experiences, he uses hornets and yellowjackets as interchangeable terms. A real country boy would never have made such a mistake.

Established  
John Phillip Sousa, the bandmaster, has produced through the Bobbs, Merrill Company a readable book of boy experiences which he calls "Pipetown Sandy." There is a dash of the David Harum sort of character sketching in it, and there is a reminiscence of good old Huckleberry Finn in the adventures of Mr. Sousa's young heroes. Where the bandmaster acquired his knowledge of boy life in a country school house is a puzzle for he appears to have been born in Washington and to have spent his childhood studying music, but the fact is that in "Pipetown Sandy" he has evinced a talent for recording the spirit of boyhood. Good pictures are supplied by Charles Louis Hinton.

1000  
SEP 7 1905

THE WORLD  
**JOURNAL**  
LINCOLN, NEB  
SEP 10 1905

Herald  
SEP 9 1905

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Presumably, however, the book was written for boys. It is a story of school days, filled with commonplace happenings of a village somewhere in the South. After a couple hundred pages of schoolboy fights and frolics a love-match is introduced between the village grocer and a buxom grass-widow. Later on there is a melodramatic appearance of the supposed-to-be-dead husband, followed by the kidnaping and rescue of a child. Sandy is the hero, but he is still a schoolboy, so he doesn't get married. The grocer does. The story is innocuous. (Bobbs-Merrill Co., Indianapolis.)

Newspaper Cutting Bureau in the World  
Herald  
Baltimore Md  
SEP 2 1905

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The book is of the sort that is bound to please boys, and there is nothing in it to make it unwise to place it in their hands. Mr. Sousa in the present volume has not tied to his art, as there is no musical connection in the story. It is good, wholesome, thoroughly interesting and acceptable. The boys will like it and their parents will praise it.

"Pipetown Sandy." By John Phillip Sousa. The Bobbs-Merrill Company, Indianapolis, Ind.

Somehow or other, in the course of a busy career as composer and conductor, John Phillip Sousa finds time to write a book now and then. His "Fifth String" has already enjoyed several years of popularity and now, from the Bobbs-Merrill press, there comes a second volume, "Pipetown Sandy." Just to show his versatility Mr. Sousa has been pleased to make this second book a boy's story, replete with adventure of the good, old fashioned, red blooded kind. Not that "Pipetown Sandy" is a thriller or shocker. It is just a story of everyday, real boy life in Washington forty years ago. But it is so real and natural that grown-ups will find it as enjoyable as youngsters. Pipetown Sandy is an attractive loveable chap and wins victories in an honest, sturdy way.

...comedians, singers, dancers, specialists in burlesque presentation, which includes some of the Lyceum all next week, with the article: "Humpty Dumpty," will be seen in Klaw and Erlanger's Drury Lane special.

My love, I will come down to thee,  
Way down by the trysting tree.

It was scarcely to be expected that Mr. Sousa could maintain the vein of humor throughout his book, and he is compelled to drop into the heavy villain article of the melodrama. A couple of tramps are introduced in the act of burglary and abduction, and the boys chase the ruffians who have stolen Gilbert's little sister, and the race for life is the sort of thing that appeals to the gallery gods. Yet the book is, on the whole, delightful and amusing reading. Interpolated in it are some mighty good stories culled from the folklore of the banks of the Chesapeake and Potomac that will be readily recognized by everybody who has ever laid along the shores and listened to the stories told by the fishermen and boatmen. They carry the atmosphere of the locality. Indianapolis. The Bobbs-Merrill Company. Cloth, illustrated by Charles



SEP 5 - 1905

Sousa as a Poet.

Everybody knows that John Philip Sousa can lead a band in the highest style of the art. A good many people also know that Bandmaster Sousa can write a good story, for they have read his interesting little romance, "The Fifth String."

Most people would contend that to lead a band, compose music, and write fiction was versatility enough for one man. But not for John Philip Sousa. He is also a poet.

The proof of Sousa's poetic genius is at hand in his new story, "Pipetown Sandy," where all can see it and know for themselves. To be sure the author modestly put his poetical gems into the mouth of a modest grocer who is very much in love with a charming widow, but that is a subterfuge common to litterateurs.

In the beginning the grocer, Mr. Jebb, was content to confine his muse within commercial channels, something after his fashion:

Granulated sugar in the morning,  
Granulated sugar for your tea;  
If you want to be a winner  
You must have it for your dinner  
And feed it to your fam-i-lee.

But when Cupid's fiery dart pierced Mr. Jebb's manly bosom he began to let his muse soar on untrammelled wing. When his first love poem was complete he bribed a small boy with candy to listen. And this is the last stanza of what the bewildered youngster heard:

Can you guess it—the name of the lady?  
She is sweet, she is fair, she is coy.  
Your guessing forego,  
It's J-u-n-o;  
She's the mint in the julep of joy.

Later, when Mr. Jebb was fathoms deep in love and had progressed to the point of reading his poems to the loved

one, he regaled the fascinating widow with gems like this:

When the jacksnipe leaves the marsh,  
And the robin seeks his nest,  
When the nightingale  
Spreads out his tail,  
And scoots for the Golden West;  
My love, I will come to thee,  
'Way down by the trysting tree.

My love, I will come to thee,  
Though you live beyond the sea,  
And the whale may wall,  
And the hail may fall  
But, my love, I will come to thee.

Sousa puts into the mouth of Mr. Jebb other poetical gems of purest ray serene, but none more rare and brilliant and none more typical of his genius. Can it be that the great bandmaster's glories as musician and novelist will yet be dimmed by his fame as a poet?

John Philip Sousa, best known as the leader of Sousa's Band, has appeared in a new role. While he is best known as a bandmaster and a writer of marches, he has written several popular light operas and one of them, El Capitan, made a decided hit. But now he has struck out on a new trail—he has become an author and this week the Babbs Merrill company brought out his book, "Pipetown Sandy."

Sandy Coggles—Pipetown Sandy—is the hero of this book, which is a story of boy-life at Washington in the two or three years following the great war of the southern rebellion. Sandy and his schoolmates and associates—Gilbert Franklin, Dink Dabney, Tom Foley, Curley Harris and Leander Daindridge—these make up the list of the boys in the story, of whom Gilbert is the scholar, and, according to Sandy, "walking dictionary," while, as for Sandy, he, according to Gilbert, "is just Sandy, and that's a heap. He can turn cartwheels so fast it will make you dizzy watching him. Oh, say, there's nothing Sandy can't do, and you wouldn't know anything about it if you waited for him to tell you. You must meet Sandy, and I am sure you will like him. Tell Dink to have him come and see you."

Then there are Zorah Dabney and Lillian Gilbert, the latter Gil's sister; and there are certain grown-up people; "The Jedge," Colonel Gilbert, Gil's father; Timothy Jebb, the grocer poet; Mrs. Foley, a grass widow, whose husband turns up to forbid her wedding Mr. Jebb, who has wooed her and won her after it has been legally proved that Foley (who was a brute) was dead, just as the ceremony was beginning in the church—but there was a sequel to this love story, for the husband, having shown himself a dreadful villain in abducting little Lillian Franklin, who is rescued by Sandy and his companions from the robber's hiding place somewhere on the east branch of the Potomac—well, the husband gets his providential reward (drowned by the capsizing of his boat), and leaves the coast clear for Mr. Jebb.

In the volume there are "The Feast of the Monkeys," "The Story of the Queen of the Gypsies," which is a delightful fairy tale, and Sandy vividly describes, in "When the Army Came Home," the two great reviews of our returning soldiers at the end of the war, including the running away of Custer's horse on Pennsylvania avenue. There are tragic as well as comic elements in Mr. Sousa's book, and it strongly appeals to one reader who was familiar with Washington city at the time to which the story refers, when it was yet "the City of Magnificent Distances." There are few better pictures of real boy-life than this volume gives.

John Philip Sousa is nothing if not versatile. He knows how to electrify an audience by leading a band, he is able to set nations whistling his march tunes, he possesses the knack of writing rattling good lyrics when those of his librettists do not suit him (he wrote most of the verse in "El Capitan" and "The Bride-Elect") and when all those accomplishments begin to pall upon him he turns his pen into the field of fiction, and entertains an audience of readers as readily as he wins the musical masses with his baton and his melodies. Sousa's book, "The Fifth String," a fanciful novelette, ran through several editions, and is still what publishers call a "good seller." His newest work, just issued, is a story of boy life, "Pipetown Sandy," and every indication promises for the human, tender, whimsical little tale another of those Sousa successes which have become almost proverbial. To attempt to tell the story of Sousa's Sandy is a hopeless task, for the chief charm of him lies in the way

he is told about. Sousa shows a keen insight into the ways and wiles of the boy world, and writes of what he sees, with all that unctuous humor and sympathetic touch which form the leading characteristics also of his popular music. He is one of those rare seers who has his hand on the pulse of the public, and is able to gauge its heart to a nicety, whether that public be male or female young or old, from New York or from Nijni-Novgorod. "Pipetown Sandy" is full of nonsense verse that would not bring discredit even on King Lewis Carroll, and the pages bristle with quaint conceits that will strike home to the American boy between the ages of seven and seventy. "Pipetown" is a pet name for Washington (where Sousa was born), and the milieu of the book is laid in that city just after the close of the Civil War. However, Generals Grant, Sheridan, Lee and Sherman are not biographied, nor does the author attempt to retell the story of '61. The only information of historical value to be found in "Pipetown Sandy" is the conviction on your part that you are reading something new in the book line.

This is not... is the picture of... time in his career... an unusual boy by any means... in the matter of personal appearance and "homely as a hedge fence" would accurately characterize that. But, with all the plainness, there was sincerity in his face, and his deep blue eyes showed fearlessness and bravery. "Sandy" experiences a number of boyish vicissitudes but bears himself well and successfully through all of them and, at length, succeeds in causing the downfall of a pair of child-stealers, for which he receives the thanks of Pipetown. The book is a... and a...

...the members of the Good Stand-... of the order at its last session... the reports of the officers showed the... was in good condition and the of-... are looking for considerable work... the remainder of the term, Grand...

DISPATCH

SEP 9 1905

Reader  
Cleveland O

SEP 11 1905

# THE NEW BOOKS

By JAMES EDWARD LESLIE.

**P**IPETOWN SANDY, by John Philip Sousa (The Bobbs-Merrill Company, Indianapolis), is presumably a boys' story and will attract attention largely on account of the popularity of the author. A reading of the work will convince even the most enthusiastic admirers of the "march king" that his sphere is musical composition and direction—certainly not literature. In his "The Fifth String" Mr. Sousa handled a subject with which he was familiar, but in "Pipetown Sandy" he shows an unacquaintance with the life of an American boy that is lamentable.

The story pretends to relate the life and adventures of Sandy, a 15-year-old schoolboy, but the plot develops a lurid melodrama which should make Theodore Kremer look to his laurels as chief producer of the sensational. Sandy, when introduced, is in a school room performing mental acrobatics in arithmetic, and with no apparent objections by the teacher does about as he pleases. In one place Sandy carries on an audible conversation of four pages with a kindred spirit and while the youthful hero is supposed to be mischief incarnate this school room conversation is introduced:

"After gazing dreamily out of the school room window one sultry afternoon Sandy sighed, then closing the book looked at Gilbert sitting next to him and said: 'Don't you think the Lord was pleased when he made the river?' Gilbert raised his head and gazed smilingly at the other boy: 'You remember what the Bible says, Sandy, 'And God saw everything that He had made, and behold, it was very good.'"

And conversation continues in this strain for three pages. Sandy and his chum often fight bad boys, larger than themselves, and always come out victorious, just as they do in melodrama.

In the plot a wicked husband plays dead for several years, then out of pure cussedness, appears at his wife's second marriage and with great heroics breaks up the wedding at the altar. There is the usual kidnaping of the wealthy man's child for ransom, the two villains hiding

"It's a knife," said the trembling child. "I'm glad yer know one when yer see it!"—and he clutched her beautiful hair. Pulling her backward he raised the long knife threateningly. "Now hear me," he rasped. "If yer cry, or even speak, unless I says yer kin, I'll cut yer throat an' throw yer inter the river for the snakes ter eat. D'yer understand?"



"I think you are a mean old thing, so there!"  
(From "Pipetown Sandy.")

Frenzied with fear she raised her arms, begging for mercy and cried in terror: "Please don't kill me."

"It depends on yerself. I won't kill yer so long as yer obeys me. Don't cry an' don't talk, an' I'll spare your life, but if yer do,"—he glared at the little innocent, "I'll cut yer throat from ear to ear, an' chuck yer inter the river, d'yer understand?"

Sandy and his friends go to the rescue, and trace the child by a boat, conveniently deserted by the kidnapers, a hair-ribbon from the little one's head, an envelope addressed to one of the villains, and finally by footprints in the soil.

This is on a bitterly cold Christmas night, yet the author has the boys go fishing and rowing on the river. But that is only one of many incongruities. Juvenile literature has not been improved by "Pipetown Sandy."

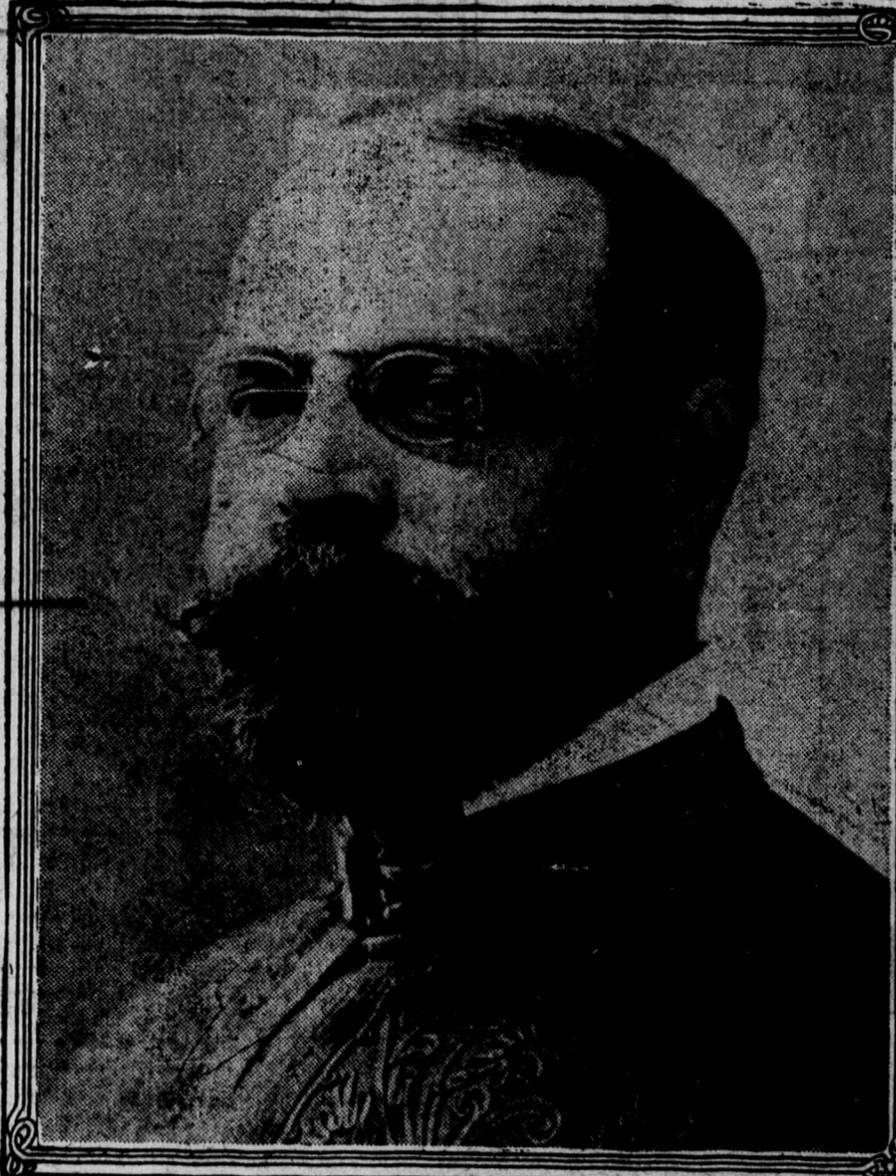


"Mrs. Foley stood motionless in a stare as Tom scampered away."  
(From "Pipetown Sandy.")

her in an old cave under the wharf, where the following dialogue takes place:

Dennis Foley pulled out of his pocket a large knife, and keeping the child a prisoner with his knees, opened the blade and held it aloft, in the faint gleam of a sputtering candle. Then he hissed into her face: "D'yer know what that is? Answer me."

## THE SHOEMAKER SHOULD STICK TO HIS LAST



**S**OUSA is beginning to suffer the tyranny of his temperament. He has grown discontented. Things come his way too easily. He wants to get out of himself—to do new things. So like Jefferson, who was never happier than when he had brush and maul-stick in his hands, and Sara Bernhardt, who writes and paints and models, and young Josef Hoffman, who invents machines when he is not pounding the piano, Sousa has an alien fad.

who hear them. When you listen you have to mark time.

But Sousa writes other kinds of music. He has talent 'way above the two-step. His two operas show the man's melody and his rhythmic versatility.

Why, in heaven's name, then, doesn't he write them oftener? I believe he has one on the stocks now, but he should have an operatic shipyard like Victor Herbert and launch a new craft once a year at least.

But there's no accounting for tastes, as the old woman said when she kissed the cow. Sousa prefers to write stories. And that's all there is or can be to it.

A year or so ago he wrote a story, "The Fifth String." It was musical because he was still somewhat in bondage to his profession. His latest, though, "Pipetown Sandy," gets away almost entirely from minims and quavers. True, there is a little boy in the book who plays the violin. That is merely incidental. The rest is mainly boy. It is the story of child life in a country town, complicated here and there by a little love story. It is a mild thing which will attract attention, simply because Sousa's name is blown in the bottle.

I have no doubt of the joy it gave Sousa to write it, but as to the reader's pleasure—that is another question. (The Bobbs-Merrill Company, Indianapolis)

He has turned his baton into a fountain pen.

But he devotes it to fiction, instead of writing music, as he should.

Now Sousa's marches have been very much of a piece of late. He has torn them off in any number, like the strip tickets at Luna Park. Still, if they had a family resemblance so strong that if Peary were to meet one at the north pole or Nevison find another in the heart of Africa, each would recognize its paternity—they are always pleasing things from the Sousa swing in them.

No other man can write marches that have such power over the legs of those

The versatile John Philip Sousa, who a while ago dropped his baton long enough to write "The Fifth String," a most successful story, has made another venture into literature. "Pipetown Sandy" is the title of his new tale—a story of strenuous action which will specially interest boys. It is copiously illustrated by Charles Louis Hinton. Price \$1.50. Published by the Bobbs-Merrill Company, Indianapolis, Ind.

SEP 11 1905

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Newspaper Cutting Bureau in the World  
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SEP 24 1905

**"PIPETOWN SANDY."**

"Pipetown Sandy," by John Phillip Sousa. The Bobbs-Merrill company, publishers, Indianapolis. Price \$1.50 net.

The "March-King" will probably never win as much fame with the pen as with the baton, yet he is quite a story-writer. He has followed his first novel, "The Fifth String," with another and different kind of a book called "Pipetown Sandy," which is in many ways better than its predecessor. It is a story of boys and will appeal to boy readers. The book tells of the sayings and doings of Sandy and his boy friend Gilbert, two American boys who live in a little town down Maryland way.

The chief merit of the story is the light-hearted spirit and the sympathetic yet humorous character sketches. The book is illustrated by Charles Louis Hinton.

**HERALD**  
 SEP 30 1905

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It will interest the boys, which is undoubtedly what it was written for, and it will do them no harm, because the vicious characters, who form too conspicuous a feature of the story, are properly punished for their wickedness.

The book is acceptably illustrated, and it is the output of the Bobbs-Merrill company, Indianapolis.

Newspaper Cutting Bureau in the World  
**ILLUSTRATED**  
 SEP 24 1905

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**REGISTER**  
 SEP 24 1905

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Newspaper Cutting Bureau in the World  
 om Boston Mass  
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**SOUSA'S NEW STORY**

"PIPETOWN SANDY." By John Phillip Sousa. 385 pages. Indianapolis: The Bobbs-Merrill Company.

This second venture of the "marching" into the field of literature is a tale of school days for boys. It would be interesting to know how much of it consists of reminiscences. The story of Sandy opens with school life at Pipetown, probably in Maryland. Sandy is not great at arithmetic or geography, but is helped along the pathway of learning by Gilbert, whose mental development has been cared for, but whose physique has been sadly neglected by over-anxious relatives. In return for assistance in arithmetic and geography, Sandy teaches Gilbert to turn tricks and to box. A very close friendship is the result, and the two boys are quite a match for the whole school together. There is no need to tell more of the tale. Boys will enjoy following the plot. Probably some very young parents may take exception to the characters which appear more than once, but there are no worse for knowing how to take their hands take care of their faces. I would recommend John Phillip Sousa's new book to all boys.

Newspaper Cutting Bureau in the World  
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Newspaper Cutting Bureau in the World  
**ILLUSTRATED**  
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Newspaper Cutting Bureau in the World  
 Herald  
 Boston Mass  
 SEP 20 1905

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Newspaper Cutting Bureau in the World  
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18th Room 108 Wed. 3-4: SATURDAY, 11-12

AMERICAN

SEP 18 1905

# SOME NEWS

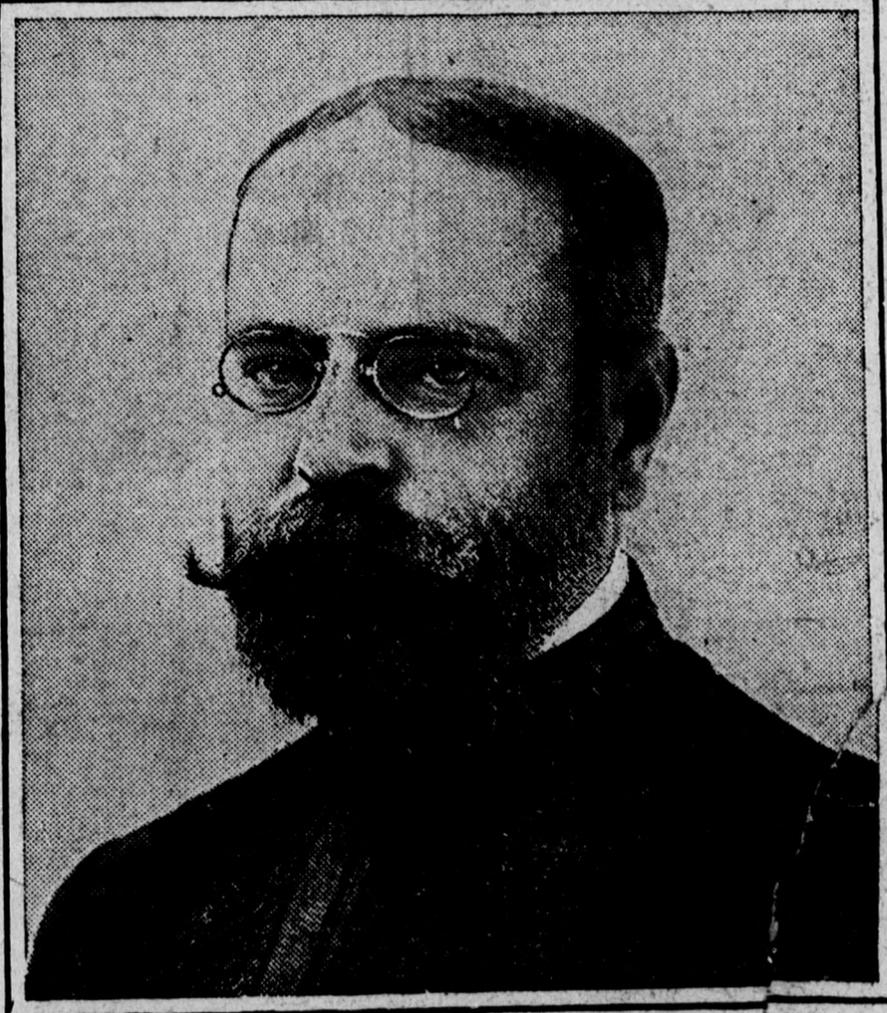
## PIPETOWN SANDY.

By John Phillip Sousa. Indianapolis: The Bobbs-Merrill Co. Price, \$1.50.

John Phillip Sousa, the "March King," as his admirers love to call him, is becoming as well known in the world of letters as in the realm of music.

His first story, "The Fifth String," being a musical romance and treating of questions lying close to Mr. Sousa's art, seemed a natural outcropping of his genius, but this last book, "Pipetown Sandy," a story for boys, takes the reader by surprise. It is an ebullition of the love of youth and the spirit of boyhood which must lie deep in the heart of the composer, and it makes an instant appeal to the same spirit in the heart of the reader.

Pipetown is the small Southern or Southwestern town familiar to all of us



JOHN PHILIP SOUSA,  
Author of "Pipetown Sandy."

and the four boys, Leander, Dink, Gilbert and Pipetown Sandy, are just dear, careless, faulty, lovable youngsters busy with their school, their games and their boating and camping trips. As the story develops, however, deeper notes are struck.

The romance of Mr. Jebb and the pretty widow leads to strange results, one of which is the invasion of the quiet town by the two disreputable tramps, Foley and Hildey. These two worthies, after committing many minor offenses, abduct a child and hold it for ransom. This gives our boys their opportunity to show the stuff of which they are made. The account of their tracking and pursuit of the villains, and the rescue of the child is the culmination of the story, and it is told with remarkable force and interest.

"Pipetown Sandy" is a book to delight any boy's heart, and it will furnish to those more mature readers who have retained a recollection of their own youthful ambitions and adventures, or who are in sympathy with the immortal spirit of boyhood, a fund of amusement and pleasure.

Newspaper Cutting Bureau in the World

Times Star

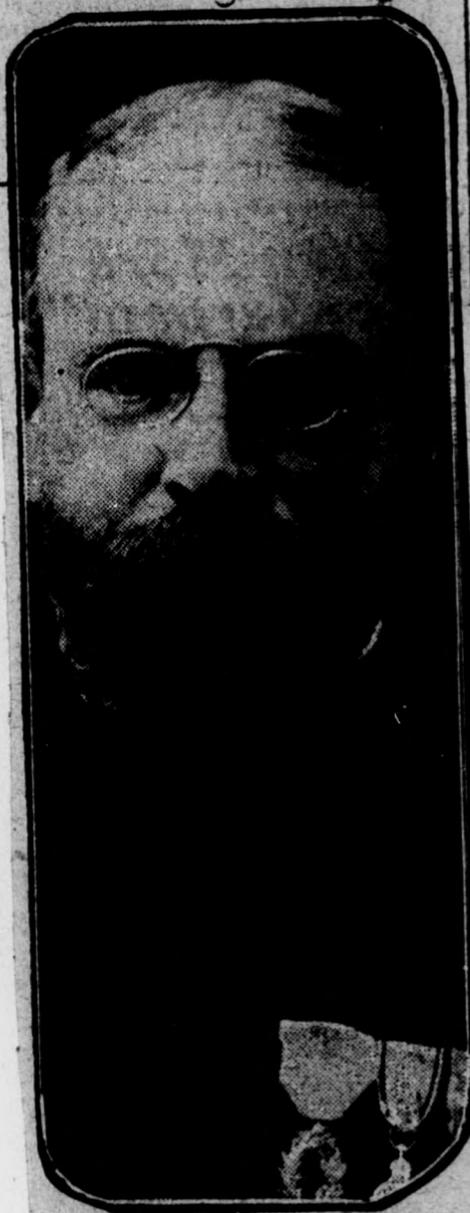
News Office

OCT 12 1905

John Phillip Sousa, whose almost incomparable marches have pleased countless thousands and whose story, "The Fifth String," was read by many who had expected much after seeing Sousa the director of his band, has written another story. "Pipetown Sandy" is the story of a boy and will interest anyone not bent upon unraveling an intricate story of plot

and counterplot. It is a simple tale, more of a character sketch than anything else, and adds something to the laurels attained by Sousa, master of melody. The book is a Bobbs-Merrill creation and is nicely illustrated by Charles Hinton.

## WILL HE PROVE THE PEN MIGHTIER THAN THE BATON?



John Philip Sousa, the famous bandmaster, who has produced most entertaining fiction in his new book, "Pipetown Sandy." The picture is presented by courtesy of the Bobbs-Merrill Co.

Newspaper Cutting Bureau in the World

From

New York City

Address

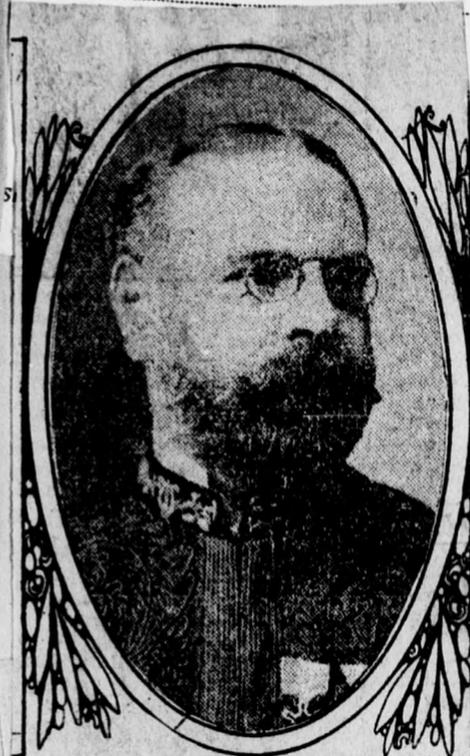
Date

OCT 1905

PIPETOWN SANDY. By John Philip Sousa. Bobbs-Merrill Co., Indianapolis.

In Mr. Sousa's second venture in the realm of fiction he presents a story of boyhood in a Southern country town. There are many situations rather melodramatic. The book is written so that one's interest is held to the end.

From *Herald*  
 Address  
 Date *OCT 7 1905*



JOHN PHILIP SOUSA  
 PHOTO COPYRIGHTED 1900 BY E. CHICKERING

**"PIPETOWN Sandy,"**  
 . . . John Philip Sousa

MR. SOUSA, the distinguished bandmaster, gives us his second venture in the field of fiction. This is a story of boy life in a Southern country town. The incidents are such as young and old can enjoy. There are school fights, of course; there is the report of a baseball game which would entitle Mr. Sousa to a position in the sporting department of any newspaper; there is an attempted murder; there is an attempted marriage, interrupted by the return of a particularly unpleasant and vehement type of Enoch Arden; there are a kidnaping, a rescue and sudden death for the two villains of the plot.

Somehow one feels that Mr. Sousa carries orchestral methods into fiction. We seem to note a crescendo and diminuendo of interest arranged, as it were, on operatic lines, and an occasional crash of words arranged for the critical moment. In our mind's eye we see the conductor's baton, his arms waving in accordance with the effect he produces.

But all this may be mere imagination. On the whole Mr. Sousa has given us a commendable book, now and then a little too melodramatic, perhaps, to carry conviction, but one that holds us to the end and on the way fills us now and then with an epigrammatic surprise. (Bobbs-Merrill Company, Indianapolis, Ind.)

From *Express*  
 Address *Los Angeles Cal*  
 Date *SEP 30 1905*

**Sousa's New Book**  
 "Pipetown Sandy" is a new book for boys, following the well-worn paths carved out by Huck Finn and Tom Sawyer, by John Philip Sousa, the "march king." Sandy is a sort of rough diamond—shrewd, amiable, courageous to a degree and the ruling spirit among Pipetown juveniles. Incidents of school life at vacation time and a befitting amount of "thrill" in a burglary, an abduction and a rescue, in all of which Sandy figures with conspicuous credit, furnish the interest to this tale, already told. The illustrations by Charles Louis Hinton are better than usually seen in books of this class.

From *Tribune*  
 Address *Chicago Ill*  
 Date *OCT 11 1905*

A curious admixture is "PIPETOWN SANDY," by John Philip Sousa. There are isolated, clever portraits like that of Miss Maisie, the school teacher in the village of Pipetown, which are vital and to the point, there are also staunch boyish fellowships, and the deeds of comradeship, though none is marked by the ebullient exuberance of young boyhood. To add variety there are dove coolings among the older people. It is a book of unequal merit, in which the author seems scarcely at home, but groping uncertainly. Sandy, as might be surmised, the hero of the story, is a brave, athletic lad, with ardent admirers, and it is for him that the story is written; for him there are burglars introduced, that he may meet cowardly force with pluck, a kidnaping that he may play the part of rescuer. At many points the book entertains, but as a whole it is unsatisfying, both to the young and to older readers, for it has interests for both. (Bobbs-Merrill company.)

Newspaper Cutting Bureau in the World  
 From *Free Press*  
 Address *Milwaukee Wis*  
 Date *OCT 1 1905*

When John Philip Sousa's narrative begins, "Pipetown Sandy" was the dunce of Miss Latham's school. But after Gilbert Franklin arrived better days dawned for Sandy. Gilbert could teach the big boy arithmetic and geography where Miss Latham failed, because he had the knack of arousing his interest and making him comprehend and remember. On the other hand Sandy taught proficiency in athletics and outdoor sports to little Gilbert, delicate from infancy and unused to the

rough and tumble of healthy boys. Like all schools, Miss Latham's was a little republic, a world in miniature, made up of all kinds of boys, and in this community Sandy and Gilbert became partners in an offensive and defensive alliance, and loyal friends in the bargain. Pipetown turns out to be the scene of numerous adventures, some of the most exciting description; there is no lack of action and adventure in "Pipetown Sandy," and it will furnish good reading for healthy boys, with a boy's love of adventure and delight in the unusual and venturesome.

Newspaper Cutting Bureau in the world  
 From *News*  
 Address *Des Moines Iowa*  
 Date *OCT 1 1905*

PIPETOWN SANDY. By John Philip Sousa. The Bobbs-Merrill company, Indianapolis. Price, \$1.50.  
 A number of years ago the march king, Sousa, gave the public his mystic musical novel of "The Fifth String." "Pipetown Sandy" is written along juvenile lines. The boy is introduced in school, stranded among the problems of simple addition. They were clear to pale-faced Gilbert and in their eludication he taught Sandy to use his fingers as counters. In return Gilbert took lessons in out-of-door exercise and developed new enthusiasms and physical strength.  
 Many exciting events transpire in the after lives of these characters. There was a Mr. Jebb who read long poems to the lady of his choice and various other characters. Lillian, Leander and Dick divide the attention in a story of varied episodes.

From *Canadian Bookseller*  
 Address *Toronto Can*  
 Date *SEP 19 1905*

PIPETOWN SANDY. BY JOHN PHILIP SOUSA. Cloth, \$1.50. The Bobbs-Merrill Company, Indianapolis.  
 John Philip Sousa, the "March King," probably never will win as much fame with the pen as with the baton, yet he has a considerable knack of story telling. He has followed his first novel, *The Fifth String*, with another and different kind of book called *Pipetown Sandy*, which is in many ways better than its predecessor. It is a story about boys, and chiefly for boys. The book is made up chiefly of the doings and sayings of Sandy and his friend Gilbert. Sandy is a sort of rough diamond—shrewd, amiable, courageous to a degree, and the ruling spirit among the boys of Pipetown. Incidents of school life and vacation times, and befitting amount of thrill in a burglary, an abduction and a rescue, in all of which Sandy figures with conspicuous credit, furnish the interest to this tale. Mr. Sousa's depictions of boy life are clever and true and many of his adult characters are excellent types of rural life.

Newspaper Cutting Bureau in the world  
 From *Tribune*  
 Address *Chicago Ill*  
 Date *OCT 14 1905*

"Pipetown Sandy." by John Philip Sousa. Indianapolis: Bobbs-Merrill Company, publishers. Price \$1.50.  
 Browning has written of "Raphael's poems, Dante's picture;" he has explained why "of all the artists living, . . . none but would forgo his proper dowry, using nature that's an art to others." Could the poet, who was at the same time psychologist, have found as good an explanation for the acting of pugilists or the novels of a popular conductor and composer of marches?  
 John Philip Sousa's latest proof of versatility is "Pipetown Sandy," a story of a boy hero, whether intended to amuse boys of Sandy's own age or for grown-up people (who, it would seem from the successes of Sentimental Tommies, Wee MacGregors, Emmy Lou, and Rebeccas, have taken a sudden great interest in young people—at least those in books), is not quite clear. Sandy is a hero at any rate, though he has to do his sums on his fingers. His adventures with those of the other boys of Pipetown, little Gil, Dinky, Leander, the butt of their humor; Fatty Weeks, and the boy villain, Sharley Foley, to say nothing of several little girls, and the "Judge" fill twenty-three chapters. Plenty of youngsters' tricks, fighting, and merrymaking, with a dash of melodrama at the end, makes up the tale of those Pipetown boys. The interest is more or less great, according to the reader's interest in boys in general.  
 The illustrations by Charles Louis Hinton, are pretty and smoothly finished—too soft and smooth for the characters they picture, the criticism might be.

Newspaper Cutting Bureau in the World

Telegram  
Post Office  
1905

John Philip Sousa, the march-king, has written a beautiful story for boys, entitled "Pipetown Sandy," the hero being a tall, raw-boned lad, just such a one as grows up to be a man of whom America is always proud.

The characters, admirably drawn, are quaint and original, described with a wholesome humor and kindly pleasantness most delightful. It is a capital book, lively, inspiring.

Some of the bright bits are the following:

He got to shyin' at the girls, so we talked of puttin' blinders on him.

A scolding woman—A bunch of fire-crackers explodin' in a flour barrel wuz

the stillness o' death compared to her goings-on when she got warmed up.

A toast: "The grocer handed a tumbler to the Judge, who lifted the glass and said: 'Well, here's what killed dad.'"

Violins are like women—the one you love is the best in the world.

Mrs. Foley: "Boys are like other reptiles, and would sleep six months runnin' if you'd let 'em."

Sandy is a prize package in a pile o' blanks. But remember, boys sometimes grow into foxy men.

Mrs. Foley: "Me husband chased and chased me for months afore I married him, and then I had to do the chasin'.

After we settled down he began to shout: 'We won't go home till morning.' And he never did—until he was carried."

Life is hopeless without poetry.

Boats sometimes, under the most carefullest buildin', turned out bad, in which particular they are like boys.

O baseball! Thou art truly the embodiment of purest democracy. Like love, thou dost level all ranks!

Women never reason when they're angry.

# NEWS

Address  
Date OCT 1 - 1905

## NEW BOOKS

### "PIPETOWN SANDY."

By John Philip Sousa. Published by Bobbs-Merrill Company, Indianapolis.

Mr. Sousa is displaying ability. Popularly, his talent was considered for a long time to consist almost solely in the leadership of a band. Then he wrote quite a successful novel. Now he publishes a boy's story, which is also likely to prove acceptable to readers. Mr. Sousa was certainly a boy himself, once upon a time, for the atmosphere of his tale is such as to appeal to the grown-up boys who have not forgotten their early youth.

The First Established  
Newspaper Cutting Bureau in the World

From  
Address  
Date

John Philip Sousa, who has been hailed the "march king," has an ambition to be an author of books as well as a composer of marches. It must be confessed that he is better as a composer than as a story writer. His novel, "The Fifth String," was weirdly sensational, but its success was more due to the surprise of the public at Sousa appearing unexpectedly as a novelist

than to the genuine merits of the story. Now he tries his hand at a story about boys, for "Pipetown Sandy" can hardly be classed as a story for boys. It is another case of the man trying to put himself in a boy's place, to get, as it were, beneath the skin of a boy and act and feel like one. The attempt is only moderately successful. It is a fairly good story, but it lacks the inspiring swing of one of his marches.—Bobbs-Merrill Co., Indianapolis.

From  
Address  
Date

John Philip Sousa, the great band master, was a boy among boys or he could not have written such a story as "Pipetown Sandy." It is full of the real boy spirit and should find its way into the favor of boys of all ages. Even the real big boys who enjoy good stories will be interested in it.

From  
Address  
Date

John Philip Sousa, encouraged by the success of his first book, "The Fifth String," a musical romance, has turned into a field totally different and written a story for boy readers, called "Pipetown Sandy," and issued by the Bobbs-Merrill Company. It tells the adventures of two lads who are fast friends, and who take part in the exciting rescue of a little girl who has been kidnaped.

The First Established  
Newspaper Cutting Bureau in the World

From  
Address  
Date

John Philip Sousa is better known as the "March King" than as a story writer. The

Bobbs-Merrill Company, however, have already published his second novel, "Pipetown Sandy" (\$1.50). It is the story of a poor boy in a southern town who is athletic and clearheaded, but not possessed of a large liking for study. How he accumulates book learning, foils rascals and defends his friends go to make up an interesting book for boys of Sandy's age.

From  
Address  
Date

### Pipetown Sandy \*

BOYS will all like Sandy, and the motherly woman will weep over him. Mr. Sousa is not a novelist—he writes passable English, and he has sufficient invention to contrive a story—but the attribute that makes his second venture in authorship a pleasant if not a particularly significant event is the character of his sturdy young hero.

Into the making of Sandy have gone sympathy and probably some reminiscence, tenderly cherished, of boyhood days and ways, and as a result "Pipetown Sandy" is a most readable little tale, not to be viewed in a critical attitude at all, but to be simply enjoyed by those who can enjoy a picture of simplicity, mixed with no little humor, that offsets a certain amount of forced action, which must be passed over without too close an inspection or inquiry.

\*PIPETOWN SANDY. By John Philip Sousa, author of "The Fifth String" Illustrated. Bobbs-Merrill Company.

From  
Address  
Date

John Philip Sousa's venture in fiction, "The Fifth String," was a clever effort, on entirely original lines, though achieving only moderate success. He is about to produce through the Bobbs-Merrill Company a story for boy readers, "Pipetown Sandy," which is said to appeal with singular force to boyish tastes.

1884

Newspaper Cutting Bureau in the World

### Pipetown Sandy.

John Philip Sousa, the "march king," whose first novel, "The Fifth String," was well received, has written a good book for boys, called "Pipetown Sandy." It is a simple enough yarn, but one that lads are sure to like, as the hero, Sandy Coggles, otherwise "Pipetown Sandy," is the real thing. He is rather a dub at his lessons, and he is not much on looks, but he is manly, honest and a good "scraper." The book tells of Sandy's friendship for a little lad in the same school, a studious, gentlemanly little fellow, who helps Sandy with his lessons, and in return receives instruction in the art of turning handspins and in boxing. It is narrated how Sandy builds a sailboat, and how, when a little girl is abducted from the village, he and the boat figure in the rescue. The story is one that is pretty certain to interest many boys. It is illustrated by Charles Louis Hinton. (Indianapolis: The Bobbs-Merrill Company.)

Newspaper Cutting Bureau in the World

"Pipetown Sandy," by John Philip Sousa, the "march king," who has written much in a musical, is just the kind of a yarn that usually makes healthy, manly boys forget outdoor sports and chums, and grips, too, the attention of their elders who happen to look into it "to see what kind of stuff the boy is reading." It is a capital story, with illustration by Charles Louis Hinton, who makes the mistake of shaping up one of the boys in the front-page boxing picture with his right foot in the lead. (Bobbs-Merrill Co., Indianapolis.)

Newspaper Cutting  
*Herald*  
 007 1 1905

**"PIPETOWN SANDY,"** by John Philip Sousa. The Bobbs-Merrill Company, Indianapolis, 1905.

The time-worn adage that counsels the cobbler to "stick to his last" is more than a picturesque phrase. The truth of this homely aphorism is being emphasized again and again by the dismal failures of men who having achieved some success, and even eminence, in one profession turn their attention to some other line of work for which they have no particular talent.

The book before us is the result of a cobbler forsaking his last.

John Philip Sousa, the "March King," deserves the tremendous popularity he enjoys. His music, though falling short of greatness, pleases the American taste. And our English cousins are scarcely less enthusiastic in their praise of Sousa, both as composer and conductor. But our "March King" longs for other worlds to conquer, and, as the author of "Pipetown Sandy" makes his second bow to the world of books.

The little story is a bid for favor with the American boy. In Sandy, the hero, the author doubtless has painted his ideal American boy. Needless to say, he is only an ideal. Indeed, none of the people who move through the pages of "Pipetown Sandy" are quite convincing. The good boys are prenatally good and wise. The bad boy and his bad father are diabolical in their wickedness.

Mr. Sousa is a stern moralist. Sandy and the other good boys are handsomely rewarded, while Tom, "a very bad boy," is thwarted in all his evil endeavors. Tom's ultimate doom is not clearly indicated, but his father meets a horrible death, and the reader is given to understand that Tom is "a chip off of the old block."

The story is readable, but it gives no promise that Sousa the literati will ever overshadow Sousa the bandmaster.

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

From *New York Times*  
 NOV 1905

**"Pipetown Sandy"**

As a band leader and a composer of stirring marches John Philip Sousa is a more marked success than as the author of a book intended, evidently, to appeal to boys.



Cover design of "Pipetown Sandy"

Into "Pipetown Sandy" (The Bobbs-Merrill Company, Indianapolis, 383 pp., \$1.50) the noted bandmaster has woven enough of schoolboy fights, tramp criminals, interrupted weddings, abductions and melodramatic escapes, to say nothing of burglaries, assault and battery, and drownings to satisfy a lover of Nick Carter. The character of Sandy is only one of many remarkably

improbable though rather interesting persons who come and go and have their being in Mr. Sousa's book. The interest in the tale lies in the psychological opportunity to reason out how the author of "The Stars and Stripes Forever" happened to write a story in such a key.

Newspaper Cutting  
*Telegram*  
 007 8 1905

**PIPETOWN SANDY.**  
 By John Philip Sousa, author of The Fifth String, with illustrations by Charles Louis Hinton. Published by The Bobbs-Merrill Company, Indianapolis. Price \$1.50.

This is the story of a real boy and the kind of boy that one is sure to like. To be sure in school he was not brilliant, but out of school there was nothing he could not do. He and little Gilbert Franklin first meet at school, and this meeting was a really wonderful thing for both boys. Gilbert was a sort of hothouse plant, and had been from babyhood so carefully tended that he had never had a chance to grow strong like most boys. Imagine the surprise of his parents upon his arrival home from his first day at school, to see him begin to turn hand-springs, which he informed them Sandy Coggles had taught him to do. He in turn taught Sandy to do his sums in arithmetic, a task Miss Malsie, the teacher, was about to give up as hopeless. This was the beginning of their friendship and they were so helpful to each other in their different ways, that one became to the other a real necessity. Sandy, living near the river, wants a boat, and this he confides to his friend the "Judge," who straightway is ready to help in its construction if they can get together the necessary money with which to buy the material. Sandy thinks of a way to accomplish this and the pretty "Lillian" is soon a reality. There is a droll little romance entering into the story, which brings about rather a dramatic state of affairs, in which a supposed dead man reappears, a little girl is taken captive and hidden in a cave and all sorts of startling things happen, but Sandy and his boy friends are equal to every emergency and the final happenings, while thrilling in the extreme at times, are altogether satisfactory and bring the book to a delightful close. It's a clean, wholesome story, and one that boys will get real pleasure from reading.

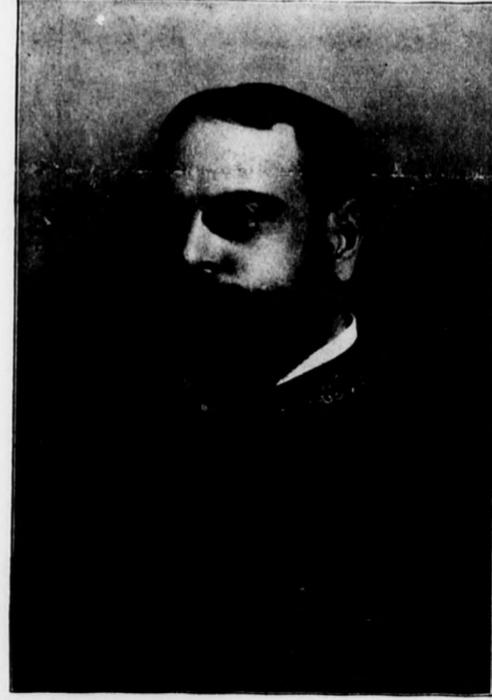
Newspaper Cutting Bureau in the World

From *Star*  
 Address *Leicester Mass*  
 OCT 23 1905

**Another Sousa Story.**  
 "Pipetown Sandy," by the peerless bandmaster, John Philip Sousa, is a story of a warm-hearted, good-natured lad, fond of his friends and of nature. Sandy's schooling is a great trial to him until his friend, Gilbert, comes to his rescue and teaches him to see through his "sums." Sandy has many thrilling experiences, but common sense and a plentiful degree of courage bring him through all right. Sandy loves sports, fishing and hunting, and makes a boat for himself which he christens the "Lillian," after his friend Gil's little sister. The two boys take part in an exciting rescue of a girl who has been kidnapped. Sandy is altogether a fun-loving, right-minded chap and the experiences related by Mr. Sousa are clean and exhilarating. It is a good book for a good boy. Published by the Bobbs-Merrill company.

Newspaper Cutting  
 From *Life*  
 Address *Wash DC*  
 Date *007 07 1905*

"Pipetown Sandy."  
 JOHN PHILIP SOUSA'S new book, "Pipetown Sandy," is based on the author's boyhood days in Washington, and for that period in Washington "Pipetown" is not a bad name. The story is wholesome, though innocuous, and tell the adventures of two boys who are



MR. JOHN PHILIP SOUSA  
 Author of "Pipetown Sandy"

neither too bad or too good, and who have many boyish adventures, which involve a number of other types and characters. The book is not a great one, makes no pretenses at being so, and will not get into the best selling class, but it has the rare distinction of being a book that old folks and young can alike enjoy. There are very many boyish touches that are peculiarly Washington, especially in respect to "egg-picking" episodes and corollary practical jokes. Some of the best writing in the book is that which shows Mr. Sousa's appreciation for "the river," in which there is reflected his known liking for our beautiful Potomac at the time when he was editing the *Anaostan* in this city in the early eighties. A rather unaccountable feature of the book is found in the poor drawings contributed by the man who so charmingly depicted "Emmy Lou." (Bobbs-Merrill, Indianapolis; \$1.50.)

From *Human*  
 Address  
 Date

The tuneful and harmonious fame of Bandmaster John Philip Sousa receives fresh impetus in the newest book (the second) from his gifted pen. Press and public alike accorded a great deal of deserved praise for the "Fifth String" romance. Now the genial Washingtonian leader of the Marine Band essays a widely different style in his "Pipetown Sandy."

Sandy Coggles is a strong and entertaining character. The "March King's" ability to write a clever boys' story is here refreshingly demonstrated. The building of the "jumper" boat, the kindly flavor of an ideal paternalism on the part of the old "judge," the lad Gilbert, who could play "Traumerei," "Consolation," and the immortal "Songs Without Words" on the violin, are all delightful people to know.



John Philip Sousa

It seems by no means strange that the same hand that wrote "El Capitan" could have penned this jolly, good and wholesome book for boys.

Newspaper Cutting Bureau in the World  
 m *Tennessean*  
 Address *Boston Mass*  
 te *OCT 7 1905*

Teaching the Gentle Art of Punching a Bread Basket.

In "Pipetown Sandy," Mr. John Philip Sousa has written a novel to beat the (Sousa) band. It is a story which displays intimate knowledge with people who are off on grammar but on as to the ordinary pursuits of youthful life. Sandy, the school boy, said "It's all in the fingers," when he was talking to himself about the sum in addition that he finally learned, and so too with books like "Pipetown Sandy," it's all in one's experiences. Rather slow and uncertain in school, no sooner was he out of the room than he was all life and spirits, and there was not another boy in Pipetown who could approach Sandy as an all-round athlete. He was at his best, however, as a puncher, not a cow-puncher, but of the human bread-basket, if you happen to know what that is. Mr. Sousa would have us believe that if fighting is not one of the fine arts it is good a thing, and I am inclined to agree with him. And having due regard for his betters—for what author will deny that his readers are his betters?—he has put some pages into this lively tale which sound very much like the newspaper report of a meeting between the renowned Persimmons and the unparalleled Codman. It is true that he has divorced that incomprehensible jargon, or slang, which usually accompanies the "proceedings" as writ down by ye sporting editor from his account of certain pugilistic affairs, still it remains "ring intelligence," and shows lively appreciation of fistic happenings which could hardly be labeled the most poetical of pursuits. But, my dear Mr. Sousa, you are all that any man should ask for when it comes to Sandy's tale of the great review in Washington after Lee's surrender. "When the army came home"—ah! that's the stuff that everybody should read over and over and dream on't. I speak now as one who served under Uncle Billy and Black Jack in those other days when losing a limb or two that the Union might live was a duty for some and a pleasure for others. (The Bobbs-Merrill Co., Indianapolis.) H. H.

Newspaper Cutting Bureau in the World  
 m *Observer*  
 Address *Chicago Ill*  
 te *OCT 13 1905*

PIPETOWN SANDY, by John Philip Sousa; The Bobbs-Merrill Company, Indianapolis.

Quite different is John Phillip Sousa's book, "The Fifth String." In his latest "Pipetown Sandy" from his earlier book, Mr. Sousa tells a story of school-boy life, one sure to interest the growing boy and girl, and one, too, not unreadable to the parents. Sandy Coggles is the hero and his friendship for Gilbert Franklin, a boy who has had every advantage of wealth and family position, is well handled. To be sure, Gilbert has had many advantages, but he has ever been deprived of his own freedom; he always has had some one to pamper and pet him, and the constant "coddling" on the part of the female members of the family has, at last, led to open rebellion on the part of the family physician; he it is who realizes that Gilbert's only salvation is to get out into the world and do as other boys do; it is this exceedingly sensible gentleman's views on life that win the day and result in his seeing Gilbert installed as a pupil in Miss Latham's school. Had the boy not gone, "in all likelihood," to quote the words of the author, "by another year he would have been goose-greased, mutton-tailowed, red-flanneled, and quinned into an ultimely grave." It is in this school that the rejuvenation of Master Gilbert begins, and it is "Pipetown Sandy," as Sandy Coggles is familiarly known, who acts as chief rejuvenator. The way in which the great change is brought about Mr. Sousa tells with considerable relish, though, one must confess, at times, the matter may be a "little overdone." At all events, the friendship brings changes to Sandy as well as to Gilbert, and in the end it is difficult to say which has profited the more by the rather incongruous attachment. The illustrations are by Charles Louis Hinton

Newspaper Cutting Bureau in the World  
 m *Arrows*  
 Address *Trouton N.J.*  
 te *NOV 1905*

Pipetown Sandy. By John Philip Sousa. Illustrated. Cloth. Pp. 384. Price, \$1.50. Indianapolis: The Bobbs-Merrill Company.

THIS sane and normal story of boy life in an American village is so photographic in its faithfulness and is rich in tender human interest that it will warm the heart and quicken the imagination of every boy of to-day as well as of those of us who are farther on life's journey but whose early environment was that of the village, the hamlet or the rural district. Here we have the annals of a typical American village told with the simplicity and the charm of a Goldsmith and the added interest of a writer whose intensity of feeling and vivid imagination have enabled him to invest simple life and homely circumstances with compelling fascination. Nor is the book wanting in exciting incidents. Indeed, the episode of the kidnapping of little Lillian and her rescue will satisfy the most exacting of those who desire excitement and action in their stories. But for us the delightful naturalness of the tale and the fine, humane and helpful spirit that permeates it constitute its chief charm. It is refreshingly real and true to life and is thoroughly wholesome in atmosphere and spirit. We heartily recommend the story for boys and girls and for older heads where the heart has remained young.

Newspaper Cutting Bureau in the World  
 m *Arrows*  
 Address *Trouton N.J.*  
 te *NOV 12 1905*

"Pipetown Sandy"

Browning has written of "Raphael's poems, Dante's picture;" he has explained why "of all the artists living, \* \* \* none but would forgo his proper dowry, using nature that's an art to others." Could the poet, who was at the same time psychologist, have found as good an explanation for the acting of pugilists or the novels of a popular conductor and composer of marches?

John Philip Sousa's latest proof of versatility is "Pipetown Sandy," a story of a boy hero, whether intended to amuse boys of Sandy's own age or for grownup people (who, it would seem from the successes of Sentimental Tommie's, wee MacGregors, Emmy Lou, and Rebeccas, have taken a sudden great interest in young people—at least those in books), is not quite clear. Sandy is a hero at any rate, though he has to do his sums on his fingers. His adventures with those of the other boys of Pipetown, little Gil, Dinky, Leander, the butt of their humor; Fatty Weeks, and the boy villain, Snarley Foley, to say nothing of several little girls, and the "Judge" fill 23 chapters. Plenty of youngsters' tricks, fighting, and merrymaking, with a dash of melodrama at the end, makes up the tale of those Pipetown boys. The interest is more or less great, according to the reader's interest in boys in general.

The illustrations by Charles Louis Hinton are pretty and smoothly finished—too soft and smooth for the characters they picture, the criticism might be.

"Pipetown Sandy," by John Philip Sousa, Indianapolis: Bobbs-Merrill Company, publishers. Price \$1.50.

Newspaper Cutting Bureau in the World  
 m *Post*  
 Address *Chicago Ill*  
 te *OCT 25 1905*

John Philip Sousa is about to make a second excursion into literature. His musical romance, "The Fifth String," will be recalled, and now he is on the point of issuing, through the Bobbs-Merrill Company, a book for children, entitled "Pipetown Sandy." It tells the adventures of two lads who are fast friends, and who take part in the exciting rescue of a little girl who has been kidnaped. Well, well!

"I didn't suppose Sousa could write a story. Musicians usually do pretty well when they know music," was the remark of a Wichita woman on picking up the book, "Pipetown Sandy," by John Phillip Sousa. She has read the book and has also changed her opinion about the mental status of musicians. "Indeed," she says, as one surprised, "it is real good." In this novel, the second one of Mr. Sousa's published by the Bobbs-Merrill Co., the figure of action is a needy boy, who was born with the key of success in his pocket, though not destined to reach his ends through the school room. His home is in a southern town, where opportunities for disconcerting the schemes of rascals and winning medals are galore.

Newspaper Cutting Bureau in the World  
 m *Observer*  
 Address *Chicago Ill*  
 te

John Phillip Sousa, the great band master, was a boy among boys or he could not have written such a story as "Pipetown Sandy." It is full of the real boy spirit and should find its way into the favor of boys of all ages. Even into the favor of boys who enjoy good stories.

From NEW YORK TIMES  
Address \_\_\_\_\_  
Date NOV 1 - 1905

**M**R. JOHN PHILIP SOUSA, "the March King," has written a boys' story. He calls it "Pipetown Sandy," (Bobbs-Merrill) and it is interesting. Sandy is a big fellow, poor, and not very quick about books, but honest and brave and industrious. At school Gilbert, who is little and weak and has a rich father, helps Sandy with his sums and his geography. In return Sandy shows Gilbert how to do handspings and leads him gently toward proficiency in many sports.

There are school escapades and boyish pranks such as painting the pump handle, and scenes introducing the village grocer, who is a poet, (his poems are quoted) and woos a comely widow. Also Sandy builds a boat which is launched in great ceremony with a bottle of soda pop cracked over the bows by a pretty little girl, and Gilbert playing upon the violin the while. Later the grocer and the widow go sailing in the boat and capsize. Further on still Sandy has a great fight, and lastly, all the good boys pursue a couple of rascals who have kidnaped Gilbert's little sister—she who broke the pop bottle over the new boat. Parts of the story are really human and attractive.

Journal  
Indianapolis  
1905

Not content with the Pipes of Pan, John Philip Sousa has aspirations toward the laurels of the muses, and between times, in the moments left after leading bands, writing operas, and composing spirited marches, he yet has time to write stories. "Pipetown Sandy" is his latest production. It is a story of boy life in Washington, in the days shortly after the war of the rebellion, and most of the incidents in a book that is full of them happen along the banks and upon the bosom of the placid, historical Potomac. Quite the best things in it are the interpolated stories by the "Judge," Gilbert and Sandy, particularly the one by Sandy, describing the review of the troops in Washington after the war. It is written for boys and has much of the real boy life in its pages. Pipetown Sandy. By John Philip Sousa. Indianapolis: Bobbs-Merrill company.

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date OCT 27 1905

For a plot in his book called "Pipetown Sandy" (Bobbs-Merrill & Company), Sousa takes these lines: Pipetown Sandy was overgrown and did not take readily to school learning as administered by a very unfit woman teacher. A boy far above Sandy in worldly means but sickly becomes his teacher and makes things interesting for the first time. Sandy makes his comrade love an outdoor life. Sandy has a great love of his kind and in the end becomes an inventor and helps along all this friends. Sousa is a fairly good writer, but we prefer his music.

From \_\_\_\_\_  
Address PROVIDENCE, R. I.  
Date OCT 28 1905

**Pipetown Sandy**

Although the name of the author of this tale of a country boy's adventures in various places, John Philip Sousa, is more often associated with marches than literature, he succeeds in writing a story which exhibits considerable appreciation of what boys want. The hero is a lad who finds it hard to learn in the first place, but remembers his lesson when once he has mastered it and puts it to good use. The book is illustrated by Charles Louis Hinton. (The Bobbs-Merrill Company; \$1.50.)

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date OCT 17 1905

"Pipetown Sandy" is a story written by John Philip Sousa, who not content with the reputation he has made with his band and his marches and other musical compositions, wrote a novel a year or two ago and has now attempted what is called juvenile fiction. This story is full enough of adventure to attract any boy and ends with a rescue of a little girl by most of the good boys in the book after she has been kidnaped by some scoundrels, and the search for her has been too much for the elders of the young heroes. The villains are worsted, but just what happens must be left for readers to find out for themselves, for

to tell it would sport a really exciting scene. [Bobbs, Merrill company, Indianapolis.]

From Chronicle  
Address Lawrence  
Date OCT 21 1905

**Books for Young Readers.**

The story of four boys has been told by John Philip Sousa in a way to capture boyish readers in "Pipetown Sandy." There is a plot in it, a tragic incident, with a happy ending, interspersed with fights and plenty of fun. The famous band leader shows that he knows boys well and in the hero of the story he has drawn a distinct type that is not common. (Indianapolis: The Bobbs-Merrill Company; price \$1.50.)

From News  
Address Salt Lake City, Utah  
Date NOV 1 1905

It would seem that John Philip Sousa is as versatile with his pen as he is graceful with his baton. Encouraged by the success of his first book, "The Fifth String," a musical romance, he has turned into a field totally different and written a story for boy readers. The new book is called Pipetown Sandy, and is issued by the Bobbs-Merrill company. It tells the adventures of two lads who are fast friends, and who take part in the exciting rescue of a little girl who has been kidnaped. The story is simply told in a fashion that appeals to boyish tastes.—Bobbs-Merrill Co., Indianapolis.

From Times  
Address Rochester, N.Y.  
Date OCT 19 1904

It would seem that John Philip Sousa is as versatile with his pen as he is graceful with his baton. Encouraged by the success of his first book, "The Fifth String," a musical romance, he has turned into a field totally different and written a story for boy readers. The new book is called "Pipetown Sandy," and is issued by the Bobbs-Merrill Company. It tells the adventures of two lads who are fast friends, and who take part in the exciting rescue of a little girl who has been kidnaped. The story is simply told in a fashion that appeals to boyish tastes.

From News  
Address Detroit, Mich.  
Date OCT 25 1905

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From States  
Address Columbus, Ohio  
Date OCT 23 1905

John Philip Sousa is as versatile with his pen as he is graceful with his baton. Encouraged by the success of his first book, "The Fifth String," a musical romance, he has turned into a field totally different and written a story for boy readers. The new book is called "Pipetown Sandy," and is issued by the Bobbs-Merrill company. It tells the adventures of two lads who are fast friends, and who take part in the exciting rescue of a little girl who has been kidnaped.

...citing rescue of a little girl who has been kidnaped.

From States  
Address New Orleans, La.

**THE FIFTH STRING.**  
It would seem that John Philip Sousa is as versatile with his pen as he is graceful with his baton. Encouraged by the success of his first book, "The Fifth String," a musical romance, he has turned into a field totally different and written a story for boy readers. The new book is called "Pipetown Sandy," and is issued by the Bobbs-Merrill Company. It tells the adventures of two lads who are fast friends, and who take part in the exciting rescue of a little girl who has been kidnaped. The story is simply told in a fashion that appeals to boyish tastes.

Newspaper Cutting Bureau in the World

Telegram  
Boston Mass

DEC 2 1905

It would seem that John Phillip Sousa is as versatile with his pen as he is graceful with his baton. Encouraged by the success of his first book, "The Fifth String," a musical romance, he has turned into a field totally different and written a story for boy readers. The new book is called "Pipetown Sandy" and is issued by the Bobbs-Merrill Company. It tells the adventures of two lads who are fast friends and who take part in the exciting rescue of a little girl who has been kidnapped. The story is simply told in a fashion that appeals to boyish tastes.

PIPETOWN SANDY.

It would seem that John Phillip Sousa is as versatile with his pen as he is graceful with his baton. Encouraged by the success of his first book, "The Fifth String," a musical romance, he has turned into a field totally different and written a story for boy readers. The new book is called "Pipetown Sandy," and is issued by the Bobbs-Merrill Company. It tells the adventures of two lads who are fast friends, and who take part in the exciting rescue of a little girl who has been kidnapped. The story is simply told in a fashion that appeals to boyish tastes.

Newspaper Cutting Bureau in the World

Register  
Boston Mass

DEC 3 1905

"Pipetown Sandy."  
It would seem that John Phillip Sousa is as versatile with his pen as he is graceful with his baton. Encouraged by the success of his first book, "The Fifth String," a musical romance, he has turned into a field totally different and written a story for boy readers. The new book is called "Pipetown Sandy," and is issued by the Bobbs-Merrill company. It tells the adventures of two lads who are fast friends, and who take part in the exciting rescue of a little girl who has been kidnapped. The story is simply told in a fashion that appeals to boyish tastes.

Register  
Boston Mass

NOV 20 1905

The best boys' story of the year is Mr. John Phillip Sousa's "Pipetown Sandy,"—a story of boy life in a section of Washington. Sousa was himself a Washington boy, and his book is so fresh, genuine and interesting that it is evident that it is made up largely from boyhood memories. Published by Bobbs-Merrill Co., Indianapolis, Ind., \$1.50.

Newspaper Cutting Bureau in the World  
Boston Mass

DEC 2 1905

A Rough and Ready Hero

Pipetown Sandy. By John Phillip Sousa. With Illustrations by Charles Louis Hinton. Indianapolis: The Bobbs-Merrill Co.

Sandy Coggles is a rough and ready hero, just the kind of lad that boys enjoy reading about and it is to boys that Mr. Sousa's second novel will appeal most strongly, although there is much in it that will interest those of older growth. Perhaps the most striking feature of the story is its picture of everyday life in a country town, and the accurate delineation of odd characters. The story is first of all humorous; but there is one romance that is interesting and a novelty, for there have been few lovers like Titcomb Jebb, the village grocer, whose "wayward thoughts," as he calls his poetry, never fail to enthrall the widow Foley, the object of his devotion. Surely no maiden, much less a widow, could resist lines like these:

Juno, oh how I love you,  
Juno, oh how I love,  
Juno,  
You know,  
To know,  
Juno,  
Is like a dream from above.

Sandy is a real type of a real boy, one of those who do things, who is always a boy, and yet has more common sense and bravery than the average adult. "The little codger," his chum, also is an attractive and well-drawn character. The plot is somewhat thin, and the style at times lacks finish, but the story is interesting on account of its odd characters if for no other reason. If the story does not carry the middle-aged reader back to his youth the illustrations will surely do so, for they are scarcely of the present era.

Newspaper Cutting Bureau in the World  
Boston Mass

DEC 3 1905

PIPETOWN SANDY

By John Phillip Sousa, author of "The Fifth String." With illustrations by

Charles Louis Hinton. The Bobbs-Merrill Company, Indianapolis. Price \$1.50.

This book might be classed as a juvenile which will be enjoyed by their elders as much as by themselves. Sandy is a fine chap, who is perhaps not the brightest at school, yet, through the help of his friend Gilbert he is instructed in geography in a very pleasant and profitable manner and Gilbert in return profits from Sandy, who teaches him to uphold his own and the bullies cannot get him under.

There are, however, many improbable happenings and events chronicled in this book, of interrupted weddings, of trappings and burglaries, etc., to keep up the stirring excitement throughout. It is a tale of schoolboy life in a town called Pipetown, where the boys are up to all kinds of things, mischievous and otherwise.

Newspaper Cutting Bureau in the World  
Boston Mass

DEC 5 1905

PIPETOWN SANDY, by John Phillip Sousa. The Bobbs-Merrill Company, Indianapolis.

Illustrations by Charles Louis Hinton are an attractive feature of this attractive book. One of the characteristics which distinguish the story from the usual juvenile, is that one of the boys is recognized as the village poet. This is his song to his lady-love, Juno:—  
"When the Jack-snipe leaves the marsh  
And the robin seeks its nest,  
When the nightingale  
Spreads out his tail  
And scoots for the Golden West;  
My love, I will come to thee  
Way down by the trysting tree.  
My love, I will come to thee,  
Wherever you may be,  
In trouble dire  
Or house on fire,  
My love, I will come to thee."

There is a great deal of romantic interest in the incidents of Sandy's career, and his friends'. He is brave, and has his wits about him, as well as marvelous luck. The judge sums up his character: "Sandy's goin' right to the bull's-eye of a thing without knowin' where it is, is what scientific men calls 'sagaciousness an' particular conclusion,' which words is too whoopin' big fer plain folks, so we call it common sense."

Newspaper Cutting Bureau in the World

Chronicle  
Boston Mass

DEC 3 1905

It would seem that John Phillip Sousa is as versatile with his pen as he is graceful with his baton. Encouraged by the success of his first book, "The Fifth String," a musical romance, he has turned into a field totally different and written a story for boy readers. The new book is called "Pipetown Sandy," and is issued by the Bobbs-Merrill Company. It tells the adventures of two lads who are fast friends, and who take part in the exciting rescue of a little girl who has been kidnapped. The story is simply told in a fashion that appeals to boyish tastes.

Newspaper Cutting Bureau in the World

From  
Address  
Date DEC 2 1905

+++  
Juveniles.  
PIPETOWN SANDY. By John Phillip Sousa. The Bobbs-Merrill Co., Indianapolis. \$1.25.  
"Pipetown Sandy" is a book that will appeal to boys and grown people at the same time. Sandy was a lanky country youth with red hair and freckles, and little or no "book larnin'", but he could turn "cartwheels" in the very latest fashion, and his heart was undoubtedly in the right place. There seemed to be a great deal going on all the time in Pipetown, and Sandy managed to be mixed up in nearly all of it. He was rather a fine chap anyhow and worth reading about.  
+++

Wilkes-Barre  
Record Oct 7/05

But I had started  
A Story of Boy's to speak not so  
School Days. much of the Sousa  
Band—which is to-  
day more—much more—than ever a  
great pride to all Americans, but of  
the latest literary effort of John Phillip  
Sousa—his new story of Washington  
life of the early '60's—"Pipetown  
Sandy." This book is a tale of the  
school boys of that part of Washington  
known as Pipetown. It may be called a  
boy's story if you please, and that  
means generally a story full of the  
frankness of human nature that is so  
plainly and refreshingly traced in boys'  
lives, pranks, sports and school hours.  
Everybody loves a lover, they say, and  
pretty nearly everybody loves a boy—  
a fun loving, active, athletic, energetic  
boy—a real boy. He appeals to all the  
world. You laugh at his pranks, you  
watch his growing sense of personal  
honor, you sympathize with his tasks  
of school and home; you love his sturdi-  
ness and even his readiness to fight for  
what he considers his rights. And I  
think it fair to say that in the detail  
of just such boys' lives "Pipetown  
Sandy" is going to be read and enjoyed,  
not only by boys, but by their elders as  
well. I know several of these elders  
who have gotten quite excited in the  
pages and who have followed out the  
story to its finish with all the fascina-  
tion that marked their juvenile delving  
into fiction. The book—pardon me, ye  
reviewers who bemoan the oft use of  
a word—but the book is manly and  
wholesome. That means that the es-  
sential characters are healthy and  
wholesome. In this "Pipetown Sandy"  
you will find the rugged little chaps  
who can turn handsprings and do feats  
of skill and strength—can play base  
ball and run races and sail boats, and  
shoot, and who have learned how to  
box. You will find "little codgers" who  
have been coddled into puerility by  
doting parents and grandparents, and  
who recover their natural boy's fibre  
by being taught to turn handsprings  
and to run and tumble and grow into  
the browning of the winds and the sun.  
You will find the bad boy—disrespect-  
ful to mother and teacher, idle, shift-  
less, cowardly—a very bit of cantaker-  
ousness journeying toward jail and dis-  
grace. You will find the booby—who  
can abuse a helpless animal, but who  
blubbers with fright when he is con-  
fronted with discipline of any sort. You  
will find some delicious characters like  
the rhyming grocer and the delightful  
old "Judge," full of tales of shooting  
on the Potomac marshes. There is a  
story of adventure, in which Pipetown  
Sandy and Gilbert Franklin waken  
your interest and your admiration—a  
story of an abducted sister and of her  
recovery—a tale of villainy and robbery  
and the love troubles of the widow and  
the doting grocer—a tale of school life  
with many added experiences that may  
not come to all boys, but which may  
without great dint of imagination come  
to many, in this or corresponding  
guises.

You can't very well have a boy's  
story that does not detail some youth-  
ful fights, and there are two or three  
of these struggles well told in "Pipetown  
Sandy." In short there is an ap-  
peal throughout for the development of  
the manly and the courageous and the  
serious side of the boy without in the  
least dimming the lustre of fun and  
frolic, and good, hearty mischief.

There's a chapter in this book that I  
should spoil by making excerpts. It  
tells the story from the boy's stand-  
point of the review of the Army of the  
Potomac in Washington just after  
Lee's surrender. There's a refrain like  
a pulsating rhythm in that chapter that  
lingers in the memory after one has  
read the lines. The flutter of the torn  
flags, the music of the bands, the tramp  
of many feet, the screech of the animal  
pets brought along by the soldiers—all  
these seem to the boy's imagination to  
say "I've been there; I've been there;  
I've been fightin'." That chapter ought  
to waken memories for many an old  
soldier, and the dramatic episode of the  
dashing Custer is not forgotten in the  
boy's tale.

Carroll's vein of nonsense, good non-  
sense too. It begins:

In days of old, so I've been told,  
The monkeys gave a feast.  
They sent out cards with kind regards,  
To every man and beast.  
The guests came dressed in fashion's best  
Unmindful of expense—  
Except the whale, whose swallowtail  
Was "soaked" for fifty cents—  
and so on for many stanzas.

Aside from the main story there are a  
number of little sidetracks in the book  
where laughter lurks. There is the  
"Judge's" story of the knowing dog  
which much to his disgust had to go  
out hunting with a "city" hunter, all  
gotten up regardless and "one o' them  
sweet scented roosters whose nose  
seemed huntin' fer a smell all the time,  
an' who weighed about as much as a  
bar o' soap after a hard day's wash."  
This is only one of many tid bits that  
will tickle you as you journey through  
a strongly human story of boys' school  
days. Another bit of whimsical humor  
is the "de pigments" explanation, of  
Della, the cook, as to her color and the  
solving of the mystery about white and  
black angels. The story of the loon  
that grew sympathetic and compani-  
onable as the hunter tried to shoot it—is  
a smile creator. And the romantic is  
suggested in pretty colorings here and  
there, but notably in the few lines of  
description of the Potomac's sinuous  
course, and in the story—all too short—  
of the rise and fall of the bobolink—  
victim of his own voracious appetite.  
"His song, once so joyous, is hushed,  
and his happy home deserted. The  
black and buff plumage grows seedy,  
and Mrs. Grundy puts him outside the  
pale of polite society. Mrs. Blue Jay,  
in confidence, tells Mrs. Catbird, who  
informs Mrs. Robin, that something is  
wrong with the Bobolink."

The story exploits no murky social  
problem, and does not aim to create an  
epoch in novel writing. There are no  
subtleties of sinister meanings. The  
book is a tale of boys and their boy-  
hood occupations, struggles, aspirations  
and physical and character develop-  
ment. It is written by one who has  
been a real boy himself—who un-  
derstands boys, in his love of healthful  
nonsense, of sports—still a boy in his  
confiding friendships and in his human  
nature confidence—a boy who even now  
stirs at a corking three-bagger, a neat  
wing shot, or a clever bit of physical  
or mental prowess. Here is a lover of  
boys. The artistic glimmers through  
the pages. Should we turn from the  
rugged types of Sandys and Leanders,  
to cavil at Gilbert's rather mature  
grasp of things mental—we have only  
to remember that Gilbert is a type oc-  
casionaly made familiar, of a boy who  
has absorbed the grown up talk of par-  
ents and grandparents—and who is in  
his mental and artistic development

some years ahead of his companions.  
But he is a boy just the same. I opine  
that the influence of such a book must  
be healthful. The lesson between man-  
liness and sneakiness is made very po-  
tent, and while the boy reader lingers  
through the pages seeking the story  
part of it—he will absorb something of  
the artistic flavor and much of the indi-  
rect argument for courage and sturdi-  
ness of character. And what the youth-  
ful reader will absorb, the older reader  
will gather too. The pages reveal a  
lingering tenderness for the memories  
of days that are gone—and throughout  
there is a plain indication that the au-  
thor loves the place and the people of  
his youth—the river and the marshes,  
the sail and the shooting—and all that  
colors a boy's life and that throws a  
mellow glow over the loves and the  
dreams and the achievements of boy-  
hood days. The pen that can draw a  
Sandy Coggles and make him so lov-  
able is the pen of one who realizes  
that there are always latent possibili-  
ties in the boy—perhaps too seldom  
realized, but possibilities that can make  
a clever youth out of a seeming dull  
one, and a sturdy character out of a  
rough bit of nature's handiwork. And  
in this very thing "Pipetown Sandy"  
ought to be a quickener of a boy's am-  
bition.

Illustrations by Charles Louis Hin-  
ton. Publishers—Bobbs, Merrill & Co.  
W. E. W.

"PIPETOWN SANDY."

John Philip Sousa shows us in this most  
interesting book that he is a good novelist  
as well as a musician. He thoroughly un-  
derstands boy nature and has shown us in  
Sandy Coggles and Gilbert Franklin what  
brave, noble-souled boys are like; and in  
Tom Foley he has shown us what the other  
kind are like. People who read this book  
cannot help admiring and loving Sandy and  
Gilbert. There is an interesting romance in  
the book about the town grocer, Titcomb  
Jebb and Widow Foley, which is full of  
complications, in which rogues show what  
trouble they can make and how contempti-  
ble they can be; but thanks to the heroism  
of Sandy and Gilbert and Leander Dand-  
ridge and Dink Dabney, they meet with the  
fate they deserve.

On more than one occasion does Sandy  
show his heroic nature, yet he is always  
modest and unassuming, and never tries to  
pose as a superior boy. One finishes the  
book so intensely interested as to wish for  
a sequel to the book to follow Sandy and  
Gilbert on to their days of manhood; for  
such charming boys must surely make noble  
men, and one regrets to part with them  
so soon. The book will be enjoyed alike  
by boys and girls and men and women, for  
it is one to appeal to all. It contains several  
excellent illustrations by Charles Louis  
Hinton.

THE BOBBS-MERRILL Co., Indianapolis.  
Nathaniel Shepley & Lippincott.

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date DEC 11 1905

John Philip Sousa, the "march king," has  
made a new departure in writing a lively  
story for boys, in which he shows a very de-  
cided ability to please his young readers.  
The boys in the book are sympathetically  
drawn, healthy young animals, and "Pipet-  
town Sandy" (the Bobbs-Merrill Company) 4  
will win for its author a new audience.

From Mirror American  
Address Manchester NH  
Date JAN 2 1906

"Pipetown Sandy."  
By John Philip Sousa, author of "The  
Fifth String." The illustrations are by  
Charles Louis Hinton. The Bobbs-Mer-  
rill Company, Indianapolis. Price \$1.50.  
This is a very entertaining novel and  
proves to his legion of friends and ad-  
mirers that Mr. Sousa is a literary star  
as well as the gifted musician whom all  
know and love. His romance will be read  
with delight by all. The characters are  
most interesting and depicted with skill,  
while all the adventures of the hero, the  
unusual situations in which he is placed,  
and the ingenuity with which he is able  
to make himself the master of all the  
difficult positions, are told in the most  
vivid manner, and combine to form a  
really good romance.

1884

AUG 29 1905

Date

ess

FEB 10 1906

PIPETOWN SANDY. By John Phillip Sousa. Bobbs-Merrill Co., Indianapolis.

This second tale from the pen of the famous bandmaster is purely a boy's story—not exclusively for boys but about a boy—and is full of the pranks and gayety of youth. There are in the book school quarrels, an attempted murder, nearly a marriage, almost a kidnapping, the complete annihilation of the villains of the plot and an account of a baseball game which is extremely realistic.

Sandy is an ideal boy and his rugged character will appeal to the old and young alike.

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

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'PIPETOWN Sandy' is a story for boys by John Phillip Sousa, and the chief impression left by its perusal is that Mr. Sousa expresses himself much better in music than in language.

Newspaper Cutting Bureau in the World

APR 2 - 1906

"Pipetown Sandy," by John Phillip Sousa, published by The Bobbs-Merrill Company, Indianapolis. The tale of a boy who had "sand" enough not only to make himself a leader of the boys of his section, but to spare for others weaker than he, by which he built up around himself a following which made a name for itself in kindly and daring deeds. For fine character drawing of the notables of a small country town and for insight into the minds and instincts of boys, the eminent bandmaster has certainly shown himself an adept. There is a healthy tone to the whole story and an inspiration to do the best which makes the book an invaluable one for boys to read.

SYRACUSE, N. Y. Herald

Date AUG 26 1905

John Phillip Sousa, of band fame, has written a book, "The Fifth String," and adds "Pipetown Sandy" to keep it company.

BY SOUSA THE NOVELIST.

For the second time John Phillip Sousa has laid aside his industrious baton to write an entertaining novel—and laid it well aside, for the new story called "Pipetown Sandy" (Bobbs-Merrill Company) has no such relation to music as "The Fifth String." It is a quite unaffected tale of boyhood, full of excellent touches of both sentiment and humor. There is melodrama at the end, of almost dime-novel quality, for which the early chapters by no means prepare one. The poetic insertions are, of course, not to be taken as serious efforts, for they are supposed to represent the lyric mood of a courting grocer, but they are well enough in the whimsical vein. The nonsense verses are the best. Here is a stanza from "The Feast of the Monkeys":

The Orang-Outang  
A sea-song sang,  
About a Chimpanzee  
Who went abroad  
In a drinking gourd,  
To the coast of Barbaree.  
When he heard one night,  
When the moon shone bright  
A school of mermaids pick  
Chromatic scales  
From off their tails,  
And did it mighty slick.

We have all heard Sousa's peerless band play coon songs, and watched him momentarily fall into the cakewalk sway, scarcely able to keep his feet upon the platform. Pipetown Sandy also preferred rag time—if they had it then—to cantatas. "It's mighty funny 'bout music pieces," he said, "specially if they ain't got no nigger in 'em. It's this 'ere way. I means, if a music piece's got nigger in it, it jest keeps yer foot goin' all the time, and the chune comes to yer just nacheral like. It's powerful likely yer'll be whistlin' it by the mornin', but this 'ere kind of music pieces we're been practisin,' 'tain't no foot that'll go with 'em. I've tried over and over to keep time, but both my hoofs jest stay planted."

Pipetown, where Sandy lived, was no other than the national capitol just after the war. Sousa himself was a Washington boy, and it is evident that he holds the background of his youth in affectionate remembrance. The book is written from the heart. It is not at all the literary tour-de-force one looks for from a celebrity who is trying his hand at another art than his own. "Pipetown Sandy" will be read with genuine pleasure. It strikes chords that are not to be found in "The Stars and Stripes" or "El Capitan."

Philadelphia North American

SEP 1 - 1905

BY WAY OF PLEASANT RECREATION in the less energetic intervals of a popular music conductor's career, John Phillip Sousa has again invaded the field of authorship—this time with a rattling juvenile story, entitled "Pipetown Sandy," which has just been published by the Bobbs-Merrill Company.

Mr. Sousa's literary quality is fairly comparable with his musical gifts, which have won him many admirers and a unique position in the broad field of American entertainment. A glance over the pages of "Pipetown Sandy" is calculated to convince almost any one that in literature, as in music, Mr. Sousa's distinctively creative methods have resulted in an exemplar and output of what is practically a new and ultra-modern type of fiction.

The youthful hero and his comrades, the "Jedge," the grocer, Jebb; the Widow Foley—in fact, all the personages in this narrative of Sandy's earlier struggles and triumphs—are compact of realism incarnate. A genial, native humor suffuses the successive pen-pictures of the author, which portray village life with the accuracy of a shrewd observer and the affluent details suggested by an exuberant, albeit somewhat careless and vagrant, fancy.

SEP 2 - 1905

Date

"PIPETOWN SANDY," by John Phillip Sousa. Indianapolis: The Bobbs-Merrill company. Price, \$1.50.

John Phillip Sousa, the great bandmaster, has written a book that is bound to catch on with the youthful reader, especially the boys. This is not the author's first production. His many admirers will no doubt remember "The Fifth String," issued several years ago. The present volume deals with the boy—the plain, every-day boy. Somewhere in every man's heart, tucked away perhaps in a remote corner, is the spirit of the eternal boy. It may sleep for years at a time, but in the end it awakes and claims its own. Surely the boy spirit is responsible for "Pipetown Sandy." The book is handsomely illustrated by Charles Louis Hinton.

Examiner

Los Angeles Calif.

Date 2 Sept - 1905

MARCH KING WRITES OF BOY LIFE. Sousa Makes His Debut as an Author.

John Phillip Sousa, the march king, has just written a book. It is called "Pipetown Sandy" and deals with boy life. It is being issued by the Bobbs-Merrill Co., Indianapolis.

BALTIMORE, MD.—AMERICAN

Date SEP 2 1905

Pipetown Sandy.

"Pipetown Sandy." By John Phillip Sousa. In this romance of boy life the celebrated March King has given us a story that will interest his readers, because there is somewhere in everyman's heart a warm corner for the spirit of the Eternal Boy. The hero has the usual trials of a country schoolboy, but when it comes to rescuing a young girl from her kidnapers he proves himself a hero. Published and for sale by the Bobbs-Merrill Company, Indianapolis.

LOUIS, MO. GLOBE DEMOCRAT

Date SEP 2 - 1905

Sousa as a Story Teller.

"Pipetown Sandy," by John Phillip Sousa. (Bobbs-Merrill company, Indianapolis.) When John Phillip Sousa exchanges the baton for the pen and turns out a novel instead of a melody, he treats his myriad friends, of whom a large number reside in St. Louis, to a genuine pleasure as well as a surprise. In "Pipetown Sandy" Mr. Sousa has gone back to the woods for his color and village life for character study. The result is an entertaining volume. The Jedge, Mr. Jebb, the rural poet in love with the Widow Foley, and the widow herself furnish the rustic humor. Foley and Hildey are the villains, and black-hearted rascals they certainly are. Judge Franklin and his family represent the aristocratic contrast, while Sandy Cogles and his boy friends do the heroic, and they do it brown. Sandy is a red-headed, freckled, ill-clad boy—the poor boy of the town—but with the soul of Sir Galahad. The climax of the story foregathers in the kidnaping of Judge Franklin's little girl by two hobo villains, and culminates in her gallant rescue by Sandy. Mr. Sousa's personal popularity should give his book a large initial reading, and it will doubtless travel on its merits afterward.

SEP 2 - 1905

A Tale by Mr. Sousa.

We do not know whether John Phillip Sousa would prefer to have his "Pipetown Sandy" (Bobbs-Merrill Company) described as a story or a character study. It is inferior in either aspect, for as there is only the weakest semblance of character in the redoubtable Sandy, so the chronicle of his deeds and prowess can only be called a story by courtesy. Sandy is a schoolboy. He is not brilliant in the classroom, but he can stand on his head, he can box and do many other great and heroic deeds. He is the idol of his schoolfellows and particularly of a very good boy called Gilbert who helps him with his sums and makes clear to him the mystery of geography. But while Sandy is a hero, he is also a good boy, and as Mr. Sousa's story is strictly moral a good excuse is always forthcoming for his apparent naughtiness. Thus when the fat boy is made the victim of one of his "practical" jokes, "I seen him yesterday throw a brick at a little dog an' break his leg," explains the virtuous Sandy, and again, having smashed an egg on the fat boy's head, "He won't break no little dog's leg ag'in, I'm thinkin'," says he. Sandy is a great boy. He performs all sorts of heroic acts and always triumphs. The history of his doings wanders on for 380 pages and then comes to a fortunate conclusion. It is childlike and harmless and altogether pointless. The illustrations are among the worst we have ever seen.

Date..... SEP 2 1905

Literary Notes

"Pipetown Sandy," by John Phillip Sousa (the Bobbs-Merrill Co., Indianapolis,) is a story of a red-headed boy—and everybody knows that red-headed boys and girls make a stir in the world, wherever they are. The eminent band leader's touch in straight prose, however, is not quite as convincing as his command of rhythm and swing and dash in a military march. But it might be well to try the book on a real boy and see what he thought of it. Youth is the genuine critic, in anything. For grown up consumption, Sandy hardly ranks with Tom Brown.

Date..... SEP 2 - 1905  
An American boy.

When John Phillip Sousa made an excursion into the realm of letters it was naturally supposed he was tempted to leave his own territory partly by curiosity and partly to demonstrate to his own satisfaction and the satisfaction of his friends that he could master the modes of expression in literature as thoroughly and well as he had already mastered such modes in musical forms. Sousa's Orchestra is known the world over, and Sousa's marches have an equally wide popularity. Like Alexander, the master is not satisfied with the triumphs he has achieved, but is still seeking new worlds to conquer.

In his first venture, entitled "The Fifth String," the composer retained a hold on things familiar, giving his characters a musical environment to move in. His second book, now published, is a new departure altogether, and awakens wonder as to when and where the busy musician ever found time and opportunity to make the studies used in this series of characteristic portraits. "Pipetown Sandy," who gives his name to the book, is an American boy in a country village, and he is as thoroughly typical of his kind as Huck Finn or Tom Bally. His mother is another admirable delineation, and so is the Judge, Jebb, the grocer; Miss Latham, the school-marm, and several other of the leading personages. There is lots of "go" in the story, as there must be in every true account of the American boy's career, and plenty of incident and adventure. The book is published and illustrated by the Bobbs-Merrill Company, Indianapolis.

Date..... SEP 2 - 1905

Mr. John Phillip Sousa, who may be said to have conquered the world with his marches, and who is still triumphantly touring the globe with his band, one would think had achieved in music glory enough. He has even composed successful musical plays. But there is always a longing for other fields than those in which distinction has been won. Thus, Victor Hugo thought he was really intended for a painter, and Charles Dickens could not but believe that he was actually cut out for the stage, and, as we know, he was never so happy as when appearing in theatricals. And comic actors always imagine they were meant for tragedians, and humorous poets believe they have in them the soul for epics. Mr. Sousa's thunderous and thrilling marches, it might be supposed, would be glory enough for any one man, but he is evidently not satisfied, and wishes to make a place in literature—as a novelist. Not very long ago he wrote and published "The Fifth String," a musical story—the story of a violin and of love and temptation—and the critics thought the book rather clever. Now follows another volume, but not a musical story—a story, in fact, of boyhood life. The title is "Pipetown Sandy," and there is nothing in it relating to music; it is merely an attempt to picture childhood life in the village of Pipetown, with the peculiar characters there, the amusements of boys, such as egg-picking, practical jokes, fishing and boating, and also the antagonisms, which led at last, in one instance, to a fist fight. As an undercurrent there is the sad domestic story of the pretty Mrs. Foley, who has a vagabond husband, absent until a critical moment in her life, and then turning up as a tramp. One of the amusing characters of the book is Mr. Jebb, the poetical grocer, who is always dropping into rhyme. The story is entertaining, at least—boys will probably find it so—and there is an abundance of incident and not a little humor. (Bobbs-Merrill Company, Indianapolis.)

Date..... SEP 3 1905

PIPETOWN SANDY—By John Phillip Sousa author of "The Fifth String." Illustrated by Charles Louis Hinton. Published by The Bobbs-Merrill Co., Indianapolis, Ind.

Sandy, freckled face, stubby nose and red hair, "homely as a hedge fence," sincere and brave—a genuine boy—is the character around which John Phillip Sousa has written a decidedly lively and amusing story.

Beginning when Sandy discovers at school that figuring sums lies all in the way one counts fingers, the reader finds himself following Sandy through all his boyish experiences, reluctantly laying down the book when finished.

The quaint humor and jolly good nature which characterizes the story at once rivets attention.

Somewhere in every man's heart, tucked away perhaps in a remote corner, is the spirit of the eternal boy. That boy spirit was surely responsible for John Phillip Sousa's second venture

Date..... SEP 2 - 1905

PIPETOWN SANDY. By John Phillip Sousa. Indianapolis: Bobbs-Merrill Company.

Mr. Sousa again shows his versatility by writing a story of boys for boys, with much of the boy spirit as shown in the little everyday things that come to a boy, and in some of the larger things which demand grit, endurance and bravery. They are not all good boys in this story, as they are not all good boys in real life.

Date..... SEP 4 - 1905

"PIPETOWN SANDY."—By John Phillip Sousa, Indianapolis: The Bobbs-Merrill Company.  
Sandy Coggles—Pipetown Sandy—is the hero of this book, which is chiefly a story of boy-life at or near Washington in the two or three years following the great war of the Southern rebellion. Sandy and his schoolmates and associates—Gilbert Franklin, Dink Dabney, Tom Foley, Curley Harris and Leander Daindridge—these make up the list of the boys in the story, of whom Gilbert is the scholar, and, according to Sandy, "walking dictionary;" while, as for Sandy, he, according to Gilbert, "is just Sandy, and that's a heap. He can turn cartwheels so fast it will make you dizzy watching him. Oh, say, there's nothing Sandy can't do, and you wouldn't know anything about it if you waited for him to tell you. You must meet Sandy, and I am sure you will like him. Tell Dink to have him come and see you." Then there are Zorah Dabney and Lillian Gilbert, the latter Gil's sister; and there are certain grown-up people. "The Judge," Colonel Gilbert, Gil's father; Timothy Jebb, the grocer poet; Mrs. Foley, a grass widow, whose husband turns up to forbid her wedding Mr. Jebb, who has wooed her and won her after it has been legally proved that Foley (who was a brute) was dead, just as the ceremony was beginning in the church—but there was a sequel to this love-story, for the husband, having shown himself a dreadful villain in abducting little Lillian Franklin, who is rescued by Sandy and his companions from the robber's hiding place somewhere on the East Branch of the Potomac—well, the husband gets his providential reward (drowned by the capsizing of his boat), and leaves the coast clear for Mr. Jebb. In the volume there are "The Feast of the Monkeys," something after the fashion of Edmund Lear's nonsense verses; "The Story of the Queen of the Gypsies," which is a delightful fairy tale, Lewis Carroll would have thought a success; and Sandy vividly describes, in "When the Army Came Home," the two great reviews of our returning soldiers at the end of the war, including the running away of Custer's horse on Pennsylvania avenue. There are tragic as well as comic elements in Mr. Sousa's book, and it strongly appeals to one reader who was familiar with Washington City at the time to which the story refers, when it was yet "the City of Magnificent Distances." There are few better pictures of real boy-life than this volume gives us.

Date..... SEP 6 - 1905

Pipetown Sandy—

"Pipetown Sandy," by John Phillip Sousa, Indianapolis, the Bobbs-Merrill Company. When a man who has made himself famous in one exacting specialty, more than ordinary interest attaches to his ventures into other fields. It is a question whether he ought to be more, or less, sharply judged by the standards of the second trade to which he turns his hand. The "march-king," to whose thrilling music thousands of feet have kept time, was hardly to be expected in the field of juvenile fiction, even though he did well in his former more serious effort, "The Fifth String."

This boy story of "Pipetown Sandy" reads a good deal like personal experience. It will not set the literary world ablaze, but it is an interesting story, well told. The tone is clean and healthy, and there is just enough of melodramatic incident to maintain the interest.

SEP 4 1905

Date

"PIPETOWN SANDY."—By John Phillip Sousa. Indianapolis: The Bobbs-Merrill Company. Sandy Coggles—Pipetown Sandy—is the hero of this book, which is chiefly a story of boy-life at or near Washington in the two or three years following the great war of the Southern rebellion. Sandy and his schoolmates and associates—Gilbert Franklin, Dink Dabney, Tom Foley, Curley Harris and Leander Daindridge—these make up the list of the boys in the story, of whom Gilbert is the scholar, and, according to Sandy, "walking dictionary;" while, as for Sandy, he, according to Gilbert, "is just Sandy, and that's a heap. He can turn cartwheels so fast it will make you dizzy watching him. Oh, say, there's nothing Sandy can't do, and you wouldn't know anything about it if you waited for him to tell you. You must meet Sandy, and I am sure you will like him. Tell Dink to have him come and see you." Then there are Zorah Dabney and Lillian Gilbert, the latter Gil's sister; and there are certain grown-up people, "The Judge," Colonel Gilbert, Gil's father; Timothy Jebb, the grocer poet; Mrs. Foley, a grass widow, whose husband turns up to forbid her wedding Mr. Jebb, who has wooed her and won her after it has been legally proved that Foley (who was a brute) was dead, just as the ceremony was beginning in the church—but there was a sequel to this love-story, for the husband, having shown himself a dreadful villain in abducting little Lillian Franklin, who is rescued by Sandy and his companions from the robber's hiding place somewhere on the East Branch of the Potomac—well, the husband gets his providential reward (drowned by the capsizing of his boat), and leaves the coast clear for Mr. Jebb. In the volume there are "The Feast of the Monkeys," something after the fashion of Edmund Lear's nonsense verses; "The Story of the Queen of the Gypsies," which is a delightful fairy tale, Lewis Carroll would have thought a success; and Sandy vividly describes, in "When the Army Came Home," the two great reviews of our returning soldiers at the end of the war, including the running away of Custer's horse on Pennsylvania avenue. There are tragic as well as comic elements in Mr. Sousa's book, and it strongly appeals to one reader who was familiar with Washington City at the time to which the story refers, when it was yet "the City of Magnificent Distances." There are few better pictures of real boy-life than this volume gives us.

PHILADELPHIA PRESS.

SEP 7 1905

Date

"Pipetown Sandy." A blithesome story of boyhood and village life, with an ingame fusion of melodrama, is what John Phillip Sousa gives his readers in his second book of fiction, "Pipetown Sandy" (Bobbs-Merrill Company, Indianapolis). In style and purpose this breezy narrative is diametrically opposite to "The Fifth String," that mystic tale which had a musical theme, such as might well have been expected from the "March King." Here we have fun for the most part, the fun of boyhood and in an American village, where democratic friendships are formed at school, and one finds amusing characters in profusion. There are the "Judge" and the amorous grocer, who woos in poetry the pretty school teacher, and the hard-working grass widow with a bad boy for a son, the true scion of her scamp of a husband, who has run away, and a variety of local personages. It is a book whose buoyant humor will be enjoyed by every reader without regard to age; but the melodrama growing out of the kidnapping of a little girl will hardly convince any but the juvenile portion of Mr. Sousa's audience. Charles Louis Hurton has furnished thirteen illustrations, which give a favorable idea of Sandy and his young friend, Gilbert, the petted lad, who owes his robust health to the hero of the book.

Baptist Church  
Shinnston, W. Va.  
Date 7 Sept 1905

"PIPETOWN SANDY," by John Philip Sousa. This is the second story by the famous March King, and it shows much improvement over his first—"The Fifth String." The plot is more distinct, its execution shows more attention to detail and the delineations are truer.

The scene is a small country town, a few years after the war between the states. The central character is Sandy Coggles. His evolution from an uneducated country youth to a college student, by dint of persistence and pluck is the central theme in the story. Jebb, the town poet, affords much pleasure with his rhymes. In fact, there is a view of unconscious humor winning throughout the story which adds much charm. The book is well worth reading.

Published by Bobbs-Merrill Co., Indianapolis, Ind. Price \$1.50.

TOLEDO, O. - Blade.

SEP 8 1905

Date

PIPETOWN SANDY.  
John Phillip Sousa's new story is entitled Pipetown Sandy, and is supposed to be descriptive of boy life in a small town soon after the close of the civil war. For the most part the story is told in the language of the slums and the uncouth vernacular of the uneducated. There is a grocer who writes doggerel verse, and a "Judge" who tells stories, a combination resulting in a book patterned after the once popular Eben Holden, but a long way after. Doubtless Mr. Sousa's reputation as a March King is what publishes his books; so far, his literary efforts have not furnished sufficient excuse for his ambition to be an author. It would be kindness on his part to refrain when there are so many better writers who "need the money." The book is illustrated with drawings by Charles Louis Hinton. It is published by The Bobbs-Merrill Co., Indianapolis.

PHILADELPHIA RECORD

SEP 8 1905

Date

Sousa in Literature Again.  
"Pipetown Sandy," by John Phillip Sousa, Bobbs-Merrill Co.  
Even admitting that the incursions into literature and the drama for which John Phillip Sousa is responsible are indications of no astounding genius in those directions, it is none the less surprising that a popular bandmaster, whose working hours are certainly occupied with his chosen profession, should consider invading other fields of artistic endeavor. His performances in these outside realms are at least respectable. They will not disgrace him, even though his subsequent fame will never rest upon them in the smallest degree. "The Fifth String" represented a fair degree of literary skill; "The Bride-Elect" showed the author's ability as a librettist in more favorable light, and with "Pipetown Sandy," his newest volume, he now enters the lists with writers of juvenile fiction. "Pipetown Sandy" is a straightforward story for boys, with a town in the Eastern Middle States as a locale. To young readers it will doubtless prove satisfactory. They will not notice a certain absence of polish which characterizes the style, while they should rejoice in the swiftness and general vigor of the narrative.

SEP 9 1905

Date

"PIPETOWN SANDY." By John Phillip Sousa. Published by the Bobbs-Merrill company, Indianapolis. Duodecimo. Pp. 333. \$1.50. John Phillip Sousa wrote stirring marches. We hummed them, and we tried to whistle them, and we walked miles after bands that played them. But John Phillip Sousa turned his attention to literature (?) and left marches go. He wrote "The Fifth String," a novel that was fair in quality and rather successful. And now he has written "Pipetown Sandy." It would have been more satisfying to the American public and eventually, likely, to Mr. Sousa, had he continued at the composition of music. "Pipetown Sandy" is commonplace and mediocre. It purports to be the character study of a small boy in a small town. It swings between the rural and the melodramatic. It is the kind of tale that a boy would write, unformed and crude. The dialect is awful. The reader will be curious to know where it is in vogue in the United States that he may avoid the locality. Only the student of philological curiosities could be interested in ever hearing it spoken. The less said about "Pipetown Sandy" the better for the sake of Mr. Sousa. There is a providential chance that it will not haunt his memory long. "Pipetown Sandy" is all the more surprising because of the uniform excellence of the books issued by the Bobbs-Merrill company.

CLIPPING FROM PITTSBURGH, PA-TIMES

SEP 9 1905

Date

John Phillip Sousa, musical director, composer and "March King," has made his second venture into fictional literature. It is christened "Pipetown Sandy," and while it is a very different sort of construction from "The Fifth String," it demonstrates that he has a versatile gift of story writing. He has laid his scene on a Maryland shore, and his principal characters are two healthy and stalwart boys, Sandy and Gilbert, who are about equally given to fighting, their school duties and the amusements of building and navigating boats and fishing. The episodes of juvenile life are neatly and cleverly humorous. They will provoke many an honest and hearty laugh. Mr. Sousa is no less successful in his depiction of adult rural characters. Mr. Jebb, the grocer, whose devotion to poetry is equal to that of Silas Wegg, is inexpressibly funny in his courtship of the Widow Foley. His muse is really captivating, especially in such lines as these:

When the jacksnipe leaves the marsh,  
And the robin seeks its nest,  
When the nightingale  
Spreads out his tail,  
And scoots for the golden West;  
My love, I will come down to thee,  
'Way down by the trysting tree.

It was scarcely to be expected that Mr. Sousa could maintain the vein of humor throughout his book, and he is compelled to drop into the heavy villain article of the melodrama. A couple of tramps are introduced in the act of burglary and abduction, and the boys chase the ruffians who have stolen Gilbert's little sister, and the race for life is the sort of thing that appeals to the gallery gods. Yet the book is, on the whole, delightful and amusing reading. Interpolated in it are some mighty good stories culled from the folklore of the banks of the Chesapeake and Potomac that will be readily recognized by everybody who has ever laid along the shores and listened to the stories told by the fishermen and boatmen. They carry the atmosphere of the locality. Indianapolis: The Bobbs-Merrill company. Cloth, illustrated by Charles Louis Hinton. 333 pp.

# AMONG THE

## FROM THE REVIEWER'S TABLE.

### A Reliable Chronicle of the Oil and Natural Gas Industry—Sousa's Second Piece of Fiction.

"The Oil Well Driller, a History of the Oil Industry of the World," of which Charles Austin Whiteshot, of Mannington, W. Va., is the chronicler and compiler, is large in bulk and weight, but Mr. Whiteshot has so thoroughly exhausted his subject and has made the record so comprehensive and intelligent that there is not an unimportant page in the big book. For the first time we have here an authentic record beginning with the geological story of petroleum and following it through its every development until the culmination of its place as one of the leading factors in the industrial and commercial prominences of the nations. The author has dipped into all the sources of information. He trends as far back as the discovery of illuminating oil in the Nineveh and Babylon that antedated the Christian era, and by a facile method of progress he introduces his readers to the modern epoch in which the battle of the Standard company to monopolize production and refining and trade has become a question of politics, legislation and jurisprudence. But he has taken no side in the controversy. He contents himself with a presentation of the official investigations, the testimony that has been adduced by all the belligerents, and the status of the case up to the present moment. In short, he is an impartial recorder of events, and he has fortified himself with the official reports. The history of the oil discoveries in Pennsylvania and of the results is especially full and interesting. The same statement is true of the fields of West Virginia, Ohio, Kentucky, Tennessee, Indiana, Kansas, Colorado, the Indian Territory, California, Louisiana and Texas. It is also true regarding the discovery of petroleum in foreign lands, in Russia, Sumatra, Japan, Italy, Canada, the Carpathian mountains, and indeed everywhere that the traces of oil have cropped to the surface. The book is an encyclopedia of oil, and it would be difficult to imagine any phase of the industry upon which its pages do not contain satisfactory information. The technical processes of prospecting for petroleum, of finding it, of determining the value of a "strike," of marketing the find, of dealing with the railroads and the refiners, of realizing the commercial value of the product—all these points of the business are explained with a wealth of detail that leaves nothing more to be said. The mechanism of production and refining is made intelligible, and Mr. Whiteshot has displayed the rather singular gift of so describing technical processes that they are easily understood by the unprofessional reader. The value of the book is enhanced by the section which is given over to the subject of natural gas. It is a conclusive demonstration of the origin of the illuminant and of its uses. Included in the book are the records of the oil and gas corporations, a summary of legislation regarding them and chronicles of the formation of the corporations that control supply and distribution. Maps of the oil and gas fields, delineations of the productive geological strata and illustrations of places and individuals that have become historic are features that complete the comprehensive character of the book. Published by the author at Mannington, W. Va. Cloth, 895 pp. \$5.00.

### A Sousa Story.

John Phillip Sousa, bandmaster and march king, has essayed before the role of authorship. His first book, "The Fifth String," was well received, and his second will meet with a favorable reception. It is a book for boys, with much of virility about it. It places a premium upon strenuousness by making its hero an aggressive, daring and purposeful fellow, who happens always to be at the right spot and doing the right thing, whether that is at trying to take a fall out of a rival, turning handsprings, doing vigorous things upon water and land or rescuing a girl who has been kidnaped by a couple of scamps and held for ransom. "Pipetown Sandy" does all this and much more, but what he does is done in such a thoroughly boyish manner that one is not inclined to criticize the character as overdrawn.

The book is of the sort that is bound to please boys, and there is nothing in it to make it unwise to place it in their hands. Mr. Sousa in the present volume has not tied to his art, as there is no musical connection in the story. It is good, wholesome, thoroughly interesting and acceptable. The boys will like it and their parents will praise it.

"Pipetown Sandy." By John Phillip Sousa. The Robbs-Merrill Company, Indianapolis, Ind.

PITTSBURG, PA. DISPATCH

SEP 9 1906

**P**IPETOWN SANDY, by John Phillip Sousa (The Robbs-Merrill Company, Indianapolis), is presumably a boys' story and will attract attention largely on account of the popularity of the author. A reading of the work will convince even the most enthusiastic admirers of the march king that his sphere is musical composition and direction—certainly not literature. In his "The Fifth String" Mr. Sousa handled a subject with which he was familiar, but in "Pipetown Sandy" he shows an unacquaintance with the life of an American boy that is lamentable.

The story pretends to relate the life and adventures of Sandy, a 15-year-old schoolboy, but the plot develops a lurid melodrama which should make Theodore Kremer look to his laurels as chief producer of the sensational. Sandy, when introduced, is in a school room performing mental acrobatics in arithmetic, and with no apparent objections by the teacher does about as he pleases. In one place Sandy carries on an audible conversation of four pages with a kindred spirit and while the youthful hero is supposed to be mischief incarnate this school room conversation is introduced:

"After gazing dreamily out of the school room window one sultry afternoon Sandy sighed, then closing the book looked at Gilbert sitting next to him and said: 'Don't you think the Lord was pleased when he made the river?' Gilbert raised his head and gazed smilingly at the other boy: 'You remember what the Bible says, Sandy, 'And God saw everything that He had made, and behold, it was very good.'"

And conversation continues in this strain for three pages. Sandy and his chum often fight bad boys, larger than themselves, and always come out victorious, just as they do in melodrama.

In the plot a wicked husband plays dead for several years, then out of pure cussedness, appears at his wife's second marriage and with great heroics breaks up the wedding at the altar. There is the usual kidnaping of the wealthy man's child for ransom, the two villains hiding



"Mrs. Foley stood motionless in a stare as Tom scampered away."  
(From "Pipetown Sandy.")

her in an old cave under the wharf, where the following dialogue takes place: Dennis Foley pulled out of his pocket a large knife, and keeping the child a prisoner with his knees, opened the blade and held it aloft, in the faint gleam of a sputtering candle. Then he hissed into her face:

"D'yer know what that is? Answer me."  
"It's a knife," said the trembling child.  
"I'm glad yer know one when yer see it"—and he clutched her beautiful hair. Pulling her backward he raised the long knife threateningly.  
"Now hear me," he rasped. "If yer cry, or even speak, unless I says yer kin, I'll cut



"I think you are a mean old thing, so there!"  
(From "Pipetown Sandy.")

yer throat an' throw yer inter the diver for the snakes ter eat. D'yer understand?" Frenzied with fear she raised her arms, begging for mercy and cried in terror: "Please don't kill me."

"It depends on yerself. I won't kill yer so long as yer obeys me. Don't cry an' don't talk, an' I'll spare your life, but if yer do,"—he glared at the little innocent, "I'll cut yer throat from ear to ear, an' chuck yer inter the river, d'yer understand?"

Sandy and his friends go to the rescue, and trace the child by a boat, conveniently deserted by the kidnapers, a hair-ribbon from the little one's head, an envelope addressed to one of the villains, and finally by footprints in the soil.

This is on a bitterly cold Christmas night, yet the author has the boys go fishing and rowing on the river. But that is only one of many incongruities. Juvenile literature has not been improved by "Pipetown Sandy."

SEP 10 1905

Pipetown Sandy, by John Philip Sousa. Illustrations by Charles Louis Hinton. The Bobbs-Merrill Company, Indianapolis.

This is a boy's story for boys of all ages. Way down deep in every pure-minded, whole-souled man's heart there is dormant the spirit of the eternal boy, and it only needs a friendly call to awaken that spirit into life. Mr. Sousa has uttered this call in one clear, insistent note in writing this charming novel of boyhood days, and the book, with its handsomely designed cover, pictures and story, is just the sort of a present to give to a healthy, vigorous boy. To a milk-sop, the tale would seem rough. But to a real boy—never!

"Tom Brown's School Days" is an epic for the boys of the Anglo-Saxon race the world over. It tells of life in a large public school in England, where boys of the aristocratic and powerful middle classes were taught how to become little men. "Pipetown Sandy" tells about boys who attended an ordinary American village school, kept by a schoolm'am, and they were just ordinary American boys who did not always use the best English—but the fun they had! The innocent pleasures of home; the chores done for neighbors' nickels; the capture of lazy trout in the cool mountain stream; the street fights; the delusive hope that the teacher would be taken sick, so that there wouldn't be any lessons; baseball; trips on the river—but why go on about the dear old days that will never come to us old folks again? Yet it is a charming memory, and Mr. Sousa skillfully recalls it in this, his account of Boyville. The book ought to have a large sale.

With its frankness, freedom of expression and undoubted ability, the book is all the more remarkable seeing that it is the work of the famous March King. Somehow when we think of Sousa we recall his two steps, "Washington Post" or "Stars and Stripes Forever." True, he lately wrote "The Fifth String" and astonished people by his versatility and literary ability in telling a tale about a wonderful violin, of love and temptation. "Write some more," Sousa friends said, and "Pipetown Sandy," with its wealth of humor and knowledge of boys' character, is the logical result. Well done, Mr. Sousa.

The hero is a boy named Alexander Coggles, otherwise known as Sandy Coggles, and his slate at school bore this legend:

Sandy Coggles, his slate,  
My honest friend,  
Who steals this slate,  
The gallows sure will be his end.

Sandy was a fairly tall boy, rawboned, muck freckled, with a little, stubby nose and hair that was very red. He was leader in all school sports and fights, but was not smart at his lessons, being helped in that latter department by a smaller boy, Gilbert Franklin. The bully is Tom Foley, and of course he is tamed. Then there are Mr. Jebb, the grocer, who loved and was loved by pretty Widow Foley; the Judge, and others.

Several poems adorn the book, and it is presumed that the poet is Souza. Here is his rhyme:

THE FEAST OF THE MONKEYS.  
In days of old,  
So I've been told,  
The monkeys gave a feast.  
They sent out cards,  
With kind regards,  
To every bird and beast.  
The guests came dressed,  
In fashion's best,  
Unmindful of expense,  
Except the whale,  
Whose swallowtail,  
Was "soaked" for 50 cents.

Sousa, in addition to his other gifts, writes epigrams, and here are a few:

He got to shyn' at the girls so we talked  
of puttin' blinders on him.  
A scolding woman—A bunch of firecrackers  
explodin' in a flour barrel wuz the still-  
ness o' death compared to her goings-on  
when she got warmed up.  
A toast: "The grocer handed a tumbler  
to the Judge, who lifted the glass and  
said: 'Well, here's what killed dad.'  
Violins are like women—the one you love  
is the best in the world.  
Mrs. Foley: "Boys are like other reptiles,  
and would sleep six months runnin' if you'd  
let 'em."  
Sandy is a prize package in a pile o'  
blanks. But remember, boys sometimes grow  
into foxy men.

Mrs. Foley: "As soon as I married him,  
I chased me for months afore I married him,  
and then I had to do the chasin'. After we  
settled down he began to shout: 'We won't  
go home till morning.' And he never did—  
until he was carried."  
Life is hopeless without poetry.  
Boats sometimes, under the most care-  
fullest buildin', turned out bad, in which  
particular they are like boys.  
Oh, baseball! Thou art truly the embodi-  
ment of purest democracy. Like love, thou  
dost level all ranks!  
Women never reason when they're angry.  
A boys' fight: Both boys threw their caps  
on the pile of discarded clothes.  
"Any kickin'?" asked Sandy, doubtfully.  
"I never kick," replied the other boy.  
Leander.  
"Nuther does I. Any bitin'?"  
"No."  
"Any wrastlin'?"  
"As much as you like."  
"Then it's square up an' down. No hittin'  
under the belt, an' wrastlin' as I under-  
stands it," said Sandy. Then the fight began.  
A dude: He wuz one of them sweet-  
scented roosters whose nose seemed huntin'  
fer a smell all the time.

As far as music is concerned, only a  
brief mention is made of it, in violin  
playing: "The clear, soft notes of the  
violin sang out Schumann's exquisite  
"Traunerel." A good selection.

CLIPPING FROM  
SAN FRANCISCO, CAL. - EXAMINER  
SEP 10 1905

Date .....

THERE is a lot of disappointment be-  
tween the covers of John Philip  
Sousa's new book, "Pipetown Sandy."  
It's a story of boys, and probably boys who  
are denied the adventures of their kind of  
which they dream, will find it first rate, but  
to persons out of their teens, who have  
tapped time to Sousa's marches, the book  
will be a disappointment.

There are bright spots in the story here  
and there, but taken as a whole it does not  
leave an impression of brilliancy or any-  
thing approaching it on the reader.

There are four heroes in the story—San-  
dy, Gilbert, Leander and Dink. Their boy  
pranks and fights occupy a great deal of  
the book. Some of these events are con-  
nected with the main plot and some are not.

Widow Foley was deserted by her drunk-  
en husband for five years and is about to  
be married to Jebb, the poet grocer, when  
Foley turns up and stops the wedding. A  
worthless pal of his has told that he is dead,  
but they later decide they can make some  
money by Foley's stopping the marriage.  
Foley and his pal try to kidnap Lillian, the  
little sister of Gilbert, but Sandy saves  
her, although he is knocked senseless.  
Foley is taken to jail for this deed, but  
through the assistance of his pal and his  
worthless son Tom, he escapes and Lillian  
is kidnaped.

Lillian's father makes ready to pay \$10,-  
000 to the kidnapers, but the child is rescued  
by Sandy, Gilbert, Leander and Dink, after  
a rather exciting moonlight adventure on  
the river.

This is Sousa's second book. His first  
long story is "The Fifth String," which I  
have not read. Both are published by the  
Bobbs-Merrill Company, Indianapolis.

DES MOINES, IA. Register-Leader

Date ..... SEP 10 1905

Somehow or other, in the course of a  
busy career as composer and conductor,  
John Philip Sousa finds time to write  
a book now and then. His "Fifth String"  
has already enjoyed several years of  
popularity and now, from the Bobbs-  
Merrill press, there comes a second vol-  
ume, "Pipetown Sandy." Just to show  
his versatility Mr. Sousa has been pleased  
to make this second book a boy's story,  
replete with adventure of the good, old  
fashioned, red blooded kind. Not that  
"Pipetown Sandy" is a thriller or shock-  
er. It is just a story of everyday, real  
boy life in Washington forty years ago.  
But it is so real and natural that grown-  
ups will find it as enjoyable as young-  
sters. Pipetown Sandy is an attractive  
loveable chap and wins victories in an  
honest, sturdy way.

SEP 10 1905

Date .....  
John Philip Sousa  
Writes a Good Tale

The "march king," John Philip Sousa,  
has shown his versatility by writing a  
very good story called "Pipetown Sandy,"  
a narration of boy life which will delight  
both boys and grown folks. This is not  
his first excursion into literary effort, as  
witness the novel named "The Fifth  
String." The great orchestra leader tells  
a rattling good tale of the lively kids  
and he has their dialect down very pat.  
There is a little about music interwoven  
in the work, but he has not tried to make  
that a feature.

The story opens with a scene in a  
schoolroom that is well done, and there  
we get acquainted with some of the boys  
who get on the nerves of the teacher,  
Miss Maisie, and make things lively gen-  
erally. Sandy is very dull at school and  
he is kindly assisted in his studies by  
the delicate little Gilbert, who has a  
bright brain and a good heart. Tom  
Foley is the bad boy of the school. He  
is detestably mean to his teacher and  
also to his mother, who is a widow, quite  
poor and who needs the help of her son  
very much. She does not know she is  
a widow, but her husband has forsaken  
her and she has not heard from him in  
years. Gilbert tries to comfort the stupid  
Sandy by such expedients as this:

"My father says there have been some  
awfully smart people high up in the world  
who were not worth shucks in doing  
sums in arithmetic."

Tom Foley behaves so badly that Maisie  
has to expel him. Mrs. Foley, who,  
though a young and charming woman  
and handsome, has had no advantages  
of birth or education, drags the expelled  
boy back to the schoolroom, beating him  
all the way, and pours out her distress  
and disheartenment about her incorrigible  
boy to the teacher:

"Maisie Latham, this is the third time  
this brat has been sent home this month.  
Do I pay you to suspend him, or to  
educate him? Answer me that? You get  
50 cents a month in advance for teachin'  
him, and I'm not a-payin' for nuthin'."

Then Mrs. Foley took from her pocket  
a small pamphlet and read slowly and  
emphatically:

The object of Miss Maisie Latham's School  
for Boys is, first, to arouse the mentality of the  
pupil and to awaken his power to think; sec-  
ond, to foster a sturdy moral nature and to  
develop the scholar's individuality; third, to  
perfect the student in those general studies  
that lead to a preparatory course.

Mrs. Foley, mad with her son, and the  
exasperation of things generally, claimed  
that in that promise there was "nothin'  
'bout suspensions, and bein' incorrigible,  
as I can decipher." Maisie, in pity for  
the mother, took the bad boy back.

The prettiest episode in the book is the  
wooing of the widow Foley by the grocer,  
Mr. Jebb. It came about through his  
sympathy for her on account of her son  
Tom's idleness and disobedience to her.  
Pipetown Sandy was the medium that  
made the wooing progress pleasantly,  
humorously and successfully. Tom would  
come home hungry and his mother would  
promise him dinner provided he bring  
water and fill up the barrels for her; for  
she was a woman who toiled. The young  
rascal would protest that he couldn't  
work till he was fed, and she would in-  
dulgently share her fare with him. "Gim-  
me my grub fust, I ain't goin' to promise  
nuthin' while I'm starvin'." After he had  
devoured everything on the table he  
walked to the door one day, and called  
to his mother: "Eh, old woman, carry  
your own water; over the river, ta-ta!"  
and away he went. Mrs. Foley, standing  
in the doorway, heard his parting shot,  
and stood motionless in a stare as he  
scampered away.

It is this pathetic incident that the  
artist, Charles Louis Hinton, has chosen  
to picture. The young widow looking  
despairingly after her incorrigible boy,  
who was the son of a man who had been  
a bad husband. "Sadly, and with just  
the suspicion of a tear, she picked up the  
water buckets and started for the pump."

Mr. Jebb saw her plight, loved her, and  
hired Pipetown Sandy to tote water for  
her. He instructed the boy to artfully  
pretend that he was doing it out of his  
own boyish sympathy and kindness; but  
Mrs. Foley discovered the little plot; and  
then hiss.

(Bobbs-Merrill Company, Indian-  
apolis.)

Date SEP 10 1905

"PIPETOWN SANDY."

By John Phillip Sousa, 12 mo. cloth, \$1.50; Illustrated by Charles Louis Hinton; Bobbs-Merrill Co., Indianapolis.

Fortunately John Phillip Sousa does not have to rely on literature for either fame or fortune. "Pipetown Sandy" is his second flight into the book world, but had he not made a name as a band leader that was certain to attract the curious



JOHN PHILIP SOUSA, Author of "Pipetown Sandy."

into buying his books, it is safe to say no publisher would have ever dared undertake the issue of either the "Fifth String," or "Pipetown Sandy."

It is another case of the artist in one line holding to ambitions in another. Evidently Sousa would prefer to be known to posterity as a writer of books rather than content himself with the fame that is his as the leader and organizer of the greatest of bands and a composer of music that will live long.

And yet it is not to be said that his books are wholly bad. This last one carries an acceptable story of two boys and some of the character work is presented clearly defined. The manner of the telling, however, is of the crudest, most amateurish form and the book but for the name of Sousa could never receive passing notice if it even passed the manuscript form. It belongs back with the old style of Sunday school library book of the ever triumphant poor boy who saves the sister of his rich young patron and puts to shame the Pretending Percy of the school. It is of the good old time of our fathers' boyhood when wrong stalks openly through boy's books to be mocked by virtue equally openly tagged and classified and not to be confounded.

That his is a versatile genius is not to be denied, but it is enough that the musician has tried his wings in literature. Back to the music rack, Sousa, to more "Star and Stripes" and "Washington Post" marches!

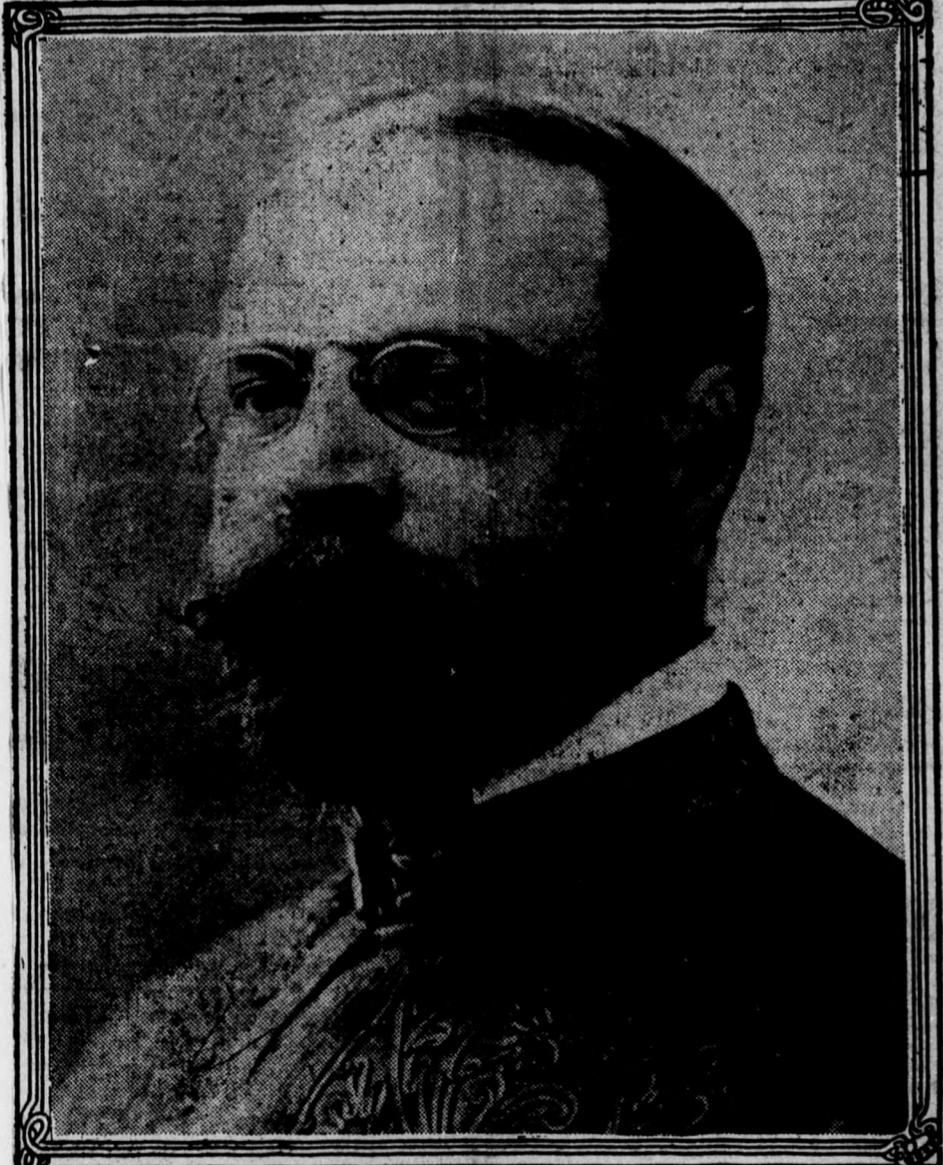
CHICAGO, ILLS. NEWS

Date SEP 11 1905

A new book for boys, following the well-worn paths carved out by Huck Finn and Tom Sawyer, is "Pipetown Sandy," by John Phillip Sousa, the "march king." Sandy is a sort of rough diamond—shrewd, amiable, courageous to a degree and the ruling spirit among Pipetown juveniles. Incidents of school life at vacation time, and a befitting amount of "thrill" in a burglary, an abduction and a rescue, in all of which Sandy figures with conspicuous credit, furnish the interest to this tale, already many times told. The illustrations by C. L. Hinton are better than usually fall to the lot of books of this class. Bobbs-Merrill company, Indianapolis.

Date SEP 11 1905

THE SHOEMAKER SHOULD STICK TO HIS LAST



SOUSA is beginning to suffer the tyranny of his temperament. He has grown discontented.

Things come his way too easily. He wants to get out of himself—to do new things. So like Jefferson, who was never happier than when he had brush and maul-stick in his hands, and Sara Bernhardt, who writes and paints and models, and young Josef Hoffman, who invents machines when he is not pounding the piano, Sousa has an alien fad.

He has turned his baton into a fountain pen.

But he devotes it to fiction, instead of writing music, as he should.

Now Sousa's marches have been very much of a piece of late. He has torn them off in any number, like the strip tickets at Luna Park. Still, if they had a family resemblance so strong that if Peary were to meet one at the north pole or Nevison find another in the heart of Africa, each would recognize its paternity—they are always pleasing things from the Sousa swing in them.

No other man can write marches that have such power over the legs of those

who hear them. When you listen you have to mark time.

But Sousa writes other kinds of music. He has talent 'way above the two-step. His two operas show the man's melody and his rhythmic versatility.

Why, in heaven's name, then, doesn't he write them oftener? I believe he has one on the stocks now, but he should have an operatic shipyard like Victor Herbert and launch a new craft once a year at least.

But there's no accounting for tastes, as the old woman said when she kissed the cow. Sousa prefers to write stories. And that's all there is or can be to it.

A year or so ago he wrote a story, "The Fifth String." It was musical because he was still somewhat in bondage to his profession. His latest, though, "Pipetown Sandy," gets away almost entirely from minims and quavers. True, there is a little boy in the book who plays the violin. That is merely incidental. The rest is mainly boy. It is the story of child life in a country town, complicated here and there by a little love story. It is a mild thing which will attract attention, simply because Sousa's name is blown in the bottle.

I have no doubt of the joy it gave Sousa to write it, but as to the reader's pleasure—that is another question. (The Bobbs-Merrill Company, Indianapolis.)

SALT LAKE CITY, U.—TRIBUNE  
SEP 10 1905

ite .....

Pipetown Sandy. By John Philip Sousa. With Illustrations by Charles Louis Hinton. The Bobbs-Merrill Company, publishers, Indianapolis.

This is Sousa's second novel; his first was "The Fifth String," a tragedy. This one comes near to a comedy, though there are tragical features in it, and some narrow escapes from the worst of villains. The scene opens in a country school, with Sandy as a manly young chap, but with no capacity for learning. To him presently comes Gilbert Franklin, "the cutest little codger," who puts Sandy in the way of learning, and starts him well on his journey to success, while Sandy in turn starts Gilbert on the way to health, strength, and activity. There is a grocer who is a poet and benefactor to the whole community, and especially to the boys. There is a grass widow who is a peach, and there is a lawyer with heart and soul in him. On the other hand, there is a rascally tramp, who was the husband of the grass widow, and the father of her indolent, insolent, cowardly outlaw of a boy; and there is a "pal" of the rascally tramp, the two coming to a deserved retribution. The story is very well told, and has plenty of action and "go." It is not likely that Sousa will eclipse his musical fame by his literary achievements, but he does very well, and he deserves applause.

CLIPPING FROM CHICAGO, ILLS. - NEWS  
SEP 11 1905

Date .....

A new book for boys, following the well-worn paths carved out by Huck Finn and Tom Sawyer, is "Pipetown Sandy," by John Philip Sousa, the "march king." Sandy is a sort of rough diamond—shrewd, amiable, courageous to a degree and the ruling spirit among Pipetown juveniles. Incidents of school life at vacation time, and a befitting amount of "thrill" in a burglary, an abduction and a rescue, in all of which Sandy figures with conspicuous credit, furnish the interest to this tale, already many times told. The illustrations by C. L. Hinton are better than usually fall to the lot of books of this class. (Bobbs-Merrill company, Indianapolis; \$1.50.)

ROCHESTER, N. Y. - Democrat  
SEP 11 1905

Date .....

The versatile John Philip Sousa, who a while ago dropped his baton long enough to write "The Fifth String," a most successful story, has made another venture into literature. "Pipetown Sandy" is the title of his new tale—a story of strenuous action which will specially interest boys. It is copiously illustrated by Charles Louis Hinton. Price \$1.50. Published by the Bobbs-Merrill Company, Indianapolis, Ind.

Courier  
Evansville Ind  
Date 13 Sept 1905

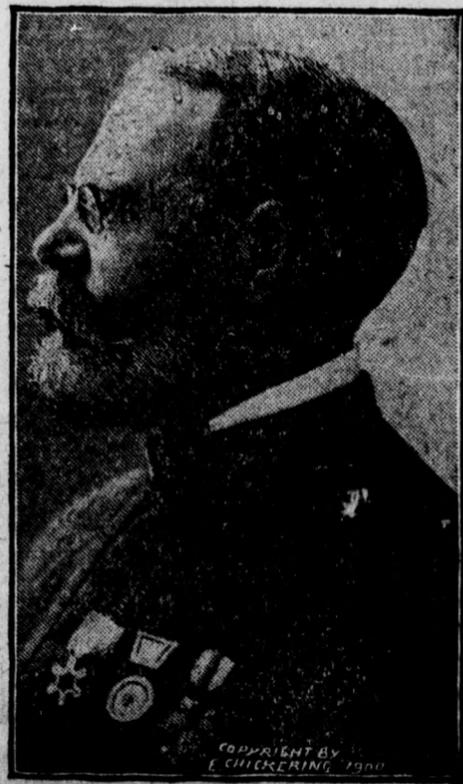
"PIPETOWN SANDY." By John Philip Sousa. Published by the Bobbs-Merrill company, Indianapolis. Duodecimo. Pp. 388. \$1.50.

John Philip Sousa is regarded by the present generation of music lovers as the composer of the most stirring martial airs. Young America hums and whistles his marches and trudges through dusty streets after bands that play them. When Mr. Sousa wrote music alone he was known from sea to sea and even across the pond. But the great bandmaster, not content to let well enough alone, turned his attention to literature and produced "The Fifth String," a novel of some little merit that yet fell far short of greatness. Now Mr. Sousa presents to the world a second effort, called "Pipetown Sandy." We were doing very well without it and no one, not excepting Mr. Sousa himself, will be benefited by its publication. The story is weak and wholly unsatisfactory and its rural setting will not save it from burial as a melodramatic fiasco. As a character study it may possess some merit but we confess to an entire lack of acquaintance with the type of boy whose life is set forth. The dialect is beyond comprehension and must be in vogue "back in the brush," where the slang comes from.

It is a great pity that Mr. Sousa does not continue to write marches and leave fiction alone.

Eagle  
Brooklyn, N. Y.  
Date 15 Sept 1905

John Philip Sousa, whose name has been made familiar to many people by colored posters showing his portrait as a bandmaster, has written a story book called "Pipetown Sandy" (Bobbs-Merrill Co., \$1.50). This is a story of boys in an American vil-



John Philip Sousa.

and since Mr. Sousa is not a professional writer of stories for boys, this is probably inspired by recollections of his own boyhood. The story has the merit of truth and reality, reaching the "natural" as life is full of wonder.

CLEVELAND, O.—PLAIN DEALER  
SEP 14 1905

Date .....

JOHN PHILIP SOUSA is out with a new book—not a march or comic opera, mind you—but a story, and not a musical story at that. It is "Pipetown Sandy," and has just issued from the publishing house of Bobbs-Merrill at Indianapolis. Sousa wants to be a novelist, just as Clyde Fitch wants to be a poet. Both have succeeded admirably in other lines of work and their names serve as an excellent



boost for whatever else they undertake; but having won a public by one means, it is a difficult thing to switch the public expectancy. If a man be a comedian, he must keep on joking. If he be a pessimist, the world cares nothing for his smiles. One would as soon expect a Sunday school library story from D'Annunzio or ragtime from Puccini as a novel by Sousa. He broke the ice with "The Fifth String" and that book was wonderfully successful; so he has tried his hand again and now comes a story of a boy, the kind of boy that Sousa knew when he was one. There is no absorbing plot, no lurid colors and no sensation in it to claim attention. It is a clean, mild effort to correctly delineate life, young life as the author sees it. While this "Sandy" will not compare in virility to Alice Hegan Rice's "Sandy" recently issued, he is an interesting boy, full of pranks and characteristic boyishness. Other characters woven into the story or biography are human, but not strong or convincing. Humor is here a plenty, but no strong flashes of wit leave an imprint on the memory.

I know that Mr. Sousa found great delight in writing "Pipetown Sandy." He was engaged in the work when he



last visited Cleveland. Shocked by my admission that I had not read "The Fifth String," which he assured me was "the best seller in America this month," he sent a bellboy to the nearest store for a copy, which he duly autographed, and then spent a half hour talking of "Pipetown Sandy," which had not yet been named. He said that the boys of whom he was writing were real, live creatures of the flesh. He had played "hookey" with them, dived in the old swimming hole, played ball—and about everything else. In fact, the story might well have been called "Boys—By One of Them."

Whether this effort will please as large a public as his first book is a matter of doubt. The story is not strong enough. It is too ordinary. As a melodrama must condense the action of years into two hours sometimes, so a novel must be a product distilled and reduced so that its backbone possesses more than natural strength. A mediocre artist may paint effectively in blaring purples, yellows and reds; but it takes a genius to impress the world with terra cottas, drabs and olive green. The latter is what Sousa has endeavored to do. He should hark back to the fires of "The Fifth String."

SEP 16 1905

John Phillip Sousa can never hope to exert the influence over people's hearts that he has over their feet.

He should be content to write the two-steps of a nation and let who will write its fiction.

"The Fifth String" was a weakly sensational story, with a mystery for its central idea. It dealt frankly with the supernatural.

"Pipetown Sandy" has a more healthful theme, humor of a sort and a manly interest in striving youth. But unconsciously the author has put a large admixture of priggishness into the characters of the children he has attempted to portray. They are those impossible children who mix grown-up aphorisms with childish slang, and remind one that it is given to but an elect few to retain the outlook of the child, and his definite boundaries of life, or even his vocabulary.

Music, which occupied so important a place in Mr. Sousa's earlier novel, "The Fifth String," does not enter largely into the present story. There is a small, frail wisecrack of a boy who plays Mendelssohn's "Songs without Words" and Schumann's "Traumerl" on the violin, and the poor but worthy hero of the book is sometimes engaged with the violin-playing Gilbert in conversations about music.

Sandy, in his musically unregenerate youth "had no use for any chunes 'cept they have had nigger in 'em, or were soft and sleepy, like the woods in summertime."

The scene of the story is located in a rural district of Virginia, and there is some "local color" in the "dig-ploking" contests of Easter and the day's doings and misdoings in a country school. The course of the plot affords Sandy a number of valuable opportunities to appear in the role of hero, the author disturbing the peace of the little hamlet by creating a crime and tragedy for Sandy's especial benefit and distinction. The ending is the usual reward of merit-taking in this tale the form of an appointment at Annapolis for the water-loving Sandy. Boys may like the book, even if they do not find exactly the boys they know in it. --(The Bobbs-Merrill company, Indianapolis; the St. Paul Book and Stationery company.)

SEP 16 1905

Date

PIPETOWN SANDY. BY JOHN PHILIP SOUSA. Pp. 383. \$1.50. The Bobbs-Merrill Company, Indianapolis.

The March King's second essay in fiction is less successful in execution than in intention. The kindly sentiment that pervades it makes it evident that he has meant well, but nether his material nor the way in which he has handled it suffices to hold the reader's interest. Pipetown is the typical country village anywhere; there are "characters" and local celebrities here as elsewhere. Sandy is the typical boy hero of the less flashing sort--slow at his books, of homely, but engaging appearance, large-hearted, manly and courageous. There are, too, several other lads of similar breed, and the necessary boy villain. For half the book nothing happens and we have merely sketches of youthful life in school or out. Then there is evolved a rather strange fragment or a plot, involving a widow whose supposedly dead husband crops up at the altar of her second marriage, and an attempt to kidnap a child--the latter scheme is foiled, naturally, by the adroit work of Pipetown Sandy and a few comrades, who come nobly to the rescue.

The book as a whole leads us to admire rather Mr. Sousa's high ideals of boyhood, than his abilities as a storyteller. It would have been at least twice as good had it been only half as long.

Date SEP 16 1905

Pipetown Sandy.

If John Phillip Sousa, the director and composer, who has turned his talents toward the literary field, had used a musical theme for his second story, it would doubtless have been much stronger than "Pipetown Sandy," which he now offers to the public. The novel, except in a very minute way, is entirely at variance with subjects with which Mr. Sousa is familiar. It is the tale of two boys in a village school, and seems more intended for juvenile consumption than for grown-up readers.

Still, it is a very readable book, written in easy style, with a freshness that sustains the interest. The author has made a pretty story of an untutored boy's gradual development which is in itself a study worth the while.

The plot is, in the main, simple, wound around Sandy, the hero, but it is still intricate enough to tangle up the affairs of several people and unravel them before the story ends.

Mr. Sousa's second effort at novel writing will probably prove as great a success as did "The Fifth String," his first story, though it is hardly so strong a book. (Bobbs-Merrill Company, Indianapolis; \$1.50.)

Advertiser, Portland, Me.

Date 16 Sept. 1905

Pipetown Sandy, by John Phillip Sousa, is a story for boys and the story of a boy. Sandy Coggles was his name. His father was a soldier and killed in battle. Sandy was not a brilliant scholar, but a little chap named Gilbert took him in charge, and showing him how it was "all in his fingers," he mastered the sums, which had hitherto had no meaning for him. In return Sandy taught him to do hand-springs, cart wheels, etc., and a life-long friendship was established. There are many other characters in the story of more or less interest, and if Mr. Sousa is not quite as successful in literature as in music, the march-king has given us a fairly readable story in Pipetown Sandy. Published by Bobbs-Merrill Co.

SEP 16 1905

Date

Mr. Sousa's New Book.

"Pipetown Sandy" is the record of boy life and in it the author does not give his own experience, he has had some heart to heart talks with a brother or two. It is a boy's story of study and play, of life and adventure and mischievous scrapes, of trying situation met with courage both moral and physical. It is a breezy book, a sort of compromise between Buster Brown (of malign example) and Tom Sawyer of genuine, though dubious boy nature. It teems with incident both humorous and pathetic; it ends with a kidnaping that will delight the heart of boydom in which the delicate child, Lillian, is held for ransom by bold, bad men and rescued by the intrepid Sandy and his three staunch companions.

PIPETOWN SANDY. By John Phillip Sousa. The Bobbs-Merrill Company, Indianapolis.

SEP 16 1905

Date

PIPETOWN SANDY. By John Phillip Sousa, author of "The Fifth String." Illustrated by Charles Louis Hinton. Indianapolis: The Bobbs-Merrill Company.

Here is a boy to win friends by the hundreds. Sandy is a boy who can not only turn handsprings and build boats and catch fish, but he can learn lessons. He is a wholesome, hearty boy, clever and kindly, a good son and a staunch friend. When little Gilbert Franklin goes first to school he and Sandy drift together naturally, the boy of strength and the boy of brain supplementing each other. From the moment Sandy receives instructions from Gil as to the names of the states, and Gil is taught by Sandy how to turn flip-flops, they are fast friends. Thenceforth their lives run together and many adventures mark the course. Pipetown is a neighborhood in this city of Washington, east of the navy yard, bordering on the Eastern branch. The name still clings to it locally, but it is not so distinctly bounded as in the old days when Mr. Sousa was himself a resident of the "navy yard" district. Thus the bandsman-author is writing of a region and of characters well known to him, and he enters into this tale of boyhood with a zest that carries his readers with him, be they adult or juvenile. There is a somewhat complex plot, with many comedy touches. Sandy proves himself to be a boy of sterling quality and is well rewarded. The story's action covers ground that is easily traced by residents of the District.

Post, Louisville, Ky.

Date 16 Sept. 1905

Pipetown Sandy.

By John Phillip Sousa. Indianapolis: The Bobbs-Merrill Company.

The great composer and leader of band music has written another insignificant book. It is an improvement on the first, "The Fifth String," not being sentimental, for this time Mr. Sousa has written for a boy audience, but it might also have been written by a boy, so lacking in originality are its plots and characters, so puerile its humor.

SEP 17 1905

Date

"Pipetown Sandy."

("The Pipetown Sandy," by John Phillip Sousa. The Bobbs-Merrill Company, Indianapolis, Ind.)

John Phillip Sousa, the March King, is looking for laurels in the literary field, and those who have read his novel, "The Fifth String," and who will read "Pipetown Sandy," his latest book, will have a finer appreciation for the quality of man this is who has made music for the million. "The Fifth String" was a pure-hearted little romance and "Pipetown Sandy" is a story of the boy heart that will appeal to boys of all ages, but especially to the boy who means to be a man some day. It records the adventures of Sandy and his friend Gilbert, whose finer gifts and graces Sandy admires and wished to emulate, while Gilbert takes a course in fisticuffs, turning cartwheels and other accomplishments of a rough and ready boy. The good times that Sandy and Gilbert have in their boat building, and in many brave adventures of knightly service, both on the water and ashore, are told in this story of village life which shows how Sandy, the poor boy, earned the respect and approval of the entire village. "Pipetown Sandy" can be safely selected for the small boy as a book of adventures that is exciting enough

Reviewed by  
Mary Calhoun Brooks.

## SOUSA'S PIPETOWN SANDY.

**M**R. CHARLES F. LUMMIS has had occasion to explain that he writes for a living and builds his house by way of recreation; but there are many men of many minds, and it is evident that Mr. Sousa—John Philip of the baton—though he may be at work when he turns his expressive back to his audiences and begins to make waves of music roll at the end of his fairy wand, is playing when he writes books.

Nevertheless, some of that same delightful "zip" which makes "El Capitan" and the others stir the blood of listeners all the world around has gone into the making of "Pipetown Sandy," a book that is going to stand on the shelf between Mark Twain's "Tom Sawyer" and Thomas Bailey Aldrich's "Story of a Bad Boy," and ask no reflected glory from either.

It is all about boys, this book of Mr. Sousa's—boys who are busily engaged in growing up, according to their several lights, in the vicinity of Washington, D. C., where Mr. Sousa was himself once similarly engaged. And they are real live boys, these, boys not too good to fight and scheme, boys full of ambitions and expedients. Still they are, with one exception, boys who couldn't do a mean thing, boys who despise a "sneak" as only boys know how to despise anything. And the exceptional boy, the real villain of the piece, is useful, too, since he makes a plot, a real melodramatic plot, possible.

That plot, stirring as it is, and even hair-raising, is sacred, sacred property, as all plots are, and must not be betrayed here. But some of the clever bits of the book may be stolen—just to give readers an idea of the fun they are missing if they do not at once, and eagerly, devour the entire tale. Incidentally it may be said that the fault of the book, if it has a fault, is in the vernacular—which seems a trifle exaggerated. However, it is possible that boys of the region of Pipetown did really commit so many crimes of speech in the days of long ago.

The following dramatic incident will give a clear idea as to the author's actual knowledge of boy nature:

"Watch me," said young Foley. By this time they were within a few yards of Gilbert, who was gazing through the window into the store. As the boys came nearer he turned, and, with that smile which one boy always gives another when he wishes to get on particularly friendly terms, he looked inquiringly at Dink and Tom.

"Eh, mamma's boy, I wants talk to yer," sneeringly called out the latter.

"Gilbert drew himself up quickly and a slight flush suffused his face.

"Foley came closer, leaned forward with half-clenched fists and snarled: 'I hears yer laughed at me when my old she-cat of a mother wore herself out a-whackin' me today.'

"Gilbert looked the other boy squarely in the face and answered: 'Well, you didn't hear right; I was sorry for you.'

"'I don't want none of yer sorrer, an' I geves yer to understand she didn't hurt me, nuther.'

"'I thought she did,' said Gilbert, looking into the sneaking eyes of the bully. 'She must have, for you cried like a yellow dog.'

"'What d' yer mean by callin' me a yaller dog?' shouted Foley, drawing back his left as if to strike.

"Gilbert surveyed the larger boy from head to foot with a look of smiling curiosity, and said gravely: 'I did not say you were a yellow dog; I said you cried like a yellow dog.'

"'Well, it's mighty lucky fer yer that yer took'd it back, fer if yer hadn't I'd a-punched yer head in a mint.'

"Sandy came out of the store at this moment, and in three strides was between the boys. He looked at Tom and said:

"'Punch nothin'! Why, Snarley Foley, yer wouldn't punch a cabbage-head, 'less it wuzn't lookin'. What yer pickin' on the little feller fer?'

"'He said I hollered like a yaller dog when the old woman whacked me, an' I'm going to take it out er his hide; see if I don't.' But he made no effort to carry his threat into execution.

"'You won't take nuthin' out er nobody's hide. Put that in yer pipe and smoke it!' Sandy turned, and, looking at Gilbert as if he were mentally weighing the outcome between the two boys if they should clash, he said: 'If I sez the word the little feller 'ud fight yer at the drop of er hat, but I ain't goin' to let him sile his hands on yer; leastways, not jest yet,' and he gently backed the smaller boy away. Young Foley made a step toward Gilbert.

"'Oh, I see,' said Sandy, 'yer 'sp'illin' fer a scrap. Well, if yer wants to fight here's Dink; he's yer size, an' what I say Dink 'll say, won't yer, Dink?'

"'In course I will,' said Dink, proud of the mighty Sandy's patronage.

"Sandy, pointing the forefinger of his left hand at Tom, spoke slowly:

"'I sez, Snarley Foley, that yer hollered like a yaller dog when yer mother whacked yer.'

"'An' I repeat it,' said Dink in a louder voice, 'yer hollered like a yaller dog, so yer did.'

"'An' I sez furthermore,' continued Sandy contemptuously, 'yer squealed like a stuck pig.'

"'An' squealed like a stuck pig,' repeated the imitative Dink, getting closer to the scared bully, who now began to back away.

"'An,' added Sandy, doubly pleased with the addition of this invective, 'yer bellered like a sick calf.'

"Dink, with his fists doubled, eyes glistening and a look that boded no good for the frightened coward, fairly howled at Tom, 'An' yer bellered like a sick calf.'

"With a look of fear Sandy turned tail

and ran as fast as his legs could carry him."

Of course there were lots of other and similar clashes before that glad day when the neighborhood bully was finally disposed of and the boys who were worth while found the golden gates of opportunity opening for them. There's plenty of fun in it all, and "Pipetown Sandy" is going to brighten up a very large majority of the homes of this land of the free.

(The Bobbs-Merrill Co.)

ate.....

PIPETOWN SANDY. By John Philip Sousa. With illustrations by Charles Louis Hinton. The Bobbs-Merrill company, Indianapolis.

The first part of this book is purely and simply delightful; a thoroughly enjoyable narrative of boys that will give the boys who read the tale a large amount of entertainment. As the story develops, however, it takes on a sensational tone, which, while keeping the attention at a high pitch, somewhat mars the delightful effect of the earlier pages. But most of it, however, is a lifelike presentation of boys who squabble, box, fish, play ball and study.

A grocer, who makes poetry and love to the "Widow" Foley at the same time is an important factor in the plot of this tale. Naturally they want to know whether she is a "really and truly" widow, and so they start investigations as to the whereabouts of the missing Dennis. From this episode begins the sensation that stirs all Pipetown. One almost wonders why the men, who conduct the "widow's" case, could be deceived so easily. Mrs. Foley, herself, is a surprise. She starts out as something of a termagant and then she develops as a pretty and rather interesting woman. But her vicious, mean and generally troublesome son, whom the boys name "Snarley," would be a menace to any woman's sanity, and it is no wonder that she shows a temper.

Sandy is the chief interest of the story. He never falls in his part. He is called "little codger," is a little. He might have a little, but Mr.

Sousa manages him very effectively. He is the joy of the story. The other boys are delineated cleverly and the "Jedge" is a personage worth knowing. His big stories are an amusing feature.

Sandy's adventure with the burglar, and his successful scheme for capturing the villains who have kidnaped Gilbert's sister, add to the renown and approval that he has won from the good people of Pipetown. The boys have some strenuous incidents to their credit and they prove equal to most conditions that confront them. Mr. Sousa's love of music is suggested in the incident of Gilbert and his violin. The book is illustrated and will win a strong popularity.

CLIPPING FROM

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Date ..... Sept 17 1905

Schoolboys have always liked to read about their own kind, and they will have a good opportunity in "Pipetown Sandy," by John Philip Sousa, who came before the public as an author a few years ago by writing "The Fifth String."

The story consists of a series of incidents in the lives of two schoolboy friends who live in a little town small enough to furnish plenty of good fun. Sandy, the real hero, is a poor boy who lacks advantages, but has a large stock of common sense which wins him the admiration of his quicker and more fortunate friend, Gilbert. The book closes with an exciting incident, the rescue of a kidnaped child by Sandy and his pals. The book is healthy in tone, and will certainly be enjoyed by the boys. But most of the conversation has a note of unreality about it which a boy will be as quick to detect as the most experienced reader. Careful construction and sincere writing find ready appreciation in children's literature as elsewhere; though writers and publishers often seem to forget this simple fact.

Bobbs-Merrill, Indianapolis. Cloth, illustrated.

CABLE ADDRESS: CLIPPER  
 CLIPPING FROM Banner  
Nashville, Tenn.  
 Date 18 Sept 1905

**"Pipetown Sandy."**  
 If John Phillip Sousa, the director and composer, who has turned his talents toward the literary field, had used a musical theme for his second story, it would doubtless have been much stronger than "Pipetown Sandy," which he now offers to the public. The novel, except in a very minute way, is entirely at variance with subjects with which Mr. Sousa is familiar. It is the tale of two boys in a village school, and seems more intended for juvenile consumption than for grown-up readers.  
 Still, it is a very readable book, written in easy style, with a freshness that sustains the interest. The author has made a pretty story of an untutored boy's gradual development which is in itself a study worth the while.  
 The plot is, in the main, simple, wound around Sandy, the hero, but it is still intricate enough to tangle up the affairs of several people and unravel them before the story ends.  
 Mr. Sousa's second effort at novel writing will probably prove as great a success as did "The Fifth String," his first story, though it is hardly so strong a book. (Bobbs-Merrill Company, Indianapolis; \$1.50.)

Canadian Bookseller  
Montreal, P. Q.  
 Date Sept 1905

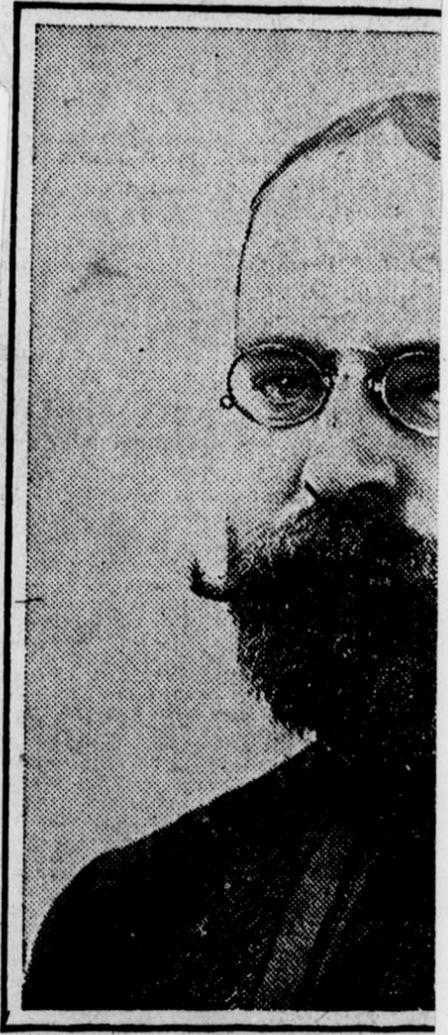
**PIPETOWN SANDY.** BY JOHN PHILIP SOUSA. Cloth, \$1.50. The Bobbs-Merrill Company, Indianapolis.  
 John Philip Sousa, the "March King," probably never will win as much fame with the pen as with the baton, yet he has a considerable knack of story telling. He has followed his first novel, *The Fifth String*, with another and different kind of book called *Pipetown Sandy*, which is in many ways better than its predecessor. It is a story about boys, and chiefly for boys. The book is made up chiefly of the doings and sayings of Sandy and his friend Gilbert. Sandy is a sort of rough diamond—shrewd, amiable, courageous to a degree, and the ruling spirit among the boys of Pipetown. Incidents of school life and vacation times, and befitting amount of thrill in a burglary, an abduction

CLIPPING FROM Bookseller & Stationer  
Montreal, Canada  
 Date Sept - 1905

Sousa, John Philip. "Pipetown Sandy." Indianapolis: The Bobbs-Merrill Co. Cloth \$1.50. In this new novel by the "March King," the study of boy life in the little town of Pipetown forms the centre theme. It is the American boy of to-day that Sousa deals with and he has succeeded in producing a very entertaining account of that boy's aims and life. The book has a healthy tone, emphasizing the good in life and denouncing the evil. Some of the characters are particularly life-like, especially Sandy, who is the central figure in the story.

Nashville, Tenn. American  
 Date SEP 18 1905

**PIPETOWN SANDY.**  
 By John Phillip Sousa. Indianapolis: The Bobbs-Merrill Co. Price, \$1.50.  
 John Phillip Sousa, the "March King," as his admirers love to call him, is becoming as well known in the world of letters as in the realm of music.  
 His first story, "The Fifth String," being a musical romance and treating of questions lying close to Mr. Sousa's art, seemed a natural outcropping of his genius, but this last book, "Pipetown Sandy," a story for boys, takes the reader by surprise. It is an ebullition of the love of youth and the spirit of boyhood which must lie deep in the heart of the composer, and it makes an instant appeal to the same spirit in the heart of the reader.  
 Pipetown is the small Southern or Southwestern town familiar to all of us



JOHN PHILIP SOUSA  
 Author of "Pi

and the four boys, Leander, Dink, Gilbert and Pipetown Sandy, are just dear, careless, faulty, lovable youngsters busy with their school, their games and their boating and camping trips. As the story develops, however, deeper notes are struck. The romance of Mr. Jebb and the pretty widow leads to strange results, one of which is the invasion of the quiet town by the two disreputable tramps, Foley and Hildey. These two worthies, after committing many minor offenses, abduct a child and hold it for ransom. This gives our boys their opportunity to show the stuff of which they are made. The account of their tracking and pursuit of the villains, and the rescue of the child is the culmination of the story, and it is told with remarkable force and interest.  
 "Pipetown Sandy" is a book to delight any boy's heart, and it will furnish to those more mature readers who have retained a recollection of their own youthful ambitions and adventures, or who are in sympathy with the immortal spirit of boyhood, a fund of amusement and pleasure.

Full Page  
Burlington Vt  
 Date 18 Sept. 1905

"Pipetown Sandy," a new story by John Phillip Sousa, has been published by the Bobbs-Merrill Co., Indianapolis. The author is the famous composer of marches and is leader of a well-known band. In this story he has succeeded in interesting the boys, or those boys who are fortunate enough to read his tale. (For sale by Hobart J. Shanley & Co.)

CHICHESTER, N. Y. — HERALD  
 Date SEP 22 1905

One would hardly look for a juvenile from the pen of John Phillip Sousa the bandmaster, but his "Pipetown Sandy," which the Bobbs-Merrill Company prints, is as appealing to the boy mind as anything that we have had from either Oliver Optic or the lamented Hezekiah Butterworth. Mr. Sousa makes the son of a poor widow the hero of his book, and a typical country village is the scene of his exploits, none of which is impossible. Sandy is just an ordinary boy, and the author's natural love for music—of popular music—is reflected in Sandy's declaration of preference for rag-time. "It's mighty funny 'bout music pieces," he said, "specially if they ain't got no nigger in 'em. It's this 'ere way. I means, if a music piece's got nigger in it, it jest keeps yer foot goin' all the time, and the chune comes to yer just nacheral like. It's powerful likely yer'll be whistlin' it by the mornin', but this 'ere kind of music pieces we're been practisin', 'tain't no foot that'll go with 'em. I've tried over and over to keep time, but both my hoofs jest stay planted." Some years ago a discussion arose as to Mr. Sousa's nationality particularly as to the scenes of his youth. We can scarcely believe that he was raised in the country since, in one of Sandy's experiences, he uses hornets and yellowjackets as interchangeable terms. A real country boy would never have made such a mistake.

BROOKLYN, N. Y. — TIMES  
 Date SEP 23 1905

**PIPETOWN SANDY.** By John Phillip Sousa. The Bobbs Merrill Company.  
 Here is a story for boys, in which the action moves as briskly and spiritedly as its author's marches. Boys are certain to enjoy it, and many older readers will find much that is entertaining and amusing in the older types introduced.  
 Pipetown Sandy, the boy hero of the tale, is a plucky lad, who, at an early age, begins his struggle for a living. Fair, honest, shrewd, though ignorant, where books are concerned, he wins the friendship of a lad his own age, Gilbert Franklin. Gilbert is the son of rich, intelligent people, and the friendship between the two lads proves good for each. They are a dauntless pair. Many thrilling situations are developed, in which Sandy and Gilbert are successful in outwitting the tricky older men.  
 The descriptions of school life are good, and the perception of boyish attitude and ideals sympathetic. The wooing of the widow by the village grocer, who, like Silas Wegg, is always "droppin' into poet'y," makes its appeal to older readers.

Date SEP 23 1905

TWO BOOKS FOR BOYS.

JOHN PHILIP SOUSA does not give all his time to writing two-steps and leading his band. Here he is with a good, lively story for boys, "Pipetown Shandy," in which he has the courage to let his hero go into good stiff fistcouffs without winning in a round. The book is illustrated by Charles L. Hinton, and subordinates other matters to events. (Bobbs-Merrill Co.)

NEW YORK PRESS

Date SEP 23 1905

An Old, Old Tune.

One does not have to read many sentences of John Philip Sousa's second attempt at writing a book before the old saw about a cobbler sticking to his last bobs up into one's thought. "Pipetown Sandy" is the title the March King has chosen for his story, which is cast in the same mold as those dreadful Sunday school books of the days of yore which used to drive healthy-minded boys to dark thoughts of becoming pirates just to show their contempt for the highly moral attributes of the priggish heroes. The Sandy of the story is a big lad, excelling in feats of strength, but sadly lacking when mental effort is called for. To the school he attends comes a sickly little boy who is a prodigy of learning, and in despair the teacher turns Sandy over to the prodigy in the hope that he can profit by standing in the slops of the little chap's learning. With such a model in view the outcome of the story is clear. Sandy adores Gilbert's mental attributes, and Gilbert returns the compliment by making the hero of the story his ideal in life. The adventures that come to them do not reveal much of an imaginative faculty on the part of the author. Indeed, imagination does not seem to have entered into the making of the story at all. ("Pipetown Sandy." By John Philip Sousa. 12mo. The Bobbs-Merrill Co., Indianapolis.)

CLIPPING FROM

Star

INDIANAPOLIS, IND.

Date SEP 24 1905

STORY BY JOHN PHILIP SOUSA.

Mr. Sousa, musician, turns away from his chosen profession now and then to try another art. His first venture was the production of a unique little tale called "The Fifth String." This time he has elected to tell a story of the adventures of a boy whose nickname, "Pipetown Sandy," gives the title to the book. It is really the story of two boys, Sandy, the hero, is poor, but possesses many, attractive qualities. He finds it difficult to learn from books, though he is industrious and has mechanical skill. Little Gilbert, a schoolmate, is a child of rich parents, is much petted and is in delicate health. He is fond of his books and being attracted to the older boy by the latter's strength the two become great friends. Gilbert helps Sandy with his lessons, Sandy teaches Gilbert to exercise his muscles, and both are greatly benefited by the companionship. To tell what their adventures are would be to destroy the interest of the story, but it may be said that they are exciting, and that they include the kidnaping of a child and a rescue in which latter both lads figure. There is a thread of a love story connecting the older people of the tale, but the chief interest is with the boys and their affairs. The author has evidently drawn largely from life and many of the scenes are vividly and realistically portrayed. The dialect leaves much to be desired, but young readers are not likely to be critical of this feature, and will find much entertainment in the volume. The book is illustrated by Charles Louis Hinton. The Bobbs-Merrill Company, Publishers.

Date SEP 24 1905

"PIPETOWN SANDY," by John Phillip Sousa. Bobbs-Merrill Co., Indianapolis. (Cloth. Ill.)

Almost every boy loves the marches written by John Phillip Sousa and he has given them another treat in the latest thing he has written, which this time takes the shape of a book, "Pipetown Sandy." Sandy Coggles immediately becomes a favorite, for no one could help liking such a kind, upright little fellow. But though he is a good boy he is not the goody-goody kind, so distasteful to most little gentlemen. On the contrary both at school and during vacation he is full of mischief, plays lots of pranks, can fight when occasion demands it, sails boats, plays ball, fishes, hunts, uses slang and does all those things dear to boyish hearts. So we see he is strictly a boy's boy, and as is usual in such cases, the girls will like him too, and will thoroughly enjoy reading about him. So truly has Mr. Sousa pictured a boy's life, and village customs, that the reader becomes very interested and wishes to know more of Sandy and his friends than the one year at Pipetown tells him.

CLIPPING FROM

HOUSTON, TEX. - POST

Date SEP 24 1905

"Pipetown Sandy" is the record of boy life and in it the author does not give his own experience, he has had some heart to heart talks with a brother or two. It is a boy's story of study and play, of life and adventure and mischievous scrapes, of trying situations met with courage both moral and physical. It is a breezy book, a sort of compromise between Buster Brown (of malign example) and Tom Sawyer of genuine, though dubious boy nature. It teems with incident both humorous and pathetic; it ends with a kidnaping that will delight the heart of boydom in which the delicate child, Lilian, is held for ransom by bold, bad men and rescued by the intrepid Sandy and his three stanch companions. ("Pipetown Sandy," by John Phillip Sousa; the Bobbs-Merrill Co., publishers, Indianapolis.)

The Herald Leadville, Colo. Date 24 Sept 1905

"PIPETOWN SANDY."

"Pipetown Sandy," by John Phillip Sousa. The Bobbs-Merrill company, publishers, Indianapolis. Price \$1.50 net.

The "March-King" will probably never win as much fame with the pen as with the baton, yet he is quite a story-writer. He has followed his first novel, "The Fifth String," with another and different kind of a book called "Pipetown Sandy," which is in many ways better than its predecessor. It is a story of boys and will appeal to boy readers. The book tells of the sayings and doings of Sandy and his boy friend Gilbert, two American boys who live in a little town down Maryland way.

The chief merit of the story is the light-hearted spirit and the sympathetic yet humorous character sketches. The book is illustrated by Charles Louis Hinton.

CABLE ADDRESS: CLIPBURO

CLIPPING FROM

Date

Pipetown Sandy.

By John Phillip Sousa. The Bobbs-Merrill Company, Indianapolis.

A delightful story for boys is the latest book, "Pipetown Sandy," by John Phillip Sousa, the march king, who, beside being a leader in musical composition possesses an aptitude for writing good stories.

Pipetown Sandy is a typical boy of the school which existed when our fathers were young. He is full of life, of boyish ideas which to him are capable of revolutionizing the world. His pranks are many, his educational experience is full of that simplicity and earnestness which, although seeming trivial at times, develops into the backbone of achievement in later years.

The book, of course, would not be one for boys without adventure, and Sandy, with his associates, has a share in many trying situations, which are not of the hair-raising order, but good, practical adventures.

In the end, as usual, Sandy is left amid the most congenial of surroundings. He has won every heart, including that of the young reader.

It is safe to say that the book will be laid aside with regret by the boys of the land, who will wish that in the near future many more stories may come from the pen of one who understands boys so well and the kind of stories in which they delight.

Republican Little Rock Ark Date 29 Sept 1905

PIPETOWN SANDY, By John Philip Sousa. Illustrated. Bobbs-Merrill Co., Indianapolis. 5x7 1/2 in. \$1.25.

A thoroughgoing book for boys. "Pipetown Sandy" is full of life and will interest the father as well as the son. Several characters are worthy of special attention. The village grocer and Dan Foley are two persons, extremely opposite in characteristics, but each faithfully drawn by the author. There is plenty of hunting, fishing, boating, baseball and adventure in the book to entertain and enough wisdom and good sense to make it valuable in directing boys to be vigorous and manly.

Mr. Sousa has shown himself to be an artist in the literary, as well as the musical field.

The October Cosmopolitan contains a valuable article on Paul Morton by Edwin Lefevre. It is a keen character-sketch by which every man or woman anxious for success in the business world will profit.

"Rimes to be Read," by Edmund Vance Cooke, will be issued this month by the Dodge Publishing Co., New York. It will contain nearly all of Mr. Cooke's miscellaneous verses, many of which have been published in the leading magazines.

*News*  
*St. Marys Ind.*  
*29 Sept. 1905*

"Pipetown Sandy" is by John Philip Sousa, the noted band master and composer of marches. In his story writing he seems naturally to strike a tempo of appealing interest. Grown-ups may not think the story intended for others than boys and girls, but they find themselves trapped before they are willing to relegate the story to younger members of the family. They may protest within that duty impels to more serious reading, but it is like a bird fluttering against the bars. Sandy is a mighty lovable sort of a lanky

country kid, whose latent powers of mind come to life when the magnetic methods of his frail-bodied classmate, Gilbert, become their inspiration. There is an occasional cropping out of the author's musical sense as the story develops, and Gilbert is given a masterful power over the violin, which also lures Sandy into the pale of the weaker lad's influence. There is a fetching love story and a kidnapping with Sandy figuring as the rescuer, giving a sort of Garrison finish to the story. The book is fresh from the presses of the Bobbs-Merrill company, of Indianapolis. It is illustrated by Charles Louis Hinton.

*Herald*  
*Salath Hinton*  
 Date *30 Sept. 1905*

"Pipetown Sandy" is the old and attractive title of John Philip Sousa's new book just issued. It is a story of boy life in Washington, in the days shortly after the War of the Rebellion, and most of the incidents in a book that is full of them happen along the banks and upon the bosom of the placid, historical Potomac. "Who's Who in America" says that Mr. Sousa was born in Washington in 1856, which would make him a boy just about the age Sandy was at the period of the story. So Mr. Sousa is writing about boy life in a time when he was a boy. Which will account for the touches of real boy life that the story gives.

Of course everybody knows that the John Philip Sousa who writes books—beginning with "The Fifth String"—and the John Philip Sousa that leads bands and writes operas and spirited marches, are one and the same. It may surprise a few to learn that he is American born, his rather foreign name and his musicianly qualities having led many to think him an exotic.

If such a comparison may be forgiven, "Pipetown Sandy" has not quite the dash, spirit and vigor of, say, the march from "El Capitan." Which is to say that so far Mr. Sousa has shown himself to be more an accomplished composer than a literary craftsman. Yet the new book is written, undoubtedly, for boys, and there is much of real boy life in it that will appeal to them. The abundance of incident in the story is not all agreeable, some of it being of rather too heavy a melodramatic order, and some of the characters are not wholesome. Quite the best things in it are the interpolated stories by the "Judge," Gilbert and Sandy, particularly the one by Sandy, describing the review of the troops in Washington after the war.

It will interest the boys, which is undoubtedly what it was written for, and it will do them no harm, because the various characters, who form too complete a feature of the story, are so drawn in the story.

Philadelphia Public Ledger  
 SEP 30 1905

Date.....

**SOSA'S NEW STORY**

PIPETOWN SANDY. By John Philip Sousa. 388 pages. Indianapolis: The Bobbs-Merrill Company.

This second venture of the "march king" into the field of literature is a tale of school days for boys. It would be interesting to know how much of it consists of reminiscences. The story of Sandy opens with school life at Pipetown, probably in Maryland. Sandy is not great at arithmetic or geography, but is helped along the pathway of learning by Gilbert, whose mental development has been cared for, but whose physique has been sadly neglected by over-anxious relatives. In return for assistance in arithmetic and geography, Sandy teaches Gilbert to turn handsprings and to box. A very close friendship is the result, and the two boys are quite a match for the whole school put together. There is no need to tell more of the tale. Boys will enjoy following out the plot. Probably some very prim parents may take exception to the fisticuffs which appear more than once, but boys are no worse for knowing how to make their hands take care of their faces. So we will recommend John Philip Sousa's tale to the boys.

BOSTON, MASS.—HERALD

Date..... *SEP 30 1905*

**"Pipetown Sandy."**

John Philip Sousa, the march king, is not as skilful in writing stories as he is in musical composition, but his story "Pipetown Sandy," a narrative of boy-life, has elements of interest. (The Bobbs-Merrill Company). Pipetown is a section of Washington, and many of the places mentioned will be readily recognized by residents of that city, and Sandy, the young hero, is popular among his fellows because he can do most everything that appeals to boyish nature. Sandy is not proficient in his studies, for no real boy hero ever was, but he is attractive in his mischievousness and a genuine product of a wide-awake public schoolboy. In relating the life of the time as it concerns the youngster, Mr. Sousa has produced a natural and pleasing story which will engross old as well as young readers. In some portions of the book, however, he brings forth adult characters of an extravagant type and places them in melodramatic situations. The author writes with enthusiasm and a keen appreciation of the humor of boyhood days.

LOS ANGELES, CAL. - Express.

Date..... *SEP 30 1905*

**Sousa's New Book**

"Pipetown Sandy" is a new book for boys, following the well-worn paths carved out by Huck Finn and Tom Sawyer, by John Philip Sousa, the "march king." Sandy is a sort of rough diamond—shrewd, amiable, courageous to a degree and the ruling spirit among Pipetown juveniles. Incidents of school life at vacation time and a befitting amount of "thrill" in a burglary, an abduction and a rescue, in all of which Sandy figures with conspicuous credit, furnish the interest to this tale, already

many times told. The illustrations by O. L. Hinton are better than usually fall to the lot of books of this class. (Bobbs-Merrill company.)

*News*  
*Omaha, Neb.*  
 Date *1 Oct. 1905*

**"PIPETOWN SANDY."**

By John Philip Sousa. Published by Bobbs-Merrill Company, Indianapolis.

Mr. Sousa is displaying ability. Popularly, his talent was considered for a long time to consist almost solely in the leadership of a band. Then he wrote quite a successful novel. Now he publishes a boy's story, which is also likely to prove acceptable to readers. Mr. Sousa was certainly a boy himself, once upon a time, for the atmosphere of his tale is such as to appeal to the grown-up boys who have not forgotten their early youth.

CLEVELAND, O.—PLAIN DEALER

OCT 1 1905

Date.....

John Philip Sousa, he who has been hailed the "march king," has an ambition to be an author of books as well as a composer of marches. It must be confessed that he is better as a composer than as a story writer. His novel, "The Fifth String," was weirdly sensational, but its success was more due to the surprise of the public at Sousa appearing unexpectedly as a novelist

than to the genuine merits of the story. Now he tries his hand at a story about boys, for "Pipetown Sandy" can hardly be classed as a story for boys. It is another case of the man trying to put himself in a boy's place, to get, as it were, beneath the skin of a boy and act and feel like one. The attempt is only moderately successful. It is a fairly good story, but it lacks the inspiring swing of one of his marches.—Bobbs-Merrill Co., Indianapolis.

MILWAUKEE, WIS. - Free Press.

Date..... *OCT 1 1905*

PIPETOWN SANDY. By John Philip Sousa. Illustrated. Indianapolis: Bobbs-Merrill Co.

When John Philip Sousa's narrative begins, "Pipetown Sandy" was the dunce of Miss Latham's school. But after Gilbert Franklin arrived better days dawned for Sandy. Gilbert could teach the big boy arithmetic and geography where Miss Latham failed, because he had the knack of arousing his interest and making him comprehend and remember. On the other hand Sandy taught proficiency in athletics and outdoor sports to little Gilbert, delicate from infancy and unused to the rough and tumble of healthy boys. Like all schools, Miss Latham's was a little republic, a world in miniature, made up of all kinds of boys, and in this community Sandy and Gilbert became partners in an offensive and defensive alliance, and loyal friends in the bargain. Pipetown turns out to be the scene of numerous adventures, some of the most exciting description; there is no lack of action and adventure in "Pipetown Sandy," and it will furnish good reading for healthy boys, with a boy's love of adventure and delight in the unusual and venturesome.

DENVER, COL.—NEWS

OCT 1- 1905

Date.....  
 PIPETOWN SANDY. By John Philip Sousa. The Bobbs-Merrill company, Indianapolis. Price, \$1.50.

A number of years ago the march king, Sousa, gave the public his mystic musical novel of "The Fifth String." "Pipetown Sandy" is written along juvenile lines. The boy is introduced in school, stranded among the problems of simple addition. They were clear to pale-faced Gilbert and in their eludication he taught Sandy to use his fingers as counters. In return Gilbert took lessons in out-of-door exercise and developed new enthusiasms and physical strength.

Many exciting events transpire in the after lives of these characters. There was a Mr. Jebb who read long poems to the lady of his choice and various other characters. Lillian, Leander and Dick divide the scenes in a story of varied episodes.

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Date OCT 7 1905

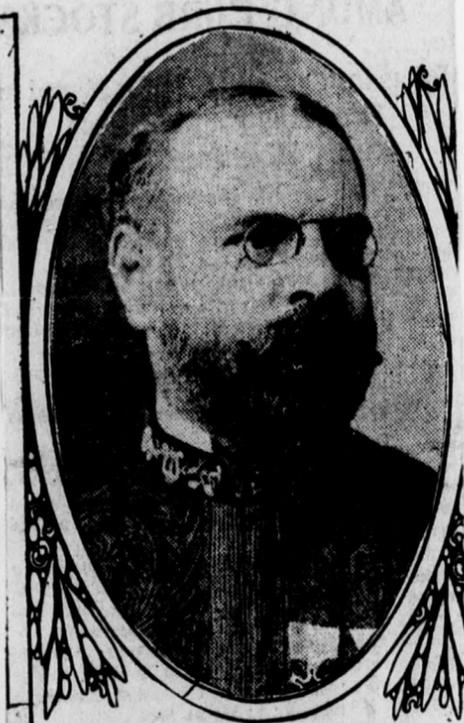
A Story of Boy's School Days.

But I had started to speak not so much of the Sousa Band—which is today more—much more—than ever a great pride to all Americans, but of the latest literary effort of John Phillip Sousa—his new story of Washington life of the early '60's—"Pipetown Sandy." This book is a tale of the school boys of that part of Washington known as Pipetown. It may be called a boy's story if you please, and that means generally a story full of the frankness of human nature that is so plainly and refreshingly traced in boys' lives, pranks, sports and school hours. Everybody loves a lover, they say, and pretty nearly everybody loves a boy—a fun loving, active, athletic, energetic boy—a real boy. He appeals to all the world. You laugh at his pranks, you watch his growing sense of personal honor, you sympathize with his tasks of school and home; you love his sturdiness and even his readiness to fight for what he considers his rights. And I think it fair to say that in the detail of just such boys' lives "Pipetown Sandy" is going to be read and enjoyed, not only by boys, but by their elders as well. I know several of these elders who have gotten quite excited in the pages and who have followed out the story to its finish with all the fascination that marked their juvenile delving into fiction. The book—pardon me, ye reviewers who bemoan the oft use of a word—but the book is manly and wholesome. That means that the essential characters are healthy and wholesome. In this "Pipetown Sandy" you will find the rugged little chaps who can turn handsprings and do feats of skill and strength—can play baseball and run races and sail boats, and shoot, and who have learned how to box. You will find "little codgers" who have been coddled into puerility by doting parents and grandparents, and who recover their natural boy's fibre by being taught to turn handsprings and to run and tumble and grow into the browning of the winds and the sun. You will find the bad boy—disrespectful to mother and teacher, idle, shiftless, cowardly—a very bit of cantakerousness journeying toward jail and disgrace. You will find the booby—who can abuse a helpless animal, but who blubbers with fright when he is confronted with discipline of any sort. You will find some delicious characters like the rhyming grocer and the delightful old "Judge," full of tales of shooting on the Potomac marshes. There is a story of adventure, in which Pipetown Sandy and Gilbert Franklin wake your interest and your admiration—a story of an abducted sister and of her recovery—a tale of villainy and robbery and the love troubles of the widow and the doting grocer—a tale of school life with many added experiences that may not come to all boys, but which may without great dint of imagination come to many, in this or corresponding guises.

You can't very well have a boy's story that does not detail some youthful fights, and there are two or three of these struggles well told in "Pipetown Sandy." In short there is an appeal throughout for the development of the manly and the courageous and the serious side of the boy without in the least dimming the lustre of fun and frolic, and good, hearty mischief.

There's a chapter in this book that I should spoil by making excerpts. It tells the story from the boy's standpoint of the review of the Army of the Potomac in Washington just after Lee's surrender. There's a refrain like a pulsating rhythm in that chapter that lingers in the memory after one has read the lines. The flutter of the torn flags, the music of the bands, the tramp of many feet, the screech of the animal pets brought along by the soldiers—all these seem to the boy's imagination to say "I've been there; I've been there; I've been fightin'." That chapter ought to waken memories for many an old soldier, and the dramatic episode of the dashing Custer is not forgotten in the boy's tale.

Date OCT 7 - 1905



JOHN PHILIP SOUSA PHOTO COPYRIGHTED 1900 BY E. CHICKERING

"PIPETOWN Sandy," John Philip Sousa

MR. SOUSA, the distinguished bandmaster, gives us his second venture in the field of fiction. This is a story of boy life in a Southern country town. The incidents are such as young and old can enjoy. There are school fights, of course; there is the report of a baseball game which would entitle Mr. Sousa to a position in the sporting department of any newspaper; there is an attempted murder; there is an attempted marriage, interrupted by the return of a particularly unpleasant and vehement type of Enoch Arden; there are a kidnaping, a rescue and sudden death for the two villains of the plot.

Somehow one feels that Mr. Sousa carries orchestral methods into fiction. We seem to note a crescendo and diminuendo of interest arranged, as it were, on operatic lines, and an occasional crash of words arranged for the critical moment. In our mind's eye we see the conductor's baton, his arms waving in accordance with the effect he produces.

But all this may be mere imagination. On the whole Mr. Sousa has given us a commendable book, now and then a little too melodramatic, perhaps, to carry conviction, but, one that holds us to the end and on the way fills us now and then with an epigrammatic surprise. (Bobbs-Merrill Company, Indianapolis, Ind.)

Interests Chicago, Ill. Date 13 Oct 1905

"The March King," John Philip Sousa, has written a second novel which he calls "Pipetown Sandy;" it is a tale of the environs of the Capital City in the days of the author's boyhood, after the close of the great war. \$1.50.

Life Washington D.C. Date 7 Oct 1905

"Pipetown Sandy."

JOHN PHILIP SOUSA'S new book, "Pipetown Sandy," is based on the author's boyhood days in Washington, and for that period in Washington "Pipetown" is not a bad name. The story is wholesome, though innocuous, and tell the adventures of two boys who are



MR. JOHN PHILIP SOUSA Author of "Pipetown Sandy"

neither too bad or too good, and who have many boyish adventures, which involve a number of other types and characters. The book is not a great one, makes no pretenses at being so, and will not get into the best selling class, but it has the rare distinction of being a book that old folks and young can alike enjoy. There are very many boyish touches that are peculiarly Washington, especially in respect to "egg-picking" episodes and corollary practical jokes. Some

of the best writing in the book is that which shows Mr. Sousa's appreciation for "the river," in which there is reflected his known liking for our beautiful Potomac at the time when he was editing the *Anaostan* in this city in the early eighties. A rather unaccountable feature of the book is found in the poor drawings contributed by the man who so charmingly depicted "Emmy Lou." (Bobbs-Merrill, Indianapolis; \$1.50.)

Record  
Wilkesbarre Pa.  
Date 7 Oct. 1905.

But I had started  
Story of Boy's to speak not so  
School Days. much of the Sousa  
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day more—much more—than ever a  
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center is not forgotten in the

It was about when to quote from  
delightful humor that interweaves the  
pages he would have hard work to  
know where to begin, or perhaps harder  
work to leave off. There is the grocer's  
school commencement poem—in Lewis  
Carroll's vein of nonsense, good non-  
sense too. It begins:

In days of old, so I've been told,  
The monkeys gave a feast.  
They sent out cards with kind regards,  
To every man and beast.  
The guests came dressed in fashion's best,  
Unmildful of expense—  
Except the whale, whose swallowtail  
Was "soaked" for fifty cents—  
and so on for many stanzas.

Aside from the main story there are a  
number of little sidetracks in the book  
where laughter lurks. There is the  
"Jedge's" story of the knowing dog  
which much to his disgust had to go  
out hunting with a "city" hunter, all  
gotten up regardless and "one o' them  
sweet scented roosters whose nose  
seemed huntin' fer a smell all the time,  
an' who weighed about as much as a  
bar o' soap after a hard day's wash."  
This is only one of many tid bits that  
will tickle you as you journey through  
a strongly human story of boys' school  
days. Another bit of whimsical humor  
is the "de pigments" explanation, of  
Delia, the cook, as to her color and the  
solving of the mystery about white ar  
black angels. The story of the loc  
that grew sympathetic and companio  
able as the hunter tried to shoot it—  
a smile creator. And the romantic  
suggested in pretty colorings here an  
there, but notably in the few lines o  
description of the Potomac's sinuous  
course, and in the story—all too short-  
of the rise and fall of the bobolink-  
victim of his own voracious appetite  
"His song, once so joyous, is hushed  
and his happy home deserted. The  
black and buff plumage grows seedy  
and Mrs. Grundy puts him outside the  
pale of polite society. Mrs. Blue Jay  
in confidence, tells Mrs. Catbird, who  
informs Mrs. Robin, that something is  
wrong with the Bobolink."

The story exploits no murky social  
problem, and does not aim to create an  
epoch in novel writing. There are no  
subtleties of sinister meanings. The  
book is a tale of boys and their boy-  
hood occupations, struggles, aspirations  
and physical and character develop-  
ment. It is written by one who has  
been a real boy himself—who under-  
stands boys, in his love of healthful  
nonsense, of sports—still a boy in his  
confiding friendships and in his human  
nature confidence—a boy who even now  
stirs at a carking three-bagger, a neat  
wing shot, or a clever bit of physical  
or mental prowess. Here is a lover of  
boys. The artistic glimmers through  
the pages. Should we turn from the  
rugged types of Sandys and Leanders,  
to cavil at Gilbert's rather mature  
grasp of things mental—we have only  
to remember that Gilbert is a type oc-  
casional made familiar, of a boy who  
has absorbed the grown up talk of par-  
ents and grandparents—and who is in  
his mental and artistic development  
some years ahead of his companions.  
But he is a boy just the same. I opine  
that the influence of such a book must  
be healthful. The lesson between man-  
liness and sneakiness is made very po-  
tent, and while the boy reader lingers  
through the pages seeking the story  
part of it—he will absorb something of  
the artistic flavor and much of the indi-  
rect argument for courage and sturdi-  
ness of character. And what the youth-  
ful reader will absorb, the older reader  
will gather too. The pages reveal a  
lingering tenderness for the memories  
of days that are gone—and throughout  
there is a plain indication that the au-  
thor loves the place and the people of  
his youth—the river and the marshes,  
the sail and the shooting—and all that  
colors a boy's life and that throws a  
mellow glow over the loves and the  
dreams and the achievements of boy-  
hood days. The pen that can draw a  
Sandy Coggles and make him so lov-  
able is the pen of one who realizes  
that there are always latent possibili-  
ties in the boy—perhaps too seldom  
realized, but possibilities that can make  
a clever youth out of a seeming dull  
one, and a sturdy character out of a  
rough bit of nature's handiwork. And  
in this very thing "Pipetown Sandy"  
ought to be a quickener of a boy's am-  
bition.

Illustrations by Charles Louis Hinton.  
Publishers—Bobbs, Merrill & Co.  
W. E. W.

Telegram  
Portland Me.  
Date 8 Oct. 1905.

#### PIPETOWN SANDY.

By John Phillip Sousa, author of The  
Fifth String, with illustrations by  
Charles Louis Hinton. Published by  
The Bobbs-Merrill Company, Indian-  
apolis. Price \$1.50.

This is the story of a real boy and  
the kind of boy that one is sure to  
like. To be sure in school he was not  
brilliant, but out of school there was  
nothing he could not do. He and lit-  
tle Gilbert Franklin first meet at  
school, and this meeting was a really  
wonderful thing for both boys. Gilbert  
was a sort of hothouse plant, and had  
been from babyhood so carefully tend-  
ed that he had never had a chance to  
grow strong like most boys. Imagine  
the surprise of his parents upon his  
arrival home from his first day at  
school, to see him begin to turn hand-  
springs, which he informed them  
Sandy Coggles had taught him to do.  
He in turn taught Sandy to do his  
sums in arithmetic, a task Miss Mal-  
sie, the teacher, was about to give up  
as hopeless. This was the beginning  
of their friendship and they were so  
helpful to each other in their dif-  
ferent ways, that one became to the  
other a real necessity. Sandy, living  
near the river, wants a boat, and this  
he confides to his friend the "Judge,"  
who straightway is ready to help in its  
construction if they can get together  
the necessary money with which to  
buy the material. Sandy thinks of a  
way to accomplish this and the pretty  
"Lillian" is soon a reality. There is  
a droll little romance entering into  
the story, which brings about rather a  
dramatic state of affairs, in which a  
supposed dead man reappears, a little  
girl is taken captive and hidden in a  
cave and all sorts of startling things  
happen, but Sandy and his boy friends  
are equal to every emergency and the  
final happenings, while thrilling in the  
extreme at times, are altogether satis-  
factory and bring the book to a de-  
lightful close. It's a clean, wholesome  
story, and one that boys will get real  
pleasure from reading.

The Eagle  
Wichita Kas.  
Date 8 Oct. 1905.

"I didn't suppose Sousa could write a  
story. Musicians usually do pretty well  
when they know music," was the remark  
of a Wichita woman on picking up the  
book "Pipetown Sandy" by John Phillip  
Sousa. She has read the book and has  
also changed her opinion about the men-  
tal status of musicians. "Indeed," she  
says, as one surprised, "it is real good."  
In this novel, the second one of Mr.  
Sousa's published by the Bobbs-Merrill  
Co., the figure of action is a needy boy,  
who was born with the key of success in  
his pocket, though not destined to reach  
his ends through the school room. His  
home is in a southern town, where oppor-  
tunities for disconcerting the schemes of  
rascals and winning medals are galore.

The Post,  
Burlington, Va.  
Date 7, Oct. 1905

PIPETOWN SANDY. By John Philip Sousa. Published by Bobbs-Merrill Co., Indianapolis. For sale by Mauro & Wilson.

John Philip Sousa, the "march king," probably never will win as much fame with the pen as with the baton, yet he has a considerable knack of story writing. He has followed his first novel, "The Fifth String," with another and different kind of book called "Pipetown Sandy," which is in many ways better than its predecessor. It is a story about boys, and chiefly for boys, though the adult reader will find enough fun, philosophy and human nature all through it to make it worth reading.

The book is made up chiefly of the doings and sayings of Sandy and his friend Gilbert, two typical American boys who live in a village down Maryland way. Like other healthy boys, these divide their time about equally between fighting and attending to the minor offices of life, such as going to school, working, building boats, etc. So long as Mr. Sousa confines himself to depicting boy life and character as based on his own recollections of youthful escapades his work rings

true. He has a lively sense of humor, and many of the episodes in this book are as laughable as those of Judge Shute's "Diary of a Real Boy." Most of the adult characters are excellent rural types, too, notably Mr. Jebb, the poetic grocer, whose courtship of the widow Foley



Cover Design  
Paul Elder and Company, S. F.

is an important part of the plot. Mr. Jebb's poetry, which he reads aloud to his lady love, is of the fetching sort, such as this:

When the jacknipe leaves the marsh,  
And the robin seeks its nest,  
When the nightingale  
Spreads out his tail,  
And scoots for the golden West;  
My love, I will come to thee,  
Way down by the trysting tree.

But when Mr. Sousa goes in for heavy villainy he becomes hopelessly melodramatic and impossible. The two transients who indulge in burglary

are not very convincing to any critic beyond the ripe age of, say, 15. The boys' pursuit of the villains, who have kidnapped Gilbert's little sister, and their race for life, will doubtless meet the enthusiastic approval of boy readers, however, so we may safely leave the verdict in their hands. But the real merit of the book lies in its sympathetic yet humorous character sketches and in its interpolated stories such



Mona Lisa  
"Womanhood in Art"  
Paul Elder and Company, San Francisco

as the whopper told by "the judge" about poor Ned Doogey and his ghostly duck. The light-hearted spirit of the whole book is not the least of its merits.

News  
Birmingham Ala  
Date 9 Oct. 1905

Pipetown Sandy.

Many will remember with pleasure Philip Sousa's former book, "The Fifth String." It was written along lines with which the author was perfectly familiar. Bobbs, Merrill & Company have recently published a new book of Mr. Sousa's of an entirely different theme. "Pipetown Sandy," is the story of two school boys in a small village, in which Sandy himself is the hero, and grows up from an ignorant, untutored boy to a character of some distinction. The author has worked out a very clever little plot which involves a number of interesting characters. It is a book to be classed in the juvenile line, more than for older readers, yet the plot, simple as it is, abounds in interest. It is an ideal book for a young person, as the characters are all youthful, with the necessary dignity given by the older characters. Mr. Sousa's second effort as a novel writer will undoubtedly prove successful, as his style and diction are such as to attract the average reader. But there is lacking the strength and sentiment of his former book. The two, however, should not be placed in the same category, no two stories of greater contrast having been written by any modern author than "Pipetown Sandy" and "The Fifth String."

Shipping 1011  
Journal  
Evansville Ind.  
Date 10.22.05

"PIPETOWN SANDY"—By John Philip Sousa, author of "The Fifth String," with thirteen illustrations by Charles Louis Hinton. 12mo. cloth. \$1.50. The Bobbs-Merrill Company, publishers, Indianapolis.

Mr. Sousa proved his amazing versatility when, after winning worldwide fame as a musical genius, he quietly stepped across into the field of literature and wrote that love story of singular charm, "The Fifth String."

Now, as if it needed new proof, he has produced "Pipetown Sandy." It is steeped in the lost sunshine of youth. Good humor bubbles from its pages. The spirit of sport and adventure lurks and lures in them. The Eternal Boy is there.

For the locale of his story Mr Sousa has called upon his recollections of East Washington in the sixties, before the echoes of the great war had died away. Many of the episodes, notably the exciting rescue of the kidnaped child, occur on the noble river that flows by the capital city.

The characterization is delightful. There is the "Judge" with his remarkable dog! and the widow Foley, whom marital difficulties pursued with rare persistence; and Mr. Jebb, the grocer, who addressed his "wayward thoughts" to the widow in reams and streams of poetry. As for the hero, the red-headed, quick-witted, warm-hearted Sandy,—to know him is to love him.

CHICAGO, ILL.—TRIBUNE  
Date OCT 11 1905

A curious admixture is "PIPETOWN SANDY," by John Phillip Sousa. There are isolated, clever portraiture like that of Miss Maisie, the school teacher in the village of Pipetown, which are vital and to the point, there are also staunch boyish fellowships, and the deeds of comradeship, though none is marked by the ebullient exuberance of young boyhood. To add variety there are dove coolings among the older people. It is a book of unequal merit, in which the author seems scarcely at home, but groping uncertainly. Sandy, as might be surmised, the hero of the story, is a brave, athletic lad, with ardent admirers, and it is for him that the story is written; for him there are burglars introduced, that he may meet cowardly force with pluck, a kidnaping that he may play the part of rescuer. At many points the book entertains, but as a whole it is unsatisfying, both to the young and to older readers, for it has interests for both. (Bobbs-Merrill company.)

CINCINNATI O.—TIMES STAR  
Date OCT 13 1905

John Phillip Sousa, whose almost incomparable marches have pleased countless thousands and whose story, "The Fifth String," was read by many who had expected much after seeing Sousa the director of his band, has written another story. "Pipetown Sandy" is the story of a boy and will interest anyone not bent upon unraveling an intricate story of plot and counterplot. It is a simple tale, more of a character sketch than anything else, and adds something to the laurels attained by Sousa, master of melody. The book is a Bobbs-Merrill creation and is nicely illustrated by Charles Hinton.

Date OCT 12 1905

PIPETOWN SANDY, by John Phillip Sousa; The Bobbs-Merrill Company, Indianapolis.

Quite different is John Phillip Sousa's

BOOK, "The Fifth String." In his latest "Pipetown Sandy" from his earlier book, Mr. Sousa tells a story of school-boy life, one sure to interest the growing boy and girl, and one, too, not unreadable to the parents. Sandy Coggles is the hero and his friendship for Gilbert Franklin, a boy who has had every advantage of wealth and family position, is well handled. To be sure, Gilbert has had many advantages, but he has ever been deprived of his own freedom; he always has had some one to pamper and pet him, and the constant "coddling" on the part of the female members of the family has, at last, led to open rebellion on the part of the family physician; he it is who realizes that Gilbert's only salvation is to get out into the world and do as other boys do; it is this exceedingly sensible gentleman's views on life that win the day and result in his seeing Gilbert installed as a pupil in Miss Latham's school. Had the boy not gone, "in all likelihood," to quote the words of the author, "by another year he would have been goose-greased, mutton-tal- lowed, red-flanneled, and quinned into an ultimately grave." It is in this school that the rejuvenation of Master Gilbert begins, and it is "Pipetown Sandy," as Sandy Coggles is familiarly known, who acts as chief rejuvenator. The way in which the great change is brought about Mr. Sousa tells with considerable relish, though, one must confess, at times, the matter may be a "little overdone." At all events, the friendship brings changes to Sandy as well as to Gilbert, and in the end it is difficult to say which has profited the more by the rather incongruous attachment.

The illustrations are by Charles Louis Hinton

Date OCT 12 1905

It would be difficult to conceive of two books more diverse in scope and execution than John Phillip Sousa's "The Fifth String" and his second novel, "Pipetown Sandy." In the first is evidenced the author's artistic temperament, as he writes with unusual dramatic power of a peculiar temptation and a wonderful love in connection with a violin whose fifth string lends it unique and mystic powers; but "Pipetown Sandy" Sandy might have been evolved by any one possessing facility for writing in place of genius. The book is essentially one which has been written for boys, although a few of its characters are necessarily adults. There is no plot in particular unless it be to show how Sandy is led to make the most of himself through the companionship of a refined lad of 12. This younger boy has played the violin from his sixth year, but takes it so much as a matter of course that Sandy discovers his little friend's talent accidentally. Then Sandy expresses himself as liking music which has "a nigger in it," a tune to which he can keep time with his feet, although something soft and sweet gives him a peculiar feeling, he also confesses. Nothing further is said concerning music, which plays no part whatever in the story. Several things happen, however, which will interest boys, and possibly had the book been written by one of whom little was to be expected it would be likely to receive more credit than will be accorded to it as a creation of Sousa, who has shown himself so capable of better things. Published by The Bobbs-Merrill Company, Indianapolis.

Oct.

12 1905

LITERARY

"PIKETOWN SANDY."

John Phillip Sousa's first novel, "The Fifth String," revealed him as a master of words as well as of the mystic spells of music. In "Piketown Sandy" he has given us another delightful story, but of an entirely different character. Pipetown Sandy is a rough and ready boy of the late '60s. He moves about in an atmosphere supercharged with war time recollections and feelings and the rumbles of the great civil struggle are in the ears of the reader all the time. The "March King" knows his "Huckleberry Finn," and has evidently used him as a model for "Sandy" and has made a success of the effort.

There is a certain trace of amateurishness about Mr. Sousa's literary work that is not a defect. He gets to his destination in a slapdash fashion that would make many an expert man of letters gasp—but he gets there without becoming dull. "Sandy" is the bad boy of the village school and makes friends with a bright lad of his age, but who has a much better home. The good boy teaches the bad boy manners and arithmetic; the bad boy teaches the good boy how "to do cart wheels." And there you are. The kidnaping of the good little lad's sister by the village rowdy and her rescue by "Sandy" and the good boy come as a matter of course. That is the main story. Surrounding it are bits of characterization that are very neat. "The Judge" and his wonderful dog and the "Widow Foley" and her graceless husband and son go to make up a pleasing story. Thirteen good illustrations add to the attractiveness of the book. \* \* \* The Bobbs-Merrill Company, Indianapolis, Ind., \$1.50.

Date OCT 14 1905

"Pipetown Sandy," by John Phillip Sousa. Indianapolis: Bobbs-Merrill Company, publishers. Price \$1.50.

Browning has written of "Raphael's poems, Dante's picture;" he has explained why "of all the artists living, \* \* \* none but would forgo his proper dowry, using nature that's an art to others." Could the poet, who was at the same time psychologist, have found as good an explanation for the acting of pugilists or the novels of a popular conductor and composer of marches?

John Phillip Sousa's latest proof of versatility is "Pipetown Sandy," a story of a boy hero, whether intended to amuse boys of Sandy's own age or for grown-up people (who, it would seem from the success of Sentimental Tommies, Wee MacGregors, Emmy Lou, and Rebeccas, have taken a sudden great interest in young people—at least those in books), is not quite clear. Sandy is a hero at any rate, though he has to do his sums on his fingers. His adventures with those of the other boys of Pipetown, little Gil, Dinky, Leander, the butt of their humor; Fatty Weeks, and the boy villain, Snarley Foley, to say nothing of several little girls, and the "Judge" fill twenty-three chapters. Plenty of youngsters' tricks, fighting, and merrymaking, with a dash of melodrama at the end, makes up the tale of those Pipetown boys. The interest is more or less great, according to the reader's interest in boys in general.

The illustrations by Charles Louis Hinton, are pretty and smoothly finished—too soft and smooth for the characters they picture, the criticism might be.

Date OCT 15 1905

"Pipetown Sandy," by John Phillip Sousa. Indianapolis: Bobbs-Merrill Company.

"Pipetown Sandy," the latest product of John Phillip Sousa, composer, bandmaster and author, is a delightful study of boy life in America.

The story deals mainly with the adventures of two youngsters. One is a puny lad, well up in book learning, but ignorant of "handsprings." The other, the hero, is a past master at handsprings, but weak on figures. The puny boy coaches the large one in school and the big one gets even by imparting knowledge of athletics.

The author in the course of the story shows a rare knowledge of youthful pranks and pastimes. Interwoven is the romance of a winsome widow and a poetic grocer. The fact that the "widow's" husband, a vagabond supposed to be dead, turns up alive, furnishes complication sufficient to arouse much interest.

The book has merit which should make it one of the most popular choices for the Christmas season.

Date OCT 15 1905

John Phillip Sousa, bandmaster, has succeeded in getting another book published. This one is called "Pipetown Sandy." The illustrations are by Charles Lewis Hinton, and are fairly good. (The Bobbs-Merrill Co., Indianapolis.)

Date Oct. 16, 1905

"PIPETOWN SANDY," by John Phillip Sousa. The Bobbs-Merrill Company, Indianapolis, 1905.

The time-worn adage that counsels the cobbler to "stick to his last" is more than a picturesque phrase. The truth of this homely aphorism is being exemplified again and again by the dismal failures of men who having achieved some success, and even eminence, in one profession turn their attention to some other line of work for which they have no particular talent.

The book before us is the result of a cobbler forsaking his last.

John Phillip Sousa, the "March King," deserves the tremendous popularity he enjoys. His music, though falling short of greatness, pleases the American taste. And our English cousins are scarcely less enthusiastic in their praise of Sousa, both as composer and conductor. But our "March King" longs for other worlds to conquer, and, as the author of "Pipetown Sandy" makes

his second bow to the world of books.

The little story is a bid for favor with the American boy. In Sandy, the hero, the author doubtless has painted his ideal American boy. Needless to say, he is only an ideal. Indeed, none of the people who move through the pages of "Pipetown Sandy" are quite convincing. The good boys are prenatally good and wise. The bad boy and his bad father are diabolical in their wickedness.

Mr. Sousa is a stern moralist. Sandy and the other good boys are handsomely rewarded, while Tom, "a very bad boy," is thwarted in all his evil endeavors. Tom's ultimate doom is not clearly indicated, but his father's death, a horrible death, and the reader is given to understand that Tom is "a chip off of the old block."

The story is readable, but it gives no promise that Sousa the literati will ever overshadow Sousa the bandmaster.

BUFFALO, N. Y. COMMERCIAL  
Date OCT 17 1905

Encouraged by the success of his first book, "The Fifth String," a musical romance, he has turned into a field totally different and written a story for boy readers. The new book is called "Pipetown Sandy," and is issued by the Bobbs-Merrill Company. It tells the adventures of two lads who are fast friends, and who take part in the exciting rescue of a little girl who has been kidnaped. The story is simply told in a fashion that appeals to boyish tastes. Sousa was always prone to respond to calls for encores.

WYTON, O. - News  
Date OCT 21 1905

**"Pipetown Sandy."**  
It would seem that John Philip Sousa is as versatile with his pen as he is graceful with his baton. Encouraged by the success of his first book, "The Fifth String," a musical romance, he has turned into a field totally different and written a story for boy readers. The new book is called "Pipetown Sandy," and is issued by the Bobbs-Merrill company. It tells the adventures of two lads who are fast friends, and who take part in the exciting rescue of a little girl who has been kidnaped. The story is simply told in a fashion that appeals to boyish tastes.

Human Life  
Boston Mass  
Date Oct. 1905

The tuneful and harmonious fame of Bandmaster John Philip Sousa receives fresh impetus in the newest book (the second) from his gifted pen. Press and public alike accorded a great deal of deserved praise for the "Fifth String" romance. Now the genial Washingtonian leader of the Marine Band essays a widely different style in his "Pipetown Sandy."

Sandy Coggles is a strong and entertaining character. The "March King's" ability to write a clever boys' story is here refreshingly demonstrated. The building of the "jumper" boat, the kindly flavor of an ideal paternalism on the part of the old "judge," the lad Glibert, who could play "Traumerei," "Consolation," and the immortal "Songs Without Words" on the violin, are all delightful people to know.



John Philip Sousa

It seems by no means strange that the same hand that wrote "El Capitan" could have penned this jolly, good and wholesome book for boys

HARTFORD, CONN. - TIMES  
Date OCT 17 1905

"Pipetown Sandy" is a story written by John Philip Sousa, who not content with the reputation he has made with his band and his marches and other musical compositions, wrote a novel a year or two ago and has now attempted what is called juvenile fiction. This story is full enough of adventure to attract any boy and ends with a rescue of a little girl by most of the good boys in the book after she has been kidnaped by some scoundrels, and the search for her has been too much for the elders of the young heroes. The villains are worsted, but just what happens must be left for readers to find out for themselves. For to tell it would sport a really exciting scene. [Bobbs, Merrill company, Indianapolis.]

BUFFALO, N. Y. COURIER  
Date OCT 22 1905

**PIPETOWN SANDY.**  
It would seem that John Philip Sousa is as versatile with his pen as he is graceful with his baton. Encouraged by the success of his first book, "The Fifth String," a musical romance, he has turned into a field totally different and written a story for boy readers. The new book is called "Pipetown Sandy," and is issued by the Bobbs-Merrill Company. It tells the adventures of two lads who are fast friends, and who take part in the exciting rescue of a little girl who has been kidnaped. The story is simply told in a fashion that appeals to boyish tastes.

BOSTON MASS - Journal  
Date OCT 28 1905

**Pipetown Sandy**  
Although the name of the author of this tale of a country boy's adventures in various places, John Philip Sousa, is more often associated with marches than literature, he succeeds in writing a story which exhibits considerable appreciation of what boys want. The hero is a lad who finds it hard to learn in the first place, but remembers his lesson when once he has mastered it and puts it to good use. The book is illustrated by Charles Louis Hitton. (The Bobbs-Merrill Company, \$1.50.)

BOOK NEWS Philo  
Date NOV 1905  
Reviewed by  
Valcott Hilling L.L.C.

**Pipetown Sandy\***

**B**OYS will all like Sandy, and the motherly woman will weep over him. Mr. Sousa is not a novelist—he writes passable English, and he has sufficient invention to contrive a story—but the attribute that makes his second venture in authorship a pleasant if not a particularly significant event is the character of his sturdy young hero.

Into the making of Sandy have gone sympathy and probably some reminiscence, tenderly cherished, of boyhood days and ways, and as a result "Pipetown Sandy" is a most readable little tale, not to be viewed in a critical attitude at all, but to be simply enjoyed by those who can enjoy a picture of simplicity, mixed with no little humor, that offsets a certain amount of forced action, which must be passed over without too close an inspection or inquiry.

\*PIPETOWN SANDY. By John Philip Sousa, author of "The Fifth String." Illustrated. Bobbs-Merrill Company.

The World To-Day  
Chicago Ill.  
Date Oct. 1905

John Philip Sousa is better known as the "March King" than as a story writer. The

Bobbs-Merrill Company, however, have already published his second novel, "Pipetown Sandy" (\$1.50). It is the story of a poor boy in a southern town who is athletic and clearheaded, but not possessed of a large liking for study. How he accumulates book learning, foils rascals and defends his friends go to make up an interesting book for boys of Sandy's age.

BUFFALO, N. Y. - COMMERCIAL  
Date OCT 20 1905

For a plot in his book called "Pipetown Sandy" (Bobbs-Merrill & Company), Sousa takes these lines: Pipetown Sandy was overgrown and did not take readily to school learning as administered by a very unfit woman teacher. A boy far above Sandy in worldly means but sickly becomes his teacher and makes things interesting for the first time. Sandy makes his comrade love an outdoor life. Sandy has a great love of his kind and in the end becomes an inventor and helps along all this friends. Sousa is a fairly good writer; but we prefer him as a musician.

So. Beach, Ind.  
Date 21 Oct. 1905

John Philip Sousa, the great band master, was a boy among boys or he could not have written such a story as "Pipetown Sandy." It is full of the real boy spirit and should find its way into the favor of boys of all ages. Even the real big boys who enjoy good stories will be interested in it.

*Chieftain*  
*Quebec Colo.*  
Date *5 Nov. 1905*

It would seem that John Philip Sousa is as versatile with his pen as he is graceful with his baton. Encouraged by the success of his first book, *The Fifth String*, a musical romance, he has turned into a field totally different and written a story for boy readers. The new book is called *Pipetown Sandy*, and is issued by the Bobbs-Merrill company. It tells the adventures of two lads who are fast friends, and who take part in the exciting rescue of a little girl who has been kidnapped. The story is simply told in a fashion that appeals to boyish tastes.

*N. Y.*  
Date *NOV 4 1905*

MR. JOHN PHILIP SOUSA, "the March King," has written a boys' story. He calls it "Pipetown Sandy," (Bobbs-Merrill,) and it is interesting. Sandy is a big fellow, poor, and not very quick about books, but honest and brave and industrious. At school Gilbert, who is little and weak and has a rich father, helps Sandy with his sums and his geography. In return Sandy shows Gilbert how to do handsprings and leads him gently toward proficiency in many sports.

There are school escapades and boyish pranks such as painting the pump handle, and scenes introducing the village grocer, who is a poet, (his poems are quoted,) and woos a comely widow. Also Sandy builds a boat which is launched in great ceremony with a bottle of soda pop cracked over the bows by a pretty little girl, and Gilbert playing upon the violin the while. Later the grocer and the widow go sailing in the boat and capsizes. Further on still Sandy has a great fight, and lastly, all the good boys pursue a couple of rascals who have kidnapped Gilbert's little sister—she who broke the pop bottle over the new boat. Parts of the story are really human and attractive.

*Times*  
*Gloucester Mass*  
Date *11 Nov 1905*

Very correct transcripts of boys' experiences in the country and very amusing accounts of the boys themselves are found in John Philip Sousa's "Pipetown Sandy," which comes from the press of the Bobbs-Merrill Company, Indianapolis. The famous musician, who set out in authorship with his novel, "The Fifth String," here excels as a writer about rather than for boys, his book being on a plane above the juvenile. Considering that the author had given himself to another profession, it is surprising how well he is doing as a writer. "Pipetown Sandy" is the humble son of an old soldier; he is clumsy and crude as he appears at the start, but he develops common sense and learns, and becomes a very useful citizen. Gilbert, a frail lad, but kind-hearted and studious, is admirably drawn. The members of the Foley family are vivid personalities, and the "Jedge" is a peculiar character, also Titcomb Jebb, the store-keeper. Sympathy and insight, humor and sentiment are here in plenty, and the story, by the author's help, make the book a most engaging. The price of the volume is \$1.50.

HOUSTON, TEX. - CHRONICLE

Date *NOV 12 1905*

**"Pipetown Sandy"**

Browning has written of "Raphael's poems, Dante's picture;" he has explained why "of all the artists living, \* \* \* none but would forgo his proper dowry, using nature that's an art to others." Could the poet, who was at the same time psychologist, have found as good an explanation for the acting of pugilists or the novels of a popular conductor and composer of marches?

John Philip Sousa's latest proof of versatility is "Pipetown Sandy," a story of a boy hero, whether intended to amuse boys of Sandy's own age or for grownup people (who, it would seem from the successes of *Sentimental Tommies*, *wee MacGregors*, *Emmy Lou*, and *Rebecca*, have taken a sudden great interest in young people—at least those in books), is not quite clear. Sandy is a hero at any rate, though he has to do his sums on his fingers. His adventures with those of the other boys of Pipetown, little Gil, Dinky, Leander, the butt of their humor; Fatty Weeks, and the boy villain, Snarley Foley, to say nothing of several little girls, and the "Jedge" fill 23 chapters. Plenty of youngsters' tricks, fighting, and merrymaking, with a dash of melodrama at the end, makes up the tale of those Pipetown boys. The interest is more or less great, according to the reader's interest in boys in general.

The illustrations by Charles Louis Hinton are pretty and smoothly finished—too soft and smooth for the characters they picture, the criticism might be. "Pipetown Sandy," by John Philip Sousa, Indianapolis; Bobbs-Merrill Company, publishers. Price \$1.50.

*Republican*  
*Cedar Rapids Ia*  
Date *11-12-05*

"Pipetown Sandy" is a boy's story by John Philip Sousa, published by the Bobbs-Merrill Co. It is entertaining at all times. Sandy is a big fellow, not rich in earthly possessions, dull as to books, but brave and faithful. He is helped with his lessons at school by Gilbert, a weak boy, son of a wealthy father. Sandy in return teaches Gilbert the manly sports. There are many interesting school escapades which include other characters. Sandy builds a boat which is launched through the assistance of the little sister of Gilbert, who breaks a bottle of pop over the bows. The little girl is afterwards kidnapped by some rascals, who are pursued by the good boys of the story. There are many little human touches in the story. This is Mr. Sousa's second story. It shows improvement over the first one from his pen.

*Tribune*  
*Terre Haute Ind*  
Date *11-12-05*

It would seem that John Philip Sousa is as versatile with his pen as he is graceful with his baton. Encouraged by the success of his first book, *The Fifth String*, a musical romance, he has turned into a field totally different and written a story for boy readers. The new book is called *Pipetown Sandy*, and is issued by the Bobbs-Merrill company.

*Mail*  
*Galesburg Ill*  
Date *14 Nov. 1905*

It is frequently charged that musicians are prone to fix their minds upon their chosen work to such an extent that a narrow rut is formed and the great mass of people and things move about them unnoticed. That John Philip Sousa has disproved this in his own life a careful reading of his books will show. His latest work "Pipetown Sandy," shows the versatile author to have a keen insight and unflinching sympathy with what our nation has most reason to be proud of—The American Boy.

Pipetown is the home of the hero Sandy, and while his adventures will be read with breathless interest by boys, the "grown-ups," too, will find the book well worth reading. Sandy Coggles is born of poor, uneducated parents and his quickness in all forms of athletic sports is only equalled by his lowness with his books. Gilbert Franklin, a new boy in school helps Sandy with his arithmetic and geography to such an extent that he takes fresh courage and makes rapid progress in his school work. In turn Sandy teaches Gilbert the much-lingered-for art of turning handsprings.

The friendship and alliance thus formed proves permanent and the boyish pranks and adventures affect the lives of many other interesting characters.

Mr. Jebb, the village grocer, becomes enamored with the charms of the Widow Foley and employs Sandy to make the life of the widow less burdensome by helping her in carrying water for the washings, which she is forced to do to support herself and good-for-nothing son.

Mrs. Foley is not indifferent to the wooing of the good-natured grocer but refuses to marry him until she has proof that her husband, who deserted her years before, is dead.

When an effort is made to find trace of Mr. Foley, a tramp appears who claims to have been his partner and is willing, for a consideration, to furnish proofs of his death. As the only obstacle is removed, the wedding ceremony of Mr. Jebb and Mrs. Foley is about to begin when Mr. Foley makes his appearance and claims his wife.

Shortly after the two scoundrels from a plot to kidnap Gilbert Franklin's little sister, with the hope of obtaining ransom. They succeed in getting possession of the child, but Sandy's keen wit enables him to trace them to a hiding place near the river. He plans an attack and, aided by boy friends, carries it out successfully. In the struggle which takes place on the river, the boat of Mr. Foley and his companion is overturned and they are both drowned.

The belated wedding then is quietly solemnized and the story ends in a most happy vein when Col. Franklin sends Sandy to College with Gilbert.

The spicy sayings of the "Jedge," a village character, supplies all the humor necessary to complete a most delightful story. ((The Bobbs-Merrill

Date... NOV 21 1905

The best boys' story of the year is Mr. John Philip Sousa's "Pipetown Sandy,"—a story of boy life in a section of Washington. Sousa was himself a Washington boy, and his book is so fresh, genuine and interesting that it is evident that it is made up largely from boyhood memories. Published by Bobbs-Merrill Co., Indianapolis, Ind., \$1.50.

Financial Record  
New York NY  
Date... 29 Nov 1905

Mr. John Philip Sousa's new boy's story is sure to be read with genuine pleasure by even the grown ups. "Pipetown Sandy" gets around in a way no one else could. Sandy is such a big fellow, poor and very dull about books, but mighty honest. There is a weak little chap at school, liberally supplied with funds who helps Sandy. There are school escapades a boyish pranks such as painting the pump handle and scenes introducing the village grocer, who is a poet (his poems are quoted), and woos a comely widow. The reader rejoices in the swiftness and vigor of the story. The master of music has won another laurel. Published by Bobbs-Merrill Co., Indianapolis.

BOSTON, MASS.—TRANSCRIPT

Date... DEC 2 1905

A Rough and Ready Hero

Pipetown Sandy. By John Philip Sousa. With Illustrations by Charles Louis Hinton. Indianapolis: The Bobbs-Merrill Co.

Sandy Coggles is a rough and ready hero, just the kind of lad that boys enjoy reading about and it is to boys that Mr. Sousa's second novel will appeal most strongly, although there is much in it that will interest those of older growth. Perhaps the most striking feature of the story is its picture of everyday life in a country town, and the accurate delineation of odd characters. The story is first of all humorous, but there is one romance that is interesting and a novelty, for there have been few lovers like Titcomb Jebb, the village grocer, whose "wayward thoughts," as he calls his poetry, never fail to enthrall the widow Foley, the object of his devotion. Surely no maiden, much less a widow, could resist lines like these:

Junio, oh how I love you,  
Junio, oh how I love,  
Junio,  
You know,  
To know,  
Junio,  
Is like a dream from above.

Sandy is a real type of a real boy, one of those who do things, who is always a boy, and yet has more common sense and bravery than the average adult. "The little codger," his chum, also is an attractive and well-drawn character. The plot is somewhat thin, and the style at times lacks finish, but the story is interesting on account of its odd characters if for no other reason. If the story does not carry the middle-aged reader back to his youth the illustrations will surely do so, for they are scarcely of the present era.

Date... DEC 2 1905

John Philip Sousa as a Writer for Boys.

The versatile John Philip Sousa, not content with composing the world's music and conducting it, found time a few years ago to write a musical novel called "The Fifth String," which is still in demand, and he now makes an even wider deviation by dropping music altogether as a subject, and writing a rattling story for boys called "Pipetown Sandy," which is published by the Bobbs-Merrill company of Indianapolis. Sandy's complexion can be guessed. He was tall and lean and wiry, and not afraid of anything on two feet or four. Also, he was very backward in his books, but managed to get on by pluckily sticking to it. In the end he comes out rather brilliantly. There is a young rascal called Tom, who makes malicious mischief, but is "done for" before the book is over, and altogether it is the sort of book boys like.

HOUSTON, TEX.—CHRONICLE

Date... DEC 3 - 1905

It would seem that John Philip Sousa is as versatile with his pen as he is graceful with his baton. Encouraged by the success of his first book, "The Fifth String," a musical romance, he has turned into a field totally different and written a story for boy readers. The new book is called "Pipetown Sandy," and is issued by the Bobbs-Merrill Company. It tells the adventures of two lads who are fast friends, and who take part in the exciting rescue of a little girl who has been kidnaped. The story is simply told in a fashion that appeals to boyish tastes.

BUFFALO, N. Y.—TIMES

Date... DEC 5 1905

PIPETOWN SANDY

By Philip Sousa, author of "The Fifth String." With illustrations by Charles Louis Hinton.

Char. Louis Hinton. The Bobbs-Merrill Company, Indianapolis. Price \$1.50.

This book might be classed as a juvenile which will be enjoyed by their elders as much as by themselves. Sandy is a fine chap, who is perhaps not the brightest at school, yet, through the help of his friend Gilbert he is instructed in geography in a very pleasant and profitable manner and Gilbert in return profits from Sandy, who teaches him to uphold his own and the bullies cannot get him under.

There are, however, many improbable happenings and events chronicled in this book, of interrupted weddings, of trappings and burglaries, etc., to keep up the stirring excitement throughout. It is a tale of schoolboy life in a town called Pipetown, where the boys are up to all kinds of things, mischievous and otherwise.

Argonaut  
San Francisco Cal

Date... 16 Dec. 1905

John Philip Sousa, the "march king," has made a new departure in writing a lively story for boys, in which he shows a very decided ability to please his young readers. The boys in the book are sympathetically drawn, healthy young animals, and "Pipetown Sandy" (the Bobbs-Merrill Company) will win for its author a new audience.

Date... DEC 17 1905

PIPETOWN SANDY. By John Phillip Sousa. 12mo.; cloth; pp. 381. Indianapolis: The Bobbs Merrill Company.

Why is it—but maybe this is the riddle of the Sphinx—that people never are content to be what they can do well, but continually aspire to be that which they are not? Sousa with a baton is an artist, with a pen a miserable bungler. It would be difficult to find anything more tedious and tasteless than his story of school boy life. It reads like a cross between Nick Carter diluted and a Sunday school library. While it is eminently safe to place in the hands of the young, nobody with a conscience could inflict so wearisome a tale on even the most deserving or undeserving boy.

Date...

PIPETOWN SANDY. By John Phillip Sousa; The Bobbs-Merrill Co., Indianapolis. \$1.25.

"Pipetown Sandy" is a book that will appeal to boys and grown people at the same time. Sandy was a lanky country youth with red hair and freckles, and little or no "book larnin'", but he could turn "cartwheels" in the very latest fashion, and his heart was undoubtedly in the right place. There seemed to be a great deal going on all the time in Pipetown, and Sandy managed to be mixed up in nearly all of it. He was rather a fine chap anyhow and worth reading about.

Date... 2 Jan 1906

"Pipetown Sandy."

By John Phillip Sousa, author of "The Fifth String." The illustrations are by Charles Louis Hinton. The Bobbs-Merrill Company, Indianapolis. Price \$1.50.

This is a very entertaining novel and proves to his legion of friends and admirers that Mr. Sousa is a literary star as well as the gifted musician whom all know and love. His romance will be read with delight by all. The characters are most interesting and depicted with skill, while all the adventures of the hero, the unusual situations in which he is placed, and the ingenuity with which he is able to make himself the master of all the difficult positions, are told in the most vivid manner, and combine to form a really good romance.

CLIPPING FROM... FEB 10 1906

PIPETOWN SANDY. By John Phillip Sousa. Bobbs-Merrill Co., Indianapolis.

This second tale from the pen of the famous bandmaster is purely a boy's story—not exclusively for boys but about a boy—and is full of the pranks and gaiety of youth. There are in the book school quarrels, an attempted murder, nearly a marriage, almost a kidnapping, the complete annihilation of the villains of the plot and an account of a baseball game which is ex-

Pittsburg Dispatch  
Oct. 7, 1905.

But I had started  
A Story of Boy's to speak not so  
School Days. much of the Sousa  
Band—which is to-

day more—much more—than ever a  
great pride to all Americans, but of  
the latest literary effort of John Philip  
Sousa—his new story of Washington  
life of the early '60's—"Pipetown  
Sandy." This book is a tale of the  
school boys of that part of Washington  
known as Pipetown. It may be called a  
boy's story if you please, and that  
means generally a story full of the  
frankness of human nature that is so  
plainly and refreshingly traced in boys'  
lives, pranks, sports and school hours.  
Everybody loves a lover, they say, and  
pretty nearly everybody loves a boy—  
a fun loving, active, athletic, energetic  
boy—a real boy. He appeals to all the  
world. You laugh at his pranks, you  
watch his growing sense of personal  
honor, you sympathize with his tasks  
of school and home; you love his sturdi-  
ness and even his readiness to fight for  
what he considers his rights. And I  
think it fair to say that in the detail  
of just such boys' lives "Pipetown  
Sandy" is going to be read and enjoyed,  
not only by boys, but by their elders as  
well. I know several of these elders  
who have gotten quite excited in the  
pages and who have followed out the  
story to its finish with all the fascina-  
tion that marked their juvenile delving  
into fiction. The book—pardon me, ye  
reviewers who bemoan the oft use of  
a word—but the book is manly and  
wholesome. That means that the es-  
sential characters are healthy and  
wholesome. In this "Pipetown Sandy"  
you will find the rugged little chaps  
who can turn handsprings and do feats  
of skill and strength—can play base  
ball and run races and sail boats, and  
shoot, and who have learned how to  
box. You will find "little codgers" who  
have been coddled into puerility by  
doting parents and grandparents, and  
who recover their natural boy's fibre  
by being taught to turn handsprings  
and to run and tumble and grow into  
the browning of the winds and the sun.  
You will find the bad boy—disrespect-  
ful to mother and teacher, idle, shift-  
less, cowardly—a very bit of cantaker-  
ousness journeying toward jail and dis-  
grace. You will find the booby—who  
can abuse a helpless animal, but who  
blubbers with fright when he is con-  
fronted with discipline of any sort. You  
will find some delicious characters like  
the rhyming grocer and the delightful  
old "Jedge," full of tales of shooting  
on the Potomac marshes. There is a  
story of adventure, in which Pipetown  
Sandy and Gilbert Franklin waken  
your interest and your admiration—a  
story of an abducted sister and of her  
recovery—a tale of villainy and robbery  
and the love troubles of the widow and  
the doting grocer—a tale of school life  
with many added experiences that may  
not come to all boys, but which may  
without great dint of imagination come  
to many, in this or corresponding  
guises.

You can't very well have a boy's  
story that does not detail some youth-  
ful fights, and there are two or three  
of these struggles well told in "Pipetown  
Sandy." In short there is an ap-  
peal throughout for the development of  
the manly and the courageous and the  
serious side of the boy without in the  
least dimming the lustre of fun and  
frolic, and good, hearty mischief.

There's a chapter in this book that I  
should spoil by making excerpts. It  
tells the story from the boy's stand-  
point of the review of the Army of the  
Potomac in Washington just after  
Lee's surrender. There's a refrain like  
a pulsating rhythm in that chapter that  
lingers in the memory after one has  
read the lines. The flutter of the torn  
flags, the music of the bands, the tramp  
of many feet, the screech of the animal  
pets brought along by the soldiers—all  
these seem to the boy's imagination to  
say "I've been there; I've been there;  
I've been fightin'." That chapter ought  
to waken memories for many an old  
soldier, and the dramatic episode of the  
sinking of the *Castor* is not forgotten in the  
boy's tale.

If one should wish to quote from the  
delightful humor that interweaves the  
pages he would have hard work to  
know where to begin, or perhaps harder  
work to leave off. There is the grocer's  
school commencement poem—in Lewis  
Carroll's vein of nonsense, good non-  
sense too. It begins:

In days of old, so I've been told,  
The monkeys gave a feast.  
They sent out cards with kind regards,  
To every man and beast.  
The guests came dressed in fashion's best,  
Unmindful of expense—  
Except the whale, whose swallowtail  
Was "soaked" for fifty cents—  
and so on for many stanzas.

Aside from the main story there are a  
number of little sidetracks in the book  
where laughter lurks. There is the  
"Jedge's" story of the knowing dog  
which much to his disgust had to go  
out hunting with a "city" hunter, all  
gotten up regardless and "one o' them  
sweet scented roosters whose nose  
seemed huntin' fer a spell all the time,  
an' who weighed about as much as a  
bar o' soap after a hard day's wash."  
This is only one of many tid bits that  
will tickle you as you journey through  
a strongly human story of boys' school  
days. Another bit of whimsical humor  
is the "de pigments" explanation, of  
Della, the cook, as to her color and the  
solving of the mystery about white and  
black angels. The story of the loon  
that grew sympathetic and companion-  
able as the hunter tried to shoot it—is  
a smile creator. And the romantic is  
suggested in pretty colorings here and  
there, but notably in the few lines of  
description of the Potomac's sinuous  
course, and in the story—all too short—  
of the rise and fall of the bobolink—  
victim of his own voracious appetite.  
"His song, once so joyous, is hushed,  
and his happy home deserted. The  
black and buff plumage grows seedy,  
and Mrs. Grundy puts him outside the  
pale of polite society. Mrs. Blue Jay,  
in confidence, tells Mrs. Catbird, who  
informs Mrs. Robin, that something is  
wrong with the Bobolink."

The story exploits no murky social  
problem, and does not aim to create an  
epoch in novel writing. There are no  
subtleties of sinister meanings. The  
book is a tale of boys and their boy-  
hood occupations, struggles, aspirations  
and physical and character develop-  
ment. It is written by one who has  
been a real boy himself—who under-  
stands boys, in his love of healthful  
nonsense, of sports—still a boy in his  
confiding friendships and in his human  
nature confidence—a boy who even now  
stirs at a corking three-bagger, a neat  
wing shot, or a clever bit of physical  
or mental prowess. Here is a lover of  
boys. The artistic glimmers through  
the pages. Should we turn from the  
rugged types of Sandys and Leanders,  
to cavil at Gilbert's rather mature  
grasp of things mental—we have only  
to remember that Gilbert is a type oc-  
casionaly made familiar, of a boy who  
has absorbed the grown up talk of par-  
ents and grandparents—and who is in  
his mental and artistic development  
some years ahead of his companions.  
But he is a boy just the same. I opine  
that the influence of such a book must  
be healthful. The lesson between man-  
liness and sneakiness is made very po-  
tent, and while the boy reader lingers  
through the pages seeking the story  
part of it—he will absorb something of  
the artistic flavor and much of the indi-  
rect argument for courage and sturdi-  
ness of character. And what the youth-  
ful reader will absorb, the older reader  
will gather too. The pages reveal a  
lingering tenderness for the memories  
of days that are gone—and throughout  
there is a plain indication that the au-  
thor loves the place and the people of  
his youth—the river and the marshes,  
the sail and the shooting—and all that  
colors a boy's life and that throws a  
mellow glow over the loves and the  
dreams and the achievements of boy-  
hood days. The pen that can draw a  
Sandy Coggles and make him so lov-  
able is the pen of one who realizes  
that there are always latent possibili-  
ties in the boy—perhaps too seldom  
realized, but possibilities that can make  
a clever youth out of a seeming dull  
one, and a sturdy character out of a  
one of nature's handiwork. And  
the story of "Pipetown Sandy"  
is a story of a boy's am-

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JOHN PHILIP SOUSA

And William, the faithful. Mr. Sousa's "Pipetown Sandy"  
is to other boy's books as "The Washington  
Post" is to other marches