

As Always, Sousa, March King, Inspires Audiences With Exceptional Programs

The name of John Philip Sousa has long been on the honor roll of great public benefactors.

He is a genius who has achieved greatness and then maintained it because his one absorbing thought in life has been and is, "uplift."

The power of Sousa and his band to attract never lessens, as was attested by the vast audiences which heard the matinee and evening concerts presented Wednesday at the Army.

The matinee given for school children was one of unusual interest, as the program was a compilation of numbers selected from the Music Memory contest being conducted in the public schools. It included "William Tell Overture," Berceuse from "Jocelyn," "Ase's Death," and "In the Hall of the Mountain King," from Peer Gynt Suite, by Greig; Chopin's "Polonaise Militaire," "The Pilgrim's Chorus," and "Grand March," from Wagner's "Tannhauser," Elgar's "Pomp and Circumstance," Skilton's "Deer Dance," and "King Cotton March."

The evening program opened with the overture "In Springtime," by Goldmark. The principal theme, a fiery subject delivered by the single reeds, worked over with much modulation into the more quiet second theme, put forth by the trumpets. Bird-like passages were introduced, after which a final section brought the overture to a brilliant conclusion.

One of Arban's famous cornet solos "The Carnival of Venice," gave John Dolan ample range for display of masterful skill as a soloist. Bristling with difficulties of execution, Mr. Dolan played with ease, exactness and precision.

Sousa's Suite of "Camera Studies" including "The Flashing Eyes of Andalusia," "Drifting to Loveland," and "The Children's Ball," were appealing in melody, exquisite in harmony and varied in character.

A Melange, "The Fancy of the Town," (new) by Sousa, was a welding of tunes popular during the last decade, and concluded with the familiar, "Over There."

The splendid manner in which "The Finale," from Tchaikowsky's Fourth Symphony, was given evoked general approval. It was one of the high lights to be strongly emphasized. Well executed in detail was the fate theme (the significant part of the Finale), which represents the old cry of pessimistic Reason which says "Man is less than an atom floating in the void," in conflict with the optimistic Feeling which says, "I myself am God."

Encore numbers included El Capitan, Tu, A Song of Havana, The Boy and the Birds, Bullets and Bayonets, Love Nest, Social Laws, U. S. Field Artillery March, Sabre and Spurs and Stars and Stripes Forever.

Characteristic effects were produced throughout, adding beauty and interest.

As a composer of marches John Philip Sousa stands alone. The more

he writes the better they go. Every one can find in his compositions a wealth of interest in the fascinating rhythm, the powerfully and brilliantly contrasted instrumentation. No one else combines such expert technical skill with such natural spontaneous expression, and this band, noted for its brilliance and precision of execution, can put the life qualities into these marches as they are played.

Assisting artists were George Carey, xylophone soloist and Miss Jeanette Powers, violinist.

"Welcome Home" to Sousa

JOHN PHILIP SOUSA "the March King," brings his famous band tomorrow to the National theater, where, at 4:30 p. m., he will be greeted by an audience including many of his fellow members of Hiram lodge, Eureka chapter, and Columbia commandery for a royal "welcome home." Mr. Sousa, before he organized his own band, was for many years leader of the famous Marine Band in Washington, which is his native city. He has retained his deep interest in Washington people and Washington affairs, and a host of personal friends will be among those who will hear him tomorrow.

Last Sunday evening Mr. Sousa, who has just returned from a tour of Mexico, Central America and Cuba, appeared with his band at the New York Hippodrome, where one of the largest audiences that great building has ever held greeted him enthusiastically. It is just 25 years ago that he composed his famous march, "The Stars and Stripes Forever," and the anniversary was commemorated not only at that concert but by the entire Keith chain of theaters during the past week. At the New York concert, Wilton Lackaye, representing the Lambs' club, and Walter Damrosch, representing the Musicians' club of America, made addresses and presented laurel wreaths to Mr. Sousa.

As has been announced, the concert tomorrow will feature his new march, dedicated to Mrs. Harding, which is entitled "Keeping Step With the Union." Much local interest has been manifested in this new composition, which is said to possess the inimitable and characteristic Sousa style.

The soloists with the band are John Dolan, cornetist; Mary Baker, soprano; Florence Hardaman, violinist, and George Carey, xylophonist.

The program will be as follows: Overture, "In Spring Time" (Goldmark); cornet solo, "Carnival of Venice" (Arban); John Dolan: suite, "Camera Studies"—"The Flashing Eyes of Andalusia," "Drifting to Loveland," "The Children's Ball" (Sousa); vocal solo, "The Wren" (Benedict); Miss Baker, flute obligato by R. Meredith

Willson; finale from Fourth Symphony (Tchaikowsky); melange, "The Fancy of the Town" (new) (Sousa); xylophone solo, "Rondo Capriccioso" (Mendelssohn); George Carey: "Keeping Step With the Union" (Sousa); violin solo, "Rondo from Second Concerto" (Vieuxtemps); Miss Hardaman; cowboy breakdown, "Turkey in the Straw" (transcribed by Guier). Encores will be selected from the following compositions by John Philip Sousa: "Who's Who in Navy Blue," "Sabre and Spurs," "Comrades of the Legion," "U. S. Field Artillery," "Bullets and Bayonets," "Semper Fidelis," "Stars and Stripes Forever."

Seats were placed on sale Wednesday at the box office of the national theater.

"There are many persons with great musical talent who play no instrument, have never learned to sing and yet who have within them all of the requirements for first-rate musicians," says Lieut. Comdr. John Philip Sousa. "I have often been asked from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity in this line had anything to do with shaping my life work, but, on the other hand, I am convinced that environment had. My mother was not a musician, but my father played a trombone in the Marine band, of Washington, and was a veteran of both the Mexican and civil wars."

"As you know, there were many times in the latter conflict when band musicians were permitted to lay aside their instruments and volunteer for fighting service. My father took advantage of this, and on more than one occasion shouldered his musket and marched to battle. In later years I asked him with which he did the greatest execution, his gun or his trombone. I do not recollect that he ever gave me a satisfactory answer, but I am inclined to lean toward the latter, for I heard him play."

How Time Flies.

Films, only a short time ago in their infancy, have arrived, according to a new title, at "The Foolish Age."

One of the most interesting features of this season's triumphant tour of Sousa's band, which comes to the National tomorrow, is the playing of young Winifred Bambrick, the remarkable young harpist, who came out of Canada recently and took New York by storm at her debut recital in Aeolian hall. Already, under the baton of the march king, the unfailing triumphs of Miss Bambrick have won her a foremost place among virtuosi of the harp. A singular, almost phenomenal, combination of power, technical truth and tonal flexibility distinguish the playing of this young artist.

With the majority of her contemporary artists of this instrument there is no such union and balance of vigor with tenderness, brilliance with dexterity, spacious intonation with digital and manual accuracy. No swift arpeggio, no sudden succession of chords, no run of scales, is too much for her wonderful wrists, her dazzling technical readiness. And she is young and comely, with a magnetic personality and a poise and confidence that go far to win and hold those who see and hear her. Unlike other proficient harpists, Miss Bambrick is not limited or circumscribed by the worn-out traditions and antiquities of harp literature and composition.

She knows her classics as few living harpists know them, but she is also a progressive, a modern, a very-much-alive artist. Witness her amazing delivery of the ultra-modern harmonics of Debussy, her luminous and potent phrasing of the works of Ravel, Dubois, Kastner, Schuetze and others. At every appearance with Sousa's band, this young harpist continues to astonish critics and amateurs, artists and laymen, with the roundness, clarity, crispness and contrasts of her tone. They are amazed and delighted with the unforeseen range and resources of the harp as she plays it.



WINIFRED BAMBRICK
Harpist with Sousa's Band.

M'CORMACK BETTER AFTER THIRD LANCING

Continued from Page 1, Column 2.

extend to you the love, the gratitude, the sympathy and the hope of the Irish nation."

A telegram from Washington was signed by twenty-four members of the United States Senate. Hardly a city in the United States, where McCormack's voice had been heard, but was not represented in the bundles of telegrams which from time to time were brought to the apartment door. Others came from Australia, New Zealand, Canada, South America and Belgium.

Mr. McSweeney said that McCormack was especially pleased when a copy of a telegram sent to all Keith managers by E. F. Albee, head of the Keith theatres, was read to him by Mrs. McCormack. This message said:

Prayers in Theatres.

"To All Keith Managers: John McCormack was at the point of death this week, but is considered out of danger now. He has asked that his friends say a prayer for him. Mr. Albee wants you to hold a one-minute silent prayer at each performance today, as the world, regardless of religion, holds him as its friend."

David Warfield, now in California, and fifty or sixty persons prominent in the motion picture world, were among those who sent messages. One from the Los Angeles Orphan Asylum was signed "Sister Cecilia." There were many personal messages from members of the Lambs and Friars Clubs.

Leonard Leibling, editor in chief of The Musical Courier, sent a telegram which caused McCormack to smile, a thing he has been able to do in spite of the pain he suffers. It read:

streptococci. Go to it, presto and crescendo."

John Philip Sousa, the bandmaster, sent this message:

"May your Guardian Angel be with you on this day. It is my prayer that your glorious voice may entrance the world for many years to come."

Then there was a cable message from Torao Meshio, a Japanese musician:

"May God be with the greatest singer of our day. All musical Japan is with you and praying for your speedy recovery."

Mr. McSweeney learned last night from physicians that the nourishment McCormack was able to take, the first since last Saturday night, consisted of a cup of beef broth. Mrs. McCormack, the manager said, was constantly at her husband's bedside, with Dr. Harman Smith.

DRAMA VAUDEVILLE MO

SOUSA'S BAND, 100 STRONG, GIVES 2 CONCERTS MONDAY

Extra Chairs to Be Put in Auditorium to Provide for Overflow Crowd Expected on Both Occasions.

Sousa's band, 100 strong, conducted by John Philip Sousa himself, gives two concerts at the city auditorium Monday. The afternoon concert begins at 3 o'clock; the evening at 8:15.

So many requests for seats have been made that the auditorium will be outfitted with extra chairs. The largest crowds in the history of the building are expected to hear the "march king's" world-famous band. Special entertainment for the children, rendition of many famous Sousa marches as encores, and instrumental solos will feature both programs.

For several days the orders for tickets have been pouring in on the management at the Cable Piano company store, where the seat sale is in progress. Members of every brass band within a hundred miles are coming; old folks who pay no attention to opera or symphony orchestra, and who never attend the theater, have waked up and determined to hear Sousa again.

In the city the demand has been far ahead of that for any concert this season, and the patrons represent every class in Atlanta which can rake together the price of a seat. The indications for a capacity audience were so strong Saturday that arrangements were made to place several hundred extra seats in the auditorium, giving it the same capacity as in the grand opera seasons.

The matinee Monday has been set for 3 o'clock in order that pupils may attend without affecting their school records.

Band Arrives at Noon

The seat sale will be transferred to the auditorium box office at 1 o'clock Monday afternoon.

Mr. Sousa and his band will arrive early in the forenoon from Montgomery and will be met at the station by a delegation from the Civitan club, which is to entertain

him and several of the soloists at a luncheon at the Capital City club.

A detachment of United States marines, commanded by Captain Peter Geyer, also will meet the "march king" and act as his honorary escort. Mr. Sousa was commander of the famous band of the Great Lakes Naval Training station during the war and still holds his rank of lieutenant-commander in the reserve.

The newsboys' band of the Atlanta Rotary club will be guests of Mr. Sousa at the night performance, having a block of seats through his courtesy.

Boxes will be occupied by Governor Hardwick, Mayor Key and several other officials, who will also be guests at the Civitan club luncheon.

Programs of popular but high-class music, without jazz or ragtime, will make up the programs at both concerts. Mr. Sousa has studied American tastes in music for more than thirty years, and believes he understands what they like best.

The programs for the two concerts follow:

Matinee Program, 3 O'Clock
 Rhapsody, "The Fourteenth"—Liszt.
 Cornet Solo, "The Volunteer"—Rogers.
 Mr. John Dolan.
 Suite, "Three Quotations"—Sousa.
 Soprano Solo, "Carmen"—Wilson. Miss Mary Baker.
 Hymn to the Sun from "Iris"—Mascagni.
 "Showing Off Before Company"—Sousa.
 (Special Children's Stunt.)
 Harp Solo, "Themes and Variations"—Pinto. Miss Winifred Bambrick.
 March, "Keeping Step With the Union"—Sousa. (Dedicated to Mrs. Warren G. Harding.)
 Solo, Polonaise in D-flat—Wien.
 Violin Solo, Miss Florence Hardeman.
 Dale Dances of Yorkshire—Wood.
 Mr. Sousa's famous marches will be played as encores.

Night program, 8:15 O'Clock
 Overture, "In Spring Time"—Goldmark.
 Cornet solo, "Carnival of Venice"—Arban.
 Mr. John Dolan.
 Suite, "Camera Studies"—Sousa.
 Vocal Solo, "The Wren"—Benedict. Miss Mary Baker, with flute obligato.
 Scene Pittoresque, "The Angelus"—Mascagni.
 Melange, "Fancy of the Town"—Sousa.
 Xylophone Solo, "Rondo Capriccioso"—Mendelssohn. Mr. George Carey.
 March, "On the Campus" (new)—Sousa.
 Violin Solo, "Concerto in F Sharp Minor"—Vieuxtemps. Miss Florence Hardeman.
 Cowboy Breakdown, "Turkey in the Straw"—Guion.

MISS FLORENCE HARDEMAN, NOTED CONCERT VIOLINIST, who comes to Atlanta Monday with Sousa's band. At the matinee and night concerts Miss Hardeman will render several solo numbers. In addition to Miss Hardeman's selections, there will be vocal solos, and cornet, harp, and xylophone numbers by other artists who accompany the "March King."



BIG THEATRICAL DEAL MAY BRING SHOW TO HAVANA

Famous New York Hippo-
drome Company Sought
For Date Here.

OTHERS MAY FOLLOW

Local Men Interested In Ef-
fort to Arrange Win-
ter Program.

A deal which may make Havana a winter center for American theatrical enterprises and provide a field even competitive with New York and Chicago is now under negotiation by wealthy Cuban, Spanish and American residents of this city.

The fact that Sousa and his famous band are coming to Havana has awakened a great interest in Ameri-

Continued From Page 13
can theatricals. A cable message yesterday was sent to Charles B. Dillingham, asking him to name a price for the present New York Hippodrome show, including the ice ballet and the "Ladder of Roses," also "Good Morning Dearie," now the sensational success of the New York season, showing at Mr. Dillingham's Globe theater.

Secundios Banos, president of the Gallego club, owners of the National theater here, together with other wealthy Spaniards, and Holland B. Judkins, manager of the Sevilla hotel, are the parties who are now giving serious thought to importing high grade American theatricals.

Harry Askin, manager of Sousa's band, is also interested in arranging each season to bring to Havana things that will mean much in the amusement life of the city.

To make Havana attractive to tourists night life must be enhanced and this in itself will provide this city with an advantage which will enable it to increase its standing as a tourist center.

Francis Gudger, vice-president of Goldwyn Pictures, Inc., contemplates a trip to Havana soon to erect a new theater here for Goldwyn pictures exclusively it was learned yesterday.

Is the future bright? We'll say so.

SOMETHING TO BOOST.

Havana has within its grasp something which is going to prove a real boon in increasing winter tourist travel to this city. With little inducement, large American theatrical enterprises can be persuaded to make winter engagements here, thus filling perhaps Havana's most obvious gap in the way of tourist attraction.

There are many people who remain in New York or Chicago during the cold months for no other reason than to witness theatrical performances. It is surprising to note the number of people who would sacrifice the comfort of a warm climate for this reason. The theater makes up a great part of the American life and is indispensable to many.

Sousa's band is coming to Ha-

vana next month for a six days' engagement. It is up to Havanese to make their coming here worth while. If this is done it means a regular winter engagement for each season.

Here is the entering wedge for something really big. Even now endeavors are being made to bring the New York Hippodrome show, including the far-famed ice ballet, to this city during the present season. The success of these negotiations is going to depend upon the reception given Sousa. His appearance here will be the decisive factor.

Sousa and his band are Americans and they served with the United States navy during the world war. Better music is not to be found in the universe and a higher class of entertainment is not known.

Other such performances can be brought to Havana. Leading Havana citizens are behind the movement to bring this about. It is up to Havana.

Navy Post to Honor Sousa

Legionnaires to Greet Him at Concert in Metropolitan Tomorrow Night.

A rousing reception will be given by former navy men who are members of Fourth Naval District Post, No. 193, American Legion, to John Philip Sousa when he comes to this city tomorrow for a concert engagement.

The "March King" is a lieutenant commander in the United States Naval Reserve force and a member of the American Legion and La Societe de 40 hommes et 8 chevaux. The navy bands which he trained during the war and the pep and spirit he put into the training camps and life aboard the fighting ships during the war endeared him to thousands of navy men, and as a result the executive committee of Post No. 193 decided at a meeting held on Thursday to have a delegation of navy Legionnaires receive Commander Sousa on his arrival in the city. In addition, the post has reserved several boxes at the Metropolitan Opera House for the band concert on Monday night and from 30 to 50 of the members will attend in a body.

William H. Creamer, Jr., is in charge of preparations for the reception and the committee includes Raymond J. E. A. Nelson, Hugh J. Harley, Paul Will, Samuel A. Wacker, John D. Oakley and Adolph Stern.

An effort is being made by post officials to learn whether Commander Sousa will remain in the city over Tuesday, in which event he will be invited to



JOHN PHILIP SOUSA

attend the regular meeting of Post No. 193 at the Bellevue-Stratford Hotel on Tuesday night. The meeting is one of the most important of the year and will include a report on the remarkable success of the second annual ball held at the Bellevue on the night of February 20. The final returns show that 2682 persons attended the ball on paid admissions, which made the event even more noteworthy than the first annual ball in 1921. Officials at the hotel declared the ball was one of the finest of all the social events held there this season and Chairman Creamer, of the ball committee, is ready to report that it was a splendid financial success. While the final report is not available, it is declared that more than \$2000 was realized toward the post's building fund. Post members managed the entire affair.

THE PHILADELPHIA RECORD, SATURDAY, APRIL 29, 1922

Eminent Bandmaster Appreciates This City

Interesting Article in Which Is Told the Story of Philadelphia's Influence Upon a Noted American.

By JOHN PHILIP SOUSA

WHEN a fellow has a kind-hearted foster mother his sense of reciprocity makes him return affection for affection.

I have always looked on Philadelphia as my foster mother. As far back as the early 70's I journeyed from my birthplace—Washington—to Philadelphia with two compositions in my grip-sack and a wild hope that I could sell them to a Philadelphia publishing house. When I reached the town I called on Lee & Walker, the then well-known music publishers of Philadelphia, and told one of the firm that I had two compositions I desired to dispose of. They referred me to their editor, Mr. Thomas A. Becket, and from that day to the day when he passed beyond we had been firm friends. After Mr. Becket played over the compositions he made some mysterious marks on the title page of each, complimented me, and sent me to the firm's office. Mr. Lee said, "This is a very good report from our editor. How much do you want for your pieces?"

I, with boyish enthusiasm and a total disregard of commercial possibilities, said, "Anything you want to give."

"How would one hundred copies for the two suit you?" said Mr. Lee.

"Great," I said, and those two compositions became the property of Lee & Walker for one hundred printed copies after they appeared.

That started me on the composing road, as the only composition that antedated those in print was one I paid for the publication of, and I felt that to jump from paying for a composition to getting one hundred copies, in my opinion, was a great stride in my advancement.

My next trip to Philadelphia was in 1876, where I went to see the Centennial and, incidentally, to pick up any work in violin playing, composition or arranging. I there met dear old Simon Hassler, a genial whole-hearted man, a

good musician and, as I found out afterwards, a true friend. He had the appointment of a number of musicians to fill the ranks of Jacques Offenbach's orchestra that was to play during the time of the exposition at a concert hall built for him at the corner of Broad and Cherry streets. Mr. Hassler engaged me as one of the violinists, and after Monsieur Offenbach returned to France I became a member of the Chestnut Street orchestra and, later on, Mrs. Drew's Arch Street Theatre Orchestra, under the leadership of J. Fred Zimmerman, the well-known Philadelphia conductor. From there Thomas A. Becket secured for me the musical director's position of a "Pinafore" opera company. It gave several performances in Philadelphia under the name of the Church Choir Company and was composed of excellent singers and most beautiful girls. This company was finally taken to New York and toured the eastern section of the country, and from an amateur organization gradually developed into a professional one of great ability and produced my first opera, "The Smugglers," which, I regret to say, was not a howling success.

After the opera company disbanded I returned to Philadelphia and Mr. F. F. Mackay, who had been stage manager of the Chestnut Street Theatre while I was in the orchestra, engaged me to write the music to a comedy called "Our Flirtations." This was produced at the Park Theatre in Arch street with myself as conductor of the orchestra. During the time I conducted the piece I attracted the attention of the commandant of the United States Marine Corps, Colonel Charles G. McCawley, who tendered me the bandmastership of the band of the United States Marine Corps, which I accepted, and went to Washington, joined the marines on the 1st of October, 1880.

Some years later I was ordered with the Marine Band to Philadelphia to take part in a city celebration and gave a concert in Independence Square. Immediately after the concert I met Miss

Hannah Harris, the manager of the Star Course at the Academy of Music, who made me an offer to give three concerts each season of the course. I accepted, and for a number of years the Marine Band, under my direction, would go to Philadelphia and fill these dates, where the band scored a most emphatic success. While giving one of the concerts David Blakeley, a well-known concert impresario, heard one of my concerts and made me an offer to make a tour with the Marine Band. I secured permission from the President, the Secretary of the Navy and the commandant, and made a seven weeks' tour, which was shortly followed by another under the same management, and, on the second tour, Blakeley made me an offer to leave Washington and form my own band, which, as a matter of history, I did.

The vast majority of my early compositions and some of my big successes were published by Philadelphia publishers. Marches like "Semper Fidelis," "Washington Post," "High School Cadets," "The Picador" and a host of others were turned into the printed copy on Philadelphia presses. The first absolute knowledge that I had that my compositions were successful outside of Washington was one night at one of my earlier concerts at the Academy, when an old gentleman arose in the audience and requested that I play the "High School Cadets" march. The approval of his suggestion was universal in the house, and from that day I date the fact that I knew the public liked my works.

For the last twenty years whenever I have been in America I have played a summer engagement at Willow Grove, and while at times I have been offered engagements elsewhere I have preferred Philadelphia, and will as long as Philadelphia wants me and I can wield a baton.

Quite a number of my operas, such as "El Capitan," "Desiree," "The Charlatan," "The Bride-Elect," "The Free Lance," etc., etc., have met with favor from the Philadelphia public. The three generations that I have played for, the grandmothers and grandfathers of today, the mothers and fathers of today and the adolescent youth of today have been most kind to me, and I can assure Philadelphians one and all that I appreciate their good will and fidelity.

Events of Interest

—The Philadelphia Music League is sponsor for the faculty concert of the Leefson-Hille Conservatory of Music to be held at the auditorium of the Y. M. C. A., No. 1425 Arch street, on Thursday evening. Maurits Leefson, piano; Otto Meyer, violin, and Bruno Einhorn, violoncello, will be heard.

LIEUT. COM. JOHN PHILIP SOUSA



Season
1922 — 1923

DELAWARE
OHIO

ISSUE OF
MAY 1922

WHY SOUSA JOINED LEGION

The Noted Bandmaster Says He
Thinks It Is a Rattling Good
Organization.

"I joined the Legion because I had a right to, being in the navy, and I did so because I think it is a rattling good organization," says John Philip Sousa, bandmaster extraordinary and leader of the mammoth naval band at the Great Lakes naval training station during the war.

The Legion and its activities are being spread into all parts of the world by the band leader's men. Thirty-two of the master musicians who make up the Sousa organization are ex-service men, and nearly all are affiliated with the Legion. They come from every part of the country and saw service in every branch of this country's military organization during the war.

When Sousa took hold of the Great Lakes band it was a group of sailors, whose right to play under him could have come only with their enlisting with the crowd that "took 'em over." What he did with this group of musical talent became known the country over. What they learned under Sousa couldn't have been learned anywhere else, and the finer points of the musician's art are being shown to the hundreds of Legion posts whose personnel is made up of one or more of the gobs who made up the largest service band of the many brought into being during the war.

MAY 28 1922

From Post
Washington, D. C.



RECORD MAY 21 1922
Philadelphia, Pa.

Sousa Band's Great Season

Receipts Were Phenomenal
and Even Astonished
Manager Harry Askin.

Managers of theatres, music halls and the larger auditoriums suitable for concerts and opera throughout the United States and Canada, as well as newspaper editors and the agents of musical artists have in recent weeks received by mail a small folder or circular from John Philip Sousa's manager, Harry Askin, an impresario whose experience goes back to the palmy days of light opera in the United States, when he was the manager of Lillian Russell, Marion Manola, De Wolf Hopper, Digby Bell and other celebrities of the American stage. The folder tabulates the gross receipts of the March King's long, exhaustive tour of the United States, Canada and the West Indies in the season of 1921-22, ended in April, and the figures are startling in view of the fact that last season may be called the worst in the amusement field of the last 20 years. Thus, the lowest gross receipts for any Sousa concert on this comprehensive nation-wide tour were \$2500—a sum obtained in cities and towns where even the best of the traveling theatrical attractions reported "houses" ranging from \$150 to \$800. The "top" was reached in engagements in Montreal, Los Angeles and Havana with \$18,000 and more, in Askin's tabulation.

An explanation of Sousa's im

prosperity in a season marked by so much disaster for amusements in general was recently given by Askin when he said: "Sousa is a staple product. He is as essential, in the minds of a vast body of Americans, as, say, white cotton thread or black silk or calfskin shoes. This season has proved my contention. Let me confess that, in July and August of 1921, we seriously considered a cancellation of all bookings, although this would have meant in forfeits on rentals not less than a loss of \$15,000, and besides complete pay for the band of 85 men for the entire season, under their contract. We were advised by many a seasoned observer to 'lay off,' and men outside the amusement business also told us that it would be a good season for Sousa to devote to hunting and shooting and riding and some composition, and to let his clientele 'get hungry for him.'

"Commander Sousa and I talked it over, and reached this conclusion: That periods of depression had never operated against him in all the years of his touring; that he occupied without effective opposition a field which he had been the first to plow, sow, cultivate and harvest, and that there was an element of sportsmanship in ignoring the calamity cries of other enterprises. So we clinched our bookings, went ahead with our railroad contracts and fared forth. We proved to be the season's notable exception. Why, we even gave a sort of postscript season, taking up requests from cities whose dates well within the period of Mr. Sousa's illness, that we squeeze in a spring engagement. That was how we happened to play Philadelphia, Cincinnati and Chicago and a number of other large cities after the

FROM MAY 28 1922
RECORD
Philadelphia, Pa.

Loaned Band to Sousa

Colonel Wade H. Hayes, of the Seventh Regiment, New York, "loaned" the band of that organization for the first playing one morning last week of Lieutenant Commander John Philip Sousa's newest march, "The Gallant Seventh." Sousa conducted the band and the composition was given with becoming spirit inasmuch as the march is dedicated to the Seventh Regiment. The composer found the band assembled at the regimental armory when he arrived.

AMERICAN MAY 30 1922
New York City

Bands for Boys.

John Philip Sousa, foremost bandmaster of the world, says that the boy-gang problem in tenement districts could be happily solved by the establishment and maintenance of brass bands for which the lads can easily be trained and for which, with the uniforms and the parades, energetic boys always show a marked fondness.

GOLDFIELD
NEV.

ISSUE OF

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When Sousa took hold of the Great Lakes band it was a group of sailors, whose right to play under him could have come only with their enlisting with the crowd that "took 'em over." What he did with this group of musical talent became known the country over. What they learned under Sousa couldn't have been learned anywhere else, and the finer points of the musician's art are being shown to the hundreds of Legion posts whose personnel is made up of one or more of the gobs who made up the largest service band of the many brought into being during the war.



HE WANTS TO LEAD THE
BAND—and John Philip Sousa,
well-known Washingtonian, is
making it possible for Jackie
Coogan to gratify his ambition



PLAYS NEW SOUSA MARCH.

Col. Wade H. Hayes loaned the Seventh Regiment Band to Lieutenant-Commander John Philip Sousa, the bandmaster, yesterday morning at the armory for the first band playing of the latest Sousa march, which has been entitled "The Gallant Seventh," and has been dedicated to that organization as a regimental march.

GLOBE

Boston, Mass.

Sousa's latest march is called "The Gallant Seventh," and dedicated to the New York regiment. It has been played by the 7th Regiment Band, lately, under Sousa's direction.

The similarity of title between Mrs. Sousa's latest story.

THE NEW YORK HERALD

SATURDAY, MAY 20,

Pins and Needles.

Mr. Sousa Recalls the Days When He
Led a Variety Theater Orchestra.

TO THE NEW YORK HERALD: To set "N. R." aright I beg to state that in my mid teens I was the leader of the orchestra at the Theatre Comique, Washington, which was given over to what was known as the variety stage in those days, and is nowadays known as vaudeville.

During the time I was in the Theatre Comique the song in which occurred the words "Pins and needles by the dozen for your uncles and your cousin" was dear to the hearts of both variety singers and variety audiences. The music of this song was taken from the popular dance number called "The Amboss Polka," composed by Albert Farlow, a famous bandmaster and composer during the time of Wilhelm I.

Albert Farlow served with distinction in the Franco-Prussian war and was beloved by the old Emperor and the German people for his patriotism and his genius as a conductor and composer of the sunshiny side of music. After the Franco-Prussian war he left the military band field and became the conductor of a popular orchestra, and died in 1888.

JOHN PHILIP SOUSA.
NEW YORK, May 19.

At a recent gathering of musicians Lieut. John Philip Sousa told the following story:

"We musicians have one thing, we give solace or joy to those who listen," he said. "Sometimes, possibly, we take ourselves too seriously. I recall giving some concerts in St. Louis some years ago, and every morning I went down to my breakfast at the hotel I saw a woman scrubbing the steps and working away very hard.

"Finally, thinking that possibly a concert would be very enlightening and elevating for her, I stopped her on the stairs one morning and said: 'By the way, would you like to go to a concert tomorrow night?' thinking, of course, she knew me. However, she did not know me. She looked up at me and said: 'Is that your only night off?'"

ESTABLISHED 1861
FROM MAY 1922
NEWS,
Providence, R. I.

Sousa's Band Successful

The general depression in the amusement world the past season seemed to leave Sousa and his band unscathed, according to the report of the manager, Harry Askin. Early in the season the organization appeared in this city, and up to the close of the tour, the United States, Canada and the West Indies were well covered.

It is said that at the beginning of the season, a cancellation of bookings was seriously considered. But, though the outlook appeared discouraging, the organization went ahead with its planned tour, and met with surprising success under the conditions. During part of the tour illness forced Mr. Sousa to cancel a number of dates, and it seems a sign of the general prosperity that followed him, that a postscript season was demanded to make up for the loss. According to Mr. Askin's tabulation, the lowest gross receipts were \$2500, while the "top" was reached in engagements in Los Angeles, Havana and Montreal with \$18,000.

"Commander Sousa and I talked it over," says Mr. Askin, "and reached this conclusion: That periods of depression had never operated against him in all the years of his touring; that he occupied without effective opposition a field which he had been the first to plough, sow, cultivate and harvest; and that there was an element of sportsmanship in ignoring the calamity-cries. So, we clinched our bookings, went ahead with our railroad contracts, and fared forth. We proved to be the season's notable exception."

New to this country among the foreign orchestra conductors next season will be Bruno Walter, who as "guest" has been invited to preside at concerts of the New York and Detroit Symphonies and the Minneapolis Orchestra. He is noted as a conductor of Wagner. He is a graduate of the Berlin Conservatory and has occupied the post of Kapellmeister in Berlin, Hamburg, Cologne, Breslau and Riga. Following a period as conductor at the Vienna Opera, he became head of the opera and Concertverein Orchestra in Munich.

TELEGRAPH

MAY 28 1922

That John Philip Sousa has lost nothing in popularity is proven by a recent statement submitted by his manager, Harry Askin, which shows the march king's season of 1921-22 to have been unusually successful, and this in view of the indisputable fact that the season is recorded as the worst in the amusement field of the last twenty years.

Sousa's tour covered the States, Canada and the West Indies. His lowest gross receipts for any concert were \$2,500 and the highest \$18,000. Furthermore, a Spring engagement was added to the regular season with most satisfactory results to the American band master.

From MAY 28 1922
NORTH AMERICAN
Philadelphia, Pa.

New Sousa March Heard

NEW YORK, May 27.—Colonel Wade H. Hayes, of the Seventh regiment, New York, "loaned" the band of that organization for the first playing one morning last week of Lieutenant Commander John Philip Sousa's newest march, "The Gallant Seventh." Sousa conducted the band, and the composition was given with becoming spirit, inasmuch as the march is dedicated to the Seventh regiment. The composer found the band assembled at the regimental armory when he arrived.

Sousa Writes "The Gallant Seventh"

John Philip Sousa wrote "Semper Fidelis" for the United States Marines because he had once been one of them. "Great Lakes" was composed for the big Illinois naval training station when he, in the world-war, was an enlisted man there, engaged in building up the six bands of 300 men apiece that served throughout the country and in Canada in the various drives and money-raising campaigns of 1917-18. "The Volunteers," written in 1917, was in tribute to the men who flocked into the shipyards for war-time work. "The Stars and Stripes Forever" was his two-fold reaction to the sight of the American flag at sea while he was returning home on an English steamer. But his new march, "The Gallant Seventh," has been composed by formal request of Col. Wade H. Hayes and dedicated to the Seventh Regiment, N. G. N. Y. Col. Hayes, in his request to Lieut. Commander Sousa, said: "We shall always endeavor to maintain a band in the regiment that will do full justice to your music and reflect credit on it wherever it may be rendered."

MUSICAL COURIER

June 8, 1922

March King Sousa a "Staple Product"

John Philip Sousa's manager, Harry Askin, an impresario whose experience goes back to the palmy days of light opera in the United States, when he was the manager of Lillian Russell, Marion Manola, De Wolf Hopper, Digby Bell and other celebrities of the American stage, has recently sent out a folder which tabulates the gross receipts of the March King's long, exhaustive tour of the United States, Canada and the West Indies in the season of 1921-22, ended in April; and the figures are startling in view of the poor conditions that existed.

Thus, the lowest gross receipts for any Sousa concert on this comprehensive, nation-wide tour were \$2,500—a sum obtained in cities and towns where even the best of the traveling theatrical attractions reported "houses" ranging from \$150 to \$600. The "top" was reached in engagements in Montreal, Los Angeles and Havana with "\$18,000 and more," in Mr. Askin's tabulation.

Asked by a representative of the Chicago Herald-Examiner, in April, for an explanation of Sousa's immense prosperity in a season marked by so much disaster for amusements in general, Mr. Askin said:

"I can reply, to be truthful in my opinion, only that Sousa is a staple product. He is as essential, in the

minds of a vast body of Americans, as, say, white cotton thread or black silk or calfskin shoes. This season has proved my contention.

"Let me confess that, in July and August of 1921, we seriously considered a cancellation of all bookings, although this would have meant in forfeits on rentals not less than a loss of \$15,000, and besides complete pay for the band of eighty-five men for the entire season, under their contract. We were advised by many a seasoned observer to 'lay off'; and men outside the amusement business also told us that it would be a good season for Sousa to devote to hunting and shooting and riding and some composition, and to let his clientele 'get hungry for him.'"

"Commander Sousa and I talked it over, and reached this conclusion: That periods of depression had never operated against him in all the years of his touring; that he occupied without effective opposition a field which he had been the first to plough, sow, cultivate and harvest; and that there was an element of sportsmanship in ignoring the calamity-cries of other enterprises. So we clinched our bookings, went ahead with our railroad contracts, and fared forth. We proved to be the season's notable exception. Why, we even gave a sort of postscript season, taking up requests from cities whose dates fell within the period of Mr. Sousa's illness, that we squeeze in a spring engagement. That was how we happened to play Cincinnati, Chicago and a number of other large cities after the tour's scheduled end."

FOOTE TO PLAY IN SOUSA'S BAND

Poughkeepsie Musician to Make Second Tour With Famous Organization This Summer.

Earl V. W. Foote, of this city, will again be a member of the famous band of John Philip Sousa, "the March King," this summer. Mr. Foote, who last year was one of the solo clarinetists of that organization, will join the band on July 1 at Philadelphia where it has a six weeks engagement at Willowgrove. Later the musicians will tour Canada.

Last year Mr. Foote went to the coast with Sousa, returning east via the southern route and finishing his engagement in Cuba before returning north. He is at present the guest of his mother, Mrs. Frank B. Jones, of 5 Carroll Street.

Galli Curci Tilts Her Nose, Refusing Tampa; Sousa Comes

Information that Galli Curci refused an offer of \$12,000 for three stands in Florida and said it wasn't enough, brings into contrast the aspirations of another musician, one of the greatest artists in the country today—and gives an insight into why John Philip Sousa is one of the most widely heralded and popular artists in the world. Sousa has long been an artist pioneer. It is seldom that the noted band leader has refused any offer that would pay expenses. He has never been known as a money grabber.

Not that Sousa plays for his health—he doesn't. He is perhaps better off financially than Galli Curci or some of the other stars who have demanded their fabulous prices. But Sousa realizes limitations of communities and persons. He draws 20,000 in Los Angeles one day and he hops to Pomona the next day on a guarantee of one-twentieth of that number.

Sousa makes every dollar he can, and then when the big spots are played out, instead of loafing he goes out into the woods and carries his art to thousands who long for it. He takes music to millions who can not go to the musical centers to get it.

And whether the fact is heralded or not, the public is an appreciative thing or things.

Hence Sousa's position today in the world of music lovers—as well as in music, supreme.

ESTABLISHED 1861
From JUN 8 1922
EVENING WORLD
New York City

MUSIC MERCHANTS FROM EVERYWHERE REGALED AT FEAST

Members of National Association Have Their Annual Banquet at Commodore.

By Elias McQuaid.

The best of twenty good stories placed before the 1,500 ladies and gentlemen who attended the nineteenth annual banquet of the National Association of Music Merchants of America in the ballroom of the Hotel Commodore last night was told by John Philip Sousa. It was a story of other days, when the March King wore a full beard and the color thereof was black.

"The band," said Sousa, "was playing a long engagement in one of the larger cities of England. After a late supper, or early breakfast, whichever you choose to call it, it was my custom to return to the hotel about 2 o'clock in the morning.

"Every morning I saw a picture, such as we see regularly in the modern city, but which, I confess, I never witness without a little tug at the heart-strings. Every morning a lone scrubwoman was at work on the marble staircase of the hotel.

"I was reluctant to speak to the woman, much as I sympathized with her, for words are but hollow things, and I delayed until I had approached my manager on the subject of passes. This manager or mine was what I believe the boys describe as a hard-boiled egg. I doubt if he would have paid 5 cents to see the Battle of Waterloo staged over again with the original cast.

"But finally I got the 'Oakleys,' and on the fifth morning of our stay made bold to address the poor scrubwoman. Not until I began speech with her did I observe that she was rather buxom and not as elderly as most scrubwomen.

"Yours is not the pleasantest occupation in the world," I ventured, 'tolling while others sleep?'

"Indeed, then it isn't," she said. 'My back is almost broke with it.'

"I've been thinking," said I, 'that you might welcome a little recreation; that perhaps you like music, and I've got two tickets for the band concert next Friday night. Would you like to go?'

"I would that," said the lady. 'And is Friday your first night off?'

RECORD JUN 4 1922
Philadelphia, Pa.

Inspiration for Marches

John Philip Sousa wrote "Semper Fidelis" for the United States Marines because he had once been one of them. "Great Lakes" was composed for the big Illinois naval training station when he, in the world war, was an enlisted man there, engaged in building up the six bands of 300 men apiece that served throughout the country and in Canada and in the various drives and money-raising campaigns of 1917-18. "The Volunteers," written in 1917, was in tribute to the men who flocked into the shipyards for war-time work. "The Stars and Stripes Forever" was his reaction to the sight of the American flag at sea while he was returning home on an English steamer. But his new march, "The Gallant Seventh," has been composed by formal request of Col. Wade H. Hayes and dedicated to the Seventh Regiment, N. G. N. Y. Col. Hayes, in his request to Lieut. Commander Sousa, said: "We shall always endeavor to maintain a band in the regiment that will do full justice to your music and reflect credit on it wherever it may be rendered."

NEWS, JUN 13 1922
Jefferson THEATRE
CARTOONICAL CRITIQUE
By FRED R. MORGAN.



m POST
Press: Washington, D. C.
JUN 3 1922

Musicians Will Travel by Motor Cars.

Harry Askin, business manager for John Philip Sousa, at the Shoreham, had interesting things to tell about the manner in which traveling theatrical and entertainment companies manage to hold down their expenses in order to avoid the necessity of charging prohibitive prices for their offerings.

The big problem is transportation costs, Mr. Askin said, adding in explanation that "railroad fares have increased 128 per cent since before the war. This takes into consideration the surcharge on Pullman tickets, which, of course, must be paid by all first-class companies if they wish to retain the services of their members."

Discussing details that have come to his personal attention, he revealed the fact that the organization which he manages last year paid out \$180,000 in railroad costs.

"This year, however, we are going to cut that down by using motor transportation almost entirely," he said. "We have recently completed arrangements with a New York transportation company for the use of five large motor buses. Three will be used to carry the men, 25 in each car, and the other two will carry instruments, baggage and other equipment. I am convinced that by this method we will save approximately \$3,000 in transportation costs every week during a tour of about twenty weeks. In addition we will be relieved of the inconveniences which often result from having to watch out for time-tables. We will be able to leave one city immediately after we have finished a performance if we want to or we can wait until the next morning and leave early.

"Motor transportation is coming to be more and more utilized for the carrying of passengers and freight. Already most of the large cities along the Atlantic seaboard are connected with New York by motor truck routes, and during a recent visit to California I was very much impressed with the universal use of motor transportation there. It seemed as though the Californians had forgotten all about the existence of other means of transportation."

KOM
WORLD,
New York City.

DAVIS HARKS BACK TO OLD TOWN BAND

Labor Secretary Tells Musicians There's No Greater Good for a Community.

PLEADS FOR ITS REVIVAL.

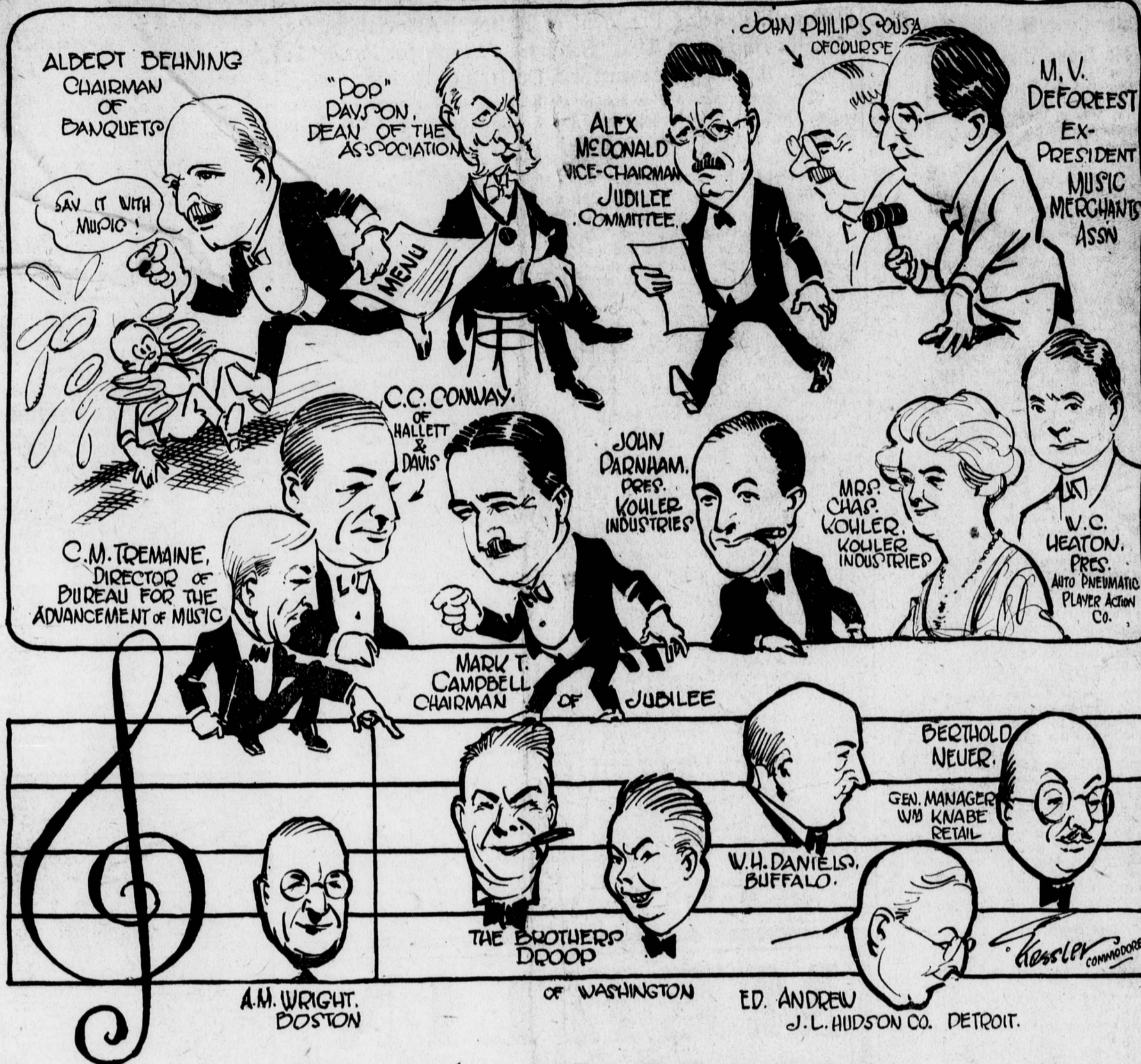
He'd Have Villages Compete in National Contest.

Secretary of Labor James J. Davis told the National Association of Music Merchants last evening at dinner in the Hotel Commodore that one of his fondest recollections is when he played the clarinet in the home-town band at Sharon, Pa. President Harding, he said, looks back with equally joyful recollection upon his own experience as a member of the home band of Marion, O. Jazz, take the Labor Secretary's word for it, is music.

Marie Rappold of the Metropolitan Opera and Edgar A. Guest also interested and diverted the large assemblage, including Health Commissioner Copeland, Gen. George C. Squier, John Philip Sousa and Murray Hulbert. Mr. W. De Forest was toastmaster and Paul Whiteman led his band.

"There is to my mind no greater influence for community good than the town band," Secretary Davis said. "It means practical as well as musical associations which a man carries through life. I believe all municipalities should have recreational leaders. 'I like to think of my native country, Wales, as a leader in music and song and to remember the days of childhood, when the families gathered on Sabbath evening at their doors and the rich volume of sound rose from the whole hillside as family after family joined in the mighty chorus.'"

CONVENTIONS' WORK NATION WIDE



Caught by Kessler at the Big Music Trade Banquet.

CHICAGO
ILL.
TRIBUNEISSUE OF
MAY 30 1922

WHY SOUSA JOINED LEGION

The Noted Bandmaster Says He
Thinks It Is a Rattling Good
Organization.

"I joined the Legion because I had a right to, being in the navy, and I did so because I think it is a rattling good organization," says John Philip Sousa, bandmaster extraordinary and leader of the mammoth naval band at the Great Lakes naval training station during the war. The Legion and its activities are being spread into all parts of the world by the band leader's men. Thirty-two of the master musicians who make up the Sousa organization are ex-service men, and nearly all are affiliated with the Legion. They come from every part of the country and saw service in every branch of this country's military organization during the war.

When Sousa took hold of the Great Lakes band it was a group of sailors, whose right to play under him could have come only with their enlisting with the crowd that "took 'em over." What he did with this group of musical talent became known the country over. What they learned under Sousa couldn't have been learned anywhere else, and the finer points of the musician's art are being shown to the hundreds of Legion posts whose personnel is made up of one or more of the gobs who made up the largest service band of the many brought into being during the war.



MR. SOUSA WOULD BE SEIZED WITH ENVY if he heard the Chicago Firemen's band play "The Stars and Stripes." Photo shows the band holding practice on the lake

front. Courtney J. Hodges of Truck Company No. 8 is drum major. To the right is Drillmaster James Sylvester.

[TRIBUNE Photo.]

From
ITEM,
New Orleans, La.

Phida Ledger

Harry Askin, business manager of Lieutenant Commander John Philip Sousa and his band, expects to save about \$3000 a week during the forthcoming tour of twenty weeks by that organization. The saving will be through the use of motorcars as a means of transportation. Mr. Askin recently completed arrangements with a New York transportation company for the use of five large motor buses. Of these three will be for the men of the band and the other two will carry baggage and equipment. This innovation will be a benefit in many ways, but principally in the obviation of adherence to rigid railroad schedules. No time will be lost by the men or in the transportation of baggage.

NEW ORLEANS AND NEAR-BY

"SOUSA'S BAND hasn't much on that bunch of music makers," was the comment of New Orleans Shriners when they were serenaded Sunday by the Yaraab Temple Shrine Band of Atlanta. The Georgians stopped off here a few hours on their way to the Shriners' convention in San Francisco. The band has 58 instruments and each of them is played by an Atlanta business man. The natives swarmed to the business section when the Yaraab chaps swung into Canal street playing "Leave Me With A Smile."

From MUSICAL COURIER
Address New York City
Date MAY 25 1922
SOUSA'S BAND.

Sousa's Band was heard at the Hartman Theater in its annual Sunday evening concert. The best liked numbers on the program were Tchaikowsky's fourth symphony and the overture, "In Spring Time." Many of Sousa's own compositions were played as encores. John Dolan was heard in a cornet solo. Assisting artists were George Carey, xylophone, and Jeannette Powers, violinist.

*N.Y. Herald
June 11th*

Sousa's Manager Finds Him a Staple Product

John Philip Sousa's manager, Harry Askin, whose experience goes back to the days of light opera in the United States, when he was the manager for Miss Lillian Russell, Miss Marion Manola, De Wolf Hopper, Digby Bell and other celebrities, has tabulated the gross receipts of Sousa's long tour of the United States, Canada and the West Indies the last season, and finds cause for joy, as the season now ending may be called the worst in the amusement field for many years.

Thus the lowest gross receipts for any Sousa concert on this nationwide tour were \$2,500—obtained in small cities and towns. The "top" was reached in Montreal, Los Angeles and Havana with "\$18,000 and more," in Mr. Askin's tabulation.

Mr. Askin's explanation of Sousa's prosperity in a season marked by so much disaster for amusements in general follows:

"I can reply, to be truthful in my opinion, only that Sousa is a staple product. He is as essential in the minds of a vast body of Americans as, say, white cotton thread or black silk or calfskin shoes. This season has proved my contention.

"Let me confess that in July and August of 1921 we seriously considered a cancellation of all bookings, although this would have meant in forfeits on rentals not less than a loss of \$15,000, besides complete pay for the band of eighty-five men for the entire season under their contract. We were advised by many a seasoned observer to 'lay off,' and men outside the amusement business also told us that it would be a good season for Sousa to devote to hunting and shooting and riding and some composition, and to let his clientele 'get hungry for him.'

"Commander Sousa and I talked it over and reached this conclusion: That periods of depression had never operated against him in all the years of his touring; that he occupied without effective opposition a field which he had been the first to plow, sow, cultivate and harvest, and that there was an element of sportsmanship in ignoring the calamity cries of other enterprises. So we clinched our bookings, went ahead with our railroad contracts, and fared forth. We proved to be the season's notable exception. Why, we even gave a sort of postscript season, taking up requests from cities whose dates fell within the period of Mr. Sousa's illness, that we squeezed in a spring engagement. That was how we happened to play Cincinnati, Chicago and a number of other large cities after the tour's scheduled end."

Sousa's Band in Motor Cars

Manager Harry Askin Arranged to Reduce Transportation Expenses.

Harry Askin, business manager of Lieutenant Commander John Philip Sousa and his band, expects to save about \$3000 a week during the forthcoming tour of twenty weeks by that organization. The saving will be through the use of motor cars as a means of transportation. Askin recently completed arrangements with a New York transportation company for the use of five large motor buses. Of these three will be for the men of the band and the other two will carry baggage and equipment. This innovation will be a benefit in many ways, but principally in the obviation of adherence to rigid railroad schedules. No time will be lost by the men or in the transportation of baggage.

"We are turning to motor transportation," said Askin several days ago during a visit to this city, "because of the general great expense that attaches to all traveling organizations. Our band is so large and the men are so well paid that we cannot afford to play anywhere except to capacity business. We do not wish to charge prices that would be prohibitive and so we are compelled to practice sensible economies. Motor transportation is our panacea. During my recent visit to California I was impressed by the extent of motor transportation there. It seemed to me as though the Californians had forgotten all about the existence of other means of transportation and were using the motor car for every purpose. In the East the motor truck is one of the big influences in our civilization and the effectiveness of the truck as a means of conveyance of freight has long ago been proved. Why not then use motors for our band and for our band's baggage? It is a real salvation when it is remembered that there has been an increase of 128 per cent. in railroad fares since before the war—taking into consideration the surcharges on Pullman tickets. Last year the Sousa tour cost in railroad transportation \$180,000. This year we are assured of a great saving in the item of transportation."

THIS CLIPPING FROM THE
WATERTOWN
N. Y.

SOUSA'S BAND WILL APPEAR AT OLYMPIC

Story Is Told How Band Master
Served Country for \$1 Per
Month

The announcement that Sousa and his band are coming to this city on Tuesday, August 1st, to appear in the Olympic Theatre, makes pertinent in these days of conversation and discussion about the soldiers' bonus and "adjusted compensation" the true story of how the March-King rebelled at the \$2,500 a year offered to him as bandmaster of Great Lakes Naval Training Station, Lake Bluff, Ill., a month or so after the United States entered the world-war. Many versions of the story have been told and have been printed; but none of them contains the precise "drama" of the situation as it was acted out in the office of the commandant, Admiral (then Captain) William Moffet on a May-day afternoon in 1917.

Sousa, asked for his advice as to a good bandmaster of American birth who would be willing to devote his time to organizing and training naval bands for the immense training-station, with its 40,000 naval recruits, went from New York to Great Lakes, and explained that he thought he might be able to do the work if he were not too old to re-enlist in the navy. Captain Moffet, delighted, said Sousa might re-enlist at once—but, what about the pay?

"How much?" asked Sousa. "I can promise \$2,500 a year," replied Moffet, "and may be able to persuade Secretary Daniels to give more when I point out your importance to the service."

"How much more?" asked Sousa, frowning like a Wall-Street capitalist.

"Well—well," faltered Moffet, so embarrassed that some of Sousa's friends who stood by turned away to hide their grins—"maybe \$3,500. I—I maybe. You see?"

Sousa sniffed, and retorted: "I refuse to take such a sum! Tell Secretary Daniels that if he wishes for my help in this war, he will have to part from not less than \$1 a month for the duration of the conflict."

The advance man for Sousa's band was in the office today and arrangements with the Olympic management for the appearance of the band there. It had previously been announced that the band would appear at the AVON but this was an error.

SOUSA'S BAND AT OLYMPIC, AUG. 1

Famous Conductor and Soloists to Give Two Concerts Here.

Sousa and his band appear at the Olympic theatre, Tuesday, Aug. 1, according to an announcement made today. It had been previously announced that the band was to play at the Avon theatre, a statement which was denied today by a representative of the organization who made it clear that the appearance is at the Olympic.

The appearance here is in connection with a country-wide tour. The band made a most pleasing appearance here last year. Two programs will be given in this visit, the same as last year, an afternoon and evening concert. The program will be entirely new and there will be new soloists with the organization this year.

Miss Mapolie Moody, soprano soloist, will take part in the concerts here this year and it is expected that John Dolan, cornet soloists; George J. Carey, first percussion and xylophone soloist; Ellis McDiarmid, flute soloist, and Joseph DeLuca, euphonium soloist, will take part. John Philip Sousa, himself, will conduct.

THE MUSICAL LEADER

MARCH KING SOUSA A "STAPLE PRODUCT"

Beloved American Musician Described in Terms of
Commerce by His Seasoned and Observant
Manager

Managers of theaters, music halls and the larger auditoriums suitable for concerts and opera throughout the United States and Canada, as well as newspaper editors and the agents of musical artists, have in recent weeks received by mail a small folder from John Philip Sousa's manager, Harry Askin, an impresario whose experience goes back to the palmy days of light opera in the United States, when he was the manager of Lillian Russell, Marion Manola, De Wolf Hopper, Digby Bell and other celebrities of the American stage. The folder tabulates the gross receipts of the march king's long, exhaustive tour of the United States, Canada and the West Indies during the season of 1921-22 which ended in April; and the figures (to lie about which would be sheer folly, as the circulation of the folder is confined to the "profession" and to journalists) are startling in view of the fact that the season now ending may be called the worst in the amusement field in the last twenty years.

Thus, the lowest gross receipts for any Sousa concert on this comprehensive, nation-wide tour were \$2,500—a sum obtained in cities and towns where even the best of the traveling theatrical attractions reported "houses" ranging from \$150 to \$600. The "top" was reached in Montreal, Los Angeles and Havana, with "\$18,000 and more," in Mr. Askin's tabulation.

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"Commander Sousa and I talked it over, and reached this conclusion: That periods of depression had never operated against him in all the years of his touring; that he occupied without effective opposition a field which he had been the first to plough, sow, cultivate and harvest; and that there was an element of sportsmanship in ignoring the calamity cries of other enterprises. So we clinched our bookings, went ahead with our railroad contracts and fared forth. We proved to be the season's notable exception. Why, we even gave a sort of postscript season, taking up requests from cities whose dates fell within the period of Mr. Sousa's illness that we squeezed in a spring engagement. That was how we happened to play Cincinnati, Chicago and a number of other large cities after the tour's scheduled end."

NORTHERN NEW YORK HAPPENINGS OF WEEK

ITEMS OF INTEREST FROM NEAR-BY CITIES AND VILLAGES.

SOUSA BAND AT WATERTOWN

World Famous Organization Will Give
Two Concerts—Castorland Girl
Weds Utica Man—Carthage to Have
Automobile Show.

Miss Frances M. L'Huillier, daughter of Mr. and Mrs. George L'Huillier of Castorland, was married to Kenneth John Milne, a son of Mr. and Mrs. Dan Milne, of Utica, Thursday morning, May 25th, at the home of the officiating clergyman, Rev. E. A. Campbell, pastor of the Presbyterian church in New Hartford.

Attending the young couple were the bridegroom's brother, William Milne, and a sister of the bride, Miss Gladys L'Huillier. Both young women wore blue suits with hats to match, and carried roses. After a luncheon Mr. and Mrs. Milne left for the Thousand Islands and upon their return will make their home in Utica.

Mr. Milne is engaged in the furniture business with his father in Utica. He served in the forestry department of the 20th Engineers for two years overseas during the World War.

ISSUE OF

JUN 2 1922

WORLD'S GREATEST
CORNETIST.



Bohumir Kryl was a sculptor of considerable fame, when at the suggestion of John Philip Sousa he laid down the chisel and joined Sousa as cornet soloist. The change from sculpture to music was justified when Mr. Kryl became recognized as the world's greatest cornetist. Kryl and His Band are coming to our Chautauqua.

FROM
DISPATCH,
Pittsburg, Pa.

MUSIC MERCHANTS HAPPY

The National Association of Music Merchants of America, some 1,500 of them, are holding their convention here this week. There was a big banquet in the ballroom of the Commodore last night and many boyhood secrets were revealed.

Following the confession of Secretary of Labor James J. Davis, that in his youth he played the clarinet in the town band of Sharon, Pa., members of the National Association of Music Merchants considered an inquiry to determine what instruments are played by the other fellows in President Harding's Cabinet. The President, everybody knows, tooted a

10,000 Extension 146.

horn or something in a band at Marion, Ohio.

Secretary Davis was the headliner at the speaker's table and divided honors and applause with Sousa and Edgar A. Guest, the Michigan poet. Marie Rappold sang a charming song about the little girl who promised a little boy a kiss when apples grow on lilac trees—and whom the little boy found in the garden the next morning tying apples on a big bush of lilacs.

The retiring president, M. V. Deforest of Sharon, Pa., read a letter from President Harding. It was Mr. Deforest who revealed "Jimmy Davis" past as a boy clarinetist.

First Vice President Will C. Hamilton and a large delegation from Pittsburg were busy telling the other music merchants about "the beautiful city of light."

W. H. Yahrling was here from Youngstown, Ohio. Everybody sang, everybody had a glorious time, and everybody was glad to see John Philip Sousa, the great march king.

FROM JUN 11 1922
PUBLIC LEDGER
Philadelphia, Pa.

Harry Askin, business manager of Lieutenant Commander John Philip Sousa and his band, expects to save about \$3000 a week during the forthcoming tour of twenty weeks by that organization. The saving will be through the use of motorcars as a means of transportation. Mr. Askin recently completed arrangements with a New York transportation company for the use of five large motor buses. Of these three will be for the men of the band and the other two will carry baggage and equipment. This innovation will be a benefit in many ways, but principally in the obviation of adherence to rigid railroad schedules. No time will be lost by the men or in the transportation of baggage.

Sousa Band's Great Season

Receipts Were Phenomenal and Even Astonished Manager Harry Askin.

Managers of theatres, music halls and the larger auditoriums suitable for concerts and opera throughout the United States and Canada, as well as newspaper editors and the agents of musical artists have in recent weeks received by mail a small folder or circular from John Philip Sousa's manager, Harry Askin, an impresario whose experience goes back to the palmy days of light opera in the United States, when he was the manager of Lillian Russell, Marion Manola, De Wolf Hopper, Digby Bell and other celebrities of the American stage. The folder tabulates the gross receipts of the March King's long, exhaustive tour of the United States, Canada and the West Indies in the season of 1921-22, ended in April, and the figures are startling in view of the fact that last season may be called the worst in the amusement field of the last 20 years. Thus, the lowest gross receipts for any Sousa concert on this comprehensive nation-wide tour were \$2500—a sum obtained in cities and towns where even the best of the traveling theatrical attractions reported "houses" ranging from \$150 to \$600. The "top" was reached in engagements in Montreal, Los Angeles and Havana with "\$18,000 and more," in Askin's tabulation.

An explanation of Sousa's immense

prosperity in a season marked by so much disaster for amusements in general was recently given by Askin when he said: "Sousa is a staple product. He is as essential, in the minds of a vast body of Americans, as, say, white cotton thread or black silk or calfskin shoes. This season has proved my contention. Let me confess that, in July and August of 1921, we seriously considered a cancellation of all bookings, although this would have meant in forfeits on rentals not less than a loss of \$15,000, and besides complete pay for the band of 85 men for the entire season, under their contract. We were advised by many a seasoned observer to 'lay off,' and men outside the amusement business also told us that it would be a good season for Sousa to devote to hunting and shooting and riding and some composition, and to let his clientele 'get hungry for him.'"

"Commander Sousa and I talked it over, and reached this conclusion: That periods of depression had never operated against him in all the years of his touring; that he occupied without effective opposition a field which he had been the first to plow, sow, cultivate and harvest, and that there was an element of sportsmanship in ignoring the calamity cries of other enterprises. So we clinched our bookings, went ahead with our railroad contracts and fared forth. We proved to be the season's notable exception. Why, we even gave a sort of postscript season, taking up requests from cities whose dates well within the period of Mr. Sousa's illness, that we squeeze in a spring engagement. That was how we happened to play Philadelphia, Cincinnati and Chicago and a number of other large cities after the tour's completion."

FROM
WORLD,
New York City.

HUGHES HUGHES, U. S. N.

STAGE PAYS TRIBUTE TO LILLIAN RUSSELL

Memorial Will Be Held in the Hippodrome This Afternoon at 3 o'clock.

At a memorial service in the Hippodrome at 3 o'clock this afternoon the American stage will honor the memory of Lillian Russell in a great testimonial.

A massed orchestra made up of musicians who played for Miss Russell's singing at various times will be seated in front of the stage. In addition the national anthem is to be played by a navy band conducted by John Philip Sousa.

Because of Miss Russell's devotion to the marines during the war a company of marines, with a detachment of bluejackets from the Navy Yard and ships in port and a detachment of troops from Governor's Island will march into the Hippodrome at the beginning of the services. They will be followed by three theatrical posts of the American Legion, the S. Rankin Drew, the Lambs and the Friars.

Marching up to the stage with colors massed, the uniformed men will stand at attention while the navy band plays "The Star Spangled Banner."

After organ music and selections by a mixed quartet De Wolf Hopper will deliver the theatrical profession's eulogy of Miss Russell. After other addresses a volley is to be fired in the Hippodrome by a squad of marines, then "Taps" by a marine bugler will end the services.

The officers and members of various stage organizations are to march in bodies to the Hippodrome.

The Nation-wide tribute of vaudeville artists to the memory of Miss Russell, who for long was on the variety stage, takes place Sunday morning in every theatre in the B. F. Keith Vaudeville Circuit.

Actors' Equity Sends Wreath To Lillian Russell's Grave

(Special to The World.)

CINCINNATI, June 15.—Frank Gilmore, Executive Secretary of the Actors' Equity Association, left tonight for Pittsburgh to lay a wreath

on the grave of Lillian Russell in the name of his organization. "Friday, in New York," said he, "we will hold a memorial service to one of the most loyal of our members. While the services are in progress I will place a wreath upon the grave of a friend whom we all loved and whose thoughts to the last were of the Equity."

"Some time ago, when we were raising a fund for our theatre in New York, she subscribed for \$2,000. After her passing, her husband, Mr. Moore, said that in her last moments her thoughts were with us."

"'Equity,' she said, 'wants something. Send them \$2,000. Don't forget we promised Equity \$2,000. Send them anything. Send them all they ask.'"

"She was too ill to realize that we had not asked for money but only that she become one of our guarantors, but she knew we wanted something. Mr. Moore said that her wishes will be carried out to the letter, that anything Equity wants he will give because she asked for it."

From
AMERICAN
New York City

Stage Folk to Honor Lillian Russell To-day

Every member of the theatrical profession not engaged in a matinee performance this afternoon will be present at the memorial services for Lillian Russell, to be held at the New York Hippodrome.

The services will be under the auspices of the Actors' Equity Association and will be attended by large delegations from the Friars, the Lambs, the Green Room, Twelfth Night and Players' Clubs, as well as the producing managers, stage hands, musicians and other theatrical groups.

The exercises will open at 3 o'clock with the playing of "The Star Spangled Banner" by Sousa's Band. There will be singing by a mixed quartette, and De Wolf Hopper will deliver the eulogy. There will also be speeches by other prominent members of the profession. The services will close with a volley fired by the United States Marines, and a bugler will blow taps.

United States Marines, bluejackets from ships in port, a United States navy band, a detachment of troops from Governor's Island and the three theatrical posts of the American Legion will attend.

CITIZEN

s: Brooklyn, N. Y.

JUN 15 1922

MEMORIAL SERVICE FOR LILLIAN RUSSELL

Army, Navy and Public Will Unite to Honor the "Queen of the Stage."

An orchestra comprising only of musicians, who have played while Lillian Russell sang, will supply music at the memorial service for the "Queen of the Stage," which takes place at 3 o'clock to-morrow after noon at the Hippodrome under the auspices of the Actors' Equity Association.

Every indication points to the largest gathering of people of the theatre ever held in New York and with them will be representatives of the National, State and City Governments and the public. Because of her activities with the military during the World War there will be present armed detachments of each branch of the National Defense.

Prior to the opening of the exercises there will gather outside a company of United States Marines and detachment of bluejackets, a United States Navy Band and a detachment of troops. With these will be the three theatrical posts of the American Legion, the S. Rankin Drew, that of the Lambs and that of the Friars. With colors massed, soldiers, sailors and marines will march through the front of the house to stage.

The exercises will open with the playing of the National Anthem by the Navy Band, directed by Lieutenant-Commissioner John Philip Sousa, U. S. A. R. F. There will be selections by a mixed quartet and incidental organ music. The eulogy will be delivered by DeWolf Hopper. There will be other speeches.

At the conclusion of the service a volley will be fired by a squad of United States Marines after which "Taps" will be sounded by a Marine bugler.

During the hours of the memorial all club activities at the Lambs will cease and there will be similar observances at other theatrical centres. The office of the Actors' Equity Association will close during that time. Officers and members of theatrical clubs have arranged to march to the Hippodrome in a body.

DEMAND BEST IN MUSIC

NEW YORK
N. Y.
TELEGRAPH
ISSUE OF
JUN 16 1922

RUSSELL SERVICE WILL DRAW 5,000

Every Seat Taken at Hippodrome for To-day's Memorial to Famous Actress.

STAGE IS WELL REPRESENTED

All Theatrical Notables Within Reach Will Be Present to Honor Their "Queen."

Nearly 5,000 theatrical people and friends and admirers of Lillian Russell in every walk of life will attend the memorial service in her honor at the Hippodrome at 3 o'clock this afternoon, according to estimates based upon advance reservations of tickets. The committee in charge was swamped with applications for seats yesterday from every part of the city. All seats must be called for at the Hippodrome box office.

The memorial will be held under the auspices of the Actors' Equity Association, which, in co-operation with the Lambs, the Players, the Friars, the Green Room Club, the American Dramatists, the Professional Woman's League, the Twelfth Night Club, the American Federation of Musicians, the International Alliance of Theatrical Employees, the Producing Managers' Association, and other organizations, has arranged this last tribute to "the queen."

Because of her association with the armed forces of the World War, there will be present under arms 100 United States marines from the Marine Barracks, Brooklyn Navy Yard, seventy-five blue jackets from the U. S. S. Pueblo, together with the Navy Yard Band, which will be conducted by Lieutenant Commander John Phillip Sousa, U. S. N. R. F., and 200 United States soldiers from Fort Jay.

Notables Hold Boxes.

Among the box holders are David Belasco, Daniel Frohman, Jesse Livermore, General John J. O'Ryan, the Drew-Barrymore family, James Potter, owner of the Philadelphia Ledger; Joe Weber, Lew Fields, George V. Hobart, the British Consul General, D. W. Griffith, Norah Bayes, Charles M. Schwab, P. A. Shanor, representing United States Secretary of Labor Davis; Sam Harris, Alice Nielson, Sam Bernard, John Golden, and many others.

The American Legion, represented by the theatrical posts—the S. Sidney Drew Post, the Lambs Club Post, and the Friars Club Post—will march to the Hippodrome. In addition to the members of the regular army, marines and navy, there will be upon the stage representatives of the veterans' organizations, Congressional Medal of Honor men, and commanding officers of all branches.

Her Orchestra to Play.

The music will be supplied through the co-operation of Local 802, A. F. of M., by an orchestra of 100 players, each of whom has played time and again while Miss Russell sang, conducted by Gustave Kerker, and by the Navy Yard Band. The Navy Yard Band, led by Lieutenant Commander Sousa, will open the services with the National Anthem. The chairman, Francis Wilson, will then speak, following which the Right Reverend Archmandrite Patrick Mythen will deliver an address.

A quartette composed of Belle Storey, Sarah Edwards, Herbert Watrous and Scott Welsh will sing "Rock of Ages." The entire assembly will join in a silent prayer while Miss Russell's former friends of the orchestra play the song she made famous, "The Evening Star." De Wolf Hopper will speak in behalf of the acting profession. The quartette will sing "My Faith Looks Up to Thee." And finally, after the marines have fired a volley, a bugler will play taps for the beloved actress.

Eulogy by Senator Calder.

E. F. Albee announces that United States Senator Calder of Brooklyn will deliver an eulogy of Lillian Russell at the memorial services to be held at the Palace Theatre next Sunday morning at 11 o'clock. Rabbi Joseph Silverman is returning from the South to speak at the services. He will pronounce the benediction. The Lillian Russell memorial services will be nation-wide. Theatres in every city have arranged memorial programs as a part of Mr. Albee's plans for national commemoration.

WHY SOUSA JOINED LEGION

The Noted Bandmaster Says He Thinks It Is a Rattling Good Organization.

"I joined the Legion because I had a right to, being in the navy, and I did so because I think it is a rattling good organization," says John Philip Sousa, bandmaster extraordinary and leader of the mammoth naval band at the Great Lakes naval training station during the war.

The Legion and its activities are being spread into all parts of the world by the band leader's men. Thirty-two of the master musicians who make up the Sousa organization are ex-service men, and nearly all are affiliated with the Legion. They come from every part of the country and saw service in every branch of this country's military organization during the war.

When Sousa took hold of the Great Lakes band it was a group of sailors, whose right to play under him could have come only with their enlisting with the crowd that "took 'em over." What he did with this group of musical talent became known the country over. What they learned under Sousa couldn't have been learned anywhere else, and the finer points of musician's art are being shown to the hundreds of Legion posts whose personnel is made up of one or more of the gobs who made up the largest service band of the many brought into being during the war.

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From
EVENING WORLD
New York City

HONORING MISS RUSSELL.

A large orchestra, composed only of musicians who, at various times, played while Lillian Russell sang, will be heard at the Russell memorial service to be held to-morrow afternoon at 3 o'clock at the Hippodrome under the auspices of the Actors' Equity Association. A Navy band, directed by John Philip Sousa, will play, also. De Wolf Hopper will deliver the eulogy. At the conclusion of the services a volley will be fired by a squad of Marines and a bugler will sound taps. At the memorial service to be held at the Palace Sunday morning, Minnie Madge Fiske will deliver an address.

NEW YORK
N. Y.
TRIBUNE
ISSUE OF
JUN 16 1922

Services To Be Conducted To-day for Lillian Russell

Military Branches Will Take
Part With Actors in Doing
Her Honor

The Hippodrome will be the scene this afternoon for the memorial service in honor of Lillian Russell. The program will begin at 3 o'clock. Applications for seats have come from persons in every walk of life. All tickets must be called for at the Hippodrome box office.

The memorial is being held under the auspices of the Actors' Equity Association, which, in co-operation with the Lambs, the Players, the Friars, the Green Room Club, the American Dramatists, the Professional Woman's League, the Twelfth Night Club, the American Federation of Musicians, the International Alliance of Theatrical Employees, the Producing Managers' Association and other organizations, has arranged this last tribute to Miss Russell.

Because of her association with the military forces in the war there will be present under arms 100 marines from the navy yard, seventy-five blue-jackets from the U. S. S. Pueblo, together with the Navy Yard Band, conducted by Lieutenant Commander John Philip Sousa, U. S. N. R. F., and 200 soldiers from Fort Jay. Among the boxholders are David Belasco, Daniel Frohman, Jesse Livermore, General John J. O'Ryan, the Drew-Barrymore family, James Potter, Joe Weber, Lew Fields, George V. Hobart, the British Consul General, D. W. Griffith, Norah Bayes, Charles M. Schwab, P. A. Shanor, representing Secretary of Labor Davis, Sam Harris, Alice Nielsen, Sam Bernard and John Golden.

RECORD JUN 11 1922
Philadelphia, Pa.

Sousa's Band in Motor Cars

Manager Harry Askin Arranged to Reduce Transportation Expenses.

Harry Askin, business manager of Lieutenant Commander John Philip Sousa and his band, expects to save about \$3000 a week during the forthcoming tour of twenty weeks by that organization. The saving will be through the use of motor cars as a means of transportation. Askin recently completed arrangements with a New York transportation company for the use of five large motor buses. Of these three will be for the men of the band and the other two will carry baggage and equipment. This innovation will be a benefit in many ways, but principally in the obviating of adherence to rigid railroad schedules. No time will be lost by the men or in the transportation of baggage.

"We are turning to motor transportation," said Askin several days ago during a visit to this city, "because of the general great expense that attaches to all traveling organizations. Our band is so large and the men are so well paid that we cannot afford to play anywhere except to capacity business. We do not wish to charge prices that would be prohibitive and so we are compelled to practice sensible economies. Motor transportation is our panacea. During my recent visit to California I was impressed by the extent of motor transportation there. It seemed to me as though the Californians had forgotten all about the existence of other means of transportation and were using the motor car for every purpose. In the East the motor truck is one of the big influences in our civilization and the effectiveness of the truck as a means of conveyance of freight has long ago been proved. Why not then use motors for our band and for our band's baggage? It is a real salvation when it is remembered that there has been an increase of 128 per cent. in railroad fares since before the war—taking into consideration the surcharges on Pullman tickets. Last year the Sousa tour cost in railroad transportation \$180,000. This year we are assured of a great saving in the item of transportation."

From The Fitchburg, Mass.

John Philip Sousa has written a new march which he has named "The Gallant Seventh" dedicated to the Seventh Regiment band. Col. Wade H. Hayes of the regiment loaned the band to the Sousa for the first playing of the number.

NEW YORK
N. Y.
TELEGRAPH
ISSUE OF
JUN 15 1922

HOPPER TO SPEAK RUSSELL EULOGY

Sousa Will Conduct and Her Own
Musicians Play at Memorial
Service.

1,000 ORGANIZATIONS INVITED

Army, Navy and Marine Corps Will
Be Represented at Hippo-
drome Tribute.

An orchestra composed only of musicians who have provided accompaniments to Lillian Russell's singing will play at the public memorial services for the "queen of the stage" at the Hippodrome, under the auspices of the Actors' Equity Association, to-morrow afternoon at 3, after De Wolf Hopper speaks the eulogy.

Indications are that one of the largest gatherings that theatre has ever held will assemble to do honor to Lillian Russell's memory, invitations having been issued to over 1,000 organizations. Representatives of the city, State and nation, of all the arts and professions, as well as patriotic and civic organizations, will be on hand to join in the tribute.

NEW YORK
N. Y.
TRIBUNE
ISSUE OF
JUN 15 1922

Sousa at Russell Memorial

Lieutenant Commander John Philip Sousa will direct the navy band which is to play to-morrow at the memorial service for Mrs. Lillian Russell Moore, to be held in the Hippodrome at 3 p. m. An orchestra made up entirely of musicians who played many times while Miss Russell sang, will furnish the music for the service, which is being held under auspices of the Actors' Equity Association.

Representatives of the national, state and city governments have promised to attend the service. Because of Miss Russell's association with the American forces during the World War there will be present armed detachments from each branch of the national defense. The eulogy on behalf of the dramatic profession will be delivered by De Wolf Hopper. At the conclusion of the exercises a volley will be fired by a squad of marines and Taps will be sounded by a marine bugler. Officers and members of theatrical clubs will march to the Hippodrome.

MONTREAL CANADA

ISSUE OF
JUNE 10

Sousa's Record Concert During Past Season was Staged in Montreal

New York, June 10. — Depression seriously deflated business and industrial conditions, unemployment and the attendant evils mean nothing to John Philip Sousa, the famous bandmaster, according to his manager, Harry Askin. Business may be bad for everybody else in the amusement world, but Sousa goes on forever, playing to big money everywhere. According to Askin, lowest gross receipts of Sousa's tour this past season were \$2,500 and the highest was \$18,000 received in Montreal.

Billboard Cincinnati, Ohio

ISSUE OF
JUN 3 1922

Lieut. Commander John Philip Sousa has written a new march, "The Gallant Seventh", dedicated to that organization as a regimental march. Col. Wade H. Hayes, who commands the Seventh Regiment, loaned the Seventh Regiment Band to Mr. Sousa last week for the first band rendition of the march.

reds Flee Washington Hotel



WASHINGTON FIRE ROUTS 500 GUESTS. A blaze in the top story of the New Willard hotel caused firemen and police to empty the building. Walter L. Wilson and Harry Askin of Chicago were among those forced out.

LOWELL MASS.

ISSUE OF
JUN 11 1922

WHY SOUSA JOINED LEGION

The Noted Bandmaster Says He
Thinks It Is a Rattling Good
Organization.

"I joined the Legion because I had a right to, being in the navy, and I did so because I think it is a rattling good organization," says John Philip Sousa, bandmaster extraordinary and leader of the mammoth naval band at the Great Lakes, naval training station during the war.

The Legion and its activities are being spread into all parts of the world by the band leader's men. Thirty-two of the master musicians who make up the Sousa organization are ex-service men, and nearly all are affiliated with the Legion. They come from every part of the country and saw service in every branch of this country's military organization during the war.

When Sousa took hold of the Great Lakes band it was a group of sailors, whose right to play under him could have come only with their enlisting with the crowd that "took 'em over." What he did with this group of musical talent became known the country over. What they learned under Sousa couldn't have been learned anywhere else, and the finer points of the musician's art are being shown to the hundreds of Legion posts whose personnel is made up of one or more of the gobs who made up the largest service band of the many brought into being during the war.

The convention of the the Pennsylvania State Federation of Musical Clubs was held in Philadelphia April 17, 18, 19, 20 under the efficient direction of the president, Miss Elizabeth Hood Latta. Among the most interesting events was a luncheon in which Dr. Walter Damrosch and Lieut. Com. John Philip Sousa were welcomed as guests of honor and made excellent addresses. Another feature was a concert of the newer artists including Irene Williams, Carl Engel, Harry Souvain, Carl Rollins, Dorothy Johnstone Baessle, Helena Marsh, Mrs. Henry Hadley (Inez Barbour) all of whom made striking impressions, indicating the high standards of the present and the future in American musical art.

SOUSA AND FAMOUS BAND TO APPEAR AT ALBANY

The thrill caused by the playing of the hundreds of young men comprising the band of the Great Lakes naval station, under the direction of the famous John Philip Sousa in Albany during the war, is still remembered by the thousands who heard the organization. These will rejoice in the knowledge that Sousa and his own band of seventy-five musicians are to appear at the state armory, Washington avenue, Albany, Wednesday afternoon and evening, July 19, under the direction of Ben Franklin.

It is a long time, since Sousa and his band has appeared in Albany, and the interest and enthusiasm that this announcement will cause is certain to be immense. There is no other band comparable to Sousa's and there is no other conductor so unique and interesting as is Sousa. This is the acme of band music, as there is only one Sousa and there is only one band like his, and that is his own. His marches are famous all over the world, and he truly is "the March King."

SOUSA TO PLAY IN HAVANA

John Philip Sousa and his band will play in Havana early in February and much interest is being displayed in the coming appearance of the famous bandmaster. Harry Askin, manager, states that an advance sale of \$10,000 for the opening concert has been recorded.

TRENTON
N. J.
TIMES
ISSUE OF

NEW SOUSA MARCH HEARD

NEW YORK, May 30.—Colonel Wade H. Hayes, of the Seventh Regiment, New York, "loaned" the band of that organization, for the first playing one morning last week of Lieutenant Commander John Philip Sousa's newest march, "The Gallant Seventh." Sousa conducted the band, and the composition was given with becoming spirit, inasmuch as the march is dedicated to the Seventh regiment. The composer found the band assembled at the regimental armory when he arrived.

From JUN 18 1922
GLOBE

Boston, Mass.

Harry Askin, business manager of Lieut. Commander John Philip Sousa and his band, expects to save about \$3000 a week during the forthcoming tour of twenty weeks by that organization. The saving will be through the use of motor cars as a means of transportation. Askin recently completed arrangements with a New York transportation company for the use of five large motor buses. Of these three will be for the men of the band and the other two will carry baggage and equipment.

They are able to run an opera season

Post-Standard Tells
Sousa and His Band

"Roll your own!" is the slogan of Sousa and his Band in the matter of extra numbers and encores for the concert he is to give here on Thursday, July 20, in the Rialto theatre. The March-King has two set rules with respect to his concerts: 1, never to depart from the printed program, save when compelled to do so by the illness of a soloist or the possible accident of non-arrival of an "effect," such as the riveting-machine used in the march called "The Volunteers," written in course of the world-war as a tribute to the men who did their bit in the nation's shipyards; and, 2, never to tell an audience what it ought to listen to when it calls for more. "Oliver Twist knew that he would get more than gruel if his audacious request were granted," says Sousa; "and, surely, an American audience has the right to say what it wants when it, too, asks for more."

Cheering News for Flappers. John Philip Sousa Finds Their Pro- totypes in History.

TO THE NEW YORK HERALD: Please convey my sympathy to the little flappers of America when they are criticized and say to them to take heart of grace, for their sisters of three centuries ago were even more abused than they are.

I have just received a catalogue of rare books from a friend in London, who brings to my attention a book

printed in 1628, written by W. Prynn in which the following are the headlines

The Unloveliness of Love-Locks, or a Summarie Discourse proving the Wearing and Nourishing of a Locke or Love-Locks, to be altogether Unseemly and Unlawfull unto Christians; in which there are likewise some Passages collected out of Fathers, Councils and sundry Authors and Historians against Face-painting, the Wearing of Suppositious, Powdered, Frizzled or extraordinary Long Haire, the Inordinate Affectation of Corporall Beautie, and Women's Mannish, Unnatural, Impudent and Unchristian Cutting of their Haire, and the Epidemicall Vanities and Vices of our Age.

When our little flapper of to-day meets the little flapper of 1628 in the mansions in the sky, no doubt they will compare notes and immediately rebob their hair.

JOHN PHILIP SOUSA
New York, June 24.

ERIE PA.

ISSUE OF
JUNE 10

BAND FOR BOYS

John Philip Sousa, foremost bandmaster of the world, says that the boy-gang problem in tenement districts could be happily solved by the establishment and maintenance of brass bands for which the lads can easily be trained and for which, with the uniforms and the parades energetic boys always show a marked fondness.

WHY SOUSA JOINED LEGION

The Noted Bandmaster Says He Thinks It Is a Rattling Good Organization.

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Miss Winifred Bambrick
Harp soloist with Sousa's Band

Music and Motors
Form Liaison in
Ultra Band Wagon

WHEN in 1920 the trade union employés of the English railways talked of going out in sympathy with the striking coal miners the touring actors turned pale. So, presumably, did their managers; but the latter, at least, gave reason to think that it was what Shakespeare might have called the pale cast of thought, inasmuch as they emerged with a solution which worked.

The solution was to use the motor truck for scenery and the char-a-banc for actors. As the sleeper jump is unknown in the tight little isle, the plan proved so practicable that it was held to even after the railway workers withdrew their threat; and today nearly all theatrical touring there is done "on gas."

American theatrical managers, afraid or unwilling to go back to the \$2 top for seats until rates of travel subside, have figured on the English plan, but have been deterred from putting it into effect because of the long jumps between the larger cities and the growing uncertainty of bookings in the smaller places. But one seasoned and shrewd showman, John Philip Sousa, is not concerned with the troubles of the men who tour with plays and scenery, and is going in for the motor truck and the motor bus. He makes no long leaps in his goings about. There is an audience for Sousa in any American community where so many as 10,000 reside, and a place wherein to play, if but a tent. His manager, Mr. Askin, thus puts the economic aspect:

"On a basis of this season's railroad costs for the travel of eighty-five persons, averaging \$4,200 a week with the tax off, we shall save \$2,100 a week in using the big motor wagons. It will be a mobile fleet, independent of any time table save the obligations of the band. If we wish to move on at 9:30 a. m., we shall not be compelled to wait for the next train thither at 10:23. If we prefer a moonlight jump after an evening concert, with sleep in the next stand, we shall go ahead and make it, instead of tumbling drowsily out at, maybe, 5:30 a. m. to catch the 7:02 in order to make a connection at 11:05 which will get us in the next town in time for a matinee.



JOHN P. SOUSA.
[White Photo.]

Harry Askin, one-time manager of the Grand opera house for the Hamilins and

director of the La Salle in the flourishing days of "Louisiana Lou" and "The Girl at the Gate," chats, in his capacity of manager for Sousa and his band, on industrial conditions throughout the United States and Canada as they affect attendance on formal amusements.

"Since I was here in October last," he said, "I have been everywhere in all eight directions from Chicago. Wherever I go I hear complaints of business in general and of the falling off in interest for plays and concerts in particular. That falling off does not seem to apply to the standard or institutional attractions, nor has it seemingly affected the business of the chautauquas and lyceums. To give instances were to appear invidious, I guess, and to tell of Sousa's prosperity would be simply old-time blah, no doubt. This I will say, however: The theater will prosper again only when it comes back to the 1916 price list, with \$2 top for all save exceptional ventures. And the theater will be unable with safety to drop its prices till the costs of railroad-ing are cut back to the 1916 scale.

"When railroad costs drop everything else will automatically follow. It costs just as much to carry the man who polishes the brass horns as to carry Sousa himself; the fare for David Warfield is not a penny more than for Warfield's assistant property man."

SOUSA AND HIS
BAND ARE HERE;
ALSO A MYSTERY

When John Philip Sousa and his band play today at the Auditorium theater on the twenty-fifth anniversary of the presentation of the "Stars and Stripes," one much heralded, but perhaps mythical, personage will be seated in the audience.

The personage gave his name as Baron Banzai, "chief of music of the Imperial Japanese navy."

As "Banzai" is Japanese for "Hey, Rube," of "Let's go," or any of the many rallying cries, some doubt has been expressed in diverse quarters as to the reality of Baron Banzai.

According to John Philip Sousa's manager, the baron is wild about the "Stars and Stripes," and has placed it in the repertoire of the Japanese naval bands. In fact, the baron says, the music is as popular in Japan as it is in this country. The baron is said to have expressed his intention of occupying a box at the afternoon and evening concert.



UTLAND ARMORY JULY 20, 1922

SOUSA'S EARS JARRED
BY TORNADO OF JAZZ

March King, Here for Concert, Says They'll Jingle the Hymns Next.

Lieut. John Philip Sousa, "the march king," sat at breakfast in the Auditorium hotel this morning and chatted amiably about prohibition, radio telephony—and foretold the end of jazz music.

He is in Chicago with his band to fulfill an engagement which was canceled last autumn when he was thrown from a horse and seriously injured. He is attended by a physician, who travels with him, and he laughingly refers to himself as "the world's greatest one-armed band conductor," as his left arm is still so stiff he cannot use it.

Jazz Makers, Not Composers.
"People who write jazz music can't rightfully be called composers," said Mr. Sousa. "They're jazz makers. They simply 'appropriate' some tune composed by an inspired music writer and weave their composition about that. You can hear the best themes of the most noted composers in any cabaret now, played in jazz time by a jazz orchestra. I have heard my own marches jazzed very cleverly, but not so cleverly as to conceal their origin."

"The jazzmakers have used Wagner and all the rest in their so-called compositions and when they run out of composers to copy I think they will start jazzing hymn tunes. Yes, I shouldn't be at all surprised to find them jazzing sacred music some time in the near future. And when the American public, which is at heart essentially religious, hears 'Nearer My God to Thee' or 'Safe in the Arms of Jesus' in jazz time, it will rise in its wrath and do away with jazz."

Why Jazz Is So Popular.
There are three reasons for the present popularity of jazz, Mr. Sousa said. First, because men who could never dance before are now able to; second, hotel proprietors can now pack 100 couples in where only ten could dance before, and, third, because those who write the music have only to select a suitable theme from some well-known piece of music and make their compositions from that.

As to prohibition, the bandmaster says he believes it has done away with one kind of a drunkard and created a new one which is worse.

"We used to have the bar-room drunk," he said, "but now we have the hotel-room drunk, who is many times worse. Of wireless: 'There's going to be a showdown soon between musicians and the radio people.'"

Lieut. Sousa and his famous band will leave Chicago to-morrow and will

He's Here Today



John Philip Sousa, the "March King," who returns to Chicago today for two concerts.

Democrat
Rochester
N.Y.

Big Season Returns Show Sousa's Staple Product with People

Managers of theaters, music halls and the larger auditoriums suitable for concerts and opera throughout the United States and Canada, as well as newspaper editors and the agents of musical artists, have in recent weeks received by mail a small folder or circular from John Philip Sousa's manager, Harry Askin, an impresario whose experience goes back to the palmy days of light opera in the United States, when he was the manager of Lillian Russell, Marion Manola, De Wolf Hopper, Digby Bell and other notables of the American stage.

The folder tabulates the gross receipts of the March King's long, exhaustive tour of the United States, Canada and the West Indies in the season of 1921-22, ended in April; and the figures (to lie about which would be sheer folly, in view of the fact that the circulation of the folder is confined to the "profession" and to journalism) are astonishing in view of the fact that the season recently ended may be called the worst in the entertainment field of the last twenty years.

Thus, the lowest gross receipts for any Sousa concert on this comprehensive, nation-wide tour were \$2,500—a sum obtained in cities and towns where even the best of the travelling theatrical attractions reported "houses" ranging from \$150 to \$500. The "top" was reached in engagements in Montreal, Los Angeles and Havana with "\$18,000 and more," in Mr. Askin's tabulation.

Asked by a representative of the Chicago Herald-Examiner, in April, for an explanation of Sousa's immense prosperity in a season marked by so much disaster for amusements in general, Mr. Askin said:

"I can reply, to be truthful in my opinion, only that Sousa is a staple product. He is as essential, in the minds of a vast body of Americans, as, say, white cotton thread or black silk or calfskin shoes. This season has proved my contention.

"Let me confess that, in July and August of 1921, we seriously considered a cancellation of all bookings, although this would have meant in forfeits on rentals not less than a loss of \$15,000, besides complete pay for the band of eighty-five men for the entire season, under their contract. We were advised by many a seasoned observer to 'lay off'; and men outside the amusement business also told us that it would be a good season for Sousa to devote to hunting and shooting and riding and some composition, and to let his clientele 'get hungry' for him."

"Commander Sousa and I talked it over, and reached this conclusion: That periods of depression had never operated against him in all the years of his touring; that he occupied without effective opposition a field which he had been the first to plough, sow, cultivate and harvest, and that there was an element of sportsmanship in ignoring the calamities of other enterprises. So, we clinched our bookings, went ahead with our railroad contracts and fared forth. We proved to be the season's notable exception. Why, we even gave a sort of postscript season, taking up requests from cities whose dates fell within the period of Mr. Sousa's illness that we squeeze in a spring engagement. That was how we happened to play Cincinnati, Chicago and a number of other large cities after the tour's scheduled end."

WATERTOWN

N. Y.

TIMES

ISSUE OF

JUL 1 1922

SOUSA'S REPRESENTATIVE ARRANGES FOR CONCERT

Harry Askins, personal representative of John Philip Sousa, noted bandmaster, was in Watertown on Tuesday and conferred with Charles Sesonske of the Avon theatre. Arrangements were made for a special train to bring the band from Ogdensburg to Watertown for the Avon concert on August 1. The band is in Ottawa the preceding day and requires the special train from Ogdensburg. From here the musicians go to Rochester and then to Montreal for ten days.

The Sousa concert in Watertown will be at the Avon. There had been rumors that both the Avon and Olympic were claiming the production.

SOUSA'S BAND AN AMERICAN ORGANIZATION

John Philip Sousa is proud of the record made by his band the past season, but there is another thing in which he takes an even greater pride, and that is that 95 per cent of his organization are Americans. "There is no trouble now getting good American musicians, he says. No country has greater latent musical talent. It is everywhere if it could only be located. There has been a remarkable growth in musical taste in recent years. I think the high schools with their teaching of music have had a large share in this growth. Americans have found out, too, that music is a good commercial propo-



Lieut.-Commander John Philip Sousa

tion. Why not? It is pleasant work, clean work and it pays well. No man in the band receives less than \$60 a week and all expenses, except his board. That is the lowest. Many receive splendid salaries. And can you find anywhere work that offends less? Of course, and again the twinkle, "people may not like your playing, but the work is not really offensive, as in so many professions."

Sousa's Band is now an organization of 86 members. It has increased in numbers in recent years. "The public demanded a larger band," Mr. Sousa said. One man is still with the organization who was present in Plainfield, N. J., Sept. 26, 1892, when the first concert was given. He is Joseph Norritto, first clarinet.

"Do the old favorites hold their popularity?" Mr. Sousa was asked. "Oh, yes; I think so. I would not dare give a concert without playing 'The Stars and Stripes.' If we omit it, someone is sure to write a letter next day and ask why. 'El Capitan,' 'The Washington Post,' 'The High School Cadets,' 'King Cotton' and other older marches I play often, too, and some of the marches that came out of the war have attained popularity."

"Music speaks a universal language. We play the same kind of program everywhere, a little roast beef followed by a little candied yam."

alk, on the sands and in the hotels of At
setts avenue. Lodge



WHY NOT COPY his plan for
reducing? John Philip Sousa
keeps fit by pushing the roller

MONTREAL

CANADA

ISSUE OF

John Philip Sousa and his band
are now booking the season of 1922-
23. Last year they toured Canada,
the United States, Mexico and Cuba.
Their most successful concerts, from
a financial point of view, were given
at Dominion Park, Montreal.

7
ADELPHIA RECORD, SUNDAY, JUL

Sacrifice of Whiskers Was Due to the War

How It Was That in 1917 Sousa Became the
Beardless Musician He Has Remained Until
This Very Day.

WHEN John Philip Sousa went to Washington, D. C., the city of his birth, to organize and conduct the Marine Band, he was a whiskered youth; indeed, with the possible exception of the Smith Brothers, of cough drop fame, he was the most unmistakably whiskered celebrity in the United States of America. Not even the election to the Presidency of Benjamin Harrison, in 1888, and the consequent appearance of his set of whiskers in print, could kill off the popular impression that, of all the whiskers in the world, only those of Sousa were first-class, first-hand, and the genuine article. It was as if Sousa's whiskers had been made first, and then the others had been fashioned from the leavings.

Forsaking the Government service and the leadership of the musical Marines, and setting up shop for himself with the band which now bears his name, Sousa took along the whiskers. Sousa without them was as unthinkable as well as General Pershing would be without his Sam Browne belt or as a grand opera diva without a temper. Sousa took the whiskers everywhere he went. Theatregoers got to know them when he conducted the premiere of his famous comic opera, "El Capitan." He took them to Paris when he went there to lead his band through the great World's Exposition of 1900. The whiskers of Sousa became known on the Seven Seas, for he stuck to them when he made his trip around the world with the band.

As a matter of fact, Sousa set a fashion in musical whiskers. The late Ivan Caryll, the Belgian composer, raised a set that nearly vied with Sousa's and were a famous ornament of first nights and subsequent gala performances in the London theatres where Caryll's operettas were staged. Sir Henry Wood, now conductor of London's celebrated Queen's Hall Orchestra, bred some whiskers, and today dates his rise in popular appreciation to the occasion when they had sprouted to Sousa-length. Even the great Arthur Nikisch, the idol of Vienna and Berlin and who died a few months back, readjusted his whiskers to the Sousa model. And others too numerous to mention, as it might be put.

None of them was ever successful in acquiring the Sousa flare, however; there was something in that luxurious black, silken growth of the March King that defied imitation or counterfeiting. Of all the conductors who put time and energy into the cultivation of whiskers, the most successful in nearing the Sousa ideal was Caryll; but even he could not quite get his crop to look like two-four time.

The Sousa whiskers were still a flourishing crop when, in May of 1917, their owner re-enlisted in the Navy and proceeded to organize his gigantic band of 1800 players at the Great Lakes Naval Training Station at Lake Bluff, Ill. The band grew day by day, and was trimmed of its weaklings; the whiskers grew day

by day, and were trimmed of their gray-ings. And so, things went on as normal with music and whiskers, although abnormal in the fever and emotions of the world war, until one Sunday late in November of 1917.

Sousa, that afternoon was, with Mrs. Sousa, the guest of some Chicago intimates at an afternoon special performance of "Romeo and Juliet" in the Chicago Auditorium, with Muratore and Galli-Curci as the lovers, Hector Dufranne, the Belgian basso, was the singer of Capulet; and he was a superb figure as the bearded, patrician Veronese father when he held the stage at the end of the first act, making safe the escape of the young Montagues and holding back from attack the bloodthirsty young Capulets. The curtain fell; there were recalls and cheers; and the audience turned in the entrance to have a look at the March King, who at the age of 61 had given up his band and his flourishing business and re-enlisted to help win the war. Sousa had disappeared from the box.

And Sousa did not return to the box, although to this day he tells how much he enjoyed the second, third, fourth and fifth acts of Gounod's opera. The explanation is that another Sousa returned—a beardless Sousa, who was recognized not at all, as he slipped quietly back to his seat, by friends or audience, or even his wife! He had gone around the corner from the opera house, put himself in a barber's chair, and said quietly: "Take 'em all off!"

The following morning, the Chicago Tribune carried a first page news item saying that Sousa's whiskers were gone. Letters of protest thereupon poured into the paper to the effect that it should not print false stories, and that there could not be a Sousa without whiskers. "That war," admonished one solemn writer, "is not a thing to kid or fool about."

But Sousa was still a fact, although the famous whiskers were unconsidered sweepings on the floor of the barber shop. The 40,000 "gobs" at Great Lakes, used to discipline, recovered from their shock in about a week, and went along with Sousa in the job of winning the war.

And the why of all this? Well, here it is in the words of Sousa, himself, told to a Chicago friend after identification had been re-established between them:

"It was Dufranne there on the stage, handsomely bearded and surrounded by young, beardless Montagues and Capulets, that drove me to it. As I watched the tableau at the end of Act I, the thought hit me that of all the 40,000 blue-clad souls at Great Lakes, I was the only one with whiskers. War was a time of sacrifice, and I let 'em go. No; I shall never raise another crop. I haven't the time, and I haven't the energy; I'm entitled to a bit of rest, I think."



John Philip Sousa

JULY 9 "POST" - SYRACUSE

ALBANY
N. Y.
TIMES UNION
101 ISSUE OF
1922

SOUSA AND HIS BAND COMING.
Lieut. John Philip Sousa and his great band of seventy-five famous instrumentalists together with a number of soloists, are scheduled to appear in Albany at the Washington avenue armory, Wednesday, July 19th, in matinee and evening concerts, under the management of Ben Franklin, and this announcement will cause a lot of interest and pleasant anticipations among the host of admirers of this organization in this section. It is needless to extol Sousa and his band, for they are now accepted as an American institution and occupy a place all their own with the people of the United States. There is no other organization just like Sousa's band and no other gives just the enjoyment and pleasure that they give. Crowds always attend his concerts, and crowds are confidently expected at each of the Albany events. For these concert seats may now be secured by writing to Ben Franklin, 18 Chestnut street, these orders to be filled before the opening of the box office sale at Cluett & Son Saturday morning, July 15th.

Sousa to Give Band Concert Here August 3

Professional Players, Inc.,
Make Successful Start in
Light Opera.

SYRACUSE is becoming metropolitan as regards music in that there will be no interruption during the summer months. The Professional Players, Inc., made a successful start during the past week in "The Firefly" and will use "The Chimes of Normandy" for its second vehicle, this week. It is an excellent singing company with professionals giving the local artists splendid support.

The opera season at the Bastable is for eight weeks and then in August comes the favorite bandmaster, John Philip Sousa, for an evening concert at the state armory with Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist, as soloists. The date is Thursday, August 3, and indications are the armory will be too small to accommodate all who will seek admission on this occasion. Sousa is one of the world's most popular bandmasters, and on this occasion he will play his new fantasia called "A Bouquet of Beautiful Inspirations," which is a medley of the world's 10 best tunes.

The Sousa concert is an institution in Syracuse and all lovers of band music will welcome this engagement during the summer season. Light opera and a concert of the sort Sousa will provide means keeping music before the public during the period that has been extremely dull in this respect in other years. Harry Askin, manager for Sousa, was here during the week to complete details for the engagement.



JOHN PHILIP SOUSA

Mr. Sousa Tells Why He Feels Band Music Is Without an Equal

By WINTHROP P. TRYON

MEMBERS of Sousa's Band are playing temporarily in numerous summer organizations. Just where they all are, John Philip Sousa, their leader, if I caught his meaning correctly when I called at his office on Broadway the other day, does not know, nor, so long as they are happy, care. But one thing he made plain he does know; which is, that when the bugle sounds on July 19, they will be back, every man of them, ready to begin the tour which he has arranged, covering cities in eastern Canada, New York State and New England, and including five weeks at Willow Grove, Pa., from Aug. 6 to Sept. 10.

A new march by Sousa, "The Gallant Seventh," will be on the programs of this season's concerts; also a fantasy entitled "Bouquet of Beloved Inspirations" and a piece called "The Lively Flapper." The march is written to celebrate the achievements of the Seventh Regiment of New York. The fantasy is based on five old melodies, the inspiration of which, the composer explained, cannot be contradicted, in that they have survived the decades in perfect freshness. The piece in honor of the modern type of young woman known as the flapper does not describe the make-believe, freakishly attired sort, but the real flapper of grace and beauty who dresses in good taste. "The music," said Mr. Sousa, "expresses the freedom of youth and contains no discordant notes."

Makes Light of Renown

I found Mr. Sousa, like many another musician I have met, inclined to make light of the special renown he has won, and desirous of being recognized for something outside of what people ordinarily suppose to be his field. I remember talking once with Mme. Tetrazzini and taking it for granted that she was one of the most remarkable coloratura sopranos of her day, and that she was quite without an equal in the leading soprano roles of operas like "Lucia" and "Traviata." But she would not agree with my assumption. She insisted, if I recall correctly, that her voice, instead of belonging to the coloratura classification, belonged to the lyric. Better even than lyric, she might have said dramatic; for she declared she had never had an opportunity to do herself justice before the public of the United States and never would have, until the managers let her do something in the noble style, like the title role in "Aida." Similarly, I began talking with Mr. Sousa as though I thought him a great bandmaster. But that did not seem altogether to suit him.

"You know," said he, "I am a violinist."

I told him I had entertained the idea, ever since I heard his band play on Fifth Avenue one memorable day in the fall of 1918, that he was a rhythmist. I told him, furthermore, my main purpose in asking him to let me call was to inquire how he managed to achieve rhythm so successfully.

"Oh," said he, "that's a part of the question why one musical enterprise gets ahead and another does not. I have discussed it in an episode of my novel, 'The Fifth String.' Why does one band give you goose-flesh, while another fails to stir you in the least? I'm sure I don't know. The thing has never been explained. Rhythm, of course, you must have in music that is alive. Our hearts beat rhythmically. Our daily existence is motion. And then take what we call nature. I suppose the trees would amount to nothing if they had no gales to blow them. Waters become stagnant that have no breezes sweeping across them. Plants don't thrive growing in places where the wind never reaches them.

"Yes, indeed, rhythm I would call one of the most important things in the world. We have sound waves; and we know that when different sound waves are not conflicting the effect is grateful, and that when they produce those that are conflicting we have noise. Regularity of vibrations constitute music, I think some philosopher says; which is about the same as identifying music with rhythm.

Anton Schott's Opinion

"Some years ago Anton Schott, the German tenor, went on tour with me. One day he remarked to me upon the pleasure he derived from being with the band. 'Rhythmus!' he exclaimed, 'I leave the concert every day with rhythmus filling my thoughts and I go away the better for it.'"

One fair question is about all an interviewer has a right to put to a man whose time is so much a matter of the appointment book as Mr. Sousa's. But in calling himself a violinist, he gave me a challenge to further inquiry which I could not ignore. After giving him, then, a moment in which to attend to a detail or two of office routine with his secretary, "What," I asked him, "about

"Well, I was brought up," he resumed, "as an orchestral player, being at first a violinist. Late in my teens and early in my twenties I was an orchestral leader. I paid no attention to band music, in fact, until I was 25 years old, when the government post of conductor of the United States Marine Corps Band was offered to me.

"How I happened to be appointed leader of the Marine Band is simply explained. My father was in the Civil War and belonged to the marines. Long after the war an army officer who knew him came to Philadelphia, where I was conducting a theater orchestra, his errand being to inspect the navy yard. He attended a performance of a musical comedy which I directed, and afterward wrote to my father and asked him who the young man was by the name of Sousa at the theater. When he found out, he wrote to me also, inviting me to Washington to become the leader of the marine band.

"Now the first day I conducted that

band was the first time I had ever conducted any band. And what do you suppose I realized at the very start? I saw in that combination something with which I could get very near to the hearts of the people. Ah, the band, I assure you, has its advantages over other instrumental groups for virile expression. And it can represent not only the strong man in the street but also the polite man in the drawing-room. The case is different with the orchestra, which must, on account of the lightness of the strings remain the embodiment of the feminine idea. The orchestra can, in truth, exhibit the extremes of temper and tenderness, but always after the woman's manner. The band, by contrast, stands for the masculine idea. It can whisper words of love or enter into loud debate, but always it does so in the man's way.

"To show you how strict I, for my part, am in giving a separate place to the orchestra and to the band, I never use on my concert programs arrangements of old-school symphonic music. Hands off! is my rule with regard to the scores of Haydn, Mozart and Beethoven. To remove them from their pristine purity of instrumentation is, according to my thinking, to rob them of their particular charm.

The Kind of Composing Favored

"As for the kind of composing I believe in for the band, my works show all about it. Another word on a kind I do not believe in. A number of years ago a famous magazine editor asked me to write an original setting for 'My Country, 'Tis of Thee.' I refused. I told him it could not be done. He offered me a big sum of money if I would try. I told him I would be glad to take his money, provided I could give him anything worth while for it. I said that the people had decided on the tune of 'God Save the King' as the right one for 'My Country, 'Tis of Thee,' and that nothing I could do would change their minds. I then indicated that what I would like to submit to him was not music for a national hymn, but manuscript for a novel. He, in turn, rejected my proposal. But I wrote my novel just the same and got it published. If I had tried to compose something to take the place of the old popular tune, my music would remain unsung. I wrote 'The Fifth String' and the book has been widely read and is now out of print."

ROANOKE WILL LOSE EMINENT MUSICIAN

The recent published announcement that Edward Morris, who has made Roanoke his home for more than a year, will leave soon to take up his work as instructor for piano at Smith College, Northampton, Mass., is a source of keenest regret to patrons and lovers of the art in this part of Virginia, particularly to the teaching profession, which has largely taken advantage of Mr. Morris' home studio here for such coaching and instruction as perhaps cannot be had in any Southern city.

Mr. Morris, it is understood, will leave Roanoke late in September. It is said that he expects to return next summer for his vacation at least.

Edward Morris stands at the forefront of American pianists. Native by birth and artistic training, he is considered an outstanding example of possibilities for advancement without the support of European tutoring. He was graduated from the Peabody Conservatory and while he appeared abroad in recital with marked success, his accomplishment as a pianist has been entirely of American development. He is yet a young man, but everywhere in the music circles of America he is respected for an unusual natural technical equipment besides a keen and comprehensive insight into the works of the masters, particularly Chopin and Beethoven.

Not alone in the field of art has Mr. Morris made himself popular in Roanoke, although he is most generous with his musical talent. He is an enthusiastic (if not par) golfer, wholly free from the so-called temperamental idiosyncrasies often erroneously attributed to first rank artists by the lay public, and at all times watchful for opportunity to aid constructively any branch of the seven arts.

SUMMER OPERA SEASON PROVING SUCCESSFUL

Summer Opera! Is it popular; does it pay?

The eight weeks season at Forest Park, St. Louis, where so-called "Municipal" opera is given, brought 196,092 paid admissions with total gross revenues of \$197,549.50, or practically a dollar each. The total attendance was really 268,092, but of these, 72,000 were "deadheads."

Last year municipal opera produced a surplus of over \$21,000. It is estimated the surplus this year will be larger, but the expenses have been proportionately larger. St. Louis went in for the light opera.

Listen at the Cincinnati zoo. They make it grand on the Ohio. The season opened June 25. The attendance has been large, the interest noteworthy. Henrietta Wakefield, the Metropolitan contralto, is in the company, as is Ruth Miller, a coloratura of wide fame. Charles Milhan, a tenor, comes from the Opera Comique, Paris; Greek Evans, a baritone member of the Scotti Company last season; Natale Cervi, of the same company, and many others known in grand opera circles, sing at the zoo. Aida, Manon, Trovatore, Carmen, Romeo and Juliet, and Mefistofele have been given twice. This is an index to the repertoire; singers are adequate to all demands of such work.

Ravinia Park, Chicago, also goes in for heavy with a company of singers that would make grand opera go anywhere in season or out and the story at St. Louis and Cincinnati is repeated at Chicago, perhaps on a little bigger scale, because they have about all stars at the Ravinia House. Claire Dux, Alice Gentle, Anna Roselle, Adamo Didur, Mario Chamlee and others. They too sing the standard operas.

If the movement grows in the next few years for summer opera as it has in the past few seasons, there will in all probability be more grand singing in summer than in winter in the United States, maybe a

TWENTY-FOUR LESSONS IN PIANO PLAYING—TWENTY-FOURTH LESSON: B FLAT MINOR

(GROVE'S MUSIC SIMPLIFIER)

SECOND SERIES.

Copyright, 1920, by W. Scott Grove, Scranton, Pa.

Lesson No. 24.

This lesson concludes the course of piano or organ instruction as originated by W. Scott Grove for home study. It takes up the study of the key of B Flat

Minor, relative of D Flat Major. Having mastered this chord you are competent to play accompaniments to almost anything that you or your friends may sing. Remember that as a general rule a chord that you strike in the accompaniment of a song should contain the note of the melody that is sounded at the same time by the voice. If all of a sudden in the middle of a song something goes wrong, study out what is the matter. It is probably a change of key which you with your newly acquired knowledge of fundamental

chords in all keys, should be able to recognize without difficulty. You must, of course, accommodate your accompaniment to a change of key. You will be astonished to discover how easy it is to do this—how easy it is to slip from one key to another by changing, perhaps, only one note of a chord.

Memorize these chords. Memorize the letters and the relation of the notes of each chord to one another, which you will find to be the same in the corresponding chord of every chart that you have studied.

Memorize with eyes and with fingers as well, so that, starting with the first chord of any key, you can play the other chords of the same key without stopping to think what they are. Practice long and hard. It is persistence that will teach you.

You must give attention to the time in which music is written or sung. This is the next most important thing to learn, for by carelessness you not only spoil the rhythm of a song, but you confuse the singer as well. In learning to beat time persistence is necessary. Indeed, this is the foundation of a knowledge of music as well as anything else—just plain work.

Every triad in black letter is marked 1, 3, 5. Always read it so, no matter in what vertical order the notes may be written. Note that the small letter D with a dash above it must not be played.

This lesson concludes the course of piano or organ instruction as originated by W. Scott Grove for home study.

Key of B Flat Minor relative of D Flat Major.

The diagram illustrates the key of B Flat Minor, which is the relative minor of D Flat Major. It features a piano score at the top left, showing the key signature of two flats (Bb and Eb) and a series of notes: Bb, C, Db, Eb, F, Gb, Ab, Bb. Below the score is a grid of chords, each represented by a letter with a flat and a superscripted number (1, 3, or 5) indicating the triad structure. The chords shown are Bb, Eb, F, Ab, C, and Gb.

MAJOR AND MINOR

Noble Heads Organists.
At the recent convention of the National Association of Organists in Chicago, when more than 250 members attended, T. T. Noble, organist at St. Thomas Episcopal Church, New York, was elected president. Recitals by the best known organists of the country featured the week's program.

English Pianist Busy.
Myra Hess, the English pianist who was given a unanimous verdict of approval by audiences and critics on her first season in America last winter, is so busy with professional engagements in the British Isles that she is having only three weeks' summer vacation. Miss Hess, according to Musical America, will play thirty chamber music concerts with the London String Quartet in a tour of Scotland. She returns to America in January for a four months' engagement.

Gigli Recovers Health.
Gigli, the popular tenor of the Metropolitan Opera, who was stricken with rheumatism while singing the spring engagement in Atlanta last season, reports that he has entirely recovered and will arrive in New York in mid-September. He will appear first in concert at Carnegie Hall in October and then give ten concerts on tour prior to the opera season.

To Sing Jewish Folk-Songs.
Isa Kremer, soprano, well known in Europe for her singing of folk-songs, will tour the United States and Canada next season, according to Musical America. During the past year she has sung extensively in Petrograd, Warsaw and Berlin. She is famous abroad for her singing of Jewish folk-songs.

Pablo Casals, the cellist, who will be heard here in joint concert with Harold Bauer, the pianist in the last of the Music Club winter program, has been spending the summer at his birthplace, Vendrell, Spain. He will return to America in December and his first appearance on this side of the new season will be as soloist with the New York Symphony Orchestra.

certs in that country in the spring of 1923. Kochanski's third American tour begins in October under management of George Engles.

Novaes Popular in Brazil.
Mlle. Glomar Novaes, the South American pianist, has been highly successful during a recent tour of Brazil. She is given high praise by critics of that country in reports received in America and reported by the Musical Monitor. She returns to the United States next season and will make her first visit to the Pacific Coast. She is interested and enthusiastic in carrying the music of MacDowell to the South American centers.

Bauer Busy Abroad.
Harold Bauer, the pianist to be heard here next spring, has been greeted enthusiastically in Paris and London, in each of which capitals he gave three spring concerts. According to the Monitor, he will play at the Salzburg Chamber Music Festival in August, and resume his tours in September, visiting Holland, Norway, Sweden, Spain and England. He returns to America in December.

Negroes Lease Dix's Home.
The old homestead of Ernestine Schumann Heink in Chicago has been leased to the Chicago University of Music, a school for negro musicians.

Wagner Opera Progressing.
News comes from Munich through Musical America, that Richard Wagner has completed the score of the first act of a new short opera, "Intermezzo," which he says is different from anything he has yet done. Wagner expects to complete the work in a few months and will conduct the premier himself at Salzburg.

Where The Flonzaleys Rehearse.
"From Italy, Belgium and France three of its members journey each year, with the coming of August, to Switzerland, where in the Lake Geneva villa of Alfred Pochon, second violin of the quartet, they devote two months to intensive daily practice in preparation for the fall and winter season."—That is the picturesque language with which Mus-

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Aida, Manon, Trovatore, Carmen, Romeo and Juliet, and Mefistofele have been given twice. This is an index to the repertoire; singers are adequate to all demands of such work.

Ravinia Park, Chicago, also goes in for heavy with a company of singers that would make grand opera go anywhere in season or out and the story at St. Louis and Cincinnati is repeated at Chicago, perhaps on a little bigger scale, because they have about all stars at the Ravinia House. Claire Dux, Alice Gentle, Anna Rosselle, Adamo Didur, Mario Chamlee and others. They too sing the standard operas.

If the movement grows in the next few years for summer opera as it has in the past few seasons, there will in all probability be more grand opera sung in summer than in winter in the United States, maybe a "little less grand than the grandest," but nevertheless, opera worth hearing anytime anywhere. Then it may be the smaller cities will take up the lighter works that in years past have made up the programs for the metropolitan parks.

SOUSA THIRTY YEARS HEAD OF OWN BAND

John Phillip Sousa, who brings his band to the Auditorium, November 1, has given out what is said to be the first interview he has ever granted upon his activities as a bandmaster, his methods and his experiences.

"If one remains long enough in active service a record of achievement may be interesting," says Mr. Sousa. "Thirty years ago I left the marine band which I had conducted for twelve years, and came to New York to organize the band which in all these years has borne my name. As managers during this period I had David Blakeley, Everett R. Reynolds, George Frederic Hinton, Frank Christianer, James R. Barnes, Edwin Clarke and since 1916, Harry Askin.

"A record of the organization in membership has contained many names famous in band and orchestral history, a number of the brilliant players of the band of former years are now conductors of their own organizations. It is believed that the repertoire of the band has been remarkably eclectic in embracing the best compositions of all lands. I have always felt that the music of the old masters written for orchestra in which the division of instruments is sharply drawn, and the strings of outstanding importance, do not lend themselves to the best effects for a wind combination, any more than purely string combination would be effective in the higher flights of Wagner or Richard Strauss.

"In selecting a repertoire my method is first to consider the merit of the composition and last the reputation of the composer, for to paraphrase Tennyson—

'How e'er it be, a symphonie
May be a blurb that racks our brain
Inspired tunes are more than notes
That simply fill us full of pain.'

"In the thirty years of the existence of my band it has made tours of the United States and Canada, five tours of Europe and one around the world. It has covered over eight hundred thousand miles of travel. It has depended entirely for its support on the musical public and it has shown its gratitude by giving at all times, the best efforts to its audiences."

It is a long time since the "March King" was in Roanoke, except as a marksman at the traps. When he comes to wield a baton at the Auditorium instead of a shotgun at the traps of the Roanoke Gun Club, interest in his presence in the city will multiply many-fold, no doubt.

Musical Programs At City Churches

First Presbyterian

Morning—Anthem "The God of Abraham Praise"—Shelley. Offertory, tenor solo, by Mr. Harry Nash, selected.

Evening—Anthem, "Jerusalem, My Happy Home"—Armstrong. Offertory "I Will Lay Me Down In Peace"—Dorey.

Choir—Mrs. Edmonia Gray Thornton, soprano; Mrs. Alice G. Hawley, contralto, (director); Mr. Harry Nash, tenor; Mr. Lee Rogers, bass;

Hall in October and then give ten concerts on tour prior to the opera season.

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Pablo Casals, the 'cellist, who will be heard here in joint concert with Harold Bauer, the pianist in the last of the Music Club winter program, has been spending the summer at his birthplace, Vendrell, Spain. He will return to America in December and his first appearance on this side for the new season will be as soloist with the New York Symphony Orchestra.

Spain Likes Kochanski.

So popular has Paul Kochanski, the Polish Ciolinist, become during a recent series of recitals in Spain, reports The Musical Monitor, that he has been signed for twenty-five con-

Schumann Heim in Chicago, leased to the Chicago University of Music, a school for negro musicians.

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"From Italy, Belgium and France three of its members journey each year, with the coming of August, to Switzerland, where in the Lake Geneva villa of Alfred Pochon, second violin of the quartet, they devote two months to intensive daily practice in preparation for the fall and winter season."—That is the picturesque language with which Musical America chronicles the gathering of the clan of the Flonzaley Quartet, perhaps the most noted chamber music organization now in existence. Pochon is a composer and has completed several new studies for the quartet.

Special Writer Presents Vivid Pen Picture of Conductor At Stadium

One of the most interesting special pages in the Metropolitan press is the Metropolitan section first page of the Sunday New York World. Always this page carries a lot of odds and ends of news gathered around New York. The stories, short and pithy, have the added punch of good timely illustrations.

Last Sunday Ernest Brennecke had the following vivid picture of the conductor, Van Hoogstraten, who is conducting the stadium concerts, the only music of moment in New York in the summer season:

"A darkling indigo sky. To the right, a rich, gibbous moon. To the left, the mediaeval white gothic turrets of the Great Hall of City College. Behind, the Greek pillars of the Stadium. Ahead, the concert platform, backed by a great sounding board, rounded into an enormous bulbous bulge at the rear. Around us a summer crowd of lightly colored frocks and straw hats, and the pleasant cacophony of instruments being tuned for a Tchaikovsky symphony, conducted by Willem Van Hoogstraten!

"We picture a short, rotund figure, bulging red cheeks, small eyes, awkward, grotesque.

"Instead, we become aware of a tall, slim, well built, surprisingly youthful figure on the conductor's platform, bowing gracefully to the plaudits. A lean face, sunken cheeks, deep-set eyes, a well-shaped nose. Bow tie, handkerchief peeping out of breast pocket, white shoes and trousers, the minute glit-

ter of a gold ring, and—most marvelous of all—an effective haircut! His earnest face flashes around and we see only an austere, muscular back and the shine of brushed dark hair around a small bald spot.

"An upraised baton—silence—and the portentous chords from the gloomy soul of the bearded Russian pulsate through the dusk. Then swift, impetuous rushes of sound. Van Hoogstraten's ramrod back limbers and unbends. With head thrust forward he snaps his arms like snaky whips, making the hands of the violinists quiver and glitter like wind-blown poplar leaves.

"His knees bend and his whole body sways now with a soaring lyric melody. The aged, white-haired cellist to his immediate left gazes appealingly up at his face, his hand trembling violently under that uncompromising frown.

"Van Hoogstraten never smiles on duty. Conductors never do, we recollect. And why not? Music sometimes smiles and grins and chuckles—even Tchaikowsky's."

This recalls that some days ago there came a letter from a Roanoke musician sojourning in the East. It said in part, with reference to having heard some of the concerts of the Philharmonic Orchestra:

"Hadley conducted until last week and then Van Hoogstraten took his place. I am sorry to say that Hadley's work suffers very much from comparison. I should like very much to be able to give preference to the American conductor, but the difference is too evident."

Department of Music At U. of Va. Popular

A Charlottesville special to Musical America regarding the music section of the summer school at the University of Virginia, contains names and comment of local interest and is reproduced in part as follows:

"In the summer session just closed a number of master courses were given this year for the first time with such success that they will be continued. The faculty consisted of Edith C. Fickenscher and Everard J. Calthrop, voice; Samuel Gardner, violin; Richard Lorieberg, cello; Erich Rath, piano and organ. The public school music department had the largest enrollment of its career, and it is expected this department will be greatly enlarged in another year. Its faculty included Miss Florence C. Baird, Aden L. Fillmore and Warren F. Acker.

"Among those appearing in concert programs were Betsy Culp, pianist; Luis Dornay, tenor; Vladimir Doubinsky, baritone. Beside these, free concerts were given each Sunday evening in McIntire amphitheatre under direction of Mr. Acker."

"Krazy Kat" Scores Available.

At last, reports Musical America in its new music column, the piano solo score of "Krazy Kat," (G. Schirmer), is available. It will be recalled that John Alden Carpenter built the score for the "jazz pantomime" based on Herriman's famous cartoon strips of "Krazy Kat" and "Ignatz Mouse." The solo feature of the score is the "Catnip

SCARCITY OF LABOR ON EASTERN SHORE

Colored Men Drift To Sawmills
And Farmers Are Very
Short-Handed

Williamsburg, Aug. 18. (Special).—According to reliable reports common labor as well as skilled is scarce in this part of the country. Although many colored men have lost their jobs in the fields, the road force is shy of laborers and farm hands are hard to get. The saw mills are resuming operations and it is supposed the colored labor has drifted back to that line of work.

Negroes like to work in gangs and will flock to the saw mills with which they are familiar. One road man said he was paying from \$1.50 to \$2.00 a day for good hands but they were hard to get and the quality he had was far from being the best on an average.

Brick masons are scarce in Williamsburg. There are only a few skilled workmen here and they have steady jobs. One contractor had to import a brick mason before he could proceed with a house he is building on Palace Green.

A well known farmer advertised for a good farm hand but without result. There is no labor idle in Williamsburg of necessity, but there are still some loafers.

A romantic superstition has earned for Norfolk Island, in the Pacific Ocean, the nickname of "Honeymoon Island." It is believed that a bride who spends her first month of married life there will be assured of long life, health, wealth, and happiness.

GLENS FALLS

N. Y.

ISSUE OF

JUL 1922

Thomas H. Ince.
Sousa's Band Here July 20.
Andrew Carnegie, the iron-master, said, when announcing that he would get rid of his vast fortune through charities and foundations, "The man who dies rich dies disgraced." Carnegie died rich, but not disgraced; for he could find no logical means of getting rid of all his money, although millions went from his coffers into the channels which he regarded as carrying floods for the cleansing of the human race.

John Philip Sousa, most beloved of American musicians and most successful and popular of all native composers, recently uttered an apothym phrase of Carnegie's famous slogan. "The composer who dies rich," said the March-King, "may die disgraced, but not out of his earnings in music."

Lieut. Sousa then went on to explain what he meant. Bach, he pointed out, was the greatest composer not only of his own time, but of all time, inasmuch as he is the foundation upon which rests the vast body of modern music; yet, he died a poor man, in spite of his appalling fecundity. "I classify as a busy, active man of music," explained Sousa; "but Bach would have 'fired' me as a lazy apprentice!"

Richard Strauss of the living composers, has, in Sousa's belief, been the outstanding financial genius of music. "He takes no chances on failure or on the non-reaction of the public toward his work," said the March-King. "It is cash-down on delivery with Strauss; he gets his even if the new work for which he is so heavily paid is hissed at the first performance."

Sousa and his band, making what they term a "pint-size tour" this season, will visit this city on July 20, appearing in the afternoon only at the Rialto theatre. Needless to add, the program will contain the customary liberal measure of new things, including Sousa's latest march, "The Gallant Seventh," dedicated to the Seventh Regiment of New York State

From MUSICAL LEADER

Address: Chicago, Ill.

Date JUN 29 1922

SOUSA'S BAND AN AMERICAN ORGANIZATION

John Philip Sousa is proud of the record made by his band the past season, but there is another thing in which he takes an even greater pride, and that is that 95 per cent of his organization are Americans. "There is no trouble now getting good American musicians," he says. "No country has greater latent musical talent. It is everywhere if it could only be located. There has been a remarkable growth in musical taste in recent years. I think the high schools with their teaching of music have had a large share in this growth. Americans have found out, too, that music is a good commercial proposi-



Lieut.-Commander John Philip Sousa

tion. Why not? It is pleasant work, clean work and it pays well. No man in the band receives less than \$60 a week and all expenses, except his board. That is the lowest. Many receive splendid salaries. And can you find anywhere work that offends less? Of course," and again the twinkle, "people may not like your playing, but the work is not really offensive, as in so many professions."

Sousa's Band is now an organization of 86 members. It has increased in numbers in recent years. "The public demanded a larger band," Mr. Sousa said. "One man is still with the organization who was present in Plainfield, N. J., Sept. 26, 1892, when the first concert was given. He is Joseph Norrito, first clarinet."

"Do the old favorites hold their popularity?" Mr. Sousa was asked. "Oh, yes; I think so. I would not dare give a concert without playing 'The Stars and Stripes.' If we omit it, someone is sure to write a letter next day and ask why. 'El Capitan,' 'The Washington Post,' 'The High School Cadets,' 'King Cotton' and other older marches I play often, too, and some of the marches that came out of the war have attained popularity."

"Music speaks a universal language. We play the same kind of program everywhere, a little roast beef followed by a little candied yam."

ALBANY

N. Y.

TIMES UNION

ISSUE OF

JUL 1922



John Philip Sousa, who will appear at the State Armory, Matinee and Night, July 19.

From SUN

Address Pittsburgh, Pa.

Date JUL 12 1922

AMERICA'S 'MARCH KING' WITH WIFE, AND DAUGHTER PRISCILLA



Showing America's "march king," John Philip Sousa, with Mrs. Sousa and their daughter, Priscilla, in a new and unpublished photo-study.

From EAGLE JUL 16 1922
Brooklyn, New York

Just a Few Notes

Bandmaster Sousa has announced that in November he proposes to devote himself to the writing of an opera on strictly American lines. The Sousa band's personnel now numbers 75 and the season will begin in Albany on July 19. Later Montreal, Rochester, Utica, Syracuse and Philadelphia will be visited. In the last-named city the band will play for five weeks in Willow Grove Park.

From JOURNAL

Address: Minneapolis, Minn.

Date JUL 10 1922

ONE LOST EARS; OTHER, HEAD

Letter to New York Herald.

John Philip Sousa's quotation from William Brynne's Histro-Mastix as a warning to objectors to flappers bring to the mental vision the picture of an age when it was dangerous to be critical of the dress and manners of the light hearted.

Prynne was a crusty Puritan lawyer and a precursor of Cromwell's Roundheads. He didn't like chapels, hunting, maypoles, Christmas evengreens, cards, music and, as the boy in the streets would say, he was dead against false hair. Maybe he wouldn't if he lived today much approve of vanity cases and lipsticks, and he might be overparticular about the length of women's skirts. Prynne wrote books and harangued.

He wasn't popular with the chorus of the theaters. He even was thought to have criticized the queen for appearing in a masque. For this he ran afoul of Archbishop Laud, who was just then upholding episcopacy and the kingly pretensions of Charles I. Laud had him disbarred, his university degree taken away from him, his ears clipped from his head and set him up in the pillory as a warning to the pure in heart not to talk too long and loudly of their virtues. The crowd gave a great shout when Prynne, who was a distinguished lawyer, urged that the cutting off of his ears was contrary to law. Then he was thrown into prison.

When the Puritans came into power with Cromwell they cut Laud's head off. Prynne was released from prison and entered London in triumph to the huzzas of the crowd, but he hadn't any ears. But Laud was without a head.

FROM

TIMES

BROOKLYN, N. Y.

Lieut.-Com. John Philip Sousa, the world-famous bandmaster, will assemble his band in the Seventh Regiment Armory, Manhattan, to-morrow in preparation for his thirtieth annual tour at the head of this organization, which will begin in Albany next Wednesday night. The band this season will be composed of seventy-five pieces, exclusive of soloists, and will consist almost entirely of men who have been trained by Mr. Sousa, and who have been with him many seasons. Soloists engaged for the season include Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Willson, flutist. It is announced that Mr. Sousa, at the conclusion of this tour expects to devote himself to the composition of an opera to be written on a strictly American subject. It has been rumored at various times that Miss Mary Garden, prima donna and former director of the Chicago Opera Company, has expressed to Mr. Sousa a desire that he attempt a work on an American subject with love and romance as the underlying themes, and it is understood that he will write with the idea that the principal role is for Miss Garden.

NEW YORK

N. Y.

HERALD JUL 10 1922

Concert Season Opens at Ocean Grove

Special Dispatch to THE NEW YORK HERALD. OCEAN GROVE, July 15.—The entertainment season in the big Grove Auditorium opened to-night with a recital by Henry Gurney, an American tenor, assisted by Frances Leedom Hess, impersonator, and William Sylvano Thunder, pianist. Announcement was made to-day that Sousa's Band has been engaged for a concert here the evening of August 5.

Arrivals at the hotels include: Majestic—The Misses Laura King, Kirk and Jacobson of New York, Mr. A. D. Ackerman of East Orange, Mr. and Mrs. Sydney Shuttlesworth, Miss Olive P. Smith, Mrs. H. F. Smith of Montclair.

Clarendon—Mr. and Mrs. R. W. Davison of Brooklyn, Mr. and Mrs. J. Harry Fufberry of Rahway and Mrs. John McQuade and Joseph McQuade of Freehold.

Grand—Miss Anne Maine, Miss Irene Maine, Mrs. S. W. Maine and Mr. and Mrs. J. J. Doyle of Brooklyn, Mr. and Mrs. J. G. Botbyl, Mr. and Mrs. Samuel McV. Collon and Mrs. Mary Doremus of Paterson.

St. Elmo—Dr. J. J. Bate of New York, Mr. and Mrs. A. S. Birdsall of Bound Brook, John S. Luck, Mr. and Mrs. O. H. McDermott, Hamilton McDermott and William McDermott of Brooklyn.

Lafayette—The Misses Phyllis and Madeline Terry of Ridgedfield Park, Alfred Christopher, Miss Dorothy Christopher and Miss Florence Christopher of Woodhaven, L. I.

MOVIE WEEKLY

Shots of the Littlest Star in the World

Tooting your own horn is all right, but when you have to get into the works to do it, it has its drawbacks. This is the famous Sousahorn, largest of its kind in the world.



Jackie Coogan doesn't have to wait until he grows up to be the leader of a band. John Phillip Sousa, the greatest leader of them all, shows the little fellow a thing or two about the art of wielding a mighty baton.

Syracuse Journal
July 15

NEW PHOTO OF GREAT LEADER



JOHN PHILIP SOUSA.

SOUSA'S BAND JULY 20
AT RIALTO THEATRE

There will be comparatively few opportunities this season to hear Sousa and his band, for, on November 5, he will return to his home to devote himself to the writing of an opera on a strictly American subject. The band will be at Rialto theatre July 20. Mr. Sousa has in view for the principal role the world famed Mary Garden who expressed to him a desire to appear in a real American opera with love and romance as underlying themes. For the present the famous band-master's principal concern is with regard to preparations for the season. The first rehearsal will be held Monday morning, July 17th at the Seventh Regiment Armory. Seventy-five musicians are in the organization and the personnel includes Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; Mr. George Carey, xylophonist; Mr. John Dolan, cornetist, and Mr. R. Meredith Willson, flautist. The band's season will begin at Albany on Wednesday, July 19. Two weeks will be spent at Montreal and there will follow engagements at Rochester, Utica and Syracuse. Five weeks will be spent at Willow Grove Park, Philadelphia. This is the band's thirtieth season.

Dayton Times - 7/10

Dayton Youth To Tour With Sousa's Band

the decision of Dayton musicians that his going with Sousa will greatly help fit him for the great musical career which they predict lies before him.



PAUL BLAGG

Announcement was made Monday that Paul Blagg of 2 Stivers place, will become a member of Sousa's band, in the role of solo cornetist. He leaves Dayton July 15, en route to New York, where he will join the band.

Blagg will remain with the band for the coming 15 weeks, his contract calling for two contracts daily, during which time the band will tour United States and Canada.

The honor which comes to young Blagg is the result of his untiring effort at the cornet. He has been prominent in Dayton music circles for 10 years. He is a pupil of Frank Simon, who for many years was Sousa's leading cornetist.

Blagg is 20 years old and it

Bushington H. July 11

AMUSEMENTS

SOUSA AND HIS WAR PAY

The announcement that Sousa and his band are coming to Burlington July 21, to appear in the U. V. M. gymnasium, makes pertinent in these days of conversation and discussion about the soldiers' bonus and "adjusted compensation" the true story of how the marching rebelled at the \$2,500 a year offered to him as bandmaster of Great Lakes naval training station, Lake Bluff, Ill., a month or so after the United States entered the World War. Many versions of the story have been told and have been printed; but none of them contains the precise "drama" of the situation as it was acted out in the office of the commandant, Admiral (then Captain) William Moffett on a May-day afternoon in 1917.

Sousa, asked for his advice as to a good bandmaster of American birth who would be willing to devote his time to organizing and training naval bands for the immense training station, with its 40,000 naval recruits, went from New York to Great Lakes, and explained that he thought he might be able to do the work if he were not too old to re-enlist in the navy. Captain Moffett, delighted, said Sousa might re-enlist at once—but, what about the pay?

"How much?" asked Sousa. "I can promise \$2,500 a year," replied Moffett, "and may be able to persuade Secretary Daniels to give more when I point out your importance to the service."

"How much more?" asked Sousa, frowning like a Wall Street capitalist. "Well—well," faltered Moffett, so embarrassed that some of Sousa's friends who stood by turned away to hide their grins—"maybe \$3,500. I—I say maybe. You see?"

Sousa sniffed, and retorted: "I refuse to take such a sum! Tell Secretary Daniels that, if he wishes for my help in this war, he will have to part from not less than \$1 a month for the duration of the conflict.—Advertisement."

Summer School

SOUSA'S 75 MUSICIANS.

When John Philip Sousa gives his much anticipated concert at Harmonus Bleecker hall Wednesday afternoon and evening, July 19, under the management of Ben Franklin, it is said that he will have the largest concert band that has ever appeared in this section. There will be 75 instrumentalists and soloists on the stage and under the leadership of Sousa, a treat long to be remembered is only to be expected. It is a long time since Sousa appeared in this city, and this long absence has but whetted the appetite of the hundreds of his admirers and increased the enthusiasm, so it is only natural to expect that both concerts will be very largely attended. Mail orders for seats may be sent to Mr. Franklin, 18 Chestnut street, and the box office sale will open at the Hall on Saturday morning.

SOUSA'S BAND TO PLAY HERE SEPTEMBER 28.

Sousa's justly celebrated band will play in Buffalo Thursday evening, September 28, it is announced. The band this summer will play in Willow Grove park, Philadelphia, for five weeks and at Montreal for two weeks. There are 75 musicians in the organization. The personnel includes

Sousa's Band Limbering Up.

Lieut. Com. John Philip Sousa, famous bandmaster, will assemble his band in the Seventh Regiment Armory on Monday, in preparation for his thirtieth annual tour at the head of this organization, which will begin in Albany, next Wednesday night. The band this season will be composed of seventy-five pieces exclusive of soloists, and will consist almost entirely of men who have been trained by Mr. Sousa and who have been with him many seasons. The soloists engaged for this season include Miss Marjorie Moody, soprano, Miss Winifred Bambrick, harpist, George Carey, xylophonist, John Dolan, cornetist, and R. Meredith Willson, flutist.

Mr. Sousa's itinerary this season will include two weeks in Montreal, two

weeks or more in New England, the annual five weeks' engagement at Willow Grove Park, Philadelphia, beginning August 6, and a tour during the autumn and early winter through the Middle west and south. It was announced yesterday that Mr. Sousa at the conclusion of this tour expects to devote himself to the composition of an opera to be written on a strictly American theme.

Lieut. John Philip Sousa will assemble his band in the Seventh Regiment Armory on Monday, in preparation for his third annual tour, which begins at Albany on the Wednesday following.

Sousa's band will assemble at the Seventh Regiment Armory on Monday for its 30th annual tour, opening at Albany next Wednesday.

Outdoor Music.

Western cities without great bands of their own are bidding against one another for Summer concerts by John Philip Sousa's big organization, and to meet the demand he and his famous band may have to work all Summer. Meanwhile New York, with over 150 "free concerts" booked for the Summer, is musically the richest town in the world.



Sousa's Band plays for you

and it plays music of your own choosing. The band of the great March King plays as many encores as you wish—such playing as is possible only when Victor records and Victrola instruments are used together. You can hear not only Sousa's Band, but Conway's Band, Pryor's Band, Vessella's Band, U. S. Marine Band, Garde Republicaine Band of France, Band of H. M. Coldstream Guards, Banda de Alabarderos—the greatest bands of every nation and the best music of all the kinds the whole world has to offer.

Victrolas \$25 to \$1500. New Victor Records demonstrated at all dealers in Victor products on the 1st of each month.



"HIS MASTER'S VOICE"

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Victor Talking Machine Company, Camden, New Jersey.



OPERA FOR MARY GARDEN

Sousa to Write Special Score for Diva—Band to Start Tour

New York, July 14.—Lieutenant Commander John Philip Sousa, bandmaster, will assemble his band in the Seventh Regiment Armory next Monday prior to its thirtieth annual tour, which will begin in Albany next Wednesday night.

At the conclusion of this tour, it was announced, Mr. Sousa intends to devote himself to the composition of an opera to be written on a strictly American theme. It was indicated that he would write the principal role for Mary Garden.

Sousa's Band Tour
Commander John Philip Sousa, world-famous bandmaster, will lead his band in the Seventh Regiment Armory on Monday in connection with his thirtieth annual tour. The band this season will be composed of seventy-five pieces exclusive of soloists, and will consist almost entirely of men who have been trained by Mr. Sousa and who have been with him many seasons. The soloists engaged for this season include Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and B. Meredith Willson, flautist.

Sousa's Band will assemble at the Seventh Regiment Armory on Monday for its thirtieth annual tour, opening at Albany next Wednesday.

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.



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*Washington
D.C.*



*Philas public
Ledgers 7/14/22*

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See post NY 7/14/22

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*Allegre
Citizens 7/14/22*

Sousa's Band will assemble at the Seventh Regiment Armory on Monday for its thirtieth annual tour, opening at Albany next Wednesday.



John Philip Sousa, whose band will be at the Hall this afternoon and evening.



MR. SOUSA COMPOSES IN HONOR OF FLAPPER

He Also Has a New March—
Gives in Recent Interview
His Estimate of Band Music

Lewiston and Auburn friends of John Philip Sousa (and that means the entire public of these cities) will be interested in his recent talk with a Christian Science Monitor writer, Winthrop P. Tryon, in which he tells

why he feels that band music is without an equal in its place in the musical world.

Members of Sousa's band are playing temporarily in numerous organizations, but when the bugle sounds on July 19, they will be back, every man of them, ready to begin the tour which he has arranged, covering cities in eastern Canada, New York State and New England, and including five weeks at Willow Grove, Pa., from Aug. 6 to Sept. 10.

Sousa has written and arranged these new numbers which will be on this season's programs—a new march by Sousa, "The Gallant Seventh," a fantasy entitled "Bouquet of Beloved Inspirations" and a piece called "The Lively Flapper." The march is written to celebrate the achievements of the Seventh Regiment of New York. The fantasy is based on five old melodies, the inspiration of which, the composer explained, cannot be contradicted, in that they have survived the decades in perfect freshness. The piece in honor of the modern type of young woman known as the flapper does not describe the make-believe, freakishly attired sort, but the real flapper of grace and beauty who dresses in good taste. "The music," said Mr. Sousa, "expresses the freedom of youth and contains no discordant notes."

Mr. Tryon writes: "I found Mr. Sousa, like many another musician I have met, inclined to make light of the special renown he has won, and desirous of being recognized for something outside of what people ordinarily suppose to be his field. I remember talking once with Mme. Tetrazzini and taking it for granted that she was one of the most remarkable coloratura sopranos of her day, and that she was quite without an equal in the leading soprano roles of operas like 'Lucia' and 'Traviata.' But she would not agree with my assumption. She insisted, if I recall correctly, that her voice, instead of belonging to the coloratura classification, belonged to the lyric. Better even than lyric, she might have said dramatic; for she declared she had never had an opportunity to do herself justice before the public of the United States and never would have, until the managers let her do something in the noble style, like the title role in 'Aida.' Similarly, I began talking with Mr. Sousa as tho I thought him a great bandmaster. But that did not seem altogether to suit him.

"You know," said he, "I am a violinist."

I told him I had entertained the idea, ever since I heard his band play on Fifth Avenue one memorable day in the fall of 1918, that he was a rhythmist. I told him, furthermore, my main purpose in asking him to let me call was to inquire how he managed to achieve rhythm so successfully.

"Oh," said he, "that's a part of the question why one musical enterprise gets ahead and another does not. I have discussed it in an episode of my novel, 'The Fifth String.' Why does one band give you goose-flesh, while another fails to stir you in the least? I'm sure I don't know. The thing has never been explained. Rhythm, of course, you must have in music that is alive. Our hearts beat rhythmically. Our daily existence is motion. And then take what we call nature. I suppose the trees would amount to nothing if they had no gales to blow them. Waters become stagnant that have no breezes sweeping across them. Plants don't thrive growing in places where the wind never reaches them.

"Yes, indeed, rhythm I would call one of the most important things in the world. We have sound waves; and we know that when different sound waves are not conflicting the effect is grateful, and that when they produce those that are conflicting we have noise. Regularity of vibrations constitute music, I think some philosopher says, which is about the

same as identifying music with rhythm.

Anton Schott's Opinion. "Some years ago Anton Schott, the German tenor, went on tour with me. One day he remarked to me upon the pleasure he derived from being with the band. 'Rhythmus!' he exclaimed, 'I leave the concert every day with rhythmus filling my thoughts and I go away the better for it.'"

One fair question is about all an interviewer has a right to put to a man whose time is so much a matter of the appointment book as Mr. Sousa's. But in calling himself a violinist, he gave me a challenge to further inquiry which I could not ignore. After giving him, then, a moment in which to attend to a detail or two of office routine with his secretary, "What," I asked him, "about the violin?"

"Well, I was brought up," he replied, "as an orchestral player, being at first a violinist. Late in my teens and early in my twenties I was an orchestral leader. I paid no attention to band music, in fact, until I was 25 years old, when the government post of conductor of the United States Marine Corps Band was offered to me.

"How I happened to be appointed leader of the Marine Band is simply explained. My father was in the Civil war and belonged to the marines. Long after the war an army officer who knew him came to Philadelphia, where I was conducting a theater orchestra, his errand being to inspect the navy yard. He attended a performance of a musical comedy which I directed and afterward wrote to my father and asked him who the young man was by the name of Sousa at the theater. When he found out, he wrote to me also, inviting me to Washington to become the leader of the marine band.

"Now the first day I conducted that band was the first time I had ever conducted any band. And what do you suppose I realized at the very start? I saw in that combination something with which I could get very near to the heart of the people. Ah, the band, I assure you, has its advantages over other instrumental groups for virile expression. And it can represent not only the strong man in the street but also the polite man in the drawing-room. The case is different with the orchestra, which must, on account of the lightness of the strings remain the embodiment of the feminine idea. The orchestra can, in truth, exhibit the extremes of temper and tenderness, but always after the woman's manner. The band, by contrast, stands for the masculine idea. It can whisper words of love or enter into loud debate, but always it does so in the man's way.

"To show you how strict I, for my part, am in giving a separate place to the orchestra and to the band, I never use on my concert programs arrangements of old-school symphonic music. Hands off! is my rule with regard to the scores of Haydn, Mozart and Beethoven. To remove them from their pristine purity of instrumentation is, according to my thinking, to rob them of their particular charm.

The Kind of Composing Favored. "As for the kind of composing I believe in for the band, my works show all about it. Another word on a kind I do not believe in. A number of years ago a famous magazine editor asked me to write an original setting for 'My Country, 'Tis of Thee.' I refused. I told him it could not be done. He offered me a big sum of money if I would try. I told him I would be glad to take his money, provided I could give him anything worth while for it. I said that the people had decided on the tune of 'God Save the King' as the right one for 'My Country, 'Tis of Thee,' and that nothing I could do would change their minds. I then indicated that what I would like to submit to him was not music for a national hymn, but manuscript for a novel. He, in turn, rejected my proposal. But I wrote my novel just the same and got it published. If I had tried to compose something to take the place of the old popular tune, my music would remain unsung. I wrote 'The Fifth String' and the book has been widely read and is now out of print."



THE NESTOR OF AMERICAN BANDMASTERS, JOHN PHILIP SOUSA, WITH MRS. SOUSA AND THEIR DAUGHTER PRISCILLA. From a New Studio Photograph. (© Underwood & Underwood.)



SHOES OF ALL NATIONS. OWNED BY JOHN PHILIP SOUSA: THE REMARKABLE COLLECTION OF THE "MARCH KING."

Including a Pair of Stitched Top Boots From Oklahoma, Given to Him by the Late Colonel Theodore Roosevelt, and a Pair of Eskimo Arctic, the Gift of the Late Admiral Peary, North Pole Discoverer.

(© Underwood & Underwood.)

SOUSA'S BAND BOOKS ACTIVE CONCERT TOUR

Famous Leader Averages Five
Jumps on Railroad a
Year

John Philip Sousa and his band which appears on August 1 at the Avon theatre, does not feel at all guilty over the recurrent reports that the great railroads of the country are running behind when they set income against outgo. There are more than 80 men to be carried every time Sousa makes a jump; and he makes an average in the season of five jumps to the week, some of them of great length. Thus, in March, in a week devoted to an effort to make up some of the concerts lost through his illness in the autumn of 1921, Sousa and the band went from Huntington, W. Va., to Chicago, and then back to Cincinnati, although Cincinnati was passed on

the way to Chicago! "That," as Harry Askin, Sousa's manager, says—"is handing it to the railroads after taking it in at the box office!"

And there is no classified rate when it comes to passenger travel in this country. Even if there were, Sousa believes that the best is none too good for his bandmen. It is always the best and fastest trains and the lowers in the sleepers for them. It costs as much to carry the colored boy who cleans the drums and the Japanese boy who polishes the trombones as to carry Sousa, himself, or Askin, himself, or John Dolan, the cornetist. In a season when hundreds of small theatrical companies gave up the ghost because of high rail fares as compared with pre-war rates, Sousa and his Estimable Eighty boxed the national compass from Portland to Portland, from Jacksonville to San Diego, and detoured over into Canada, with a side trip to Havana!

SOUSA GETS READY FOR CONCERT HERE

Lieutenant Commander John Philip Sousa, bandmaster, is taking a few days rest and recreation at his estate at Port Washington, L. I., before starting out on his summer tour, which includes a concert at the State Armory, Syracuse, Thursday night, August 3. On his estate he hikes, romps with a half dozen celebrated dogs and finds a little time for work in his study.

The Sousa band concert in Syracuse in mid-summer has become an institution. On previous occasions the theaters have been too small to hold the crowd, and the Syracuse musical bureau has obtained the armory for the event this year.

SOUSA AND HIS BAND

Open This Week at Albany, N. Y.

New York, July 17.—The first rehearsal for the new season of concerts to be given by Sousa and his Band is to be held this morning at the Seventh Regiment Armory. There are seventy-five musicians in the organization, and the personnel includes Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Willson, flutist. The first concert will take place at Albany, N. Y., on Wednesday night of this week, following which there will be two weeks spent at Montreal and engagements at Rochester, Utica and Syracuse.

N. Y. The series of concerts at Willow Grove Park, Philadelphia, will occupy five weeks. There will be fewer opportunities this season than last for the Sousa organization, as Mr. Sousa returns to his home at Roseton 5 to devote his time to the writing of a score on a strictly American subject. It is said he has Mary Johnson as his collaborator.

W. Telegram 7/14/22

Sousa's Thirtieth Annual Tour

Lieutenant Commander John Philip Sousa, the famous bandmaster, will assemble his band in the Seventh Regiment Armory on Monday in preparation for his thirtieth annual tour at the head of this organization, which will begin in Albany next Wednesday night.

The band this season will be composed of seventy-five pieces, exclusive of soloists, and will consist almost entirely of men who have been trained by Mr. Sousa and who have been with him many seasons. The soloists engaged for this season include Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Willson, flautist.

Mr. Sousa's itinerary this season will include two weeks in Montreal, two weeks or more in New England, the annual five weeks' engagement at Willow Grove Park, Philadelphia, beginning August 6, and a tour during the autumn and early winter through the Middle West and South.

It was announced yesterday that Mr. Sousa at the conclusion of this tour expects to devote himself to the composition of an opera to be written on a strictly American theme. It has been rumored for several years that Miss Mary Garden, prima donna and former director of the Chicago Opera Company, has expressed to Mr. Sousa a desire that he attempt a work on an American subject in which love and romance would be the underlying themes, and it is understood that he will write with the idea that the principal role is for Miss Garden.

The use of the Seventh Regiment Armory for rehearsals was tendered Mr. Sousa by Colonel Wade H. Hayes, who commands the regiment. One of the new Sousa marches, "The Gallant Seventh," was recently dedicated to this organization.

Times Union Falls - 7/10/22

Sousa's Band, July 20.

From the days of the Marine band onward, John Philip Sousa has been a firm believer in soloists as a feature of all band concerts. The public is in agreement with him; but he is often asked by the economists of the amusement field why he goes to the extra expense and labor of having soloists when, after all, he and his band are the real attraction. His answer is that of the true musician.

"Where is the young player to get his chance?" asks Sousa, in replying to the oft-asked question. "For a number of years in my youth, I sat in the ranks in the orchestra of a theatre in Philadelphia. I didn't get much pay; I gave lessons on the violin in my spare time to eke out my income; I desired to get married; I needed



John Philip Sousa.

money to buy other instruments, so that I might master them all. But my mood was such that all other considerations were swept aside when I got a chance, now and again, to play a small solo, or a bit of obligato. Those opportunities gave to me the direct appeal to the public; and the response of an audience to my efforts gave to me the confidence which every musician must have if he or she is to be a successful soloist.

Sousa and his band will be at the Rialto theatre Thursday afternoon, July 20.

Standard Watertown 7/11/22

MISS MOODY WILL SING WITH SOUSA'S BAND

Thorough musicianship is the essential for every member of Sousa's band and by the same token every member of that renowned organization is a soloist. But there are some who stand out above others and these virtuosos constitute an important part of the concert personalities to be heard whenever Sousa and his band are the attraction. Yet it is not alone the instrumentalist who lends distinction to programs of the band. Vocal solos are offered and they are given with rare skill and with consequent delight to audiences by Miss Marjorie Moody, soprano. She has a winning personality that places her in rapport with her auditors and there is in her voice the loveliness and the sympathy that give one a feeling of exaltation. Miss Moody has been heard with Sousa and his band on various concert tours and she has an especially large following in Boston where she is pleasantly remembered for her appearances with the Boston Opera Company.

A real genius of the cornet is John Dolan, whose thorough musicianship is apparent in the brilliancy and the proficiency of his solo work. Then on the list there is George Carey, master of the xylophone. The flute soloist, R. Meredith Willson, has a perfection of artistry and his playing possesses rare beauty. Then there is John P. Schuyler, trombonist.

That unique instrument, the Sousaphone, invented by the bandmaster and demanding a player of fine ability, has a master in William Bell, who offers novel solos for that "brass."

The list of soloists would not be complete without a special refer-

ence to that charming young Canadian, Winifred Bambrick, who regularly is heard with the Band but who, on occasions, presents some of the most appealing and beautiful of compositions for the harp. Miss Bambrick is among the foremost of the world's harpists.

New Burlington 7/10/22

AMUSEMENTS

SOUSA'S BAND INCLUDES MANY NOTED MUSICIANS

Thorough musicianship is the essential for every member of Sousa's band which plays at the University Gymnasium July 21, and by the same token every member of that renowned organization is a soloist. But there are some who stand out above others and these virtuosos constitute an important part of the concert personalities to be heard whenever Sousa and his band are the attraction. Yet it is not alone the instrumentalist who lends distinction to programs of the band. Vocal solos are offered and they are given with rare skill and with consequent delight to audiences by Miss Marjorie Moody, soprano. She has a winning personality that places her in rapport with her auditors and there is in her voice the loveliness and the sympathy that give one a feeling of exaltation. Miss Moody has been heard with Sousa and his band on various concert tours and she has an especially large following in Boston where she is pleasantly remembered for her appearances with the Boston Opera Company.

A real genius of the cornet is John Dolan, whose thorough musicianship is apparent in the brilliancy and the proficiency of his solo work. Dolan succeeded the veteran cornetist, Herbert Clarke, long with Sousa, and the newcomer has won music-loving crowds wherever he has played. There is a dashing style about this superb cornetist whose manner and appearance at once suggest the true artist. He is repeating this season the tremendous success that was his at concerts on other tours with the famous bandmaster. Then on the list here is George Carey, master of the xylophone. He plays an instrument of unusual magnitude and of the finest tone and the effects he attains are unapproached by other soloists devoted to this type of instrument. The flute soloist, R. Meredith Willson, has a perfection of artistry and his playing possesses rare beauty. His coloratura has a bird-like quality that is entralling. Then there is John P. Schuyler, trombonist. That he can give to the music of the trombone the allurements of more generally recognized solo instruments is a tribute to his skill. That unique instrument, the Sousaphone, invented by the bandmaster and demanding a player of fine ability, has a master in William Bell, who offers novel solos for that "brass."

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Burlington Press 7/12/22

When Sousa Comes

"Roll Your Own!" is the slogan of Sousa and his band in the matter of extra numbers and encores for the concert he is to give here on July 21 at the University gymnasium. The March-King has two set rules with respect to his concerts: 1, never to depart from the printed programme, save when com-

pelled to do so by the illness of a soloist or the possible accident of non-arrival of an "effect," such as the riveting-machine used in the march called "The Volungers," written in the course of the world-war as a tribute to the men who did their bit in the nation's shipyards; and, 2, never to tell an audience what it ought to listen to when it calls for more. "Oliver Twist knew that he would get more than gruel if his audacious request were granted," says Sousa; "and, surely, an American audience has the right to say what it wants when it, too, asks for more."

But there is an exception, or rather, a semi-exception to this rule. Sousa reserves the right always to place "The Stars and Stripes" where he thinks it belongs. Thus, if an audience calls for that great march as an extra following a number in which the trumpets and trombones have been worked hard, Sousa takes the second choice of the audience, and plays "The Stars and Stripes" later, after the trumpet-corps has had a brief rest.

Seats now by mail. Address Arthur W. Dow, 8 South Willard street, Burlington, with stamped addressed envelope for return. Prices: \$1, \$1.50, \$2. Tax 10 percent extra. Public sale at American Phonograph company, 187 Pearl street, July 19.

BKlyn Citizen 7/16/22

SOUSA'S ANNUAL TOUR.

Famous Band Will Begin Its Season in Albany.

Lieutenant Commander John Philip Sousa, the world-famous bandmaster, will assemble his band in the Seventh Regiment Armory on Monday in preparation for his thirtieth annual tour at the head of this organization, which will begin in Albany next Wednesday night.

The band this season will be composed of seventy-five pieces, exclusive of soloists, and will consist almost entirely of men who have been trained by Mr. Sousa and who have been with him many seasons. Soloists engaged for the season include Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Willson, flautist.

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7/13/22 Erie News New York

Sousa to Resume Concert Giving and to Compose an Opera on an American Subject



John Philip Sousa and his band will give a concert in the Ocean Grove Auditorium Saturday night, August 5. The noted conductor and his organization, comprising seventy-five musicians, will begin their tour in Albany on July 19 and will continue to give concerts until November 5, when Mr. Sousa will return to his home and devote himself to composing an opera on an American subject. For the role of the heroine he has in view Mary Garden, prima donna of the Chicago Opera Company, who last year expressed to him a desire to appear in a

real American opera with a romance as its foundation.

It will be noticed in the accompanying photograph of Mr. Sousa, his wife and their daughter Priscilla that the "March King" lacks the beard, which for years adorned his countenance. It was soon shortly after he assumed his duties as instructor of bandmasters at the Great Lakes naval training station shortly after America entered the war. As all the other officers connected with the station were beardless, he decided that he would have a "clean face" and so caused his identifying and long cherished whiskers to be removed.

Standard Syracuse 7/16/22

Bandsmen Are Making Tour in Autos This Year

Rev. Percy Coates Writes New Song Dedicated to American Golfers.

IN celebrating the thirtieth anniversary of his band, Lieut.-Commander John Philip Sousa will come to Syracuse for a concert at the state armory on Thursday night, August 3, under auspices of Syracuse musical bureau. The program will contain many new and interesting features and with such soloists as Miss Winifred Bambrick, harpist, and Miss Marjorie Moody, soprano, the concert promises to be of a character seldom excelled in this city during midsummer. Sousa has a personality that commands attention wherever he goes and his visits in Syracuse are always a signal for a large gathering of music lovers from the city and surrounding towns.

During 30 years Sousa's band has made its appeal universal. The programs are more attractive this year than ever before. They contain the best music of Europe and America. In making the summer tour the players and equipment travel by automobile. Staging the concert in the armory will make it possible for the band to play to a larger audience than ever before in Syracuse.

Pittsburgh Leader 7/15/22



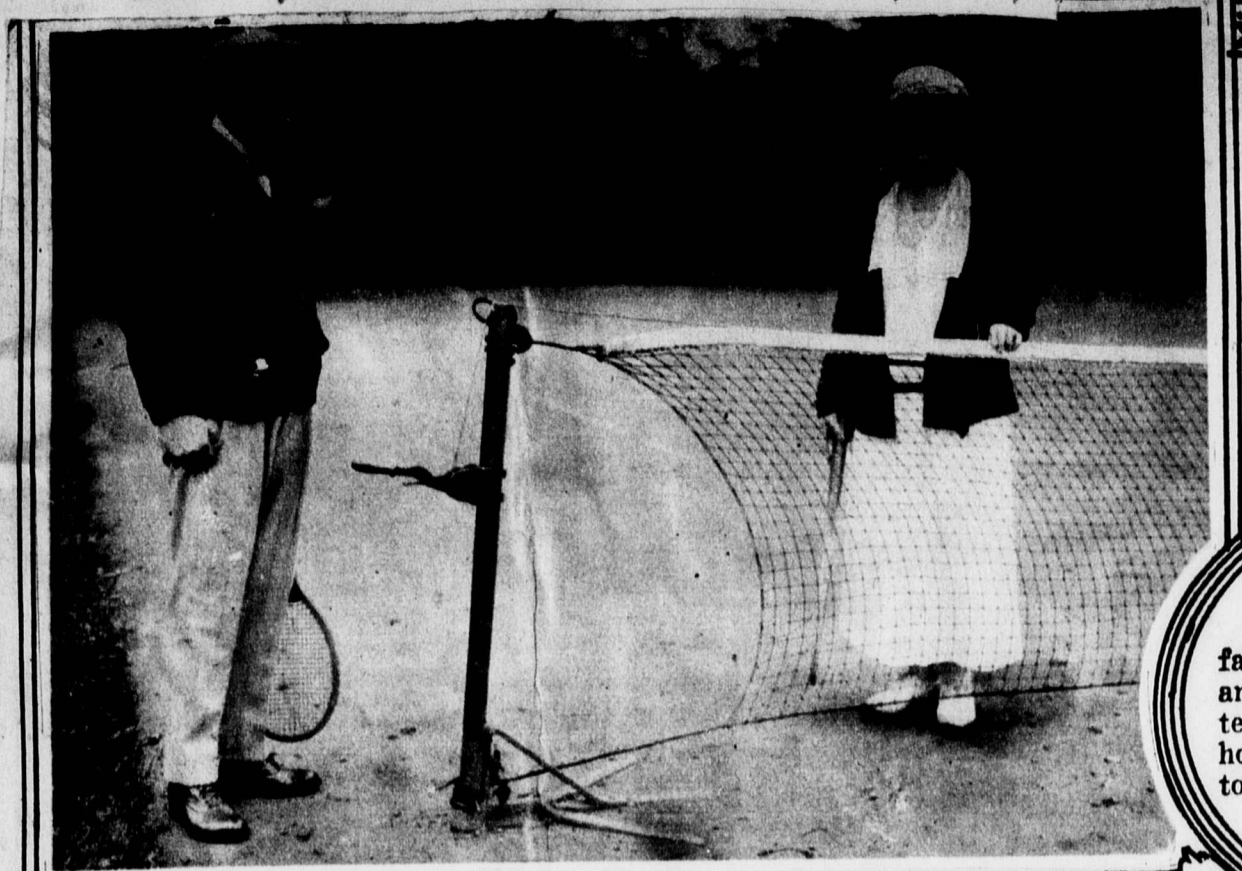
JOHN PHILIP SOUSA, WIFE AND DAUGHTER

BKlyn Times 7/16/22

Music Notes.

SOUSA'S THIRTIETH TOUR. Lieut. Commander John Philip Sousa will assemble his band in the Seventh Regiment Armory, Manhattan, on Monday in preparation for his thirtieth annual tour at the head of this organization, which will begin in Albany Wednesday night. The band this season will be composed of seventy-five pieces, exclusive of soloists, and will consist almost entirely of men who have been trained by Mr. Sousa, and who have been with him many seasons. Soloists engaged for the season include Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Willson, flautist.

N.Y. Herald 7/16/22



John Philip Sousa, famous "March King," and Mrs. Sousa on the tennis courts of their home at Port Washington, L. I. Underwood.

Albany Journal 7/16/22

SOUSA AND HIS BAND TO GIVE CONCERT IN ALBANY JULY 19



The bright oasis of a summer devoid of music is the announced appearance of the famous John Philip Sousa and his equally famous band of 75 instrumentalists, and assisting soloist, at the Washington avenue armory, Wednesday afternoon and evening, July 19, under the management of Ben Franklin. This is an occasion that will cause a lot of rejoicing, for the fame of Sousa is world wide and he has not appeared in Albany with his own band in six or seven years. Seats may now be ordered by mail, and these orders will be filled at once, and before the opening of the box office sale at Cluett and Sons, Saturday, July 15. It is only natural to expect great audiences for the Sousa concerts for they are like nothing else that we have in the way of music and they have a charm

and a pulling power entirely their own. No man in the world of music has so extensively advertised his personality as Lieutenant Colonel John Philip Sousa. He and his band have become famous in every part of the globe, and he has long since become an American institution. No exaggeration to say that he is known as the greatest band leader in the world. Sousa and his band have done and are doing much to the musical interest, for they present programs containing compositions which would never be heard in many parts of the country. The celebrated leader will not make it possible, will by several of these rumbunctious when Sousa and his band



PRISCILLA SOUSA, attractive daughter of "The March King," pictured here at her duties as shoe librarian of her father's famous collection of footwear. Miss Priscilla, who boasts one of the first bobbed heads (it happened eight years ago), holds the quaint slipper John Philip had to wear before having his sole read by the noted "Soleist" of Brisbane, Australia. Underwood

Sousa Starts His Thirtieth Season Next Wednesday

LIEUTENANT-COMMANDER JOHN PHILIP SOUSA, world-famous bandmaster, will assemble his band in the Seventh Regiment Armory, Monday, in preparation for his thirtieth annual tour at the head of this organization, which will begin in Albany next Wednesday night.

The band this season will be composed of seventy-five pieces, exclusive of soloists, and will consist almost entirely of men who have been trained by Mr. Sousa and who have been with him many seasons. The soloists engaged for this season include Marjorie Moody, soprano; Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Willson, flutist.

The itinerary will include two weeks in Montreal, two weeks or more in New England, the annual five weeks' engagement at Willow Grove Park, Philadelphia, beginning August 6, and a tour during the Autumn and early Winter through the Middle West and South.

Mr. Sousa, at the conclusion of this tour, expects to devote himself to the composition of an opera to be written on a strictly American theme. It has been rumored for several years that Miss Mary Garden, prima donna and former director of the Chicago Opera Company, has expressed to Mr. Sousa a desire that he attempt a work on an American subject in which love and romance would be the underlying themes, and it is understood that he will write with the idea that the principal role is for Miss Garden.

SOUSA TO BEGIN THIRTIETH SEASON NEXT WEEK

Bandmaster Will Write an Opera After Forthcoming Tour

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The use of the Seventh Regiment Armory for rehearsals was tendered Mr. Sousa by Col. Wade H. Hayes, who commands the regiment. One of the new Sousa marches, "The Gallant Seventh," was recently dedicated to that organization.

RECENT PHOTOGRAPH OF "MARCH KING" AND FAMILY



Mr. and Mrs. John Philip Sousa and daughter, Priscilla, are shown here in their most recent photograph

The encores will be selected from the following compositions of M. Sousa: Humoresque from "Sally," "Keeping Step With the Union," "Semper Paratus," "Bullets and Bayonets," "Comrades of the Legion," "Who's Who in Navy Blue," "Sabre and Spurs," "U. S. Field Artillery" and "The Stars and Stripes Forever."

Watertown Standard 7/5/22

Albany 7/20/22

SOUSA'S BAND.

Members of Sousa's band (coming to Albany July 19) are playing temporarily in numerous summer organizations. Just where they all are, John Philip Sousa, their leader, if I caught his meaning correctly when I called at his office on Broadway the other day, writes Winthrop P. Tryon in the "Christian Science Monitor" of July 1, does not know. Nor, so long as they are happy, care. But one thing he made plain he does know; which is, that when the bugle sounds on July 10, they will be back, every man of them, ready to begin the tour which he has arranged, covering cities in eastern Canada, New York state and New England, and including five weeks at Willow Grove, Pa., from August 6 to September 10.

A new march by Sousa, "The Gallant Seventh," will be on the programs of this season's concerts; also a fantasy entitled "Bouquet of Beloved Inspirations" and a piece called "The Lively Flapper." The march is written to celebrate the achievements of the Seventh regiment of New York. The fantasy is based on five old melodies, the inspiration of which, the composer explained, cannot be contradicted, in that they have survived the decades in perfect freshness. The piece in honor of the modern type of young woman known as the flapper does not describe the make-believe, freakishly attired sort, but the real flapper of grace and beauty who dresses in good taste. "The music," said Mr. Sousa, "expresses the freedom of youth and contains no discordant notes."

Makes Light of Renown.

I found Mr. Sousa, like many another musician I have met, inclined to make light of the special renown he has won, and desirous of being recognized for something outside of what people ordinarily suppose to be his field. I remember talking once with Mme. Tetrazzini and taking it for granted that she was one of the most remarkable coloratura sopranos of her day, and that she was quite without an equal in the leading soprano roles of operas like "Lucia" and "Traviata." But she would not agree with my assumption. She insisted, if I recall correctly, that her voice, instead of belonging to the coloratura classification, belonged to the lyric. Better even than lyric, she might have said dramatically; for she declared she had never had an opportunity to do herself justice before the public of the United States and never would have, until the managers let her do something in the noble style, like the title role in "Aida." Similarly, I began talking with Mr. Sousa as though I thought him a great bandmaster. But that did not seem altogether to suit him. "You know," said he, "I am a violinist."

I told him I had entertained the idea, ever since I heard his band play on Fifth avenue one memorable day in the fall of 1918, that he was a rhythmist. I told him, furthermore, my main purpose in asking him to let me call was to inquire how he managed to achieve rhythm so successfully.

"Oh," said he, "that's a part of the question why one musical enterprise gets ahead and another does not. I have discussed it in an episode of my novel, 'The Fifth String.' Why does one band give you goose-flesh, while another fails to stir you in the least? I'm sure I don't know. The thing has never been explained. Rhythm, of course, you must have in music that is alive. Our hearts beat rhythmically. Our daily existence is motion. And then take what we call nature. I suppose the trees would amount to nothing if they had no gales to blow them. Waters become stagnant that have no breezes sweeping across them. Plants don't thrive growing in places where the wind never reaches them."

"Yes, indeed, rhythm I would call one of the most important things in the world. We have sound waves; and we know that when different sound waves are not conflicting the effect is grateful, and that when they produce those that are conflicting we have noise. Regularity of vibrations constitute music. I think some philosopher says: which is about the same as identifying music with rhythm."

Anton Schott's Opinion.

"Some years ago Anton Schott, the German tenor, went on tour with me. One day he remarked to me upon the pleasure he derived from being with the band. 'Rhythmus!' he exclaimed, 'I leave the concert every day with rhythmus filling my thoughts and I go away the better for it.'"

"As for the kind of composing I believe in for the band, my works show all about it. Another word on a kind I do not believe in. A number of years ago a famous magazine editor asked me to write an original setting for 'My Country, 'Tis of Thee.' I refused. I told him it could not be done. He offered me a big sum of money if I would try. I told him I would be glad to take his money, provided I could give him anything worth while for it. I said that the people had decided on the tune of 'God Save the King' as the right one for 'My Country, 'Tis of Thee,' and that nothing I could do would change their minds. I then indicated that what I would like to submit to him was not music for a national hymn, but manuscript for a novel. He, in turn, rejected my proposal. But I wrote my novel just the same and got it published. I had tried to compose something to take the place of the old popular tune, my music would remain unused. I wrote 'The Fifth String' and the book has been widely read and is now out of print."

SOUSA'S BAND WINS ALBANY AUDIENCES

March King's Famous Military Musicians Thrill Persons at Hall Concerts.

John Philip Sousa, whom the American government made a lieutenant-commander, but whom the American people made a March King, brought his band to Harmanus Bleeker hall for two concerts yesterday. Last night the hall was crowded with the Sousa admirers who realize that, in the midst of the more ambitious numbers will be plenty of march encores. They applauded the ambitious numbers and found Sousa, as ever, the great obliger when it came to encores. They came in groups of two and three and heavy was the palm artillery of applause after them all.

Sousa has always had a splendid military band and this year he lives up to his best traditions. He played America through the Spanish and the World war and there were all generations present last night to get a bit of the memory of "The Washington Post" and to enjoy the newer marches.

There was just a touch of jazz; an inference that, while Sousa is true to the marches, he will recognize a modern trend. In a varied program that opened with "The Red Sarafan" of Erichs the composer Sousa shone with his vivid musical description of "The Lively Flapper" and that he has not lost his march virtuosity was evident in "The Gallant Seventh," his latest.

There was a whimsical dissection of band parts in a humorous arrangement of "Look for the Silver Lining" from "Sally," and the big moment of the concert came with the "Stars and Stripes Forever" with a lineup of horns and trombones and flutes to climax his most popular march, "El Capitán," and "United States Field Artillery" (with war-like effects) and "Comrades of the Legion" all had their own thrill.

The soloists included Miss Marjorie Moody, a soprano of pleasing quality in "Caro Nome;" John Dolan, cornettist; George Carey, xylophonist, who did Dvorak's "Humoresque" deftly, and Miss Winifred Bambrick, harpist. Ben Franklin sponsored the concert which left Albanians more loyal to Sousa than ever.

W. H. H.

Watertown Standard

YOU MAY ROLL YOUR OWN WHEN SOUSA IS HERE

"Roll your own!" is the slogan of Sousa and his Band in the matter of extra numbers and encores for the concert he is to give here in August in the Avon theatre. The March-King has two set rules with respect to his concerts: 1, never to depart from the printed program, save when compelled to do so by illness of a soloist or the possible accident of non-arrival of an "effect," such as the riveting-machine used in the march called "The Volunteers," written in the course of the World War as a tribute to the men who did their bit in the nation's shipyards; and, 2, never to tell an audience what it ought to listen to when it calls for more. "Oliver Twist knew that he would get more than his share if his audacious request were granted," says Sousa; "and, surely, an American audience has the right to say what it wants when it, too, asks for more."

But there is an exception, or rather, a semi-exception to this rule. Sousa reserves the right to place "The Stars and Stripes" where he thinks it belongs.

Jazz, Godsend to Some Folk, But Cannot Last, Says Sousa

American Composers Good as Any, March King Declares.

Jazz is a "godsend to those who do not otherwise appreciate music," but it also is a fad and can have no lasting endurance," John Philip Sousa, world renowned band master declared last night in Albany just before he stepped on the stage to direct his concert before a capacity house at Harmanus Bleeker hall.

"The tremendous popularity of dancing during and subsequent to the war created the great sweep of jazz music in the United States," Mr. Sousa said. "Thousands move to the rhythm of jazz music who otherwise would never heed or appreciate music in its higher forms. It has developed graceful physical movement guided by musical expression."

"But I feel that jazz cannot be lasting; that it cannot be handed on to generations in the future, because to a very large extent, I might say almost exclusively, the melody of all jazz is stolen from great compositions, and is not original," he continued.

"This lack of originality will more than anything else defeat the longevity of jazz music. It makes melodies popular, however, that would probably not otherwise be widely appreciated."

The tom-tom of the oriental and African tribal music has largely been introduced into jazz music and is responsible for its "jazziness" and adaptability for dancing, Mr. Sousa believes. He noted this particularly, he said, when he visited Africa and some of the Arabian tribal clans and listened to their music.

"Do you believe America will move to the head of music producing nations and that the American school of music will eventually be recognized as the leading one?" he was asked.

"I believe American composers are certainly as good as those of any other nation at the present time," he replied. "We have many really great composers and American music is as good as that of any other."

"Yet I don't like to think of music as 'American music,' or rather that it is good simply because it is produced by an American composer. If a man is a great composer, and if what he writes is a great composition, that is the first thing to be considered rather than mere national lines. Music is great and international and with the recognition of this, American composers have their opportunity to take their places among the world's great musicians and composers."

"We must not coddle our American composers as such. They must stand on their own merits in the world of music."

"What do you think the result of the political and economic upheaval in Russia and Germany will be on the music of these two music producing nations?" he was asked.

"Well, it is certain that since the war, neither of these countries have been sending out much of musical importance," he replied.

"When men are at war they have really little time for music except for stirring patriotic appeal, and with rare exceptions, such as the Marseillais and a few others, war songs do not last. The same situation exists in great political crises and social upheavals. They are bad for the production of great compositions."

Sousa is an interesting talker. His belief that the personality of a director is the thing which carries his program into the hearts of his audience, is exhibited in his personal conversation. He is equally alive to every topic, and talks, particularly when the conversation is on music, with a comprehensive knowledge of subject matter and history drawn from his long experience.

For several years following an erroneous report that he was partially deaf, he has been asked how he is able to direct an orchestra without his full hearing.

He laughed when the question was asked again.

"It is not true that I am deaf," he said, smiling. "I'll tell you just how that story started. During the war

when I was doing war work, I contracted a cold in the ear, followed by several abscesses. On the advice of a friend I was taken to a chiropractor who treated me, but the ailment was so slight that it was over in a few weeks. Somewhere the story started that I was deaf, despite the fact my hearing is perfectly normal, and it was published in the newspapers soon after I went to the chiropractor that I had become deaf.

"Since then I have been asked the question often. Sometimes persons ask me how I got rid of it, and sometimes they simply ask me how I direct my orchestra while stone deaf."

"It's strange how things can be misinterpreted," he continued. "When I first started out as head of the marine band, I had been married a short time. At one of my concerts, which my wife attended, some one came up to us afterward and asked, 'Why, how can you compose those pieces; where do you get your inspiration?' 'Here is my inspiration,' I replied, turning to my wife.

"And a few days later papers carried the story that my wife composed all my selections."

Musicians on the stage were preparing to start the concert. Sousa was standing in one of the wings ready to go on.

"I suppose you overcame being nervous before you begin a concert, long ago?" he was asked.

"Well, I'm not nervous, but I always feel anxious. I have never gotten over that feeling before a concert. I want every concert to be the best I can do."

"You can never get above your public," he said in a parting shot, as his Albany admirers applauded his entry on the stage.

Sousa is Luncheon Guest of World War Veterans.

Lieutenant Commander John Philip Sousa, U. S. N. R. F., was the guest of honor at a dinner given by a group of army and navy officers and executives of the American legion and Veterans of Foreign Wars yesterday at the Albany club. The dinner was given in recognition of Commander Sousa's work in the World War when he had charge of the music at the Great Lakes Naval Training station.

Frank Harris, president of the Albany common council, tendered the greetings of the city in the absence of Mayor William S. Hackett. Jacob H. Herzog, vice president of the National Commercial bank, was toastmaster. Commander Sousa briefly responded to Mr. Harris' welcome.

Those attending included Lieutenant Carl R. Sears, U. S. N., in charge of the recruiting office in Albany; Lieutenant J. M. Archibald, U. S. N.; Harry Askin, manager of the Sousa tour, Ben Franklin, Major J. H. Van Horn, U. S. A., Dr. William G. Keens, Major P. H. Clune, Captain H. G. Taylor, Reynolds K. Townsend, Thomas T. Bissell, Newton Ferris, Oscar Meyhof, C. L. Bailey, F. A. Hunsdorfer, H. J. Lipes, Edward N. Scheiberling, R. D. Borden, Thomas F. Woods, Lawrence J. Ehrhardt, Theodore Leake, Roland J. Easton, Walter Ingalls, Frank A. McNamee, Jr., William L. Martin, Dr. James N. Vander Veer, Samuel Aronowitz, and Louis Oppenheim.

Albany Journal

SOUSA AS A COMPOSER.

A capacity audience is confidently anticipated for the appearance of Sousa and his band at Harmanus Bleeker hall to-morrow night, and the expectation for a very large matinee audience is just as confident, all of this because of the very great interest and enthusiasm that is apparent over the engagement. The seat sale proves this for it has been very large and continues active, it being conducted at the Hall box office where mail and phone orders are receiving the same attention as are the orders from personal attendance. These facts are already known by the music lovers of this vicinity.

What is not known save to those "in the profession" is that the March-King is including the city on the briefest tour he ever shall have made since he resigned as conductor of the Marine band and organized his own famous organization.

The explanation is that Sousa is yielding to an impulse he has long held in suppression to compose another operetta. The plan is matured in his musical mind; and he is going to work on it in earnest at the end of his tour. Theatrical managers all over the world are forever supplicating him to "write another 'El Capitán.'" Now the March-King's answer is: "I'll try." "El Capitán" first heard in 1896, is in revival this summer by not fewer than 12 comic-opera companies, and is to be staged in spectacular style in Vienna in August.

BRITONS DISPLAY TENDENCY TO SLIP

John Philip Sousa in Role of Raconteur and Critic

AT ROTARY CLUB LUNCH

Method of Eating Eggs, National Admiration of Punch and Charwoman's Mentality Discussed

John Philip Sousa is no less entertaining in the role of raconteur than that of a bandmaster. This was demonstrated yesterday when he addressed members of the Rotary Club at their luncheon in the Windsor Hotel. No title for his address was announced, and it was not known whether he was going to deliver an oration on music or international relationship. On the contrary, it proved to be on boiled eggs, the British admiration for Punch, and an English charwoman. It was evident at the outset that the members anticipated an enjoyable half hour, for no sooner had Frank Webber, the president, introduced the speaker than they all carried their chairs to the immediate vicinity of the head table in order to make a sort of family gathering.

The speaker stated that he came second to no man in his admiration for the British Empire. He had travelled into nearly every corner of the globe over which flew the British flag and the more he had seen of British institutions the more he liked them. But since his arrival in Montreal he had become rather sad. When he was very young, said he, he was always given eggs for breakfast which were beaten up and served in a pot like a shaving pot. He had never been able to eat them with decency since a yellow streak always made its appearance on his shirt front or on the tablecloth. But during his first visit to London he stayed at the old Morley's Hotel and, going down to breakfast, he ordered eggs. The waiter appeared with a weird cup containing an egg still possessed of its shell. "Do I just swallow it?" inquired the bewildered Sousa. Thereupon the waiter, seemingly amazed with his client's ignorance, lifted his knife and decapitated the top of the egg. "It occurred to me, gentlemen," said Sousa, "how very artistic this was, and I wondered why on earth such artistry was not introduced into America, and I was determined never again to eat my egg in any other way. On my arrival in Montreal a prominent citizen invited me to be his guest, and at breakfast the following morning sure enough eggs were served, but, alas, in the American shaving pot." "Gentlemen," added the speaker with emphasis, "you are slipping."

PUNCH OR BASEBALL?

Lieut.-Commander Sousa then related that while he was in New York some time ago he received from England four beautiful volumes of Punch. At the time he was entertaining a well-known Britisher to whom he commented upon the great admiration the British have for Punch. "Indeed," said he, "it is the English Bible. During my guest's visit it occurred to me how much he would probably enjoy Punch, and one morning I accordingly said: 'There you are, old man, here are some volumes of Punch. Go and spend an enjoyable hour or two with them.' 'To hell with them,' was his reply; 'throw me over the baseball page.' This brought forth roars of laughter, which was the more increased when the speaker added: 'Gentlemen, you are slipping.'

His other story concerned an experience with a "charlady" in an English hotel. Every morning as he would go down to breakfast he saw a woman continually scrubbing the floors, and it occurred to him what a horrible life she led. "I asked my manager for a pass to one of my concerts," said Sousa, "and I may say that above all things he hates a man to whom he gives a pass, and there are few men he hates. But I succeeded in getting one eventually. So the following morning I said to the charwoman for whom I had great sympathy: 'Would you care to go to a concert next Thursday afternoon?' The charlady, expressing great joy, exclaimed: 'Is that your only day off?'

The stories much diverted the members, who repeatedly cheered the speaker and they voiced the unanimous hope that Lieut.-Commander Sousa would enjoy his visit to Montreal and that he would address them again during his next visit to the city.

JOHN PHILIP SOUSA, THE BANDMASTER SUPREME

By FREDERIC A. GRANT

WHAT was it that drew six thousand of New York's music loving people to the Hippodrome and filled that immense auditorium to capacity so that others could not gain admittance? And what was it that caused one half that number of Brooklyn's music lovers to pack the big auditorium of the Academy of Music—leaving their comfortable homes and warm firesides on a stormy night and braving the storm to attend the Brooklyn concert? There are so many musical attractions beyond the ordinary which people can attend, so it must have been something extraordinary to bring out such immense audiences, upon a Sunday afternoon and on a stormy night at that.

Was it Lieutenant Commander John Philip Sousa, U. S. N. R. F., Sousa's Famous Band, or the 25th anniversary of Sousa's march, "The Stars and Stripes Forever," or just the plain John Philip Sousa himself, that provided the magic incentive sufficient to assemble such large audiences. It was undoubtedly Sousa himself that proved to be the magnet, for without him these other things were impossible.

SOUSA'S IN-BORN TALENTS

God has endowed John Philip Sousa with wonderful talents, in the constructive, interpretative and creative phases of music, necessary to bring forth the ideal ensemble effects, as conductor. His men are susceptible to every wave of his magic wand, the baton. It matters not how good a musician each and every individual or component part of the band or orchestra may be, they do not respond, with absolute correctness, decisiveness and spontaneity of action, to the conductor's beat and interpretation, the result cannot be artistic and effective. It is the conductor's fine sensibility of discernment in meeting all requirements from the individual formation of the band to the highly artistic production of the music that determines whether or not he has become great and his band famous.

Sousa has undoubtedly reached the pinnacle of fame, where he has attained greatness and his band has become famous, for he is conceded to be the greatest of bandmasters the world over, and the band has the efficiency of the great symphony orchestras.

EFFECTIVENESS OF SOUSA'S BAND

It is wonderful the symphonic effects produced by the metallic instruments with the wood instruments in the blending of tone. No orchestra could have played Goldmark's overture, "In Spring Time," and the finale from Tchaikowsky's Fourth Symphony more effectively than did Sousa's band. It must have been a proud moment for Sousa as he listened to the welcome sounds of enthusiastic applause, as the audiences wildly responded to the playing of his own marches, "El Capitan," "Bullets and Bayonets," "U. S. Field Artillery," "On

the Campus," "Sabre and Spur," and "Stars and Stripes Forever." The audience was delighted with his other compositions on the program, *Suite*, "Camera Studies," and *Melange*, "The Fancy of the Town."

SOUSA'S COMPOSITIONS

Sousa's compositions are versatile in melody and harmonies, characteristic in treatment and inspiring in effect. It is an opportunity few composers possess to have their compositions reproduced, under their own direction, with their own interpretation, and with every facility for an ideal production and extensive public hearing.

The Sousa Marches will go down the corridors of time and the "Stars and Stripes Forever" will live on as long as the "Stars and Stripes" are emblematic of the Nation's Liberty.

FORMER-DAY REMINISCENCES OF SOUSA

I can picture to my mind a different scene, way back in the eighties when Sousa was leader of the United States Marine Band at Washington, D. C. He had the rank and pay of a lieutenant of the navy and he increased his stipend by arranging music and compiling music books for publishers.

He was busy at his work one day when I called upon him (we both lived on Capitol Hill) and showed him a composition I was working out at the time, entitled "Will You Be True, Love?" He suggested I place the third verse in the minor, which I did. The song was published some time afterward by a local publisher.

I always considered his training of the U. S. Marine Band to be of the highest degree of efficiency. This ensemble became famous throughout the United States as a concert band, indicating a far greater achievement than training a band in which all members are highly proficient and picked men. He was obliged to accept enlisted men and such as they happened to be. He made the best of the situation, however, and accomplished wonders.

The people of Washington began to sit up and listen and take note, for Sousa was famous there before he became known to the outside world and the band concerts by the Marine Band, at the Capitol, White House and Marine Barracks were social as well as musical affairs and largely attended long before he began his tours with the band.

Washington audiences were the first to hear some of his earlier marches, including "The Washington Post March," and they were proud of their Sousa and his "U. S. Marine Band." They hated to give him up, although they gloried in his advancement, when he became too famous to remain longer with them, and those who knew him then will always consider him as a Capitol Hill boy.

MUSICAL COURIER

MUSICIANS NEED PUBLICITY JUST AS MUCH AS DOES ANY BUSINESS ENTERPRISE

Henriette Weber, Who Is Successfully Conducting Her Own Publicity Bureau, Believes There Is a Missing Link Between the Artist and the Public—Her Past Experience a Great Asset in Filling This Great Gap

Henriette Weber, for many years music editor on the Chicago Herald-Examiner and more recently with the Journal of Commerce and Daily News of that city, has in the last few months opened a bureau of publicity. So successful has she been in her new enterprise that she has been compelled to move from Chicago's north side aristocratic district to the business center of the city, where she has opened new quarters on the fourth floor of the Orchestra Building. This writer, not exactly understanding what a publicity bureau meant, called on Miss Weber with the desire to be enlightened, and detective-like asked the wrong question to get the right answer.

"Are you a manager, Miss Weber?" was the question put to the surprised lady, who looked at us most attentively over her specs, and with a shrug of the right shoulder fairly shouted at us:

"Decidedly not! I am only trying to be the missing link between the artist and the public the artist wants to reach. My wide experience, both in the editorial and publicity departments of daily newspapers, has shown me that my friends in the profession need some practical help in selling their wares."

"Ah! You, too, believe that a musician wanting dates is no more or less than a public commodity? But don't you think that artists feel insulted when you place their efforts and their talent on a hard business basis?"

"Do they object to that idea? Certainly they do! They

tain many names famous in band and orchestral history; a number of the brilliant players of the band of former years are now conductors of their own organizations. It is believed that the repertory of the band has been remarkably eclectic in embracing the best compositions of all lands. I have always felt that that music of the old masters written for orchestra, in which the division of instruments is sharply drawn, and the strings of outstanding importance, does not lend itself to the best effects for a wind combination, any more so than the purely string combination would be effective in the higher flights of Wagner or Richard Strauss.

"In selecting a repertory my method is first to consider the merit of the composition and last the reputation of the composer, for to paraphrase Tennyson:

How e'er it be, a symphonie
May be a blurb that racks our brain,
Inspired tunes are more than notes
That simply fill us full of pain.

"In the thirty years of the existence of my band it has made many tours of the United States and Canada, five tours of Europe, and one around the world. It has covered over 800,000 miles of travel. It has depended entirely for its support on the musical public, and it has shown its gratitude by giving, at all times, the best efforts to its audiences. "The new compositions of mine to be played on this tour

want to have their cake, to eat it and to keep it too. Furthermore, the majority of them believe that no outsider can help them with their problems, and yet they have a very faint idea of legitimate ways to gain the right kind of publicity. Everybody that amounts to anything in music, some way or another advertises, but the clever ones are just a little bit wiser, and in order to get the most from advertising, they employ a publicity director. In the business and financial fields, as well as in any big enterprise, the publicity manager is made a big factor in the running of the business end, and in the last few years all bankers, railroad directors and owners of big concerns have learned that a good, live publicity director makes their game much more profitable. You see, therefore, that a publicity bureau in Chicago should be of great benefit to artists, if only the Chicago artists would know it. Many, however, have solicited my help, and my activities, as you may already know, have grown so considerably that I am at my office from morning until night and keep my assistants on the go throughout the day. Anything more you would like to know? Ask and you shall be answered."

We replied that we had learned all that we had come for, and, thanking Miss Weber for all of this valuable information, we departed, leaving her about to resume that difficult task of writing the life history of a distinguished musician.

R. D.

will be a march entitled "The Gallant Seventh," dedicated to the officers and men of the Seventh Regiment, N. Y. N. G. (107th of the Twenty-seventh Division); history records their brilliant achievements overseas. A new suite, "Leaves from My Notebook," containing musical references to a "Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper," a collocation, "A Bouquet of Beloved Inspirations," entwines themes by Bizet, Meyer-Helmund, Weber, Mendelssohn, and Rossini. These, together with a number of novelties, will form the programs for the forthcoming tour of my band, which opens on Wednesday, July 19, in Albany, N. Y.

July 13, 1922.

(Signed) JOHN PHILIP SOUSA.

New Burlington



SOUSA STARTS TOUR ON MONDAY, JULY 17

There will be comparatively few opportunities this season to hear Sousa and his Band, for, on November 5, he will return to his home to devote himself to the writing of an opera on a strictly American subject. Mr. Sousa has in view for the principal role the world famed Mary Garden who expressed to him a desire to appear in a real American opera with love and romance as underlying themes. Sousa will be at the U. V. M. Gymnasium on July 21.

For the present the famous bandmaster's principal concern is with regard to preparations for the sea-

son. The first rehearsal will be held Monday morning, July 17th at the Seventh Regiment Armory. Eighty-five musicians are in the organization and the personnel includes Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; Mr. George Carey, xylophonist; Mr. John Dolan, cornetist, and Mr. R. Meredith Wilson, flutist. The band's season will begin at Albany on Wednesday, July 19. Two weeks will be spent at Montreal and there will follow engagements at Rochester, Utica and Syracuse. Five weeks will be spent at Willow Grove Park, Philadelphia. This is the band's thirtieth season.

Louisville Times



MARCH KING AND FAMILY—This is a new and heretofore unpublished photograph of John Philip Sousa, "March King," Mrs. Sousa and their daughter, Priscilla.

John Philip Sousa's thirteenth annual tour began last Wednesday night with a concert given at Albany, N. Y.

Sousa's Band Travels Over 800,000 Miles

John Philip Sousa, the celebrated bandmaster, has issued the following statement, which is indeed interesting and is therefore printed in full:

"If one remains long enough in active service a record of achievement may be interesting. Thirty years ago I left the Marine Band, which I had conducted for twelve years, and came to New York to organize the band which in all these years has borne my name. As managers during this period I had David Blakeley, Everett R. Reynolds, George Frederic Hinton, Frank Christianer, James R. Barnes, Edwin Clarke, and, since 1916, Harry Askin.

"A record of the organization in membership has con-

Scusa Tells Of Career On Eve Of Newest Tour



The peerless John Philip Sousa, who will be at the University of Vermont Gymnasium on the evening of July 21 with his world-famous band.

John Philip Sousa, on the eve of his newest American and Canadian tour, in reminiscent mood, has given the following interview:

"If one remains long enough in active service a record of achievement may be interesting. Thirty years ago I left the Marine Band which I had conducted for twelve years, and came to New York to organize the band which in all these years has borne my name. As managers during this period I had David Blakeley, Everet R. Reynolds, George Frederic Hinton, Frank Christianer, James R. Barnes, Edwin Clarke and since 1916, Harry Askin.

"A record of the organization in membership has contained many names famous in band and orchestral history, a number of the brilliant players of the band of former years are now conductors of their own organizations. It is believed that the repertoire of the band has been remarkably eclectic in embracing the best compositions of all lands. I have always felt that that music of the old masters written for orchestra in which the division of instruments is sharply drawn, and the strings of outstanding importance, do not lend themselves to the best effects for a wind combination, any more so than purely string combination would be effective in the higher flights of Wagner or Richard Strauss.

"In selecting a repertoire my method is first to consider the merit of the composition and last the reputation of the composer, for to paraphrase Tennyson—

"How e'er it be, a symphonie
May be a blurb that racks our brain
Inspired tunes are more than notes
That simply fill us full of pain."

"In the thirty years of the existence of my band it has made many tours of the United States and Canada, five tours of Europe and one around the world. It has covered over eight hundred thousand miles of travel. It has depended entirely for its support on the musical public and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

"The new compositions of mine to be played on this tour will be a march entitled 'The Gallant Seventh,' dedicated to the officers and men of the 7th Regiment, N. Y. N. G. (107th of the 27th Division). History records their brilliant achievements overseas. A new suite, 'Leaves from my notebook,' containing musical references to a 'Genial Hostess,' 'The Camp Fire Girls' and 'The Lively Flapper'; a collocation, 'A Bouquet of Beloved Inspirations,' entwines themes by Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini. These, together with a number of novelties will form the programs for the forthcoming tour of my band which opens on Wednesday, July 19th, in Albany, N. Y.

(Signed) JOHN PHILIP SOUSA.
July 13, 1922.

SOUSA'S BAND ON TOUR

Famous Conductor and His Company Now Being Heard in Eastern Section of Country—To Write American Opera This Fall

The early Summer tour of Sousa and his band started on July 19 in Albany, N. Y., following which it is booked for engagements in several

George Carey, xylophonist, and R. Meredith Willson, flautist.

It is understood that Miss Moody will make a feature of the song, "Out of the Dusk to You." This number is by Dorothy Lee, of "One Fleeting Hour" fame.

John P. Schueler, trombonist, is again with the organization. He is credited with giving to the music trombone the allurements of more generally



John Philip Sousa and His Band

other cities in upper New York, Canada and Vermont, arriving at Willow Grove, Pa., on August 6, where Sousa will appear for five weeks. No announcement has been made of engagements to follow, but it is known that he will accept no bookings after November 1, when he is to return to his home and devote himself to the writing of an opera on a strictly American subject. It is said he has in view for the principal role the world-famous Mary Garden, who some time ago expressed to him a desire to appear in a real American opera with love and romance as the underlying theme.

During the present tour many musical novelties will feature the concert programs by Sousa's Band. Included in these are: "A Bouquet of Beloved Inspirations," from the well-liked operas; the bandmaster's new march, "The Gallant Seventh"; a new suite called "Leaves From My Notebook," "Romany Love," "Nola," "Eleanor."

A real genius of the cornet with the organization is John Dolan, whose thorough musicianship is apparent in the brilliancy and proficiency of his solo work. Among his offerings will be "Love in a Little Cottage" and "Only a Smile," the former work by the well-known Geoffrey O'Hara.

Seventy-five musicians are in the organization and the personnel includes Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist;

recognized solo instruments. Then there is the unique instrument, the Sousaphone, invented by the bandmaster and demanding a player of fine ability. William Bell offers novel solos for that "brass."

Musical Courier

Sousa Writing Opera for Mary Garden

There will be comparatively few opportunities this season to hear Sousa and his Band, for, on November 5, he will return to his home to devote himself to the writing of an opera on a strictly American subject. Mr. Sousa has in view for the principal role Mary Garden, who expressed to him a desire to appear in a real American opera with love and romance as the underlying theme.

For the present the famous bandmaster's principal concern is with regard to preparations for the season. The first rehearsal was held July 17, at the Seventh Regiment Armory. Seventy-five musicians are in the organization and the personnel includes Marjorie Moody, soprano; Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Willson, flutist. The band's season began at Albany on July 19. Two weeks will be spent at Montreal and there will follow engagements at Rochester, Utica and Syracuse. Five weeks will be spent at Willow Grove Park, Philadelphia. This is the band's thirtieth season.

Phila Record

JOHN PHILIP SOUSA

Tells When to Write March

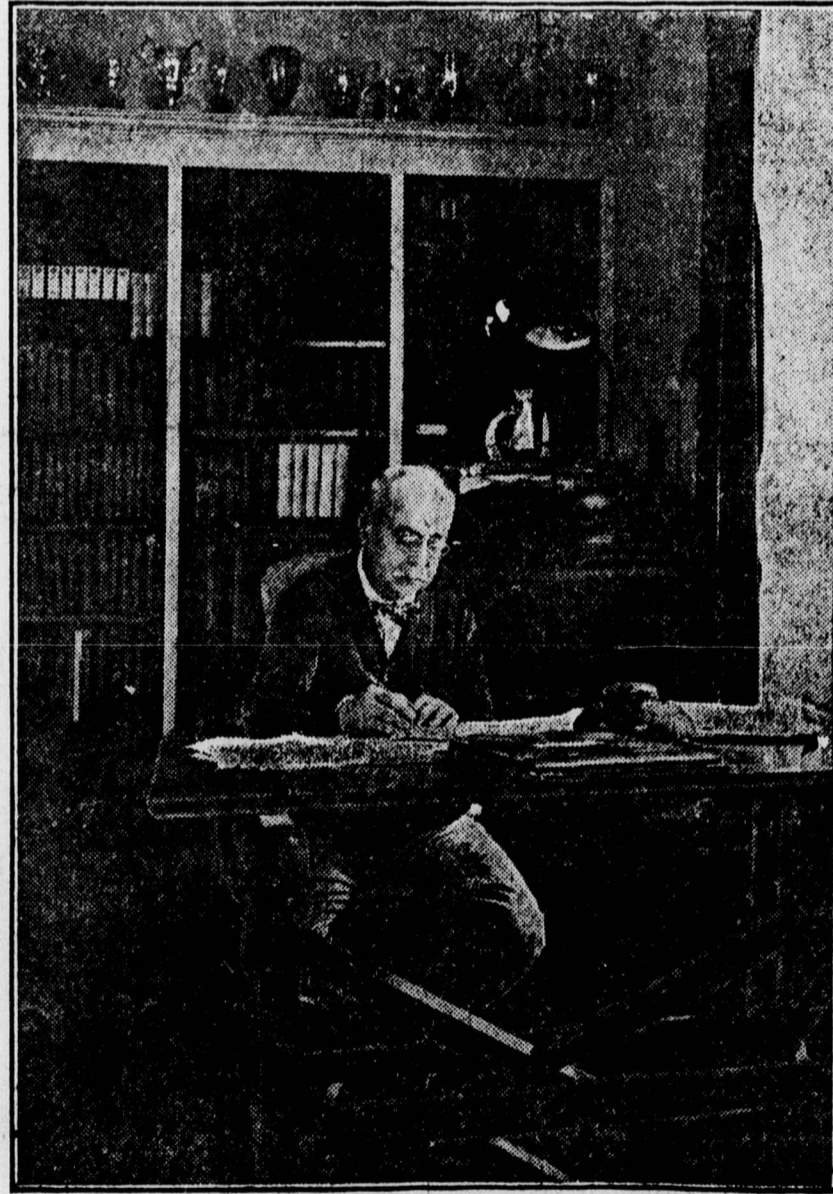
Tips by Quickstep King for
Turning Out Best Sellers
in Music.

If you wish to know all about marches it is reasonable to go to John Philip Sousa for the information. He is always ready to tell you about it. He is coming soon to Willow Grove Park and it may well be that, with these tips, the young Sousas in our midst will have ready a dozen or more masterpieces for his inspection when he strikes town.

The time of day for composing a good, successful march is important, Sousa thinks, for he says: "Many an unsuccessful march has been written in an unpropitious hour. Wagner, in his great funeral march in 'Goetterdaemmerung,' was careful to pick out the right hour. So was Verdi in the triumphal march of 'Aida,' and, I think, Chopin in the deathless funeral march of the B-flat-minor sonata.

"For myself, I regarded as of immense importance the fact that, although I composed 'The High School Cadets' at night, I composed 'The Stars and Stripes' in the afternoon, and 'Semper Fidelis' in the morning. Also important was the fact that I composed 'On the Campus' in my home, whereas the work on 'Keeping Step With the Union' was done in my office. That the war-time public liked 'Great Lakes' was due, I feel certain, to the fact that I wore a blue cap while writing it; whereas another war-time march, 'The Volunteers,' was written while I was in my shirt sleeves and bareheaded.

"The point is, compose your march when you have the inspiration! Don't do it before that hour, and don't wait too long after you get the inspiration. This applies also to sonatas, symphonies, waltzes, grand and light operas, and songs about love, about mother and about Dixie."



Marjorie Moody, Soprano Soloist, with...

Wald N.Y.

Standard
Ottawa

95

Albany Journal



John Philip Sousa with his three pets at his Port Washington home. (c) Underwood.

MARCH KING GIVES HIS IDEA OF A "NOVELTY"
"Have you a novelty in mind?" asked a New York State manager of John Philip Sousa in the latter's office in New York City, one day not long ago. The manager was seeking a big attraction for his small town, and was unusually particular. Bigger towns are content to leave the matter of novelties to

Sousa, himself; for he never fails them.

"Yes," replied Sousa: "I have, but the American people will not stand for it."

"What is it?" asked the manager, agape.

"Well," replied the March-King, "it is to go through an entire concert without a demand for 'The Stars and Stripes Forever!'"

Sousa and his Band will come to this city on Tuesday August 1st, matinee and night for a concert

containing enough novelties to satisfy even the small-town manager who is one of the two heroes of this little anecdote.

Journal
Ottawa

A HAPPY FAMILY



Here is an interesting picture showing three generations of a family made famous by the world-wide reputation of the elder Sousa who is shown teaching his grandson to play the music which he loves. John Philip Sousa is coming to Ottawa for one concert the evening of July 31.

Journal
Syracuse

When Sousa brings his celebrated band to the State Armory here Aug. 3 for a concert he proposes to present a program that will be replete with novelties. Among the numbers are: "The Red Sarafan," Erichs; Suite, "Leaves from My Note-book" (new), Sousa; intermezzo, "Golden Light," Bizet; and Moskowski's "Hungarian Dance," from "In Foreign Lands." Sousa is generous with encores and these will be selected from his famous marches and concert numbers. In addition to the band, Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; and George Carey, xylophone, will appear on the program. Miss Moody will sing the "Caro Nome" of Verdi.

Sousa proposes soon to compose another operetta. The plan is matured in his musical mind; and he is going to work on it in earnest at the end of his tour. Theatrical managers all over the world are forever supplicating him to "write another 'El Capitan'." Now the March-King's answer is: "I'll try." "El Capitan," first heard in 1896, is in revival this summer by not fewer than twelve comic-opera companies, and is to be staged in spectacular style in Vienna in August.

Post Syracuse

Soprano Soloist to Be Heard in Verdi Number

Several Church Organs Are Being Improved During Summer.

WHEN John Philip Sousa motors into Syracuse one week from next Thursday with his celebrated band he will be prepared to give Syracuse and vicinity one of the best concerts of the kind heard here since the days of Gilmour. Syracuse is fortunate to have been included in the great bandmaster's limited summer engagement. From Rochester, Syracuse and Utica he goes to Asbury Park on the New Jersey coast. Rehearsals have been carried on with great success during the past 10 days at the Seventh Regiment armory in New York and one of the striking numbers included in the Syracuse engagement is the new march which rivals "The Stars and Stripes" entitled "The Gallant Seventh," a tribute to the distinguished regiment in whose midst Lieutenant Commander Sousa is always made to feel perfectly at home. Another new number by Lieutenant Sousa is a suite entitled "Leaves From My Note Book" in three parts. He has an exceptionally clever number arranged from favorite grand operas and all of the encores will be well selected.

Miss Marjorie Moody, soprano, will sing Verdi's "Caro Nome" and Miss Winifred Bambrick will be heard in several harp solos. The other soloists are John Dolan, cornetist, and George Carey xylophone. The Syracuse musical bureau, under whose auspices the concert is given, has received a large number of orders for tickets by mail and the public sale begins Thursday at Clark's. The cost involved in a Sousa concert would surprise many. Here are some of the items: Railroad fares for the band, \$750 a day; salaries for the 100 men constituting the band, \$1,200 daily; newspaper advertising, \$300 a day; bill posting and posters a like sum and other expenses \$100 a day. This goes to show that a Sousa night measures up in the matter of expense with a night at the festival or



Underwood & Underwood.

RECENT photo of John Philip Sousa, the "march king," with Mrs. Sousa and their daughter, Priscilla.

DINNER TO BE GIVEN TO LIEUT. COM. SOUSA AT ALBANY CLUB

Famous Band Conductor Will Be Honored in Albany for His War Service

To-morrow afternoon at 1 o'clock, Lieut. Commander John Philip Sousa, U. S. N. R. F., will be the guest of honor at a dinner at the Albany club at which the other guests will be more or less connected with the American Legion and with the work done in this city during the war. Mayor Hackett will preside and Jacob H. Herzog, vice president of the National Commercial Bank and Trust company, will be toastmaster. The dinner will be given in honor of great work done by Sousa during the war, when he took charge of the music at the Great Lakes Naval Training station. This will be the famous conductor's first visit to Albany since the war.

Just how Sousa became connected with the work at the Great Lakes station is told as follows: Sousa, asked for his advice as to a good bandmaster of American birth who would be willing to devote his time to organizing and training naval bands for the immense training station, with its 40,000 naval recruits, went from New York to the Great Lakes and explained that he thought he might be able to do the work if he were not too old to re-enlist in the navy. Captain Moffett, delighted, said Sousa might re-enlist at once—but what about the pay?

Sousa's Price.

"How much?" asked Sousa. "I can promise \$2,500 a year," replied Moffett, "and may be able to persuade Secretary Daniels to give more when I point out your importance to the service."

"How much more?" asked Sousa, frowning like a Wall street capitalist.

"Well—well," faltered Moffett, so embarrassed that some of Sousa's friends who stood by turned away to hide their grins, "maybe \$3,500. I—I say, maybe. You see—"

Sousa sniffed, and retorted:

"I refuse to take such a sum! Tell Secretary Daniels that if he wishes for my help in this war he will have to part from not less than \$1 a month for the duration of the conflict."

And so, the greatest of all band conductors entered the service, did the remarkable work that we all now know about, and received as compensation just \$1 per month during the period of the war.

In addition to Sousa, Mayor Hackett and Mr. Herzog, those who will attend the dinner are:

Guests at the Dinner.

Karl R. Shears, Lieutenant U. S. N. recruiting officer, Albany; J. M. Archibold, Lieutenant Medical corps, U. S. N.; Harry Askin, manager for Sousa; Ben Franklin, impresario; J. H. Van Horn, major, U. S. A.; W. G. Keens, county chairman, American Legion; P. H. Clune, major 2nd battalion, 10th Infantry, N. G. N. Y.; H. G. Taylor, captain Troop B, N. G. N. Y.; R. K. Townsend, commander Admiral Coglan post, V. F. W.; T. T. Bissell, commander Lt. Orville Johnson Naval post, V. F. W.; Newton Ferris, commander Capital City post, American Legion; Oscar Meyhof, commander Silverstein post, American Legion; C. L. Bailey, Lieutenant Medical corps, U. S. N. R. F.; F. A. Hunsdorfer, ensign, U. S. N. R. F.; H. J. Lipes, major, Medical corps, U. S. A.; E. H. Scheiberling, district chairman American Legion; R. D. Borden, Lieutenant, U. S. N. R. F.; T. F. Woods, ensign, U. S. N. R. F.; Lawrence J. Ehrhardt, deputy city comptroller; Theodore Leake, first lieutenant, O. R. C.; Roland J. Easton, captain, 10th Infantry, N. G. N. Y.; Walter Ingalls, county committee, American Legion; F. A. McNamee, jr., major, O. R. C.; William L. Martin, Lieutenant, U. S. N. R. F.; J. N. Vander Veer, commander Fort Orange post, American Legion.

Albany

SOUSA BAND CONCERT.

A feature of the programs of the concerts at Harmanus Bleecker Hall Wednesday afternoon and evening by John Philip Sousa and his band of seventy-five men will be the widely known conductor's latest composition, a march, entitled "The Gallant Seventh." The march is written for and dedicated to the Seventh regiment of New York city, and those who have heard it assert it is one of the finest and most inspiring things that has yet come from the pen of the versatile director. The seat sale for the concerts is now open at the hall box office, and Ben Franklin says mail and phone orders will be accepted.

IS THERE MONEY IN MUSIC? ASK SOUSA

MARCH KING GIVES INTERESTING SIDE LIGHTS ON THE BUSINESS

Andrew Carnegie, the iron-master, said, when announcing that he would get rid of his vast fortune through charities and foundations, "The man who dies rich dies disgraced." Carnegie died rich, but not disgraced; for he could find no logical means of getting rid of all his money, although millions went from his coffers into the channels which he regarded as carrying floods for the cleansing of the human race.

John Philip Sousa, most beloved of American musicians and most successful and popular of all native composers, recently uttered an apothym on riches which is a curious paraphrase of Carnegie's famous slogan. "The composer who dies rich," said the March King, "may die disgraced, but not out of his earnings in music!"

Lieut. Sousa then went on to explain what he meant. Bach, he pointed out, was the greatest composer not only of his own time, but of all time, inasmuch as he is the foundation upon which rests the vast body of modern music; yet, he died a poor man, in spite of his appalling fecundity. "I classify as a busy, active man of music," explained Sousa; "but Bach would have 'fired' me as a lazy apprentice!"

Richard Strauss, of the living composers, has, in Sousa's belief, been the outstanding financial genius of music. "He takes no chances on failure or on the non-reaction of the public toward his work," said the March King. "It is cash-down on delivery with Strauss; he gets his even if the new work for which he is so heavily paid is hissed at the first performance."

International copyright has done a great deal to help the composer to realize something on his work, Lieut. Sousa explains; but, he adds, "music is essentially stealable and adaptable. The learned judge who sits on a copyright suit it not, once in a thousand times, learned in music; and even a note-for-note demonstration of theft is not necessarily convincing to the layman."

"Let us suppose," went on Sousa, "that I had not copyrighted 'The Stars and Stripes Forever,' and that, playing it, some sensitive ear had carried it off, every note of it, and had set it down, and harmonized it in his own way, and then had put it out to the world as his own; what protection should I have had? None! It is true that the world has called the march, now 25 years old, 'the essence of Sousaism!' critics everywhere have called it my chief inspiration; I, myself, cannot help regarding it as the A-B-C of my individual idiom, without which no composer achieves a personality in music; and I like to think that it is also true that 'The Stars and Stripes Forever,' in the words of Frederick Donaghey, 'fairly sings the spirit of America'—a phrase he wrote in the Chicago Tribune when he asked the Congress of the United States to adopt the composition by statute as the official marching-tune of the American people and the American fighting forces. He was good enough to add that, as the American people had unofficially stamped it as such, Congress would be required only to follow the judgment of the people. Well, Congress did not do it; and, anyway, what I was about to say before I digressed was that, in spite of these qualities in the march, I could not have legally proved it to be mine had it been stolen by another before I succeeded in getting copyright."

Sousa sums up the question of riches from music as indirect wealth; a man may make "good money" from his tunes, but, if he is to be rich, he must put the money to work in commerce. "Sell an intermezzo, and buy industrials!" as Sousa puts it. He sold his first hit, "The High School Cadets," for either \$25 or \$35; he kept no books then, and isn't sure, but prefers to give the publisher who got rich on it the benefit of the \$10 doubt.

Sousa and his band, making what they call a "pint-size tour" this season, will visit this city on Sept. 22, appearing in the Auditorium. Needless to add, the program will contain the customary liberal measure of new things, including Sousa's latest march, "The Gallant Seventh," dedicated to the Seventh Regiment of New York State Militia.

DINNER IN HONOR OF SOUSA

Tomorrow afternoon at one o'clock, Lieut. Commander John Philip Sousa, U. S. N. R. F. will be tendered a dinner at the Albany club at which the guests, numbering between forty and fifty will be selected more or less from the members of the American Legion and those whose efforts during the war were noteworthy. Mayor William S. Hackett will preside and Jacob H. Herzog, vice-president of the National Commercial bank, will act as toast master. The dinner is given in honor of the great work done by Lieut. Sousa during the war when he took charge of the music at the Great Lakes Naval Training station. It is interesting to learn just how Sousa became connected with the work at the Great Lakes station, where 40,000 naval recruits were in training, his work being to train the bands for the immense training station. Asked for his advice in regard to a good bandmaster of American birth, who would be willing to undertake the job, Sousa went from New York to Great Lakes, and explained that he might be able to do the work if he were not thought too old to re-enlist in the navy. Captain Moffitt, delighted, said that Sousa might re-enlist at once, but what about the pay. And so, Sousa, perhaps the greatest of all bandmasters, was engaged for one dollar per month.

In addition to Mayor Hackett and Mr. Herzog the other guests at the dinner will include: John Philip Sousa, Lt. Commander U. S. N. R. F.; Karl R. Shears, Lieut. U. S. R. Rec. Officer, Albany; J. M. Archibold, Lieut. Med. Corp. U. S. A.; Ben Franklin, J. H. Van Horn, Major, U. S. A.; W. G. Keens, County chairman, American Legion; P. H. Clune, Major, 2nd Batt. 10th Inf. N. G. N. Y.; H. G. Taylor, Capt. Troop B. N. G. N. Y.; R. K. Townsend, Commander Admiral Coghlan post, No. 36, V. F. W.; T. T. Bissell, Commander Lt. Orville Johnson, Naval Post, V. F. W.; Newton Ferris, Commander Capital City post, American Legion; Oscar Meyhof, Commander Silverstein post, American Legion; C. L. Bailey, Lieut. Med. Corp. U. S. N. R. F.; F. A. Hunsdorfer, Ensign, U. S. N. R. F.; H. J. Lipes, Major Med. Corp. U. S. A.; E. H. Scheiberling, District chairman, American Legion; R. D. Woods, Ensign U. S. N. R. F.; Law Borden, Lieut. U. S. N. R. F.; T. F. Lawrence J. Ehrhardt, Dept. City Comptroller; Theo. Leake, First Lieut. O. R. C.; Roland J. Easton, Capt. 10th Inf. committee, American Legion; F. A. N. G. N. Y.; Walter Ingalls, County McNamee, Jr., Major O. R. C.; Wm. L. Martin, Lieut. U. S. N. R. F.; J. N. Vander Veer, Commander Fort Orange post, American Legion.

Sousa to Visit Bangor in the Fall with His Famous Band



JOHN PHILIP SOUSA

John Philip Sousa, the greatest band master in the world, is coming to Bangor in the fall with his famous band. The date is Friday, Sept. 22, and the place, the auditorium, the only hall in this city large enough to accommodate a Sousa audience. Richard Newman, concert manager for M. Steiner & Sons Co., of Boston, which has engaged the band for a series of concerts in its territory, was in the city Tuesday and with Samuel A. Hill, Jr., manager of the Bangor store, completed arrangements for the concert. The band will come to Bangor from Waterville where it appears the preceding evening. Sousa and his band appeared here

two years ago, an audience that filled the auditorium hearing the famous organization, and the people of eastern Maine will receive with enthusiasm this announcement that the band is coming again. Sousa's band is one of the greatest entertainment attractions in the country and it is assured of a big audience here in September. A carefully chosen personnel of 85 of the finest band musicians in America, the largest permanent organization of bandmen in the world and the finest body of musicians ever assembled under the baton of Lieut. Commander Sousa constitutes the regular concert force of the march king's 1921-22 transcontinental tour.

Sousa's Band Sets Out

With a record in the last twenty-nine years as leader of his world famed band of having travelled 800,000 miles, John I. Philip Sousa last Wednesday night in Albany began his thirtieth season.

In his long career as a bandmaster, Lieut. Commander Sousa has made five trips to Europe and one journey around the world. He will give several concerts in New England this summer, then will go to Philadelphia for his annual five weeks' engagement at Willow Grove Park. There will be a concert at Ocean Grove, N. J., Aug. 5.

About \$20,000 will be saved by Lieut. Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks, through the use of buses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

America's "March King" and Family



John Philip Sousa, with Mrs. Sousa and their daughter, Priscilla, in a new and unpublished photo study. The band leader, in civilian clothes and without his beard, does not resemble the "March King" as America knows him.

Sousa's Opera.

Announcements having to do with the theater must always be taken calmly, because nine-tenths of them failed to materialize. However, a bulletin of unusual imaginative appeal declares that John Philip Sousa plans to retire from the concert stage and, in addition, to write an opera, "typically American" in theme. He will have Miss Garden in mind in the writing of the leading part.

The phrase "typically American" is an alarming one because it has become associated on the stage with a particular sort of story in which a belligerent and industrious person fights his way to financial success. We have had dozens of plays and innumerable moving picture dramas constructed on this theme. All we have lacked has been an opera.

The temptation to Sousa to do such a piece of work would be the greater because Miss Garden has herself been "typically American" in this particular. Starting her career, as her early associates tell us, without local equipment, without a prepossessing appearance, without charm, without in fact anything but perseverance, she has made of herself the intoxicating performer she is today.

It is easy to imagine the opera Sousa might write. The first act would reveal Miss Garden being lyrically attentive to an ailing mother. In a breathlessly dramatic aria she would count out her last five pennies for a loaf of bread. Musically the score would follow Miss Garden's financial ups and downs. Finally in the third act (which would be set in the coat and suit department of Grossheimer's department store) we should see Miss Garden as a stock girl singing at her work. Worried by the sudden illness of his most popular star, Rondo Capriccioso, director of the opera company, would enter (for no particular reason) thundering in his tremendous basso. Out of hand he would offer Miss Garden a contract and the opera would close with her big success aria.

These gloomy forebodings may never be realized, however. In the past Miss Garden has inspired artists to very excellent work. Willa Cather's story "Coming, Aphrodite" woven about an episode in the singer's life is a story classic. Her brilliance may have a similarly happy effect on Sousa. We shall hope for the best of his "typically American" opera.

MANY STARS PLAY IN SOUSA'S BAND

One of the happiest of the added attractions of this season's concert of Sousa's Band is the brilliant star of vocal and instrumental soloists now performing in the different programs provided by the March King. Six stars of the first magnitude in addition to the great ensemble of trained band instrumentalists are now at the command of the famous leader and, by reason of these extraordinary resources, the organization has been enlarged and extended into musical fields of fine adventure that are not open to any other band organization now, or ever, before the public.

Precious and memorable examples of great compositions for the harp now enrich the library of Sousa's Band which has Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. Ellis McDiarmid, an artist of demonstrated superiority, is the solo flutist of the famous band. George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist singer of high attainments, is the soprano soloist and Miss Florence Hardeman, the violinist, completes the roster of eminent soloists now appearing under the baton of the March King.

SOUSA DISCOVERS AN ARTIST

Lieutenant Commander John P. Sousa, having heard and appraised of the great solo and band cornetist of the past quarter of a century, and having himself trained for war service in the hundreds of bands sent out from the Great Lakes station, not cornetists than any living teacher, he just "discovered" and acclaimed an artist of the cornet who is, in the opinion of all of the critics who have heard him, the premier cornet virtuoso of America, if not of the world.

The new genius of the cornet, John Dolan by name, has been engaged by the march king to succeed Herbert Clarke, the veteran star cornetist of Sousa's band, who has retired for deserved rest at his home in Huntville, Ontario. Oddly enough, the fame of John Dolan reached the ears of the great bandmaster long before the latter saw him or heard him play. A sight of him impressed Sousa, and when Dolan played that settled it. For this latest star of Sousa's band is by way of being a matinee idol as well as a great artist.

Mr. Dolan will be heard in the Sousa concerts at Harmanus Bleeker hall both afternoon and evening next Wednesday.

OCEAN GROVE.

The Ocean Grove Tennis Club has opened the season, and four courts bordering Fletcher Lake have been placed in first class condition. Officers of the club recently elected include W. J. Blair, President; Frank J. Ferris, Secretary. Tournament play will be started on Aug. 1, with competition in the finals on Labor Day. Prospects for a lively season at the club are already under way, and a large entry list for the tournament is expected.

Sousa and his American Band will make their appearance this season in the Ocean Grove Auditorium Aug. 5. There will be comparatively few opportunities this season to hear Sousa and his band, for on Nov. 5 he will return to his home to devote himself to the writing of an opera on a strictly American theme.

John Philip Sousa began his 30th annual tour in Albany last Wednesday night. He says that when it is concluded he will turn his hand to the composition of an opera. The

Murrow Manchester 21st

Sousa Has School For Soloists

March King Believes In Solo Performers In All His Band
Concerts—Some of His "Pupils"—Coming to Man-
chester In September



JOHN PHILIP SOUSA

From the days of the Marine Band onward, John Philip Sousa has been a firm believer in soloists as a feature of all band concerts. The public is in agreement with him; but he is often asked by the economists of the amusement field why he goes to the extra expense and labor of having soloists when, after all, he and his band are the real attraction. His answer is that of the true musician.

"Where is the young player to get his chance?" asks Sousa, in replying to the oft-asked question. "For a number of years in my youth I sat in the ranks in the orchestra of a theatre in Philadelphia. I didn't get much pay; I gave lessons on the violin in my spare time to eke out my income; I desired to get married; I needed money to buy other instruments, so that I might master them all. But my mood was such that all other considerations were swept aside when I got a chance, now and again, to play a small solo or a bit of obligato. The opportunities gave to me the direct appeal to the public; and the response of an audience to my efforts gave to me the confidence which every musician must have if he or she is to be a successful soloist."

EVERY MAN HAS CHANCE

The March-King, in arranging music for his band, invariably takes into account special opportunities for each group of instruments, so that every man in the band in the course of any Sousa concert gets his chance to do something individual in a musical way, even if the special opportunity be not one which catches the ear of the layman.

Some of the most famous musicians in the United States took their schooling with Sousa and his band. There

was the late Maude Powell, the violinist, who died in 1919, lamented by what was, perhaps, the largest permanent clientele ever possessed by a violinist in this country. When, new from her years of study in Germany, she came home to this country, she was engaged by Sousa as a soloist with his band, and after three tours under him set forth on her brilliant career as a recital-giver. She never forgot to explain that she owed all the attributes that made her a successful recitalist to the seasons she spent with Sousa on tour—"and I," she would add, "the only woman in an entourage of seventy or more!"

ESTELLE LIEBLING

Estelle Liebling, the soprano and a well-known and well-liked figure in recitals and concerts, also was a "Sousa girl," making her first concert appearances under the March-King, and touring with him and his famous band. And for many years the symphony orchestras of the United States have kept their eyes and ears on the Sousa organization, on the lookout and "on the listen" for players on this or that instrument who could profitably be drafted.

"I never stand in the way of a player's leaving me," said Sousa. "Indeed, every offer made to one of my men is a high compliment to me and to my organization. If this flutist or that trombonist or such-and-such an oboe-player or trap-man gets an offer, I say: 'Take it, my boy, and God bless you!' When he comes back, as he often does, there is always a job for him; if he doesn't come back, I know that he has found satisfaction in being resident with an orchestra rather than itinerant with me, and I know that he, in turn, has given satisfaction to his new employers."

Sousa and his Band are coming to this city in September, when they will appear in the Strand theatre. Harry Askin, Lieut.-Commander Sousa's manager, writes to say:

"You will find this program, in point of novelties and new ideas, the best which Mr. Sousa has ever arranged, I am certain."

Albany Journal

SOUSA HONOR GUEST

Lieutenant Commander John Philip Sousa, U. S. N. R. F., was the guest of honor at a dinner given by a group of army and navy officers and executives of the American Legion and Veterans of Foreign Wars yesterday at the Albany club. The dinner was given in recognition of Commander Sousa's work in the World war when he had charge of the music at the Great Lakes Naval Training station.

Frank Harris, president of the Albany Common Council, tendered the greetings of the city in the absence of Mayor William S. Hackett. Jacob H. Herzog, vice president of the National Commercial bank, was toastmaster. Commander Sousa briefly responded to Mr. Harris's welcome.

Those attending included Lieutenant Carl R. Sears, U. S. N., in charge of the recruiting office in Albany; Lieutenant J. M. Archibald, U. S. N.; Harry Askin, manager of the Sousa tour; Ben Franklin, Major J. H. Van Horn, U. S. A., Dr. William G. Keens, Major P. H. Clune, Captain H. G. Taylor, Reynolds K. Townsend, Thomas T. Bissell, Newton Ferris, Oscar Meyhof, E. L. Bailey, E. A. Hunsdorfer, H. J. Lipea, Edward N. Scheiberling, R. D. Borden, Thomas F. Woods, Lawrence J. Ehrhardt, Theodore Leake, Roland J. Eason, Walter Ingalls, Frank A. McNamara, Jr., William L. Martin, Dr. James N. Vander Veer, Samuel Aronowitz, and Louis Oppenheim.

Star Schenectady

SOUSA'S BAND

Will Play Wednesday in Harmanus Bleecker Hall, Wednesday.

Sousa and his great band of 75 instrumentalists and assisting soloists, will not appear in Schenectady this season; hence many Schenectady admirers of this organization will journey to Albany on Wednesday to attend the concert to be given in Harmanus Bleecker Hall on that afternoon and evening under the direction of Ben Franklin. There is nothing quite like a Sousa band in a Sousa program, for it occupies a place in the concert field distinctly its own, and its enjoyment is unquestioned. The program of the evening concert was published in the UNION-STAR of Saturday and is most interesting. It was interesting too to notice that attention is called to the fact that the encores would all be taken from the famous Sousa marches, and to hear these given under the guidance of the composer is to hear them as under no other conditions. The seat sale for these concerts is held at the theatre box office and phone orders will be accepted and filled and the tickets will be held until called for.

Musical Leader

RAILROAD STRIKES FAIL TO WORRY SOUSA

The railroad strike which is every day growing more threatening is not so serious for the music world as it if had occurred in the midst of a busy season. The problem, however, of doing without railroads was considered in 1920 in England, when the trade union employees of the English railways talked of going out in sympathy with the striking coal miners the touring actors turned pale. So, presumably, did their managers; but the latter, at least, gave reason to think that it was what Shakespeare might have called the pale cast of thought, inasmuch as they emerged with a solution which worked.

The solution was to use the motor truck for scenery and the char-a-banc for actors. As the sleeper jump is unknown in the tight little isle, the plan proved so practicable that it was held to even after the railway workers withdrew their threat; and today nearly all theatrical touring there is done "on gas."

American theatrical managers, afraid or unwilling to go back to the \$2 top for seats until rates of travel subside, have figured on the English plan, but have been deterred from putting it into effect because of the long jumps between the larger cities and the growing uncertainty of bookings in the smaller places. But one seasoned and shrewd showman, John Philip Sousa, is not concerned with the troubles of the men who tour with plays and scenery, and has seriously considered the motor truck and the motor bus. He makes no long leaps in his goings about. There is an audience for Sousa in any America community where so many as 10,000 reside, and a place wherein to play, if but a tent. His manager, Mr. Askin, thus once put the economic aspect:

"On a basis of this season's railroad costs for the travel of eighty-five persons, averaging \$4,200 a week with the tax off, we shall save \$2,100 a week in using the big motor wagons. It will be a mobile fleet, independent of any time table save the obligations of the band. If we wish to move on at 9:30 a. m., we shall not be compelled to wait for the next train thither at 10:23. If we prefer a moonlight jump after an evening concert, with sleep in the next stand, we shall go ahead and make it instead of tumbling drowsily out at, maybe, 5:30 a. m. to catch the 7:02 in order to make a connection at 11:05 which will get us in the next town in time for a matinee."

Journal Ottawa

GIVES YOUNG PLAYERS A CHANCE; MANY SOUSA PUPILS NOW FAMOUS

The March King Believes in the Solo Performer in All His Band
Concerts—Maude Powell a Pupil.

From the days of the Marine Band onward, John Philip Sousa has been a firm believer in soloists as a feature of all band concerts. The public is in agreement with him; but he is often asked by the economists of the amusement field why he goes to the extra expense and labor of having soloists when, after all, he and his band are the real attraction. His answer is that of the true musician.

"Where is the young player to get his chance?" asks Sousa, in replying to the oft-asked question. "For a number of years in my youth I sat in the ranks in the orchestra of a theatre in Philadelphia. I didn't get much pay; I gave lessons on the violin in my spare time to eke out my income; I desired to get married; I needed money to buy other instruments, so that I might master them all. But my mood was such that all other considerations were swept aside when I got a chance, now and again, to play a small solo or a bit of obligato."

The March-King, in arranging music for his band, invariably takes into account special opportunities for each group of instruments. Some of the most famous musicians in the United States took their schooling with Sousa and his band. There was the late Maude Powell, the violinist, who died in 1919, lamented by what was, perhaps, the largest permanent clientele ever possessed by a violinist in this country.

Estelle Liebling, the soprano and a well-known and well-liked figure in recitals and concerts, also was a "Sousa girl." And for many years the symphony orchestras of the United States have kept their eyes

and ears on the Sousa organization, on the lookout and "on the listen" for players on this or that instrument who could profitably be drafted.

"I never stand in the way of a player's leaving me," said Sousa. "Indeed, every offer made to one of my men is a high compliment to me and to my organization."

Sousa and his band are coming to this city on July 31, when they will appear in the Arena under the auspices of the Rotary Club of Ottawa.

Harry Askin, Lieut.-Commander Sousa's manager, writes to say:

"You will find this programme, in point of novelties and new ideas, the best which Mr. Sousa has ever arranged, I am certain."

Murrow Manchester

SOUSA AN EXCELLENT ALL AROUND SPORTSMAN

If Lieut. Com. John Philip Sousa had not achieved and held pre-eminence as march king, bandmaster and composer, he could not have missed celebrity as horseman, hunter, marksman and sportsman. For the distinguished American leader of the great band now in the midst of its 29th consecutive season of unified and growing success, is known among all of the devotees of highclass sport in America as an expert rider and lover of horses, as "a high gun" among the best wing and trapshooters of the world and as a nimrod and woodsman of the highest accomplishments and the most varied experience.

At the close of his present concert tour in March, Lieutenant Commander Sousa will indulge himself in his favorite recreation

by retiring to the fastness of the vast wilderness in the lowlands of North Carolina which he and a group of his contemporary sportsmen own and control. This well wooded and watered expanse of more than 10,000 acres in a "Lost Paradise" of the Southland, is the home and haunt of all the game, fish and fauna of what experienced hunters and fishermen know to be the best hunting preserve in the United States. There, with a few friends, the march king will take his well earned vacation, isolated from the outside world, tramping through the swamps, riding over the hills and—who knows?—catching from the songs and challenges of the wild creatures there the motif or melody of some new march whose stirring cadences will soon move the hearts of his countrymen.

Albany Journal 97

Sousa To Retire To Write American Opera For Mary Garden

There will be comparatively few opportunities this season to hear Sousa and his Band due to appear here July 21, for on November 5 he will return to his home to devote himself to the writing of an opera on a strictly American subject. Mr. Sousa has in view for the principal role the world famed Mary Garden who expressed to him a desire to appear in a real American opera with love and romance as underlying themes.

For the present the famous bandmaster's principal concern is with regard to preparations for the season. The first rehearsal was held yesterday morning at the Seventh Regiment Armory. Eighty-five musicians are in the organization and the personnel includes Miss Marjorie Moosy, soprano; Miss Winifred Bambrick, harpist; Mr. George Carey, xylophonist; Mr. John Dolan, cornetist, and Mr. R. Meredith Willson, flutist. The band's season will begin at Albany on Wednesday, July 19. Two weeks will be spent at Montreal and there will follow engagements at Rochester, Utica and Syracuse. Five weeks will be spent at Willow Grove Park, Philadelphia. This is the band's 30th season.

Ther public sale of seats to Sousa's concert here July 21 will open tomorrow morning at 9:30 o'clock at the American Phonograph Company at 187 Pearl street.

Watertown Standard

MANY STARS PLAY IN SOUSA'S BAND

One of the happiest of the added attractions of this season's concerts of Sousa's Band is the brilliant staff of vocal and instrumental soloists now performing in the different programs provided by the March King. Six stars of the first magnitude in addition to the great ensemble of trained band instrumentalists are now at the command of the famous leader and, by reason of these extraordinary resources, the always extensive repertoire of the organization has been enlarged and extended into musical fields of fine adventure that are not open to any other band organization now, or ever, before the public.

Precious and memorable examples of great compositions for the harp now enrich the library of Sousa's Band which has Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. Ellis McDiarmid, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist singer of high attainments, is the soprano soloist and Miss Florence Hardeman, the violinist, completes the roster of eminent soloists now appearing under the baton of the March King.

N.Y. American

Buses Will Save Sousa's Band \$60,000

About \$60,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks through the use of buses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

Times Union Albany

SOUSA BAND TO-DAY.

Those who attend the concerts of Sousa and his great band of seventy-five instrumentalists at Harmanus Bleecker Hill this afternoon at 8 o'clock and to-night at half past eight, are certain to be delighted with the work of Miss Winifred Bambrick, harp soloist. This remarkable young artist came out of Canada recently and took New York by storm at her debut at Aeolian hall.

SOUSA'S BAND WINS ALBANY AUDIENCES

March King's Famous Military Musicians Thrill Persons at Hall Concerts.

John Philip Sousa, whom the American government made a lieutenant-commander, but whom the American people made a March King, brought his band to Harmanus Bleeker hall for two concerts yesterday. Last night the hall was crowded with the Sousa admirers who realize that, in the midst of the more ambitious numbers will be plenty of march encores. They applauded the ambitious numbers and found Sousa, as ever, the great obliger when it came to encores. They came in groups of two and three and heavy was the palm artillery of applause after them all.

Sousa has always had a splendid military band and this year he lives up to his best traditions. He played America through the Spanish and the World war and there were all generations present last night to get a bit of the memory of "The Washington Post" and to enjoy the newer marches.

There was just a touch of jazz; an inference that, while Sousa is true to the marches, he will recognize a modern trend. In a varied program that opened with "The Red Sarafan" of Erichs the composer Sousa, shone with his vivid musical description of "The Lively Flapper" and that he has not lost his march virtuosity was evident in "The Gallant Seventh," his latest.

There was a whimsical dissection of band parts in a humoresque arrangement of "Look for the Silver Lining" from "Sally," and the big moment of the concert came with the "Stars and Stripes Forever" with a lineup of horns and trombones and flutes to climax his most popular march. "El Capitan" and "United States Field Artillery" (with war-like effects) and "Comrades of the Legion" all had their own thrill. The soloists included Miss Marjorie Moody, a soprano of pleasing quality in "Caro Nome," John Dolan, cornettist; George Carey, xylophonist, who did Dvorak's "Humoresque" deftly, and Miss Winifred Bambrick, harpist. Ben Franklin sponsored the concert which left Albanians more loyal to Sousa than ever.

W. H. H.

Sousa Is Luncheon Guest of World War Veterans.

Lieutenant Commander John Philip Sousa, U. S. N. R. F., was the guest of honor at a dinner given by a group of army and navy officers and executives of the American legion and Veterans of Foreign Wars yesterday at the Albany club. The dinner was given in recognition of Commander Sousa's work in the World war when he had charge of the music at the Great Lakes Naval Training station.

Frank Harris, president of the Albany common council, tendered the greetings of the city in the absence of Mayor William S. Hackett. Jacob H. Herzog, vice president of the National Commercial bank, was toastmaster. Commander Sousa briefly responded to Mr. Harris' welcome.

Those attending included Lieutenant Carl R. Stars, U. S. N., in charge of the recruiting office in Albany; Lieutenant J. M. Archibald, U. S. N.; Harry Askin, manager of the Sousa tour, Ben Franklin, Major J. H. Van Horn, U. S. A., Dr. William G. Keens, Major P. H. Clune, Captain H. G. Taylor, Reynolds K. Townsend, Thomas T. Bissell, Newton Ferris, Oscar Meyhof, C. L. Bailey, F. A. Hunsdorfer, H. J. Lipes, Edward N. Scheiberling, R. D. Borden, Thomas F. Woods, Lawrence J. Ebrhardt, Theodore Leake, Roland J. Easton, Walter Ingalls, Frank A. McNamee, Jr., William L. Martin, Dr. James N. Vander Veer, Samuel Aronowitz, and Louis Oppenheim.

DOMINION PARK.

Lieut.-Commander John Philip Sousa having trained and led more band musicians than any other bandmaster in the history of the world, justly may be regarded as a reasonable expert judge of bands and musicians. He is known as the most exacting as well as the most amiable, of band leaders, but this season he has broken his habitual silence and abated his customary reticence about his own organization to admit (he never boasts) that his present organization is at once the finest and the most American group of artists that ever assembled at one time under his baton. Sousa's Band is always synonymous with musical excellence; but it has not always been predominantly American in personnel. For it has always shown a majority of young over middle-aged or elderly instrumentalists. In a recent interview Lieut.-Commander Sousa stated that the American musician of today is the most versatile, the most adaptable and the most thorough of all artists. Men of all races and nationalities have come under his direction. He has lifted his baton above the devoted heads of scores of illustrious individuals from almost every country of Europe. And these have been really great individual artists. But Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded.

Sousa and his band will play a limited engagement at Dominion Park commencing Saturday, July 22, giving two concerts daily, one at 2 p.m., and the next at 8 p.m.

Sousa's Band to Give Programme

That distinctive annual musical treat, the concert by Sousa's band directed by the famous leader himself, will take place in Convention hall on the evening of August 2d, a week from next Wednesday. James E. Furlong, the local manager for this band of world-wide popularity, is confident that this year's demand for seats for the Sousa concert will be greater than the supply, as the attendance has grown with each reappearance of the band. The sale will open on Monday, July 31st, at Gibbons & Stone's.

Sousa believes he has the finest band this season that he has ever directed. A little more than a week



JOHN PHILIP SOUSA.

ago he made the following statement concerning his career and his band.

"If one remains long enough in active service a record of achievement may be interesting. Thirty years ago I left the Marine band which I had conducted for twelve years, and came to New York to organize the band which in all these years has borne my name. As managers during this period I had David Blakeley, Everet R. Reynolds, George Frederic Hinton, Frank Christianer, James R. Barnes, Edwin Clarke and, since 1916, Harry Askin.

"A record of the organization in membership has contained many names famous in band and orchestral history. A number of the brilliant players of the band of former years are now conductors of their own organizations. It is believed that the repertoire of the band has been remarkably eclectic in embracing the best compositions of all lands. I have always felt that that music of the old masters written for orchestra in which the division of instruments is sharply drawn, and the strings of outstanding importance, does not lend itself to the best effects for a wind combination, any more so than purely string combination would be effective in the higher flights of Wagner or Richard Strauss.

"In selecting a repertoire my method is first to consider the merit of the composition and last the reputation of the composer, for, to paraphrase Tennyson:

'However it be, a symphonie
May be a blurb that racks our brain;
Inspired tunes are more than notes
That simply fill us full of pain.'

"In the thirty years of the existence of my band it has made many tours of the United States and Canada, five tours of Europe and one around the world. It has covered over eight hundred thousand miles of travel. It has depended entirely for its support on the musical public and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

"The new compositions of mine to be played on this tour will be a march entitled 'The Gallant Seventh,' dedicated to the officers and men of the Seventh regiment, N. Y. N. G. (107th of the Twenty-seventh division); a new suite, 'Leaves from My Note-book,' containing musical references to a 'Genial Hostess,' 'The Camp Fire Girls,' and 'The Lively Flapper'; a collocation, 'A Bouquet of Beloved Inspirations,' entwined themes by Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini. These, together with a number of novelties will form the programme for the forthcoming tour of my band which opens on Wednesday, July 19th, in Albany, New York."

AMUSEMENTS

Sousa's Program Announced

The following program will be played Friday evening at the university gymnasium by Sousa and his band.

1. Overture, "The Red Sarafan"....Erichs
2. Cornet Solo, "Centennial Polka," Bellstedt

John Dolan

3. Suite, "Leaves from My Note-book" (new)Sousa
- (a) "The Genial Hostess"
- (b) "The Camp-Fire Girls"
- (c) "The Lively Flapper"

4. Vocal Solo, "Caro Nome"Verdi
Miss Marjorie Moody

5. Intermezzo, "Golden Light"Bizet

INTERVAL

6. "A Bouquet of Beloved Inspirations" entwined bySousa

The compiler believes that the themes embodied in this number are universally admired by music lovers.

7. (a) Xylophone Solo, "Nola"Arndt
George Carey

- (b) March, "The Gallant Seventh" (new)Sousa

8. Harp Solo, "Fantasia Op. 35"Alvares
Miss Winifred Bambrick

9. Hungarian Dance, from "In Foreign Lands"Moszkowski

Encores will be selected from the following compositions of John Philip Sousa's:

"Keeping Step with the Union," "Semper Fideles,"

"Bullets and Bayonets," "Comrades of the Legion,"

"Who's Who in Navy Blue," "Sabre and Spurs,"

"U. S. Field Artillery,"

"The Stars and Stripes Forever," etc.

The sale of seats opens this morning at 9:30 o'clock at the American Photograph company store, 187 Pearl street. No phone orders will be taken. Advertisement.

Sousa Band to Draw Big Here

At the box office of Harmanus Bleeker hall, the seat sale has opened for the concerts of John Philip Sousa and his band of 75 men, with assisting soloists, to be given at the Hall Wednesday afternoon and evening. The anticipated big demand is in evidence, indicating capacity audiences for the concerts. Two entirely different programs will be presented. The following is the program for the evening concert:

- I. Overture—The Red Sarafan...Erichs
Sousa and his band.

- II. Cornet solo—Centennial Polka.... Bellstedt
John Dolan.

- III. Suite—Leaves from My Note Book Sousa

- (a) The Genial Hostess.

- (b) The Camp-Fire Girls.

- (c) The Lively Flapper.

- IV. Vocal solo—Caro Nome.....Verdi
Miss Marjorie Moody.

- V. Intermezzo—Golden Light Bizet
Sousa and his band.

- VI. A Bouquet of Beloved Impressions. Sousa
Sousa and his band.

- VII. (a) Xylophone solo—Nola ... Arndt
George Carey.

- (b) March—The Gallant Seventh. Sousa
Sousa and his band.

- VIII. Harp solo—Fantasia, op. 35...Alvares
Miss Winifred Bambrick.

- IX. Hungarian Dances from In Foreign Lands Moszkowski
Sousa and his band.

The encores will be taken from the following compositions of John Philip Sousa: Humoresque from "Sally," "Keeping Step with the Union," "Semper Fideles," "Bullets and Bayonets," "Comrades of the Legion," "Who's Who in Navy Blue," "Sabre and Spurs," "U. S. Field Artillery" and "The Stars and Stripes Forever."

For several years following an erroneous report that he was partially deaf he has been asked how he

able to direct an orchestra without his full hearing.

He laughed when the question was asked again.

"It is not true that I am deaf," he said, smiling. "I'll tell you just how that story started. During the war when I was doing war work, I contracted a cold in the ear, followed by several abscesses. On the advice of a friend I was taken to a chiropractor who treated me, but the ailment was so slight that it was over in a few weeks. Somewhere the story started, that I was deaf, despite the fact my hearing is perfectly normal, and it was published in the newspapers soon after I went to the chiropractor that I had become deaf.

"Since then I have been asked the question often. Sometimes persons ask me how I got rid of it, and sometimes they simply ask me how I direct my orchestra while stone deaf.

"It's strange how things can be misinterpreted," he continued. "When I first started out as head of the marine band, I had been married a short time. At one of my concerts, which my wife attended, some one came up to us afterward and asked, 'Why, how can you compose those pieces; where do you get your inspiration?' 'Here is my inspiration,' I replied, turning to my wife.

"And a few days later papers carried the story that my wife composed all my selections."

Musicians on the stage were preparing to start the concert. Sousa was standing in one of the wings ready to go on.

"I suppose you overcame being nervous before you begin a concert, long ago?" he was asked.

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"You can never get above your public," he said in a parting shot, as his Albany admirers applauded his entry on the stage.

Jazz, Godsend to Some Folk, But Cannot Last, Says Sousa

American Composers Good as Any, March King Declares.

Jazz is a "godsend to those who do not otherwise appreciate music," but it also is a fad and can have no lasting endurance," John Philip Sousa, world renowned band master declared last night in Albany just before he stepped on the stage to direct his concert before a capacity house at Harmanus Bleeker hall.

"The tremendous popularity of dancing during and subsequent to the war created the great sweep of jazz music in the United States," Mr. Sousa said. "Thousands move to the rhythm of jazz music who otherwise would never heed or appreciate music in its higher forms. It has developed graceful physical movement guided by musical expression.

"But I feel that jazz cannot be lasting; that it cannot be handed on to generations in the future, because to a very large extent, I might say almost exclusively, the melody of all jazz is taken from great compositions, and is of original," he continued.

"This lack of originality will more than anything else defeat the longevity of jazz music. It makes melodies popular, however, that would probably not otherwise be widely appreciated."

The tom-tom of the oriental and African tribal music has largely been introduced into jazz music and is responsible for its "jazziness" and adaptability for dancing, Mr. Sousa believes. He noted his particularly, he said, when he visited Africa and some of the Arabian tribal clans and listened to their music. "Do you believe America will move to the head of music producing nations and that the American school of music will eventually be recognized as the leading one?" he was asked.

"I believe American composers are certainly as good as those of any other nation at the present time," he replied. "We have many really great composers and American music is as good as that of any other."

"Ye I don't like to think of music as 'American music,' or rather that it is good simply because it is produced by an American composer. If a man is a great composer, and if what he writes is a great composition, that is the first thing to be considered rather than mere national lines. Music is great and international and with the recognition of this, American composers have their opportunity to take their places among the world's great musicians and composers."

"We must not coddle our American composers as such. They must stand on their own merits in the world of music."

"What do you think the result of the political and economic upheaval in Russia and Germany will be on the music of these two music producing nations?" he was asked.

"Well, it is certain that since the war, neither of these countries have been sending out much of musical importance," he replied.

"When men are at war they have really little time for music except for stirring patriotic appeal, and with rare exceptions, such as the Marseillais and a few others, war songs do not last. The same situation exists in great political crises and social upheavals. They are bad for the production of great compositions."

Sousa is an interesting talker. His belief that the personality of a director is the thing which carries his program into the hearts of his audience, is exhibited in his personal conversation. He is equally alive to every topic, and talks, particularly when the conversation is on music, with a comprehensive knowledge of subject, matter and history drawn from his long experience.

For several years following an erroneous report that he was partially deaf he has been asked how he

able to direct an orchestra without his full hearing.

He laughed when the question was asked again.

"It is not true that I am deaf," he said, smiling. "I'll tell you just how that story started. During the war when I was doing war work, I contracted a cold in the ear, followed by several abscesses. On the advice of a friend I was taken to a chiropractor who treated me, but the ailment was so slight that it was over in a few weeks. Somewhere the story started, that I was deaf, despite the fact my hearing is perfectly normal, and it was published in the newspapers soon after I went to the chiropractor that I had become deaf.

"Since then I have been asked the question often. Sometimes persons ask me how I got rid of it, and sometimes they simply ask me how I direct my orchestra while stone deaf.

"It's strange how things can be misinterpreted," he continued. "When I first started out as head of the marine band, I had been married a short time. At one of my concerts, which my wife attended, some one came up to us afterward and asked, 'Why, how can you compose those pieces; where do you get your inspiration?' 'Here is my inspiration,' I replied, turning to my wife.

"And a few days later papers carried the story that my wife composed all my selections."

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SOUSA BAND CONCERT IS WELL ATTENDED

This afternoon at three o'clock John Philip Sousa and his great band of 75 men, with eminent assisting talent, are giving the first of the two concerts at Harmanus Bleeker hall that have been so much anticipated by the host of admirers in this section of the famous conductor and his wonderful organization. A large audience is attending the concert. The band, with its world famous conductor, arrived in this city shortly after 12 o'clock, and at one o'clock Lieutenant Commander Sousa was tendered a dinner at the Albany club, the guests, besides Sousa, being Mayor Hackett, Jacob H. Herzog, vice-president of the National Commercial Bank and Trust company, and 40 Albanians who are prominent in the American Legion.



John Philip Sousa.

The second concert will take place tonight at 8:30 o'clock, and a capacity audience will be present. A royal welcome will be tendered Sousa, his band, and the assisting soloists. Such an audience, in the midst of the summer season, is a testimonial to the regard in which Sousa is held in this city, and it will be accepted by him as a tribute to his ability and popularity. It is doubtful if there is another attraction that would draw such an audience during the summer, when everyone's thoughts usually are far removed from concerts and musical things.

For to-night's concert there are only a few seats left, and to secure them it will be well to do so early. Both concerts are given under the management of Ben Franklin, and the seat sale is being held at the theater box office.

SOUSA'S BAND WILL SAVE \$60,000 BY MOTOR BUSES

About \$60,000 will be saved by Lieut.

tenant Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks through the use of buses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

When Sousa and his famous band arrive in Richmond again this year they will arrive via motor cars. After considering experiences of last year and the year before, Lieutenant Commander John Philip Sousa decided that by using the motor car he could save \$60,000 in transportation this year and lose no time in the transportation.



John Philip Sousa, whose band will be at the Hall this afternoon and evening.

AMUSEMENTS

Sousa's Soloists

Thorough musicianship is the essential for every member of Sousa's band, due to play here July 21, and by the same token every member of that renowned organization is a soloist. But there are some who stand out above others and these virtuosos constitute



MARJORIE MOODY
SOPRANO
SOUSA AND HIS BAND

an important part of the concert personalities to be heard whenever Sousa and his Band are the attraction. Yet it is not alone the instrumentalists who lends distinction to programs of the band. Vocal solos are offered and they are given with rare skill and with consequent delight to audiences by Miss Marjorie Moody, soprano. She has a winning personality that places her in rapport with her auditors and there is in her voice the loveliness and the sympathy that gives one a feeling of exaltation. Miss Moody has been heard with Sousa and his Band on various concert tours and she has an especially large following in Boston where she is pleasantly remembered for her appearances with the Boston Opera Company.

A real genius of the cornet is John Dolan, whose thorough musicianship is apparent in the brilliancy and the proficiency of his solo work. Dolan succeeded the veteran cornetist, Herbert Clarke, long with Sousa, and the newcomer has won music-loving crowds wherever he has played. There is a dashing style about this superb cornetist whose manner and appearance at once suggest the true artist. He is repeating this season the tremendous success that was his at concerts on other tours with the famous bandmaster.



JOHN DOLAN, CORNETIST

Then on the list there is George Carey, master of the xylophone. He plays an instrument of unusual magnitude, and of the finest tone and the effects he attains are unapproached by other soloists devoted to this type of instrument. The flute soloist, R. Meredith Willson, has a perfection of artistry and his playing possesses rare beauty. His coloratura has a bird-like quality that is entrancing. Then there is John P. Schuler, trombonist. That he can give to the music of the trombone the allurements of more generally recognized solo instruments is a tribute to his skill. That unique instrument, the Sousaphone, invented by the bandmaster and demanding a player of fine ability, has reference to that charming young Canadian, Winifred Bambrick, who regularly is heard with the Band but who, on occasion, presents some of the most appealing and beautiful of compositions for the harp. Miss Bambrick is among the foremost of the world's harpists.—Advertisement.

SOUSAS BAND TO-DAY.
Those who attend the concerts of Sousa and his great band of seventy-five instrumentalists at Harmanus Bleecker Hall this afternoon at 3 o'clock and to-night at half past eight, are certain to be delighted with the work of Miss Winifred Bambrick, harp soloist. This remarkable young artist came out of Canada recently and took New York by storm at her debut in Aeolian hall.

SOUSA FAVORS SOLOISTS FOR BAND CONCERTS

March King Expounds Reason for Having Solo Performer as Feature

From the days of the Marine Band onward, John Philip Sousa has been a firm believer in soloists as a feature of all band concerts. The public is in agreement with him; but he is often asked by the economists of the amusement field why he goes to the extra expense and labor of having soloists when, after all, he and his band are the real attraction. His answer is that of the true musician.

"Where is the young player to get his chance?" asks Sousa, in replying to the oft-asked question. "For a number of years in my youth, I sat in the ranks in the orchestra of a theatre in Philadelphia. I didn't get much pay; I gave lessons on the violin in my spare time to eke out my income; I desired to get married; I needed money to buy other instruments, so that I might master them all. But my mood was such that all other considerations were swept aside when I got a chance, now and again, to play a small solo or a bit of obligato. Those opportunities gave to me the direct appeal to the public; and the response of an audience to my efforts gave to me the confidence which every musician must have if he or she is to be a successful soloist."

The March-King, in arranging music for his band, invariably takes into account special opportunities for each group of instruments, so that every man in the band in the course of any Sousa concert gets his chance to do something individual in a musical way, even if the special opportunity to be one which catches the ear of the layman.

Some of the most famous musicians in the United States took their schooling with Sousa and his Band. There was the late Maude Powell, the violinist, who died in 1919, lamented by what was, perhaps the largest permanent clientele ever possessed by a violinist in this country. When, new from her years of study in Germany, she came home to this country, she was engaged by Sousa as a soloist with his band, and after three tours under him set forth on her brilliant career as a recital-giver. She never forgot to explain that she owed all the attributes that made her a successful recitalist to the seasons she spent with Sousa on tour—"and I," she would add, "the only woman in an entourage of seventy or more!"

Estelle Liebling, the soprano and a well-known and well-liked figure in recitals and concerts, also was a "Sousa girl," making her first concert appearance under the March-King, and touring with him and his famous band. And for many years the symphony orchestras of the United States have kept their eyes and ears on the Sousa organization, on the lookout and "on the listen" for players on this or that instrument who could

profitably be drafted.

"I never stand in the way of a player's leaving me," said Sousa. "Indeed, every offer made to one of my men is a high compliment to me and to my organization. If this flutist or that trombonist or such-and-such an oboe-player of trapman gets an offer, I say: 'Take it, my boy, and God bless you!' When he comes back, as he often does, there is always a job for him; if he doesn't come back, I know that he has found satisfaction in being resident with an orchestra rather than itinerant with me, and I know that he, in turn, has given satisfaction to his new employers."

Sousa and his Band are coming to this city in August, when they appear will appear in the Avon theatre. Harry Askin, Lieutenant-Commander Sousa's manager, writes to say:

"You will find this program, in point of novelties and new ideas, the best which Sousa has ever arranged. I am certain."

SOUSA AN EXCELLENT ALL AROUND SPORTSMAN

If Lieut. Com. John Philip Sousa had not achieved and held pre-eminence as march king, bandmaster and composer, he could not have missed celebrity as horseman, hunter, marksman and sportsman. For the distinguished American leader of the great band now in the midst of its 29th consecutive season of unified and growing success, is known among all of the devotees of high-class sport in America as an expert rider and lover of horses, as "a high gun" among the best wing and trapshooters of the world and as a nimrod and woodsman of the highest accomplishments and the most varied experience.

At the close of his present concert tour in March, Lieutenant Commander Sousa will indulge himself in his favorite recreation

by retiring to the fastness of the vast wilderness in the lowlands of North Carolina which he and a group of his contemporary sportsmen own and control. This well wooded and watered expanse of more than 10,000 acres in a "Lost Paradise" of the Southland, is the home and haunt of all the game, fish and fauna of what experienced hunters and fishermen know to be the best hunting preserve in the United States. There, with a few friends, the march king will take his well earned vacation, isolated from the outside world, tramping through the swamps, riding over the hills and—who knows?—catching from the songs and challenges of the wild creatures there the motif or melody of some new march whose stirring cadences will soon move the hearts of his countrymen.

NOTED MUSICAL ARTISTS ENTERTAIN ROTARIANS

An unusually interesting and entertaining program was carried out at the weekly luncheon today of the Rotary club, the members being the guests of Finch, Pruyn & Co., at the recreation building of that company through the courtesy of Rotarian Fred Chapman. The members had as their guests some distinguished musical artists including John Philip Sousa, Oscar Seagle, Major Herbert Wall of Norman, Oklahoma, Ernest Cox of Salina, Kansas and John Boles of this city. The three latter gentlemen are students of Mr. Seagle although Mr. Cox and Major Wall have conservatories of their own in their home cities. The club members were entertained most agreeably by songs by Mr. Seagle and the others and Major Wall, who is a noted leader conducted singing by the members and their guests in a most enthusiastic way. Mr. Sousa gave a very entertaining talk and amused the members by relating many anecdotes covering experiences in his profession. An expression of thanks was tendered Mr. Seagle and his associates who attended the meeting through the courtesy of Rotarian George Tait and to Mr. Sousa.

YOU MAY ROLL YOUR OWN WHEN SOUSA IS HERE

"Roll your own!" is the slogan of Sousa and his Band in the matter of extra numbers and encores for the concert he is to give here in August in the Avon theatre. The March-King has two set rules with respect to his concerts: 1, never to depart from the printed program, save when compelled to do so by illness of a soloist or the possible accident of non-arrival of an "effect," such as the riveting-machine used in the march called "The Volunteers," written in the course of the World War as a tribute to the men who did their bit in the nation's shipyards; and, 2, never to tell an audience what it ought to listen to when it calls for more. "Oliver Twist knew that he would get more than gruel if his audacious request were granted," says Sousa; "and, surely, an American audience has the right to say what it wants when it, too, asks for more."

But there is an exception, or rather, a semi-exception to this rule. Sousa reserves the right to place "The Stars and Stripes" where he thinks it belongs.

NOTED MUSICIANS



Three generations of a noted musical family: John Philip Sousa, first; John Philip Sousa, second and John Philip Sousa, third. John Philip Sousa, who has brought the name into prominence as the author of stirring marches, will appear with his band of 85 musicians at the U. V. M. Gymnasium on Friday evening, July 21, at 8:30 p. m.

AMUSEMENTS

Sousa Here July 21

There will be comparatively few opportunities this season to hear Sousa and his Band, for, on November 5, he will return to his home to devote himself to the writing of an opera on a strictly American subject. Mr. Sousa has in view for the principal role the world famed Mary Garden who expressed to him a desire to appear in a real American opera with love and romance as underlying themes.

For the present the famous bandmaster's principal concern is with regard to preparations for the season. The first rehearsal will be held Monday morning, July 17 at the Seventh Regiment Armory. Eighty-five musicians are in the organization and the personnel includes Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; Mr. George Carey, xylophonist; Mr. John Dolan, cornetist and Mr. R. Meredith Willson, flutist. The band's season will begin at Albany on Wednesday, July 19. Two weeks will be spent in Montreal and there will follow engagements at Rochester, Utica and Syracuse. Five weeks will be spent at Willow Grove Park, Philadelphia. This is the band's 30th season.—(Advertisement.)

SOUSA BEGINS SEASON

Lieutenant Commander John Philip Sousa will begin his thirtieth season with his band next Wednesday in Albany, N. Y. Some of his new compositions to be included in this season's program are a march entitled "The Gallant Seventh," dedicated to the officers and men of the Seventh Regiment, N. Y. N. G. (107th of the Twenty-seventh Division); a new suite, "Leaves From My Notebook," containing musical references to "A Genial Hostess"; "The Campfire Girls" and "The Lively Flapper," and a colloquation, "A Bouquet of Beloved Inspirations," with themes by Bizet, Meyerbeer, Weber, Mendelssohn and Rossini.

The thirtieth annual tour of Lieut. Commander John Philip Sousa, the world famous bandmaster, and his band, will commence in Albany this week.

This season's band will have seventy-five pieces, exclusive of the soloists. Nearly all the members are men who have been trained by Mr. Sousa and have been with him for many years.

Marjorie Moody, soprano; Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Willson, flutist, will be the soloists.

This season's tour will include two weeks in Montreal, two weeks or more in New England, the annual engagement of five weeks at Willow Grove Park, Philadelphia, which begins August 6, and during the Fall and Winter the Middle West and South will enjoy Mr. Sousa and his wonderful band.

SOUSA WRITES A REVIEW OF HIS BIG BAND

Will Be Heard at the Davenport Coliseum on Thursday, Oct. 19.

Sousa and his band comes to the Davenport Coliseum on Thursday, October 19. Before starting his present tour which includes Davenport, the world's greatest band master was persuaded to write a review of his organization. It is stated to be the first time that Sousa has ever consented to turn over a publicity notice under his own signature. Here is what he wrote Mr. Sousa's Narrative.

"If one remains long enough in active service a record of achievement may be interesting. Thirty years ago I left the Marine band which I had conducted for 12 years and came to New York to organize the band which in all these years has borne my name. As managers during this period I had David Blakeley, Everett R. Reynolds, George Frederic Hinton, Frank Christianer, James R. Barnes, Edwin Clarke and since 1916, Harry Askin.

"A record of the organization in membership has contained many names famous in band and orchestral history, a number of the brilliant players of the band of former years are now conductors of their own organizations. It is believed that the repertoire of the band has been remarkably electric in embracing the best compositions of all lands. I have always felt that that music of the old masters written for orchestra in which the division of instruments is sharply drawn, and the strings of outstanding importance, do not lend themselves to the best effects for a wind combination, any more so than purely string combination would be effective in the higher flights of Wagner or Richard Strauss.

"In selecting a repertoire my method is first to consider the merit of the composition and last the reputation of the composer, for to paraphrase Tennyson:

"How e'er it be, a symphonie May be a blurb that racks our brain Inspired tunes are more than notes That simply fill us full of pain."

In the 30 years of the existence of my band it has made many tours of the United States and Canada, five tours of Europe and one around the world. It has covered over 800,000 thousand miles of travel. It has depended entirely for its support on the musical public and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

"The new compositions of mine to be played on this tour will be a march entitled "The Gallant Seventh", dedicated to the officers and men of the Seventh Regiment, N. Y. N. G. (107th of the 27th Division). History records their brilliant achievements overseas. A new suite, "Leaves from my note-book", containing musical references to a "Genial Hostess", "The Camp Fire Girls" and "The Lively Flapper"; a collocation, "A Bouquet of Beloved Inspirations" entwines themes by Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini. These, together with a number of novelties will form the programs for the forthcoming tour of my band which opens on Wednesday, July 19, in Albany, N. Y. (Signed) JOHN PHILIP SOUSA."

July 13, 1922.

SEAT SALE FOR SOUSA CONCERT WILL OPEN TO-MORROW

To-morrow morning at the box office of Harmanus Bleecker hall, the seat sale will open for the coming appearance of Sousa and his band of 75 instrumentalists next Wednesday afternoon and evening, and the interest in the event would lead to the belief that there will be a very active sale, this notwithstanding the demand by mail and phone that has been going on for the past 10 days. The concerts are to be given under the management of Ben Franklin, and those who find it inconvenient to attend the seat sale may send their orders to him, in care of the Hall box office and he will make the reservations desired.

The appearance of Mr. Sousa, with his band and assisting soloists should be a red letter event in the musical annals of the city, for the treat will be highly enjoyable, intensely interesting and an occasion Albanians seldom enjoy. On this occasion Sousa will direct the largest concert band that has ever appeared in this city.



A recent portrait of John Philip Sousa, famous bandmaster, with his wife and daughter, Priscilla.

Music in the Home



Home Life of the Famous "March King."

One of the most informal of men at home is our very dignified John Philip Sousa. An ardent lover of nature and outdoor life, shared by his wife, who has become, one might say, a professional gardener, so great is her success in hat line, and his daughter, Priscilla, who divides her mother's gardening honors with her, and might share some of her father's musical honors if she was minded to display her talent as a pianist before the public.

Sousa to Write Opera.

Bandmaster Sousa has announced that in November he proposes to devote himself to the writing of an opera on strictly American lines. The Sousa Band's personnel now numbers seventy-five and the season will begin in Albany today. Later, Montreal, Rochester, Utica, Syracuse and Philadelphia will be visited. In the last-named city the band will play for five weeks in Willow Grove Park.

SOUSA BEGINS CONCERTS.

Lieut. John Philip Sousa began his thirtieth year as the director of the band which bears his name last night in Albany, when he gave a concert en route to his first engagement of the season in Montreal. Mr. Sousa begins his thirtieth year with the record of having traveled more than 800,000 miles at the head of his organization, his tours having included five trips to Europe and one trip around the world. Following the Montreal engagement he will give several concerts in New England and go to Philadelphia for his annual five weeks' engagement at Willow Grove Park, beginning August 6.

SOUSA OFF ON TOUR

John Philip Sousa began his thirtieth year as the director of the band which bears his name last night in Albany when he gave a concert enroute to his first engagement of the season in Montreal. Mr Sousa begins his new year with the record of having traveled more than 80,000 miles with his band in the past twenty-nine years.

Sousa Begins 30th Annual Tour.

Sousa's Band began its thirtieth annual tour last night at Albany, en route to a week's engagement in Montreal, several weeks in New England and five weeks at Willow Grove Park, Philadelphia. Before the last engagement the band plays on Aug. 5 at Ocean Grove, N. J. Sousa has traveled 800,000 miles with his bandsmen in past seasons, five times to Europe and once around the world. His new music this year includes a "Humoresque" on old melodies, "Bouquet of Inspiration," "The Gallant 7th" and "Leaves from My Note-book."

Sousa's Tour Begins.

And speaking of the State capital, John Philip Sousa got off to a flying start on his thirtieth annual tour last night up in Albany, playing his first concert en route to an engagement in Montreal.

Following the latter date, Mr. Sousa and his band will visit the large communities of New England and gradually work his way down to Philadelphia for his annual season of five weeks at Willow Grove Park, beginning August 6. The day before this he will play at Ocean Grove.

Sousa has included several new com-

positions in his program this year for most among which is his march, "Gallant Seventh," dedicated to the regiment. There is also a new suite entitled "Leaves From My Note Book" with musical references to "A Genial Hostess," "Camp Fire Girls" and "Lively Flapper," as well as "A Bouquet of Beloved Inspirations," which takes its themes from Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini. In his various tours of the country, bandmaster has covered more than 800,000 miles and he has also made trips to Europe and another one around the world.

The Mirror

By Charles Pike Sawyer

When Sousa and his band open their tour to-night in Albany he will have on his programme two novelties which he calls "New Cravings for Old Things." One is a "Humoresque of 'Sally,'" which begins with that delicious "Silver Lining" by Kerns, swings into "Good Old Summer Time," then into "The Shades of Night Were Falling Fast," "There is a Tavern in Our Town," "Give Me a Drink, Bartender," and the "Stein Song," and then back into "Silver Lining." The other is "Bouquet of Inspirations," which includes "Carmen," the "Spring Song," "Invitation to the Dance," and the finale to the "William Tell" overture. Of course there will be marches with the new "Gallant Seventh."

All of which sounds good to jazz-infested ears. Who started that jazz, anyway? Some call it syncopated music. It's syncopated, all right, but music—never. It is about as far removed from the delicious syncopation

SOUSA AT BROOKER'S HALL.

Harmanus Bleecker Hall is again to be opened, and it may be said that it will be opened brilliantly, the event to take place Wednesday, July 19th, and the attraction none other than the famous John Philip Sousa and his celebrated band of seventy-five musicians, and assisting soloists. This will be an occasion of rejoicing for Sousa and his band have not been in Albany in years, this but adding interest to the coming appearance. There is no other band like Sousa's; there is no other leader comparable to Sousa, and no other body of instrumentalists give so much enjoyment as does this combination. The programs are always doubled, frequently tripled, and the evidence is that the musicians enjoy themselves as much as does its audience. There will be two concerts when Sousa appears, matinee and night, with entirely new and different programs at each. The seat sale for the events will open at the Hall box office next Saturday morning, and until that time mail and phone orders will be accepted by local manager Ben Franklin, these to be sent to him at 18 Chestnut street, and when remittance accompanies the order the tickets will be mailed, otherwise held until called for at the box office.

Sousa's Band Begins Thirtieth Annual Tour

Sousa's Band began its thirtieth annual tour last night at Albany, en route to a week's engagement in Montreal, several weeks in New England and five weeks at Willow Grove Park, Philadelphia. Before the last engagement the band plays on Aug. 5 at Ocean Grove, N. J. Sousa has traveled 800,000 miles with his bandsmen in past seasons, five times to Europe and once around the world. His new music this year includes a "Humoresque" on old melodies, "Bouquet of Inspiration," "The Gallant 7th" and "Leaves From My Note-book."

Journal Albany

DINNER TO BE GIVEN TO LIEUT. COM. SOUSA AT ALBANY CLUB

**Famous Band Conductor Will Be
Honored in Albany for His
War Service**

To-morrow afternoon at 1 o'clock, Lieut. Commander John Philip Sousa, U. S. N. R. F., will be the guest of honor at a dinner at the Albany club at which the other guests will be more or less connected with the American Legion and with the work done in this city during the war. Mayor Hackett will preside and Jacob H. Herzog, vice president of the National Commercial Bank and Trust company, will be toastmaster. The dinner will be given in honor of great work done by Sousa during the war, when he took charge of the music at the Great Lakes Naval Training station. This will be the famous conductor's first visit to Albany since the war.

Just how Sousa became connected with the work at the Great Lakes station is told as follows: Sousa, asked for his advice as to a good bandmaster of American birth who would be willing to devote his time to organizing and training naval bands for the immense training station, with its 40,000 naval recruits, went from New York to the Great Lakes and explained that he thought he might be able to do the work if he were not too old to re-enlist in the navy. Captain Moffett, delighted, said Sousa might re-enlist at once—but what about the pay?

Sousa's Price.

"How much?" asked Sousa. "I can promise \$2,500 a year," replied Moffett, "and may be able to persuade Secretary Daniels to give more when I point out your importance to the service."

"How much more?" asked Sousa, frowning like a Wall street capitalist. "Well—well," faltered Moffett, so embarrassed that some of Sousa's friends who stood by turned away to hide their grins, "maybe \$3,500. I—I say, maybe. You see—"

Sousa sniffed, and retorted: "I refuse to take such a sum! Tell Secretary Daniels that if he wishes for my help in this war he will have to part from not less than \$1 a month for the duration of the conflict."

And so, the greatest of all band conductors entered the service, did the remarkable work that we all now know about, and received as compensation just \$1 per month during the period of the war.

In addition to Sousa, Mayor Hackett and Mr. Herzog, those who will attend the dinner are:

Guests at the Dinner.
Karl R. Shears, Lieutenant U. S. N. recruiting officer, Albany; J. M. Archibald, Lieutenant Medical corps, U. S. N.; Harry Askin, manager for Sousa; Ben Franklin, impresario; J. H. Van Horn, major, U. S. A.; W. G. Keens, county chairman, American Legion; P. H. Clune, major 2nd battalion, 10th Infantry, N. G. N. Y.; H. G. Taylor, captain Troop B, N. G. N. Y.; R. K. Townsend, commander Admiral Coghlan post, V. F. W.; T. T. Bissell, commander Lt. Orville Johnson Naval post, V. F. W.; Newton Ferris, commander Capital City post, American Legion; Oscar Meyhof, commander Silverstein post, American Legion; C. L. Bailey, Lieutenant Medical corps, U. S. N. R. F.; F. A. Hunsdorfer, ensign, U. S. N. R. F.; H. J. Lipes, major, Medical corps, U. S. A.; E. H. Scheiberling, district chairman American Legion; R. D. Borden, Lieutenant, U. S. N. R. F.; T. F. Woods, ensign, U. S. N. R. F.; Lawrence J. Ehrhardt, deputy city comptroller; Theodore Leake, first lieutenant, O. R. C.; Roland J. Easton, captain, 10th Infantry, N. G. N. Y.; Walter Ingalls, county committee, American Legion; F. A. McNamee, jr., major, O. R. C.; William L. Martin, Lieutenant, U. S. N. R. F.; J. N. Vander Veer, commander Fort Orange post, American Legion.

Register

BUSES WILL SAVE SOUSA'S BAND \$60,000

About \$60,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks through the use of buses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

Courant Hartford

The Ever Young Sousa.
This coming season will mark the thirtieth in the career of John Philip Sousa. Many of us remember him back in his younger days, when he was as snappy as you please, down in Washington, and led the United States Marine Band in a way that brought him the attention of persons of renown. Not a foreigner—ambassadors and others of diplomatic corps—who did not respond to the music led by Sousa. His erect figure, his well trimmed beard, the eye-glasses, and the immaculateness which always distinguished Sousa were ever in evidence. He looked like the proverbial person who

had "just stepped out of a band-box"—not referring, by the way, to a musical one. Now John Philip is getting ready for an extensive tour with his Sousa's Band. Since those early Washington days, the conductor-composer has lived a full life. His unique gestures while leading are still part of the show. He still bows with that odd little sidewise jerk; and he is as liberal as ever with encores. What he is also finding of interest, nowadays, is the composing of more serious music. He has recently finished a fine work for orchestra and chorus, and it has been whispered that he is thinking of writing an opera for Mary Garden.

Standard Waterbury

SOUSA'S LATEST MARCH IS THE "GALLANT 7TH"

**Most Recent Composition
Dedicated to Celebrated New
York State Regiment**

"Let Sousa Do It!" has for many years now been the submitted and accepted solution of all difficulties having to do with the military, naval, festal and celebrational music of the American people. And Sousa, like the traditional "George" of "Let George do it!" always does it, and does it to the satisfaction of the same American people.

For years without number, the Seventh Regiment of the National Guard of New York State has longed for a march of its own—one written for it, dedicated to it, and expressing its essential character. Practically every American composer with a knowledge, real or assumed, of the difficult technique of the modern military band has taken a try at providing the long sought one-step. Even the World War failed to inspire any of the selected composers with the right idea, although marches without number were written and dedicated to the regiment, played over—and forgotten.

Along toward the end of his 1921-1922 tour, John Philip Sousa, with rehearsals a thing of the past and his six or eight programs "set" turned, for the sake of keeping busy, to the task of compiling a brief catalogue or memorandum of what he calls "local music", meaning music whose appeal is largely local to a given community or district. For, as the American public well knows, Sousa is restless in his search for novel stunts in his programs.

As he looked over the titles, the thought struck him that the famous Seventh Regiment possessed no regimental march—at least, none had come to the march-king's knowledge. He quietly asked some questions, to be told that the regiment has never owned a march of its own. Then John P., as he is known to millions, sat himself down at a piano, and at the end of an hour turned to his desk to put on paper "The Gallant Seventh", which is now, and will be forevermore, the march of the Seventh Regiment, N. G. N. Y. S. For the officers of the regiment, having heard the march, at once begged that the March-King give it to them for eternal use.

"The Gallant Seventh" will be but one of the novelties in the Sousa program when he and his "Estimable Eighty", as a Chicago critic termed the band, play here on August 1 in the Avon theatre. A Sousa program is ever new and ever old—new in the sense of the fact that each program contains its measure of real novelties, and old in the sense of the fact that no Sousa audience will permit a concert to reach its end without demanding the old favorites.

SOUSA AND HIS BAND COMING



LIEUT. JOHN PHILIP SOUSA.

One of the big concerts this season in the Ocean Grove auditorium will be that given Saturday, Aug. 5 by John Philip Sousa and his well-known band. Afternoon and evening programs will be given, each entirely different from the other. In a recent interview the noted bandmaster said:

"If one remains long enough in active service a record of achievement may be interesting. Thirty years ago I left the Marine band which I had conducted for 12 years, and came to New York to organize the band which in all these years has borne my name. As managers during this period I had David Blakeley, Everett R. Reynolds, George Frederick Hinton, Frank Christianer, James R. Barnes, Edwin Clarke and since 1916, Harry Askin.

"In the 30 years of the existence of my band it has made many tours of the United States and Canada, five tours of Europe and one around the world. It has covered over 800,000 miles in travel. It has depended entirely for its support on the musical public and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

"The new compositions of mine to be played on this tour will be a march entitled 'The Gallant Seventh', dedicated to the officers and men of the Seventh regiment, N. Y. N. G. (107th of the 27th division). History records their brilliant achievements overseas. A new suite, 'Leaves From My Note Book', containing musical references to a 'Genial Hostess', 'The Camp Fire Girls,' and 'The Lively Flapper'; a collection, 'A Bouquet of Beloved Inspirations' entwines themes by Bizet, Meyer-

Helmund, Weber, Mendelssohn and Rossini. These, together with a number of novelties will form the programs for the forthcoming tour of my band which opened Wednesday, July 19, in Albany, N. Y."

Democrat Waterbury

The Ever Young Sousa

THIS COMING season will mark the thirtieth in the career of John Philip Sousa. Many of us remember him back in his younger days, when he was as snappy as you please, down in Washington, and led the United States Marine Band in a way that brought him the attention of persons of renown. Not a foreigner—ambassadors and others of diplomatic corps—who did not respond to the music led by Sousa. His erect figure, his well trimmed beard, the eye-glasses, and the immaculateness which always distinguished Sousa were ever in evidence. He looked like the proverbial person who had "just stepped out of a band-box"—not referring by the way to a musical one.

Now John Philip is getting ready for an extensive tour with his Sousa's Band. Since those early Washington days the conductor-composer has lived a full life. His unique gestures while leading are still part of the show. He still bows with that odd little sidewise jerk; and he is as liberal as ever with encores. What he is also finding of interest, nowadays, is the composing of more serious music. He has recently finished a new work for orchestra and chorus, and it has been whispered that he is thinking of writing an opera for Mary Garden.

Leader

SOUSA WRITING OPERA FOR MARY GARDEN

There will be comparatively few opportunities this season to hear Sousa and his band, for, on November 5, he will return to his home to devote himself to the writing of an opera on a strictly American subject. Mr. Sousa has in view for the principal role Mary Garden, who expressed to him a desire to appear in a real American opera with love and romance as underlying themes.

For the present the famous bandmaster's principal concern is with regard to preparations for the season. The first rehearsal will be held Monday morning, July 17, at the Seventh Regiment Armory. Seventy-five musicians are in the organization and the personnel includes Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; Mr. George Carey, xylophonist; Mr. John Dolan, cornetist, and Mr. R. Meredith Willson, flutist. The band's season will begin at Albany. Two weeks will be spent at Montreal and there will follow engagements at Rochester, Utica and Syracuse. Five weeks will be spent at Willow Grove Park, Philadelphia. This is the band's thirtieth season.

Musical Leader

Elizabeth Cueny has announced two recitals for next season in addition to those given out in her earlier plans. She will bring to St. Louis Mme. Emma Calve and Mme. Ernestine Schumann Heink. Both events will be among the foremost in musical affairs.

Two recitals by John Philip Sousa and his band have also been scheduled to take place Sunday afternoon and evening, October 22.

Herbert W. Cost of this city has been appointed manager of the central division—embracing thirteen states in the Middle West—for the National Academy of Music of New York.

Times Union Falls

SOUSA AND SEAGLE TO MEET ROTARIANS

It is expected that the weekly luncheon of the Rotary club this week will be the most interesting of any that has yet been held and as the attendance will probably be large arrangements have been made to hold the luncheon at the recreation building of the Finch-Prayn and company.

It is expected that John Philip Sousa, who will be here with his band for a concert at the Rialto theatre will be present as he is a prominent Rotarian and it is expected that Oscar Seagle and a quartet will be present through the efforts of Rotarian George Tait.

Glenn Salls ref.

Hartford Standard

Utica Observer



Lt. Commander John Philip Sousa, Rialto Matinee Thursday.

MANY STARS PLAY IN SOUSA'S BAND

One of the happiest of the added attractions of this season's concerts of Sousa's Band is the brilliant staff of vocal and instrumental soloists now performing in the different programs provided by the March King. Six stars of the first magnitude in addition to the great ensemble of trained band instrumentalists are now at the command of the famous leader and, by reason of these extraordinary resources, the always extensive repertoire of the organization has been enlarged and extended into musical fields of fine adventure that are not open to any other band organization now, or ever, before the public.

Precious and memorable examples of great compositions for the harp now enrich the library of Sousa's Band which has Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. Ellis McDiarmid, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist singer of high attainments, is the soprano soloist and Miss Florence Hardeman, the violinist, completes the roster of eminent soloists now appearing under the baton of the March King.

Utica Boys With Sousa Find in World-Famed Leader Friend As Well As Artist

When John Philip Sousa and his world-famous band comes to Utica on Friday, August 4, to give a concert that evening in the Gaiety Theatre, three Utica musicians will appear with the band—



JOHN SCHULER.

the Schuler brothers of West Utica, John, Henry and William. All three are well known in the city, they have many friends here and they are sure to be greeted by a number of these in the Gaiety Theatre on the night of the concert.

John Schuler fills the honored

position of trombone soloist for the band, and is one of the featured players on every Sousa program. He has been with the band a number of years, and his work as a trombone player has won him distinction all over America. Henry is a cornetist, and a first-class one, too. William plays the clarinet and plays it well or he would not be with Sousa's Band.

The Schuler boys lived in West Utica for a number of years, attended school here, acquired their musical education here and have so perfected themselves that they are now well recognized players with Sousa's Band. It is quite an honor to Utica to have three of its sons and three brothers at that, playing in the most famous band in the world and with the most famous bandmaster in the world as their director. The Schuler boys like Sousa. He is like a friend, a comrade, to all members of his band and they look upon him not only as a great band leader, but as man of the most likable qualities, beloved by all who know him or work with him.

Sousa's Band, Thursday.

The announcement that Sousa and His Band are coming to this city July 20, to appear at the matinee in the Rialto theatre, makes pertinent in these days of conversation and discussion about the soldiers' bonus and "adjusted compensation" the true story of how the March-King rebelled at the \$2,500 a year offered to him as bandmaster of Great Lakes Naval Training Station, Lake Bluff, Ill., a month or so after the United States entered the world war. Many versions of the story have been told and have been printed; but none of them contains the precise "drama" of the situation as it was acted out in the office of the commandant, Admiral (then Captain) William Moffet on a May-day afternoon in 1917.

Sousa, asked for his advice as to a good bandmaster of American birth who would be willing to devote his time to organizing and training naval bands for the immense training-station with its 40,000 naval recruits, went from New York to Great Lakes, and explained that he thought he might be able to do the work if he were not too old to re-enlist in the navy. Captain Moffet, delighted said Sousa might re-enlist at once—but what about the pay?

"How much?" asked Sousa. "I can promise \$2,500 a year," replied Moffet, "and may be able to persuade Secretary Daniels to give more when I point out your importance to the service."

"How much more?" asked Sousa frowning like a Wall-Street capitalist. "Well—well," faltered Moffet, so embarrassed that some of Sousa's friends who stood by turned away to hide their grins—"maybe \$3,500. I—I say maybe. You see."

Sousa smiled, and retorted: "I refused to take such a sum! Tell Secretary Daniels that, if he wishes for my help in this war, he will have to part from not less than \$1 a month for the duration of the conflict."

If the plans for a concert here early next fall by Sousa's Band are carried through, it will be the first appearance of the march king and his great aggregation of musicians in this city in many years. In fact, the last time he came anywhere near here, if my memory is correct, was away back in 1913 when he directed his band in a concert in Manchester. The big bands in truth have rather avoided Concord for some years and an attempt to arrange a date here last year for the United States Marine Band fell through. About 1908 or 1909, Micaglio's Italian Band and Knapp's Millionaire Band both gave concerts within a few weeks of each other and two or three years later the Kilties had a date here. These have been the only concerts of the kind by visiting organizations in 15 years or more, except for the coming of the Kilties about two years ago as part of the Redpath Chautauqua program. Sousa ought to "draw big" in Concord and he will awaken additional interest because this will be one of the last cities in which he will play before sailing from these shores for a foreign tour.

SOUSA'S BAND TOMORROW.

Big audiences are anticipated for the concerts of Sousa and his great band at Harmanus Bleecker hall tomorrow afternoon at 3 o'clock and tomorrow evening at 8:30, the evidence of this being shown by the seat sale at the hall box office. It is evident that banians deeply appreciate this treat in mid-summer, when there is little to do, for certain it is that the stay-at-homes, who, of course, are the vast majority, are most enthusiastic over the coming concerts. Sousa and his band are an attraction in any season of the year, and this in comparison with any musical events that might be mentioned, so here in the midst of the dull summer, the coming of the famous organization and its famous conductor is just so much more appreciated. And there is no doubt but that the large, comfortable Harmanus Bleecker hall will be cooler and more inviting than the street for the concerts, and will prove a delightful place for the afternoon or evening enjoyment. For those who cannot attend the seat sale in person, mail and phone orders will be accepted and the tickets will be held until called for if such request is made.

Sousa's Band Tomorrow.

If you wish to know all about marches, it is reasonable to go to John Philip Sousa for the information. He is always ready to tell you all about it. He is coming here for a concert tomorrow afternoon at the Rialto theatre, and it may well be that, with these tips, the young Sousas in our midst will have ready a dozen or more masterpieces for his inspection when he strikes town. The time of day for composing a good, successful march is important. Sousa thinks, for he says: "Many an unsuccessful march has been written in an unpropitious hour. Wagner, in his great funeral march in 'Goetterdaemmerung,' was careful to pick out the right hour. So was Verdi in the triumphal march of 'Aida,' and, I think, Chopin in the deathless funeral-march of the B flat minor sonata.

"For myself, I regarded as of immense importance the fact that, although I composed 'The High School Cadets' at night, I composed 'The Stars and Stripes' in the afternoon, and 'Semper Fidelis' in the morning. Also important was the fact that I composed 'On the Campus' in my home; whereas the work on 'Keeping Step With the Union' was done in my office. That the wartime public liked 'Great Lakes' was due, I feel certain, to the fact that I wore a blue cap while writing it; whereas another wartime march, 'The Volunteers,' was written while I was in my shirt-sleeves and bareheaded.

"The point is, compose your march when you have the inspiration! Don't do it before that hour, and don't wait too long after you get the inspiration. This applies also to sonatas, symphonies, waltzes, grand and light operas, and songs about love, about mother and about Dixie."

Sckalarie

—Several people from town are attending the Sousa Band Concert being given in the State Armory in Albany to-day, Wednesday. The band concert was postponed until Thursday evening to allow members of the band to attend the Sousa concert.

Burlington

Sousa's Band Arrives Here By Special

Sousa's band arrived in the city yesterday morning on a special train consisting of two coaches and a baggage car and left shortly afterwards over the Central Vermont for Montpelier where a concert was given in the afternoon. The band came to Burlington after the concert on another special train arriving at 6:30 o'clock. The special had a clear track all the way from Montpelier. After the 8:30 concert last night at U. V. M. Gymnasium the musicians got into three Pullmans which went to Montreal on the morning train.

ARMORY—Sousa's Band.

"Roll your own" is the slogan of Sousa and his band in the matter of extra numbers and encores for the concert he is to give here on Thursday evening, August 3, in the Armory. The march king has two set rules with respect to his concerts: One, never to depart from the printed program, save when compelled to do so by the illness of a soloist or the possible accident of non-arrival of an "effect," such as the riveting-machine used in the march called "The Volunteers," written in the course of the world war as a tribute to the men who did their bit in the nation's shipyards; and, two, never to tell an audience what it ought to listen to when it calls for more.

But there is an exception, or rather, a semi-exception to this rule. Sousa reserves the right always to place "The Stars and Stripes" where he thinks it belongs. Thus, if an audience calls for that great march as an extra following a number in which the trumpets and trombones have been worked hard, Sousa takes the second choice of the audience, and plays "The Stars and Stripes" later.

SOUSA'S BAND.

The seat sale for the concerts of the Sousa Band of seventy-five instrumentalists, at Harmanus Bleecker hall next Wednesday afternoon and evening, will open at the hall box office to-morrow morning, and it is only natural to anticipate an extremely active demand, as the interest in the occasion is pronounced. For those who find it inconvenient to attend the seat sale, mail orders addressed to Ben Franklin, in care of the box office, will be accepted and he will make the reservations desired. This visit of Lieut. Sousa and his band is the first in a number of years and it is an opportunity that every music lover should take advantage of. The Sousa band is not only the finest before the public but it is also the largest, and in the coming concert will be assisted by eminent soloists whose work will be enjoyed only second to that of the band under its brilliant leader. The Sousa marches, famous the world over, will comprise much of the programmes to be presented, and to hear them played as they should be, one must hear them under Sousa's own direction.

SOUSA'S BAND.

When Sousa and his big band appears in Harmanus Bleecker hall next Wednesday afternoon and evening, his audiences will listen to the largest military and concert band not only in this country but also in Europe. In the organization will be over 75 musicians and a list of brilliant soloists as well. How large this band is may be seen from comparison. The usual local band numbers about 24 members, although for special occasions it is increased to perhaps 30 players. When the Marine band appeared here a year or two ago it had 36 instrumentalists and was a fine organization, but Sousa comes with 75 men, more than twice the number of any other band traveling, and three times the number of the usual local band. This is what we are to enjoy in the coming concerts and it is not difficult to imagine such an organization playing the Sousa marches as he only can conduct them. The coming concerts are under the management of Ben Franklin, he will fill mail and phone orders at once, and the regular box office seat sale opens Saturday morning at Harmanus Bleecker hall box office.

Buses Save Sousa's Band \$60,000

About \$60,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks through the use of buses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

Burlington
News

AMUSEMENTS

SOUSA CONTENTS THAT MUSIC CAN CATCH THE EYE

Patrons of Sousa and his Band throughout the world have found in his concerts an appeal lacking in whole or in part, in the concerts of other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible." Let him tell it, thus:

"Why is two hours the outside limit of a symphony concert? Why

will an audience sit four hours, or even five, for a performance of opera? Well, in the former case, only the ear is held; the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera-house, the eye is enchaind, also; therefore, with two avenues of absorption, there is greater receptivity, and a correspondingly smaller tax on the faculties.

"Well, in the concerts with my hand, I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music. My trombone corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet, subconsciously, the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classic figures of

John Philip Sousa, the March King, and his pets. He was photographed with three of his pedigreed sheep dogs on his estate on Long Island (c) U. & V.

Musical Courier

Sousa Writing Opera for Mary Garden

There will be comparatively few opportunities this season to hear Sousa and his Band, for, on November 5, he will return to his home to devote himself to the writing of an opera on a strictly American subject. Mr. Sousa has in view for the principal role Mary Garden, who expressed to him a desire to appear in a real American opera with love and romance as the underlying themes.

For the present the famous bandmaster's principal concern is with regard to preparations for the season. The first rehearsal was held July 17, at the Seventh Regiment Armory. Seventy-five musicians are in the organization and the personnel includes Marjorie Moody, soprano; Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Willson, flutist. The band's season began at Albany on July 19. Two weeks will be spent at Montreal and there will follow engagements at Rochester, Utica and Syracuse. Five weeks will be spent at Willow Grove Park, Philadelphia. This is the band's thirtieth season.

SOUSA TO WRITE OPERA FOR MISS MARY GARDEN

It was announced on the eve of assembling his band for its thirtieth annual tour, in New York this week, that John Philip Sousa, at the end of the 1922-23 tour, will devote himself to the composition of an opera with an American theme, the leading role of which will be sung by Mary Garden.

The band this year carries seventy-five pieces, exclusive of soloists, and opened in Albany Wednesday evening. Besides two weeks in Montreal and a tour of New England, the band will play its usual summer engagement at Willow Grove Park, Philadelphia, beginning August 6, after which it will go through the Middle West and South.

SOUSA'S BAND WILL BE HERE AUGUST 3

John Philip Sousa, band leader, who will bring his famous band to Syracuse for one concert in the State armory Thursday night, August 3, had the first rehearsal for the summer tour at the Seventh regiment armory, New York, yesterday. According to advice received by John McGrath, advance representative, from Harry Askin, manager for Mr. Sousa, the summer program is the best ever arranged by the famous band leader. He made special reference in his telegram to Kern's "Humoresque" based on the tune of "Look for Silver Lining Sally," and the "Gallant Seventh" march.

Both these numbers will be played at the concert on August 3, as will also the new grand opera collection. Mr. Sousa will add humor with musical protest against the Volstead act with drinking song themes.

John Philip Sousa's manager, Harry Askin, whose experience goes back to the days of light opera in the United States, when he was the manager for Marlon Manola, De Wolf Hopper, Digby Bell and other celebrities, has tabulated the gross receipts of Sousa's long tour of the United States, Canada and the West Indies the last season, and finds cause for joy, as the season now ending may be called the worst in the amusement field for many years. The gross receipts on this nation-wide tour were \$2,500—obtained in small cities and towns. The "top" was reached in Montreal, Los Angeles and Havana, with \$18,000 and more.

OTTAWA ORPHANS TO HEAR SOUSA'S BAND

Two hundred children whose path in life is not the rosiest, are going to have a wonderful time when Sousa and his band come to Ottawa. For one whole evening they are going to hear this great organization, along with 7,000 other Ottawa people, and learn to know and appreciate just

what good music is. Yesterday, Secretary W. J. Abra, of the Ottawa Rotary Club, sent a letter to all the orphans' homes in Ottawa, inviting the older children in each to be the guests of the Rotary Club at the Sousa concert in the Arena on July 31.

The prices which the Rotary Club have decided to charge for this engagement of Sousa's Band are worthy of more than slight consideration. Except on the rare occasions when he plays in some of the large parks, Sousa always charges a \$1.50, \$2, or even \$2.50 scale for his concerts. In Ottawa these prices will be cut in half, as it has been decided to charge only 75 cents and \$1. Without the co-operation of the Rotary Club such prices would be impossible. Members of the club felt

that they would be performing a real service if they gave everybody an opportunity to attend and bring along their friends or family.

In order to give everybody an opportunity to secure their favorite seats in the Arena, the seat sale will commence two weeks in advance. Tickets can only be obtained at R. S. Williams and Sons, 167 Sparks street. For the convenience of those who wish to reserve seats and call for them later, a special phone has been secured, Queen 602.

Seven thousand reserved seats are being placed on sale.—(Adv.)

TONIGHT'S the night that marks the beginning of John Philip Sousa's thirtieth annual tour of these United States. Detroit, of course, is included in the Sousa itinerary. And in this connection here is an interesting little secret that probably hasn't been told to more than 100,000 people. At the end of this season, the bandmaster will retire from the concert stage

and devote himself to the composition of an opera that will concern itself with a strictly American theme. And the information has been wormed out of the same source that when the opera is done, Mary Garden will sing and act in it.



THE ROCHESTER HERALD, SUNDAY, JULY 16, 1922.

Famous Bandman as the Public Sees Him and as He Is Found at Home



JOHN PHILIP SOUSA, READY TO WIELD THE BATON (INSERT), AND WITH HIS THREE DOGS, PEDDY, PUP-DUDE AND PIGGY-WIGGY, ON HIS ESTATE AT PORT WASHINGTON, LONG ISLAND.

Patrons of Sousa and his band throughout the world have found in his concerts an appeal lacking, in whole or in part, in the concerts of other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible." Let him tell it, thus:

"Why is two hours the outside limit of a symphony concert? Why will an audience sit four hours, or even five, for a performance of opera? Well, in the former case, only the ear is held; the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera house, the eye is enchaind, also; therefore, with two avenues of absorption, there is greater receptivity, and a corresponding smaller tax on the faculties.

"Well, in the concerts with my band, I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music. My trombone corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet, subconsciously, the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classic figures of the traditional trumpeter. The 'picture' we create is historic—Biblical, in fact."

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever" will all be features of the concert to be given on August 2 in Convention Hall.

John Philip Sousa is now in the early stages of his 30th annual tour, which will take him as far up the globe as Toronto and as far down again as Philadelphia and the New England cities. He will pass his customary five weeks at Willow

Grove park in the Quaker city.

When the leaves begin to turn in October, he will appear here at the High school auditorium for one concert; a matinee will be given the same day at Elkhart. His manager, Harry Askin, has written us to that effect.

In Sousa's repertoire this season will be a new march, "The Gallant Seventh," and a suite, "Leaves From My Note Book," which contains references to more of his other works. In previous tours this musician has covered more than 800,000 miles, has made five trips to Europe and one around the world.

SOUSA TO WRITE AMERICAN OPERA

Lieutenant-Commander John Philip Sousa, who will give a concert at the State armory Thursday night, will close his season this year on November 5, to return home and devote his time to the writing of an American opera. It is expected that Mary Garden, grand opera songstress and former director of the Chicago Grand Opera company, will have the leading role. It is known that Miss Garden is eager for a really truly American opera with romance and love as a theme. Mr. Sousa is in Canada. On his way here he will stop at Rochester for a concert.

Even though the Augusta audience was not given the opportunity to see Sousa, when Sousa's band appeared here at its most previous engagement, the following is of Maine interest: Sousa's Band began its thirtieth annual tour at Albany, N. Y., last week. The tour will cover a week in Montreal; several weeks in New England, and five in Philadelphia. Sousa has travelled 800,000 miles with his bandmen in the past seasons, five times to Europe and once around the world.



LIEUT. COM. JOHN PHILIP SOUSA, RIALTO, THURSDAY, MATINEE

Detroit News



John Philip Sousa, the "March King," with his wife and his daughter Priscilla. You never saw him before without his medals.

—Copyright, Underwood and Underwood.

OPERA FOR MARY GARDEN

New York, July 15.—Lieutenant Commander John Philip Sousa, bandmaster, will assemble his band in the Seventh Regiment armory next Monday prior to its 80th annual tour, which will begin in Albany next Wednesday night.

At the conclusion of this tour, it was announced, Mr. Sousa intends to devote himself to the composition of an opera to be written on a strictly American theme. It was indicated that he would write the principal role for Mary Garden.

Band Offers Music Novelties.

Many musical novelties will feature the concert programs by Sousa's band at the state armory on Thursday August 3. A beguiling fantasy, "Look for the Silver Lining," from "Sally"; "A Bouquet of Beloved Inspirations" from the well liked operas; the great bandmaster's new march, "The Gallant Seventh," besides a new suite called "Leaves from My Note Book" are among the new numbers that have made instantaneous hits.

Busses Will Save Sousa's Band \$60,000

About \$60,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks through the use of busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

Sousa Statement On Tour

The following statement of John Philip Sousa, the famous bandmaster, who brings his celebrated organization here July 21, was received yesterday:

"If one remains long enough in active service a record of achievement may be interesting. Thirty years ago I left the Marine Band which I had conducted for twelve years, and came to New York to organize the band which in all these years has borne my name. As managers during this period I had David Blakeley, Everett R. Reynolds, George Frederic Hinton, Frank Christlaner, James R. Barnes, Edwin Clarke and since 1916, Harry Askin.

"A record of the organization in membership has contained many names famous in band and orchestral history, a number of the brilliant players of the band of former years are now conductors of their own organizations. It is believed that the repertoire of the band has been remarkably eclectic in embracing the best compositions of all lands. I have always felt that that music of the old masters written for orchestra in which the division of instruments is sharply drawn, and the strings of outstanding importance, do not lend themselves to the best effects for a wind combination, any more so than purely string combination would be effective in the higher flights of Wagner or Richard Strauss.

"In selecting a repertoire my method is first to consider the merit of the composition and last the reputation of the composer, for to paraphrase Tennyson—'How e'er it be, a symphonie May be a blurb that racks our brain Inspired tunes are more than notes That simply fill us full of pain.'

"In the thirty years of the existence of my band it has made many tours of the United States and Canada, five tours of Europe and one around the world. It has covered over eight hundred thousand miles of travel. It has depended entirely for its support on the musical public and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

"The new compositions of mine to be played on this tour will be a march entitled "The Gallant Seventh," dedicated to the officers and men of the 7th Regiment, N. Y. N. G. (107th of the 27 Division.) History records their brilliant achievements overseas. A new suite, "Leaves from my note-book," containing musical references to a "Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper, a collocation, "A Bouquet of Beloved Inspirations" entwines themes by Bizet, Meyer-Helmond, Weber, Mendelssohn and Rossini. These, together with a number of novelties will form the program for the forthcoming tour of my band which opens on Wednesday, July 19th, in Albany, N. Y. (signed) JOHN PHILIP SOUSA.

July 13, 1922.

The Ever Young Sousa.

THIS coming season will mark the thirtieth in the career of John Philip Sousa. Many of us remember him back in his younger days, when he was as snappy as you please, down in Washington, and led the United States Marine Band in a way that brought him the attention of persons of renown. Not a foreigner—ambassadors and others of diplomatic corps—who did not respond to the music led by Sousa. His erect figure, his well trimmed beard, the eye-glasses, and the immaculateness which always distinguished Sousa were ever in evidence. He looked like the proverbial person who had "just stepped out of a band-box"—not referring, by the way, to a musical one.

Now John Philip is getting ready for an extensive tour with his Sousa's Band. Since those early Washington days, the conductor-composer has lived a full life. His unique gestures while leading are still part of the show. He still bows with that odd little side-wise jerk; and he is as liberal as ever with encores. What he is also finding of interest, nowadays, is the composing of more serious music. He has recently finished a fine work for orchestra and chorus, and it has been whispered that he is thinking of writing an opera for Mary Garden.

TO WRITE OPERA ON AMERICAN SUBJECT

There will be comparatively few opportunities this season to hear Sousa and his band, for, on November 5, he will return to his home to devote himself to the writing of an opera on a strictly American subject. Mr. Sousa has in view for the principal role the world famed Mary Garden, who expressed to him a desire

to appear in a real American opera with love and romance as underlying themes.

For the present the famous bandmaster's principal concern is with regard to preparations for the season. The first rehearsal will be held Monday morning, July 17th at the Seventh Regiment armory. Seventy-five musicians are in the organization and the personnel includes Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; Mr. George Carey, xylophonist; Mr. John Dolan, cornetist, and Mr. R. Meredith Willson, flutist. The band's season will begin at Albany on Wednesday, July 19. Two weeks will be spent at Montreal and there will following engagements at Rochester, Utica and Syracuse. Five weeks will be spent at Willow Grove park, Philadelphia. This is the band's thirtieth season.

Sousa and Romance Inseparable During His Colorful Career

In the time between afternoon and evening concerts one day last March in Chicago, John Philip Sousa entertained a number of local friends at an informal dinner. His guests included three newspaper men, the bandmaster of a nearby



MARJORIE MOODY, Soprano Soloist with Sousa's Band.

university, two theatrical managers, his personal physician and wives various. It was one of the wives, a long-time friend of the March King, who at length said, when the conversation had traversed most of the first page topics of the day:

"Well, Commander, I often think that, with your Latin blood and your world-wide experience, you have been a masterful man in sticking to the business of music and permitting its romance and adventure to pass you by untouched!"

"My dear and mistaken lady," replied Sousa, his eyes a-twinkle, "I should have been put away in the cold, cold ground back about the time Grover Cleveland was first elected President had I not had romance as my inseparable companion! Romance and I have been pals. I married when young, on pay of \$25 a week, and have the same wife to this day. That, believe me, is the true romance. I have seen all of the known world; and that, too, is the very stuff of romance. I have written the tunes to which our military, our marines, and our sailors march and drill; and that, I think, is romance; anyway, it has all the thrills for me. When one of my two daughters decided that she had found the right man, she came and asked me if it would be all right for her to say 'Yes.' And that, dear lady, was ultimate romance: I think I am unique among American fathers!"

Sousa and his "Estimable Eighty," as a Chicago writer calls the noted band, will come here on August 2d, and will give their program of new material and old favorites in Convention Hall.

Motor Trade Notes

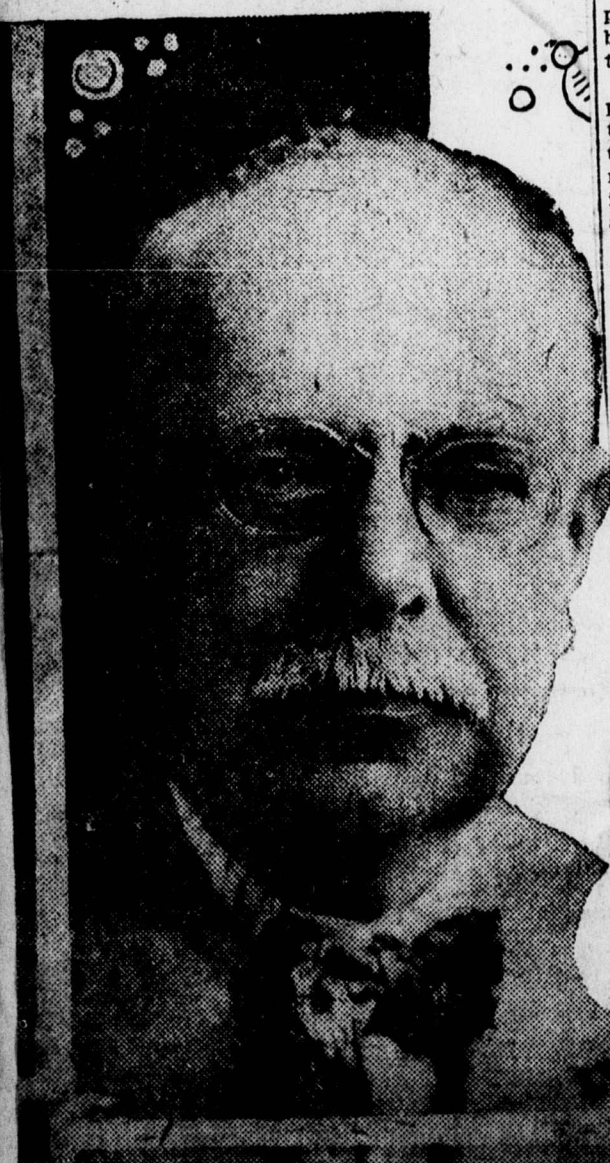
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SOUSA'S BAND REHEARSES FOR ITS SUMMER TOUR

Harry Askin, manager for John Philip Sousa, who will bring his famous band to Syracuse for one concert in the state armory Thursday night, August 3, wired John McGrath, advance representative, yesterday the first rehearsal for the summer tour held at the Seventh regiment armory, New York, was one of the most successful in the history of the organization. Mr. McGrath is spending a few days in Syracuse looking after details of the concert and he is impressed with interest manifested in the concert by Syracusans.

Mr. Askin, who was here last week, said in his telegram to Mr. McGrath the summer program which was rehearsed yesterday is the finest ever arranged by Mr. Sousa. He referred especially to the Kern's "Humoresque," based on the tune of "Look for Silver Lining Sally," and the "Gallant Seventh" march, which compares with the ever popular "Stars and Stripes."

Both of these will be played here as well also the new grand opera collection, which Mr. Askin declares is unquestionably the greatest number of the kind ever written. Mr. Sousa will add humor with musical protest against the Volstead act with drinking song themes.



John Philip Sousa, famous bandmaster, of Sands Point, began his thirtieth year as director of the Sousa Band with a concert in Albany Wednesday night.

TEMPLE.

LIEUT.-COM. JOHN PHILIP SOUSA,
COMING TO CONVENTION HALL
WITH HIS NOTED BAND ON AUGUST 2d

Gazette Times
Pittsburg

Iowa City Press

Springfield News

MUSIC IN MANHATTAN

By PIERRE V. R. KEY

What are we coming to musically—amongst a certain class of people? Ever since a popular composer lifted a melody bodily from a great classical composition we have been treated to more frequent purloinings of similar character, until it has become too much of a good thing. The craze for this sort of "adapting" as for the Greco-Roman style of modern dancing, is increasing rather than receding. Where it is finally to end is a matter of speculation. Perhaps, when we have gotten the world set more to rights, there will be a return to a saner, less wild, mode of writing "popular" music and of dancing to it.

This coming season will mark the thirtieth in the career of John Philip Sousa. Many of us remember him back in his younger days, when he was as snappy as you please, down in Washington, and led the United States Marine Band in a way that brought him the attention of persons of renown. Not a foreigner—ambassadors and others of diplomatic corps—who did not respond to the music led by Sousa. His erect figure, his well trimmed beard, the eye-glasses, and the immaculateness which always distinguished Sousa, were ever in evidence. He looked like the proverbial person who had "just stepped out of a band-box"—not referring, by the way, to a musical one.

Now John Philip is getting ready for an extensive tour with his Sousa's Band. Since those early Washington days, the conductor-composer has lived a full life. His unique gestures while leading are still part of the show. He still bows with that odd little sidewise jerk; and he is as

liberal as ever with encores. What he is also finding of interest, nowadays, is the composing of more serious music. He has recently finished a fine work for orchestra and chorus, and it has been whispered that he is thinking of writing an opera for Mary Garden.

Standard
Syracuse

JOHN SOUSA LEADER OF BAND FOR THIRTY YEARS

John Philip Sousa, bandmaster of international fame, who is to give a concert at the state armory Thursday night, August 3, in observance of his thirtieth anniversary as leader of his own organization. A number of novelties will form the program for the approaching tour which opens in Albany tonight.

On the occasion of his visit to Syracuse under auspices of the Syracuse Musical Bureau a handsome souvenir program will be issued by the Syracuse Advertising Specialties company. It will contain attractive illustrations and facts concerning Mr. Sousa's long and successful career.

SOUSA'S GREAT BAND TO COME AGAIN, IS HOPE

Dr. Philip G. Clapp is contemplating a 1922 contract with John Philip Sousa, whose fame the world sings as this greatest of bandmasters is known from one continent to another.

Mr. Sousa, always pleased with his reception in Iowa City, has consented, if arrangements can be made, to visit the university city again and to present one of his finest concerts here later in the year, possibly near mid-October.

The great master's band opened its 30th season Wednesday of the current week at Albany, N. Y.

Mr. Sousa is limiting his tour this year and Iowa City is deemed especially fortunate because he and his manager, Mr. Harry Askins, in a recent issue of The Musical Courier, with \$18,000 and more. When asked why Mr. Sousa seemed to meet with so much prosperity in a season marked with so much disaster, Mr. Askins said: "I can reply to be truthful in my opinion, only that Sousa is a staple product. He is as essential, in the minds of a vast body of Americans, as, say, white cotton thread or black silk or calf skin shoes. This season has proved my contention."

Mr. Sousa, by the way, is especially anxious to end the 1922 itinerary early, as he wishes to retire to his home study, and there write a new opera on a strictly American subject, with love and romance as underlying themes, and with the principal role for Mary Garden, who has expressed her desire to Mr. Sousa to appear in such an opus.

Springfield News

It is always interesting to note the receipts of a big band and in a statement recently made by Harry Askins, manager of John Philip Sousa and his band, which has been heard here several times with so much pleasure he said the lowest gross receipts for any concert on this last tour were \$2,500. "The 'top' was reached in Montreal, Los Angeles and Havana," said Mr. Askins, in a recent issue of The Musical Courier, with \$18,000 and more. When asked why Mr. Sousa seemed to meet with so much prosperity in a season marked with so much disaster, Mr. Askins said: "I can reply to be truthful in my opinion, only that Sousa is a staple product. He is as essential, in the minds of a vast body of Americans, as, say, white cotton thread or black silk or calf skin shoes. This season has proved my contention."

FINDS STRONG INTEREST IN SOUSA MUSIC IN AUSTRALIA

The booking of Sousa and his band for this city on August 2, when they will play in Convention Hall, brings to mind some published correspondence from a party of well known American actors who went out to Australia little more than two years ago, and are now on their way back via some of the cities in the Straits Settlements and in India. One of the actors, John P. O'Hara, said in part:

"Before we came to Australia, we were told that the sentiment was markedly anti-American. We were prepared to find it so. But, believe me, Australia is taking from the United States more than she is taking from England! Nine in every ten plays are American in make; while devoted to actors from London, they seem to prefer the American way of 'pepping up' a performance; the bookstores are filled with books by American authors, and the newspapers carry an amazing amount of American news.

"When it comes to music, it is a case of 'nothing but,' with John Philip Sousa as a sort of musical idol. I do not assert that the Australian is over-fond of the Stars and Stripes; but I do assert that he seems unable to get enough of 'The Stars and Stripes Forever.' When first I heard it, as an entracte in the theater in Melbourne, I supposed it was an easy tribute of welcome to us Americans in the east; but I hear it is the pet tune of the land. The phonographs seem to be supplied with little else than Sousa marches; and in Sydney the other night I heard a distinguished singer use Sousa's lovely setting of 'In Flanders Field.' Coming here, the Japanese band on shipboard played the Sousa marches at lunch and dinner every day."

Tribe
Providence

Most Recent Photo of John Philip Sousa and Family

Showing America's "march king" with Mrs. Sousa and their daughter Priscilla in a new and unpublished photo-study. —Photo Copyright by Underwood & Underwood, N. Y.



St Louis Star

Buses Save Band \$60,000.

About \$60,000 will be saved by Lieut. Com. John Philip Sousa and his band during its forthcoming tour of twenty weeks through the use of buses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for bandsmen.

Chicago Journal

LADY VERA BERESFORD
Kitty Gordon's daughter takes her mother's place on the stage while the famous actress is hostess at Rainbow Gardens

John Philip Sousa is now in the early stages of his thirtieth annual tour, which will take him as far up the globe as Toronto and as far down again as Philadelphia and New England cities. He will pass his customary five weeks at Willow Grove Park. In his repertoire this season will be a new march, "The Gallant Seventh," and a suite, "Leaves from My Notebook," which contains references to some of his other works. "A Bouquet of Beloved Inspirations" quotes in similar fashion from other famous composers. In previous tours this musician has covered more than 800,000 miles, has made five trips to Europe and one around the world.

Montreal
Cass

Sousa and His Band Coming to Dominion Park Saturday Next

There will be comparatively few opportunities this season to hear Sousa and his Band, for on November 5, he will return to his home to devote himself to the writing of an opera on a strictly American subject. Mr. Sousa has in view for the principal role the world famed Mary Garden who expressed to him a desire to appear in a real American opera with love and romance as underlying themes.

For the present the famous bandmaster's principal concern is with regard to preparations for the season. The first rehearsal will be held Monday morning, July 17th at the Seventh Regiment Armory. Seventy-five musicians are in the organization and the personnel includes Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Wilson, flutist.

Mr. Sousa's itinerary will include two weeks in Montreal, two weeks or more in New England, the annual five weeks' engagement at Willow Grove Park, Philadelphia, beginning, August 6, and a tour during the autumn and early winter through the middle west and south.

Mr. Sousa is going to play for the first time in Canada, "Rhapsodie D'Airs Canadiens" by Mr. B. F. Polier, organist at the Notre Dame Cathedral. It will be played on the opening night, Saturday, July 22, and again during his stay in Montreal.

Centor Times

SOUSA TO COMPOSE MARY GARDEN OPERA

NEW YORK, July 18.—Lieutenant-Commander John Philip Sousa, bandmaster, assembled his band in the Seventh Regiment Armory yesterday prior to its thirtieth annual tour, which will begin in Albany tomorrow night. At the conclusion of this tour, it is announced, Mr. Sousa intends to devote himself to the composition of an opera to be written on a strictly American theme. It is indicated that he will write the principal role for Mary Garden.

The band this season will be composed of seventy-five pieces exclusive of soloists. The soloists engaged include Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Wilson, flutist.

Mr. Sousa's itinerary will include two weeks in Montreal, two weeks or more in New England, the annual five weeks' engagement at Willow Grove Park, Philadelphia, beginning, August 6, and a tour during the autumn and early winter through the middle west and south.

Gazette Times

BUSSES TO SAVE SOUSA \$60,000

About \$60,000 will be saved by Lieut. Com. John Philip Sousa and his band during its forthcoming tour of 20 weeks through the use of busses as a means of transportation. It is anticipated that under this management no time will be lost in the transportation of baggage for the bandsmen.

News Record

Sousa's band will assemble at the Seventh Regiment Armory on Monday for its 30th annual tour, opening at Albany next Wednesday.



Times
White Hall

We mail you

LIEUT. JOHN PHILIP SOUSA began his thirtieth year as the director of the band which bears his name last night in Albany, where he gave a concert en route to his first engagement of the season in Montreal. Mr. Sousa begins his thirtieth year with the record of having traveled more than 800,000 miles at the head of his organization, his tours having included five trips to Europe and one trip around the world. Following the Montreal engagement Mr. Sousa will give several concerts in New England on his way to Philadelphia for his annual five weeks' engagement at Willow Grove Park, beginning August 6. The first concert near New York will be at Ocean Grove on August 8.



Lieut-Comdr. John Philip Sousa at U. V. M. Gym July 21

"HEALTHY PROGRESS IN AMERICA'S MUSIC," SAYS SOUSA

Among the many interviews given by Lieutenant-Commander John Philip Sousa, none conveys better his ideas of the progress in music in America than the following reported by Lida Keck Wiggins in the Springfield, Ohio, "Sun."

Lieutenant-Commander John Philip Sousa, when graciously giving me an interview Friday afternoon, showed himself to be most enthusiastic over the attitude of America toward music.

"There is no doubt in my mind," he said, "that music is making healthy progress in this country. When I consider that a great many cities have symphony orchestras and that there are two full-fledged grand opera companies in the country, besides a great many smaller companies, I believe that the most attractive form of entertainment this year has been music. I know managers tell us where we play and I know for myself, that our houses are greater than they have been before. The past season, in fact, is the best we have had in the thirty years we have been traveling.

"America is coming to the point where she can recognize and understand musical standards. There was a time in the country when music were merely music, there was no difference made between the symphony orchestra, or the big band like mine. They would attract attention because of their rarity, or their greatness, but now the people realize the difference in values. They are able now to parcel out various standards, and of course now any one of these standards of value may attract a great deal of attention.

"The orchestra which is a standard in its class, attracts a great deal of attention. The concert band, the same way, and so on right through. It is not 'I am going to hear a singer,' but, 'what singer am I going to hear?'

"There is another thing that has got to be considered. A great number of the fine teachers of Europe are establishing themselves in America, and that means they find a fruitful field here.

"Then another thing—take my band, for example, they are 95 per cent Americans. Thirty years ago about 5 per cent were Americans. The three young ladies with us are all Americans, born this side of the water. This was quite apparent when we were in Cuba, for there were only three of the men who needed to have passports, and one young lady in the entire organization. They were all American citizens. Miss Bambrick, our harpist, is a Canadian, but she lives in the States."

I asked him how he accounted for this, and he replied at once:

"The growth of music here! The American boy and the American girl have discovered in the last few years that the commercial value of music is very great.

"Any art becomes valuable when it gets into commerce, and the commercial men of today realize the value of music. Indeed, the amount of money invested in musical enterprises is colossal. This is due simply to the development of the art in America, and just as we have in the last five hundred years invented thirteen of the twenty great inventions of the world you will find the time will come that every year 'the greatest thirteen compositions' will be American, too. We have everything cosmopolitan—a fine form of government and the chance for a man's brain to exercise itself and to get something back from it.

"Yes, it looks very encouraging to me," concluded the March King, "and now I must go down to the Legion boys; they are waiting for me to go in to dinner with them," he said, and you could tell by the way he said it that his heart was very much with the "boys" downstairs,—for he is a member of the American Legion himself, with all sorts of good reasons for that membership.

"MARCH KING" REVIEWS THIRTY YEARS OF HIS BAND'S HISTORY

Preceding the opening of his new season, John Philip Sousa, America's popular "March King," has departed from his usual custom to the extent of issuing a brief statement. Since it is the first message of its kind from the musical monarch to his thousands of loyal subjects, it is herewith reproduced:

"If one remains long enough in active service a record of achievement may be interesting. Thirty years ago I left the Marine band, which I had conducted for 12 years, and came to New York to organize the band, which, in all these years, has borne my name. As managers during this period I had David Blakely, Everett R. Reynolds, George Frederic Hinton, Frank Christianer, James R. Barnes, Edwin Clarke and, since 1916, Harry Askin.

"The organization has contained many names famous in band and orchestral history; a number of the brilliant players of the band of former years are now conductors of their own organizations. It is believed that the repertoire of the band has been remarkably eclectic in embracing the best compositions of all lands. In selecting a repertoire, my method is first to con-

sider the merit of the composition and last the reputation of the composer, for, to paraphrase Tennyson:

"How'er it be, a symphonic
May be a blurb that racks our brain.
Inspired tunes are more than notes,
That simply fill us full of pain."

"In the 30 years of its existence my band has made many tours of the United States and Canada, five tours of Europe and one around the world. It has covered over 800,000 miles of travel. It has depended entirely for its support on the musical public and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

"The new compositions of mine to be played on this tour will be a march entitled 'The Gallant Seventh,' dedicated to the officers and men of the Seventh regiment, N. Y. N. G. (107th of the Twenty-seventh division). History records their brilliant achievements overseas. A new suite, 'Leaves From My Note-book,' containing musical references to a 'Genial Hostess,' 'The Camp Fire Girls' and 'The Lively Flapper,' a collection, 'A Bouquet of Beloved Inspirations' entwines themes by Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini. These, together with a number of novelties, will form the programmes for the forthcoming tour, which opens on Wednesday, July 19, in Albany, N. Y."

SOUSA TO AUTOGRAPH RECORDS IN SYRACUSE

Music lovers are looking forward to the concert which John Philip Sousa will give at the State armory Thursday night. Sousa, termed the "March King," is acknowledged to be the greatest bandmaster of his kind in the world. Mr. Sousa will introduce a novelty into his visit this time. He has arranged with Godards' Music house to be at their Knabs' studios on Thursday from 4 to 5 o'clock and will autograph all records brought in at that time. He will also meet and greet socially his admirers who call.

SOUSA BAND WILL MOTOR.

To effect a saving of about \$60,000 in transportation costs, Lieut. Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks will use motor busses instead of railways. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

Statement From Sousa as to Band

Music That He Plays Embraces the Best of All Lands With Merit as First Consideration.

LIEUTENANT COMMANDER JOHN PHILIP SOUSA, who is to open his thirtieth season with his band on Wednesday of next week, is so enthusiastic over the organization and the program that he has issued a signed statement. It is as follows:

"If one remains long enough in active service a record of achievement may be interesting. Thirty years ago I left the Marine Band, which I had conducted for 12 years, and came to New York to organize the band which in all these years has borne my name. As managers during this period I had David Blakely, Everett H. Reynolds, George Frederic Hinton, Frank Christianer, James S. Barnes, Edwin Clarke, and, since 1916, Harry Askin.

"A record of the organization in membership has contained many names famous in band and orchestral history, a number of the brilliant players of the band of former years are now conductors of their own organizations. It is believed that the repertoire of the band has been remarkably eclectic in embracing the best compositions of all lands. I have always felt that the music of the old masters written for orchestra in which the division of instruments is sharply drawn and the strings of outstanding importance do not lend themselves to the best effects for a wind combination any more so than purely string combination would be effective in higher flights of Wagner or Richard Strauss.

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May be a blurb that racks our brain
Inspired tunes are more than notes
That simply fill us full of pain."

"In the 30 years of the existence of my band it has made many tours of the United States and Canada, five tours of Europe and one around the world. It has covered over 800,000 miles of travel. It has depended entirely for its support on the musical public, and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

"The new compositions of mine to be played on this tour will be a march entitled 'The Gallant Seventh,' dedicated to the officers and men of the 7th Regiment, N. Y. N. G. (107th of the 27th Division). History records their brilliant achievements overseas. A new suite, 'Leaves from my note-book,' containing musical references to a 'Genial Hostess,' 'The Camp Fire Girls' and 'The Lively Flapper,' a collection, 'A Bouquet of Beloved Inspirations' entwines themes by Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini. These, together with a number of novelties, will form the programs for the forthcoming tour of my band, which opens on Wednesday, July 10, in Albany, N. Y."

Short Season for Sousa's Band

There will be comparatively few opportunities this season to hear Sousa and his band, for, on November 5, he will return to his home to devote himself to the writing of an opera on a strictly American subject. Sousa has in view for the principal role the world-famed Mary Garden, who expressed to him a desire to appear in a real American opera with love and romance as underlying themes.

For the present the bandmaster's principal concern is with regard to preparations for the season. The first rehearsal will be held tomorrow morning at the Seventh Regiment Armory, New York. Seventy-five musicians are in the organization and the personnel includes Marjorie Moody, soprano; Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Willson, flutist. The band's season will begin at Albany on Wednesday. Two weeks will be spent at Montreal, and there will follow engagements at Rochester, Utica and Syracuse. Five weeks will be spent at Willow Grove Park here. This is the band's thirtieth season.

Buses Save Sousa Money.

About \$60,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of 20 weeks through the use of busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

SOUSA OPERA FOR GARDEN

Band Master Will Write Role for Famous Soprano.

(From the New York Herald.)

Lieutenant Commander John Philip Sousa, bandmaster, will assemble his band in the Seventh Regiment Armory next Monday prior to its thirtieth annual tour, which will begin in Albany next Wednesday night. At the conclusion of this tour, it was announced, Mr. Sousa intends to devote himself to the composition of an opera to be written on a strictly American theme. It was indicated that he would write the principal role for Mary Garden.

After this summer season at Willow Grove, Pa., where John Philip Sousa and his band will play their thirtieth annual engagement for five weeks of concerts, the eminent bandmaster and composer will return to his home and begin the composition of a grand opera on an American subject, with Mary Garden in view for the principal role. Last winter, while Sousa was in Chicago, Miss Garden expressed to him the desire to appear in such a work as the principal singer.

Oscar Sanger believes that American singers would make good in opera if given an opportunity. Sousa and his band have traveled over 800,000 miles giving concerts.

"Interdependence" is the watchword of Ernest Briggs, the

SOUSA AT OCEAN GROVE

Lieutenant-Commander John Philip Sousa, who recently began his thirtieth year at the head of his band, will give his first concert of the season in the vicinity of New York to-morrow night at Ocean Grove, N. J. Following this concert he will go to Philadelphia for five weeks at Willow Grove Park.



HERE'S ONE KING YOU ALL OUGHT TO RECOGNIZE—This is the latest photo of John Philip Sousa, march king, and his family. On the left is Mrs. Sousa and on the right Miss Priscilla Sousa, the daughter. Mr. Sousa has not let up one little bit in his musical work and is as enthusiastic as when he was many years younger—and as good as he ever was.

Underwood.

Sousa Has School For Soloists

March King Believes In Solo Performers In All His Band Concerts—Some of His "Pupils"—Coming to Manchester In September



JOHN PHILIP SOUSA

From the days of the Marine Band onward, John Philip Sousa has been a firm believer in soloists as a feature of all band concerts. The public is in agreement with him; but he is often asked by the economists of the amusement field why he goes to the extra expense and labor of having soloists when, after all, he and his band are the real attraction. His answer is that of the true musician.

"Where is the young player to get his chance?" asks Sousa, in replying to the oft-asked question. "For a number of years in my youth I sat in the ranks in the orchestra of a theatre in Philadelphia. I didn't get much pay; I gave lessons on the violin in my spare time to eke out my income; I desired to get married; I needed money to buy other instruments, so that I might master them all. But my mood was such that all other considerations were swept aside when I got a chance, now and again, to play a small solo or a bit of obbligato. The opportunities gave to me the direct appeal to the public; and the response of an audience to my efforts gave to me the confidence which every musician must have if he or she is to be a successful soloist."

EVERY MAN HAS CHANCE

The March-King, in arranging music for his band, invariably takes into account special opportunities for each group of instruments, so that every man in the band in the course of any Sousa concert gets his chance to do something individual in a musical way, even if the special opportunity be not one which catches the ear of the layman.

Some of the most famous musicians in the United States took their schooling with Sousa and his band. There

was the late Maude Powell, the violinist, who died in 1919, lamented by what was, perhaps, the largest permanent clientele ever possessed by a violinist in this country. When, new from her years of study in Germany, she came home to this country, she was engaged by Sousa as a soloist with his band, and after three tours under him set forth on her brilliant career as a recital-giver. She never forgot to explain that she owned all the attributes that made her a successful recitalist to the seasons she spent with Sousa on tour—"and I," she would add, "the only woman in an entourage of seventy or more!"

ESTELLE LIEBLING

Estelle Liebling, the soprano and a well-known and well-liked figure in recitals and concerts, also was a "Sousa girl," making her first concert appearances under the March-King, and touring with him and his famous band. And for many years the symphony orchestras of the United States have kept their eyes and ears on the Sousa organization, on the lookout and "on the listen" for players on this or that instrument who could profitably be drafted.

"I never stand in the way of a player's leaving me," said Sousa. "Indeed, every offer made to one of my men is a high compliment to me and to my organization. If this flutist or that trombonist or such-and-such an oboe-player or traps-man gets an offer, I say: 'Take it, my boy, and God bless you!' When he comes back, as he often does, there is always a job for him; if he doesn't come back, I know that he has found satisfaction in being resident with an orchestra rather than itinerant with me, and I know that he, in turn, has given satisfaction to his new employers."

Sousa and his Band are coming to this city in September, when they will appear in the Strand theatre. Harry Askin, Lieut.-Commander Sousa's manager, writes to say:

"You will find this program, in point of novelties and new ideas, the best which Mr. Sousa has ever arranged. I am

"CONFIEZ LA TACHE À SOUSA" EST UNE DEVISE MUSICALE

Le Roi des Marches semble être dans une classe spéciale et il est reconnu comme le compositeur du Peuple Américain.



JOHN PHILIP SOUSA A SON SPORT FAVORI

Le rédacteur ne notre journal vient de recevoir de Harry Askin une courte lettre dans laquelle il l'informe que Sousa vient de composer une nouvelle marche appelée "The Gallant Seventh," dédiée au septième régiment de la garde nationale de New York, et qu'il a été nommé officier honoraire de ce régiment. Comme M. Askin le dit, ça a été une autre occasion où on a "confié la tâche à Sousa" parce que Sousa donne toujours satisfaction. Sept compositeurs américains avaient tenté de composer une marche pour le septième régiment de New York; mais comme les "Tommies" de la guerre mondiale auraient dit, "They didn't click."

Quand en 1918, feu Reginald De Koven, le compositeur, attira l'attention du public sur le fait que notre grand pays n'avait pas une marche nuptiale qui fut réellement sienne—c'est-à-dire une marche composée par un américain—et que nous nous servions constamment de la marche nuptiale de Wagner, ou bien de celle de Lohengrin, ou encore de celle de Mendelssohn, on "confia encore la tâche à Sousa. Quinze jours après que de DeKoven eut exhalé sa plainte dans les colonnes du Herald, tous les éditeurs de musique des Etats-Unis reçurent au moins chacun un manuscrit d'une marche nuptiale. Ce pauvre DeKoven lui-même se crut obligé d'en composer une mais il ne se rendit pas justice à lui-même, vu que durant le même temps il travaillait à l'opéra qui devait être pour lui le chant du signe, "Rip Van Winkle." Ce célèbre compositeur entendit la première représentation de son opéra mais il mourut subitement à Chicago avant d'avoir pu entendre la deuxième.

Quand cette question de marche nuptiale américaine fut agitée dans les journaux, Sousa s'amusa à Chicago. Il n'avait rien à faire si ce n'est d'exercer et de préparer six fanfares de 300 musiciens chacune, les hommes de la station navale des grands lacs à Lake Bluff, Ill., dans laquelle Sousa s'était enrôlé environ un mois après la déclaration de la guerre par les Etats-Unis. Il donnait en moyenne deux concerts par jour, voyageait entre Boston et San Francisco afin de diriger les jeunes fanfares de la marine dans les poussées pour vente de bons du gouvernement, pour aider à la Croix Rouge, la Y. M. C. A., etc., et de toutes les manières imaginables il vivait une vie d'indolence comme tous les officiers consciencieux des Etats-Unis le faisaient alors. Sousa trouva le temps de composer une marche nuptiale qui fut acceptée et quelque temps plus tard, alors que le grand musicien se récupérait dans un hôpital des fatigues de la guerre, sa marche fut jouée pour la première fois par le Chicago Symphony Orchestra.

"Confiez la tâche à Sousa" c'est ce que l'on dit en 1917 quand plusieurs citoyens réunis à Chicago cherchaient les moyens de fournir de la vraie musique aux recrues à Chicago. Ils avaient bien une petite fanfare mal disciplinée, man-

quant de direction. Finalement le capitaine Moffett, annonça qu'il pourrait trouver \$2,500 par année pour un chef de fanfare, mais il voulait que ce fut un américain et "un génie."

La tâche était difficile. Il y avait des conducteurs de fanfare en quantités mais un bon nombre n'étaient point des américains, et un plus grand nombre encore n'étaient point "des génies." On ne pouvait trouver personne. "Comment, personne?" dit Askin, maintenant le gérant de Sousa qui jouait alors à l'hippodrome de New York. La réponse fut que Sousa avait servi un terme dans la marine dans sa jeunesse, qu'il avait passé l'âge militaire, et puis, \$2,500 par année!!!

"Confiez la tâche à Sousa" dit Askin. Les chefs du projet télégraphèrent au grand musicien lui demandant de désigner quelqu'un pour la position et ils reçurent pour réponse "John Philip Sousa". Quatre jours plus tard il s'enrôlait de nouveau dans la marine recevant le titre de lieutenant-commandeur. Il avait alors soixante ans.

"Confiez la tâche à Sousa" a toujours été un bon conseil bien que cela puisse signifier beaucoup d'ouvrage pour Sousa dans certaines circonstances.

C'était une bonne devise il y a une quarantaine d'années quand on souleva la question de la composition d'un opéra comique par un américain. Jusque là on se contentait des productions étrangères, mais Sousa entreprit la tâche. Il composa "Desirée" le premier opéra comique tout américain qui remporta d'immenses succès à New York et à Philadelphie en 1884.

Sousa et sa fanfare seront au Strand Theatre en septembre prochain. M. Askin nous dit que le programme contiendra plusieurs nouveautés, comprenant la marche dont nous parlons au commencement de cet entrefflet, "The Gallant Seventh."

Houston Chronicle
**SOUSA TO SAVE
BY USING BUSSES**

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It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

SOUSA'S BAND IN GROVE ON AUG. 5

There will be comparatively few opportunities this season to hear Sousa and his band, for, on Nov. 5, he will return to his home to devote himself to the writing of an opera on a strictly American subject. Mr. Sousa has in view for the principal role the world-famed Mary Garden who expressed to him a desire to appear in a real American opera with love and romance as underlying themes.

For the present the famous bandmaster's principal concern is with regard to preparations for the season. The first rehearsal will be held next Monday morning, at the Seventh Regiment armory. Seventy-five musicians are in the organization and the personnel includes Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; George Carey,

xylophonist; John Dolan, cornetist, and R. Meredith Willson, flutist. The band's season will begin at Albany on Wednesday, July 19. Two weeks will be spent at Montreal and there will

follow engagements at Rochester, Utica and Syracuse. Five weeks will be spent at Willow Grove park, Philadelphia. This is the band's thirtieth season.

Sousa's Band will play at the Ocean Grove auditorium, Saturday, Aug. 5, matinee and evening.

Sousa Coming to Rutland.

No man in the world of music has had so extensively advertised a personality as Lieut.-Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his Band, numbering nearly 100, have done



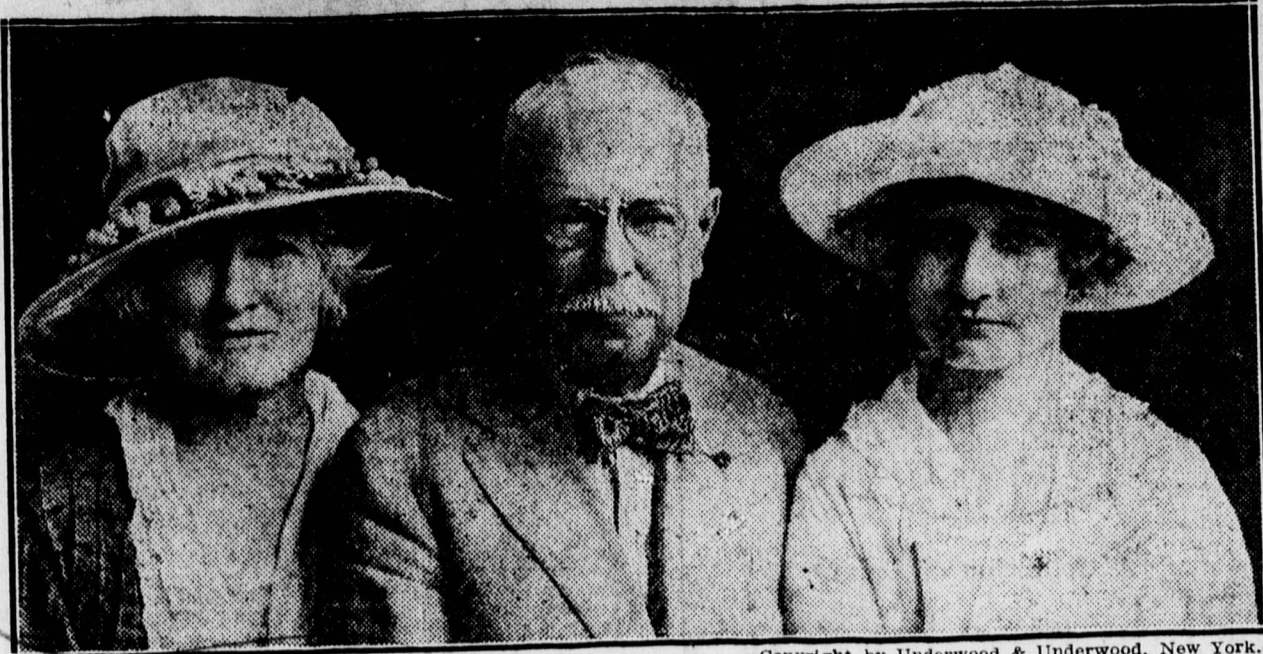
and are doing much to promote musical interest, for the present programmes contain compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his Band are in Rutland on Thursday, July 20, at The Armory. Seat sale July 17. Mail orders now.

Sousa's band began its annual tour last night in Albany and will play in Canada and New England on the way to the six weeks' engagement in Willow Grove Park, beginning August 6, playing at Asbury Park, August 5.

SOUSA BEGINS SEASON

Lieutenant Commander John Philip Sousa will begin his thirtieth season with his band next Wednesday in Albany, N. Y. Some of his new compositions to be included in this season's program are a march entitled "The Gallant Seventh," dedicated to the officers and men of the Seventh Regiment, N. Y. N. G. (107th of the Twenty-seventh Division); a new suite, "Leaves From My Notebook," containing musical references to "A Genial Hostess"; "The Campfire Girls" and "The Lively Flapper," and a colloquation, "A Bouquet of Beloved Inspirations," with themes by Bizet, Meyerbeer, Weber, Mendelssohn and Rossini.

AMERICA'S "MARCH KING" AND FAMILY



Showing America's "March King" with Mrs. Sousa and their daughter Priscilla in a new and unpublished photostudy.

Sousa To Present His Selection Of "Ten Best Tunes"

What would you reply if you were asked, from all the tunes which time has tried and found not wanting in inspiration and vitality, to name the 10 best? In what quality, for example, would you regard Handel's "Largo," say, as the "best" of three, the two others being, for example, Bizet's great bolero in "Carmen,"



JOHN PHILIP SOUSA.

known as the song of the foreador, or the song to the Evening Star in "Tannhaeuser?" Would you regard "It's a Long Way to Tipperary" as a great tune? Or "A Hot Time in the Old Town Tonight?"

How would you choose as between the great waltz in the Kirmess scene of Gounod's "Faust" and Musetta's lovely waltz in Puccini's "La Boheme?" How about the Miserere in Verdi's "Il Trovatore" and the bolero in the same composer's "Sicilian Vespers?" Which tune do you think will "live" the longer as between, say, Sousa's own "The Stars and Stripes Forever" and the well known Serenade by Richard Strauss? What would you do if asked to make a preference between Johann Strauss' waltz of "The Blue Danube" and Oscar Strauss' waltz of "My Hero" in "The Chocolate Soldier?" How about the chorus of pirates in the second act of "The Pirates of Penzance" and "He's Going to Marry Yum-Yum," in "The Mikado," both operettas being by the same composer, Sullivan?

These, doubtless, are among the million problems in tune which John Philip Sousa faced when he undertook his new fantasia, called "A Bouquet of Beautiful Inspirations." It is his medley and characteristic instrumental arrangement of what he regards as the world's "ten best tunes." You will hear his list of 10 when, on August 2, he and his famous band come for a concert in Convention Hall. The new fantasia is only one of a number of novelties on the program he has arranged for the visit.

Sousa's tour this season with his band will be a brief one, for in November he will retire to his home to begin work on an opera in which Mary Garden will sing the leading role. During the preceding months, however, Sousa's Band will have a brief season, and rehearsals are scheduled to begin at the 7th Regiment Armory in New York on Monday morning, July 17. There will be seventy-five musicians in the organization, and the soloists will include Miss Marjorie Moody, soprano; Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Willson, flutist.

SOUSA FAVORS SOLOISTS FOR BAND CONCERTS

March King Expounds Reason for Having Solo Performer as Feature

From the days of the Marine Band onward, John Philip Sousa has been a firm believer in soloists as a feature of all band concerts. The public is in agreement with him; but he is often asked by the economists of the amusement field why he goes to the extra expense and labor of having soloists when, after all, he and his band are the real attraction. His answer is that of the true musician.

"Where is the young player to get his chance?" asks Sousa, in replying to the oft-asked question. "For a number of years in my youth, I sat in the ranks in the orchestra of a theatre in Philadelphia. I didn't get much pay; I gave lessons on the violin in my spare time to eke out my income; I desired to get married; I needed money to buy other instruments, so that I might master them all. But my mood was such that all other considerations were swept aside when I got a chance, now and again, to play a small solo or a bit of obligato. Those opportunities gave me the direct appeal to the public; and the response of an audience to my efforts gave me the confidence which every musician must have if he or she is to be a successful soloist."

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Sousa and his Band are coming to this city in August, when they appear will appear in the Avon theatre, Harry Askin, Lieutenant-Commander Sousa's manager, writes to say:

"You will find this program, in point of novelties and new ideas, the best which Sousa has ever arranged, I am certain."

Sousa's Band began its 30th annual tour last night, at Albany, en route to a week's engagement at Montreal, several weeks in New England and five weeks at Willow Grove Park, Philadelphia. Before the last engagement the band plays on Aug. 5 at Ocean Grove, N. J. Sousa has traveled 800,000 miles with his bandsmen in past seasons, five times to Europe and once around the world. His new music this year includes a "Humoresque" on old melodies, "Bouquet of Inspiration," "The Gallant Seventh" and "Leaves From My Notebook," the last about "girls" from campfire to flapper.

WRITES OPERA

Sousa Plans Vehicle for Use of Mary Garden.

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Sousa to Visit Bangor in the Fall with His Famous Band



JOHN PHILIP SOUSA

John Philip Sousa, the greatest band master in the world, is coming to Bangor in the fall with his famous band. The date is Friday, Sept. 22, and the place, the auditorium, the only hall in this city large enough to accommodate a Sousa audience.

Richard Newman, concert manager for M. Steiner & Sons Co., of Boston, which has engaged the band for a series of concerts in its territory, was in the city Tuesday and with Samuel A. Hill, Jr., manager of the Bangor store, completed arrangements for the concert. The band will come to Bangor from Waterville where it appears the preceding evening.

Sousa and his band appeared here

two years ago, an audience that filled the auditorium hearing the famous organization, and the people of eastern Maine will receive with enthusiasm this announcement that the band is coming again. Sousa's band is one of the greatest entertainment attractions in the country and it is assured of a big audience here in September.

A carefully chosen personnel of 85 of the finest band musicians in America, the largest permanent organization of bandmen in the world and the finest body of musicians ever assembled under the baton of Lieut. Commander Sousa constitutes the regular concert force of the march king's 1921-22 transcontinental tour.

SOUSA'S BAND

Famous Organization to Give Two Concerts in Albany on Wednesday.

Sousa's famous band of 75 instrumentalists, with eminent soloists, will give concerts at Harmanus Bleecker Hall, Albany, Wednesday afternoon and evening, under the management of Ben Franklin, and for these events the seats are now selling at Harmanus Bleecker Hall box office where mail and phone orders will be accepted and filled. Excellent programs will be presented both afternoon and evening, the arrangement for the night concert being as follows:

Overture—"The Red Sarafan"....Erichs
Sousa and his Band.
Cornet Solo—"Centennial Polka"....Bellstedt
John Dolan

Suite—"Leaves from my note-book"....Sousa

(a) The Genial Hostess
(b) The Camp-Fire Girls
(c) The Lively Flapper
Sousa and his Band.

Vocal Solo—"Care Nome"....Verdi
Miss Marjorie Moody.

Intermezzo—"Golden Light"....Eizet
Sousa and his Band.

A Bouquet of Beloved Impressions.
Sousa and his Band.

(a) Xylophone Solo—"Nola"....Arndt
George Carey.

(b) March—"The Gallant Seventh"
Sousa and his Band.

Harp solo—"Fantasia," op. 35....Alvares
Miss Winifred Bambrick.

Hungarian Dance, from "In Foreign Lands"....Moszkowski
Sousa and his Band.

The encores will be selected from the following compositions of John Philip Sousa: Humoresque from "Sally," "Keeping Step with the Union," "Semper Fidelis," "Bullets and Bayonets," "Comrades of the Legion," "Who's Who in Navy Blue," "Sabre and Spurs," "U. S. Field Artillery" and "The Stars and Stripes Forever."

How Sousa Does It

John Philip Sousa has told Winthrop P. Tryon, of the Christian Science Monitor, why he thinks band music the best there is. And Mr. Tryon tells the story thus, after remarking that he had asked the famous conductor how he managed to achieve rhythm so successfully.

"Oh," said he, "that's a part of the question why one musical enterprise gets ahead and another does not. I have discussed it in an episode of my novel, 'The Fifth String.' Why does one band give you goose-flesh while another fails to stir you in the least? I'm sure I don't know. The thing has never been explained. Rhythm, of course, you must have in music that is alive. Our hearts beat rhythmically. Our daily existence is motion. And then take what we call nature. I suppose the trees would amount to nothing if they had no gales to blow them. Waters become stagnant that have no breezes sweeping across them. Plants don't thrive growing in places where the wind never reaches them.

"Yes, indeed, rhythm I would call one of the most important things in the world. We have sound waves, and we know that when different sound waves are not conflicting the effect is grateful, and that when they produce those that are conflicting we have noise. Regularity of vibrations constitute music. I think some philosopher says, which is about the same as identifying music with rhythm.

"Some years ago Anton Schott, the German tenor, went on tour with me. One day he remarked to me upon the pleasure he derived from being with the band. 'Rhythmus!' he exclaimed. 'I leave the concert every day with rhythmus filling my thoughts and I go away the better for it!'"

A NEW SOUSA OPERA

The Famous Bandmaster to Utilize an American Theme—Plans for a Brief Tour to Begin at Once

THERE will be comparatively few opportunities this season to hear Sousa and his Band, for on Nov. 5 he will return, after a brief tour, to his home to begin the writing of an opera on an American subject. He has Mary Garden in view for the principal role in response to her own personally expressed desire to appear in an American opera with love and romance as underlying themes.

For the coming months Sousa's principal task will be his season with his band. The first rehearsal will be held Monday morning, July 17, at the Seventh Regiment Armory in New York. Seventy-five musicians are in the organization and the personnel includes Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Willson, flutist. The season will begin at Albany on Wednesday, July 19. Two weeks will be spent at Montreal and there will follow engagements at Rochester, Utica and Syracuse. Five weeks will be spent at Willow Grove Park, Philadelphia. This is its thirtieth season.

Waterbury Times

SOUSA DISCOURSES ON THE JAZZ QUESTION

Celebrities in every walk of life are called upon from day to day to talk about jazz in music. It is praised, it is condemned, it is extolled, and it is execrated by musicians, clergymen, statesmen, novelists, soldiers, sailors, butchers, bakers, theatrical managers, actors, profiteers, the new poor, movie performers and movie magnates, private detectives, escaped convicts, animal trainers, laundrymen, Japanese politicians, the Friends of Irish Freedom, the Foes of Bolshevism, editors and publishers, opera stars, visiting firemen, policemen on the pension roll, and visiting English lecturers. Mrs. Asquith talks about it, and so does Mr. Sze, the Chinese diplomat. Lady Astor has views on jazz, and so has Rabindranath Tagore, the Indian poet. Marshall Foch is asked to say something about it, and so are the ex-Crown Prince of Germany and Jack Dempsey.

Well, John Philip Sousa is coming back. He and his famous Band, "The Estimable Eighty," as they were termed by one Chicago writer, have been booked for Watertown to appear in the Avon; and it may be all right to anticipate the visit of the March-King and set forth his views on the topic of jazz. After all, he may be regarded as knowing something about it.

"We have a lot of loose talk about jazz," says Lieutenant Commander Sousa, "because of a confusion of terms. Jazz is good or bad accordingly as you use the word. Music is such, whether composed by Bach or Berlin, by Peter Tschaikowsky or Deems Taylor, by Saint-Saens or (I trust!) Sousa.

"The old time minstrels—I mean, what we in the United States call minstrels; the men who blackened up with burnt cork—had a word 'jazbo,' meaning stimulation or what is now called 'pepping up.' If the first part songs or talk, or an interlude of dancing, or an afterpiece of negro life dragged or seemed to hang heavy, the stage director would call out: 'A little more jazbo! Try the old jazbo on 'em!' The word, like many other minstrel terms, passed into the vernacular of the regular theatre by the easy stage of vaudeville. In time, it became simply 'jazz,' and took on the values of a verb. 'Jazz it up' would mean to put more life into the acting or singing and dancing. Then, if a play failed to get the expected reaction at the fall of the curtain on a climax, the playwright would be called in to 'jazz it up a bit.' In brief, infuse an element of greater excitement for the audience.

"Tis always best to understand what we are talking about," says Sousa, in conclusion, "before we embark on either commendation or condemnation; and this goes as to 'Jazz'."

SOUSA BAND CONCERTS AT HARMANUS BLEECKER HALL INSTEAD OF THE ARMORY

The coming concerts of John Philip Sousa and his band of 75 instrumentalists Wednesday afternoon and evening, July 19, will take place in Harmanus Bleecker hall and not in the Washington avenue armory, as has been announced. The arrangement was made through Edward M. Hart, representing Mr. Proctor, who was in the city on Monday, but it could not be made definite until word was received from the band management, yesterday afternoon. The change was made possible on account of the fact that the Hall is "dark" for most of the summer, the band concerts and one or two other events being all that are scheduled for the building until later in the season.

The appearance of Mr. Sousa and his famous musicians is expected to be popular, the event marking the first appearance of the celebrated "march king" in this city in some years.

SOUSA'S 75 MUSICIANS.

When John Philip Sousa gives his much anticipated concerts at Harmanus Bleecker hall Wednesday afternoon and evening, July 19, under the management of Ben Franklin, it is said that he will have the largest concert band that has ever appeared in this section. There will be 75 instrumentalists and soloists on the stage and under the leadership of Sousa, a treat long to be remembered is only to be expected. It is a long time since Sousa appeared in this city, and this long absence has but whetted the appetite of the hundreds of his admirers and increased the enthusiasm, so it is only natural to expect that both concerts will be very largely attended. Mail orders for seats may be sent to Mr. Franklin, 18 Chestnut street, and the box office sale will open at the Hall on Saturday morning.

WEDNESDAY MORNING, JULY 12, 1922

SOUSA'S BAND COMING BY MOTOR ON AUGUST 3

Lieut.-Commander John Philip Sousa, bandmaster, has during his career musically for 30 years proven in many ways that he is a genius. Now with Harry Askin, business manager for the celebrated bandmaster, he has figured out how to save \$3,000 a week on his summer tour by using motor cars for transportation during a period of 20 weeks. Five cars have been obtained in New York to transport the men and their instruments. This does away with the rigid adherence to railroad schedules and the high cost of passenger transportation. Last year the Sousa tour cost \$180,000 for transportation.

Sousa brings his band to the state armory for one concert Thursday night, August 3, under auspices of the Syracuse Musical bureau. The soloists will be Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; P. Meredith Willson, flute; William M. Kunkel, piccolo; Joseph Norrito, clarinet; Paul O. Gerhardt, oboe; Anthony Maly, cor Anglais; Charles C. Thompson, bassoon; Joseph de Luca, euphonium; J. P. Schueler, trombone, and William J. Bell, sousaphone.

WORLD'S GREATEST TUNES

Sousa, Coming Here Next Tuesday, Combines Them in Fantasia.

A Sousa program without fresh evidence of Sousa's own restless energy in devising musical diversions would be unthinkable.

It is interesting, in advance, to guess at Sousa's ten best selections in his fantasia. If all of us do not agree with his choice of ten, it will not be because the March-King is unacquainted with the tunes which we, if we were making out such a fantasia, put into the list; for it is doubtful if this distinguished American would undertake such a work without complete knowledge of the field.

Sousa calls the new fantasia "A Bouquet of Beautiful Inspirations," and includes it, with a number of other novelties, in the program he

has prepared for the concert by himself and his famous band in this city on Tuesday, Aug. 1, in the afternoon and evening.

John Philip Sousa and his band opened their annual tour last week at Albany en route to Montreal where they will appear for a week. They will be heard several weeks in New England and for five weeks at Willow Grove Park, Philadelphia. The band will play at Ocean Grove, N. J., Aug. 25.

Lieut. Commander Sousa and his bandmen have traveled over 800,000 miles in past seasons. They have journeyed twice to Europe and once around the world.

His new music this year includes "Leaves from My Notebook," about "girls" from campfire to flapper; "Bouquet of Inspiration," "The Gallant Seventh" and "Humoresque," on new melodies.

Utica—Outfits Sousa's Band. — When Sousa's Band appears in this city Aug. 4, the majority of the members will be wearing uniforms made by the Utica Uniform Co., which recently filled a substantial order for this group. The Utica Uniform Co. is getting an increased business from all parts of the country, especially among letter carriers and volunteer fire companies, they state.

SOUSA MARKS 30TH SEASON WITH BAND

Cites Record of Musical History and Ideals as Conductor

Lieutenant Commander John Philip Sousa, who is to open his thirtieth season with his band on Wednesday of next week, is so enthusiastic over the organization and the programs that he has issued a signed statement. It is as follows:

"If one remains long enough in active service a record of achievement may be interesting. Thirty years ago I left the Marine Band which I had conducted for twelve years, and came to New York to organize the band which in all these years has borne my name. As managers during this period I had David Blakley, Everet R. Reynolds, George Frederic Hinton, Frank Christianer, James S. Barnes, Edwin Clarke, and, since 1916, Harry Askin.

A record of the organization in membership has contained many names famous in band and orchestral history, a number of the brilliant players of the band of former years are now conductors of their own organization. It is believed that the repertoire of the band has been remarkably eclectic in embracing the best compositions of all lands. I have always felt that that music of the old masters written for orchestra in which the division of instruments is sharply drawn, and the strings of outstanding importance, do not lend themselves to the best effects for a wind combination, any more so than purely string combinations would be effective in higher flights of Wagner or Richard Strauss. In selecting a repertory my method is first to consider the merit of the composition and last the reputation of the composer.

"In the thirty years of the existence of my band it has made many tours of the United States and Canada, five of Europe and one around the world. It has covered more than 800 miles of travel. It has depended entirely for its support on the musical public and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

"The new compositions of mine to be played on this tour will be a march entitled 'The Gallant Seventh,' dedicated to the officers and men of the Seventh regiment, N. Y. N. G. (407th of the Twenty-seventh division); a new suite, 'Leaves From My Note Book'; and a colloquation, 'A Bouquet of Beloved Inspirations,' entwining themes by Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini."

SOUSA AT OCEAN GROVE.

Lieutenant-Commander John Philip Sousa, who recently began his thirtieth year at the head of his band, will give his first concert of the season in the vicinity of New York to-morrow night at Ocean Grove, N. J. Following this concert he will go to Philadelphia for five weeks at Willow Grove Park.

Busses to Carry Sousa's Band

About \$60,000 will be saved by John Philip Sousa and his band during its forthcoming tour of twenty weeks through the use of busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

TWO HORNS OF A DILEMMA

Neither Grand Nor Comic Opera Can Be Produced in America

America has no grand opera because Americans have too strong a sense of humor, argues one critic. But De Wolf Hopper once said that "nothing else is so foreign as native American comic opera."

He emitted this near-epigram in the course of a three-cornered discussion with Francis Wilson and the composer of the first operetta in which Hopper ever sang, John Philip Sousa.

"We were making a great showing," said the big comedian, "what with Sousa here, and De Koven, and Victor Herbert, when the slump in the light opera market happened in the mid '90s. Harry B. Smith and Glen Macdonough were fecund librettists. Our young singers of both sexes took operetta as seriously as they now take grand opera. But every 'native' light opera which any of us can remember had a foreign locale. We were following the European model and doing nothing in the way of utilizing American foibles, American characters in public life, American fun and wit, or American scenic splendors. Of course, there were operettas with redskins and with Pilgrims in 'em; but that isn't what I mean.

Music

SOUSA'S BAND.

Convention Hall was crowded last night to hear Sousa's Band. It is the same fine band that this maker and master of fine bands is wont to bring with him. Sousa can get a splendid sonority of tone mass; he can take the blare and bang all out of his tone when he wants to, as, for instance, he did in the Bizet Intermezzo and the accompaniments played last night and in many passages in his own compositions. And his own compositions are after all the crux of interest in his concerts. Last night he offered a new suite of three numbers, "Leaves from My Notebook," which were jolly and pretty music. The first, "The Genial Hostess" has a charming rhythm and in the middle a little episode where solo instrumentation kept saying something like "How do you do" most tunelessly; the second, "The Camp Fire Girls" has just reminiscent sentiment enough to admit the capacity of the band for dainty solo work to be heard; the third which concerns itself with the "flapper" is altogether a clever whirligig of a piece and the crowd appreciated it hugely.

Then came an arrangement of some beautiful tunes that musical people like. Sousa knows the tunes people like as well as any man and he is as competent as any to put them into charming network that is admirably suited for his band to play. A Sousa program is one-third printed and two-thirds exhibited from the stage on printed cards; each number is given from one to three extras, but so excellent is the discipline with which the program is given that it gets on fully as fast as one where there is a lot of delay before the encore is given. The extra numbers are marches—the old old Sousa marches largely—and here Sousa lets the blare and bang have its way. He played a new march on his program last night and a good one. But he will have to do almost the impossible to displace in popular favor the splendid "Stars and Stripes" and the "El Capitan."

Sousa brings plenty of soloists to give the variety to his programs that the wideness of tastes of his audiences appreciate. John Dolan played a brilliant polka to show how a cornet can sprinkle notes of excellent quality through an audience room and then followed it with a number to show that a cornet can sing a song if it wants to—when played by an expert. Marjorie Moody sang the Verdi "Caro Nome" very well; she gets a facile tone good to hear and does not force it and does not have to, so excellently is she accompanied by the band. She gave two extra numbers in response to demand. George Carey is at home in Rochester with his xylophone and this, together with the genuine liking people have to hear this brittle and brilliant type of melody, makes his solo playing particularly popular. Winifred Bambrick had already contributed excellently to the program before her harp solo came. There can be no question but that the harp is constantly growing in favor as a solo instrument.

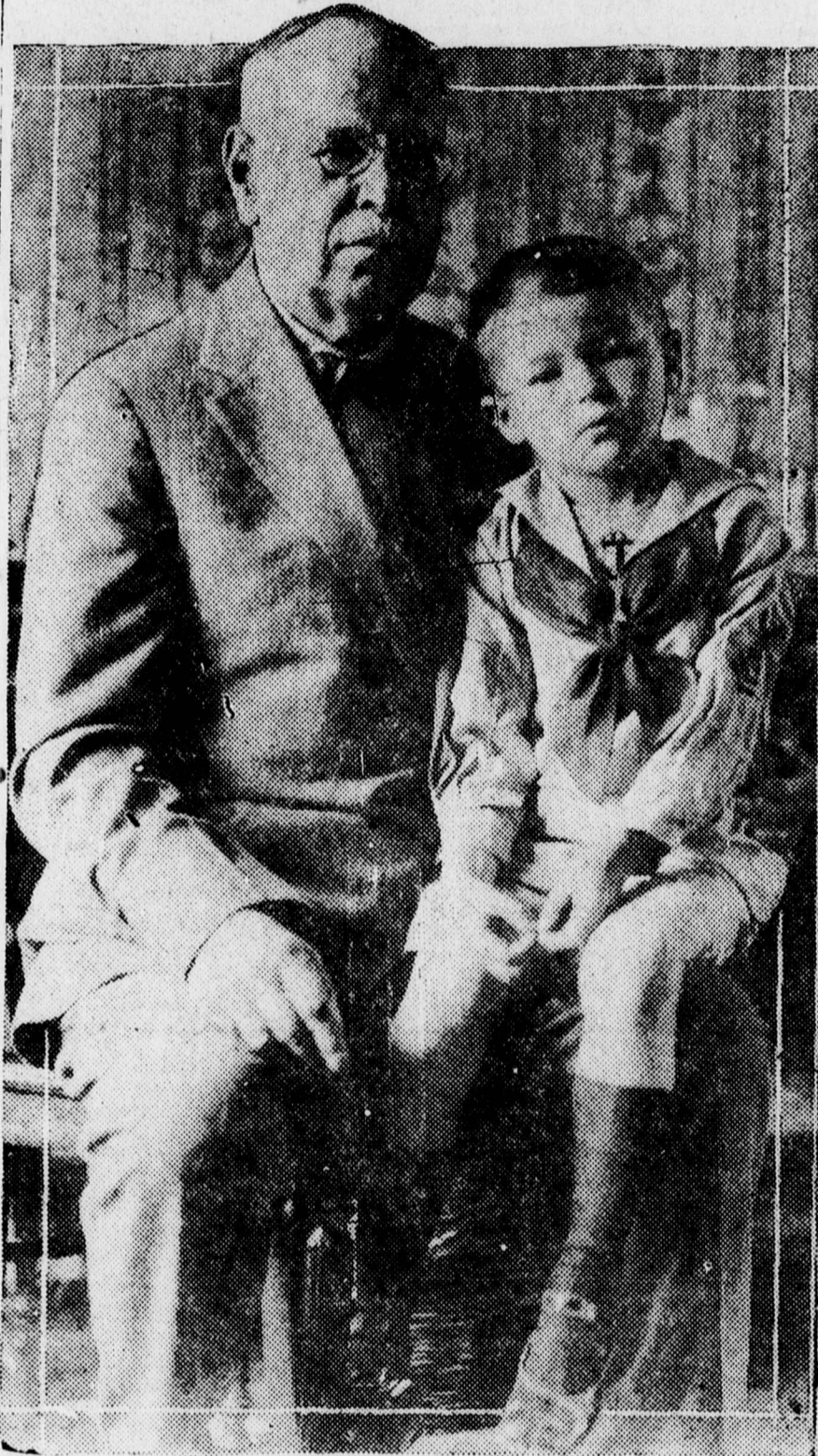
It would seem that most people in this land will have heard Sousa and his band before they are through their annual tours. Certainly of its kind this is a musical institution that ought to be known universally as long as its standard is kept where it is. Some folks would perhaps like to hear more of the sort of thing done in the Bizet and Moskowski numbers of last night. But Sousa knows best what is wanted; for proof look at his audiences year after year.

Busses Save Sousa's Band \$60,000.

About \$60,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks through the use of auto busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

NSAYS SHE WAS FO

Sousa Gives His 'Rival,' Tiny Syracuse Drummer, Greeting and Good Advice



JOHN PHILIP SOUSA AND JACKIE WOOD.

Jackie Wood, 5, Receives Professional Tips From Famous Conductor Besides In- vitation to Concert.

John Philip Sousa, world famed conductor and musician, clasped hands this morning with Jackie Wood, 5, Syracuse drummer, who Mr. Sousa called "his rival," in his suite at the Onondaga Hotel.

"Jackie" is the son of Mr. and Mrs. John M. Wood of 112 East Matson avenue. His career as a drummer started in his fourth year and he has made such progress that his time and his ability to snare and roll are lauded by experts.

Sousa Gives Jackie Tips.

Mr. Sousa greeted Jackie with: "So, this is my little trap shooter and 'rival'?" Jack was in a serious frame of mind and the great conductor was quick to sense it.

Straightway he began to tell him of things professional that come into the life of a musician, how he must learn the various strokes, that his wrists and hands may become flexible, to manage the traps and after he learns these things well, to branch out and become a conductor himself.

He also spoke of the happiness that his profession gave him.

Musician's Career Happiest.

"There is no career in the wide world," he said, "that gives greater happiness than that of a musician. It gives solace and comfort to the bereaved; lively marches stir and quicken the blood and merry tunes make folks happy. Of what other profession can so much be said. It's a broad field for you to choose, Jackie, stick to it."

Then Mr. Sousa and Jackie posed for their pictures, Jack astride of Mr. Sousa's knee. Before they said goodbye, Jack was invited to go to the concert tonight, and cautioned to sit close beside the big bass drum.

Sousa, America's "march king," and possibly the most famous band leader in the world, proved again last night that he can attract an audience where others cannot. For there were five thousand people congregated about the tiers of seats in Dey's Arena to hear the concert under his direction, and it was a hot night and not at all conducive to physical comfort. That those present thoroughly enjoyed the music provided was demonstrated by the enthusiasm which greeted the various numbers, and particularly those familiar ones which have made their composer famous. The quick-steps of Sousa, such as the Stars and Stripes Forever, Semper Paratus, U. S. Field Artillery, El Capitan, and Bullets and Bayonets, certainly drew forth warm applause, and sometimes a demonstration of feeling. Indeed, only the xylophone solo came near to these in popularity, if the vocal and harp soloists are excepted.

The program was a varied one, although Sousa and his marches predominated, and the work of the band was of a precise and finished character. The use of the wood wind instruments in many of the compositions rendered was especially effective, but the brasses revealed fine tonal qualities when brought into play in the more militant pieces. The liquid tones of the reeds were notable in the opening number, the Red Sarafan overture. Followed then a splendidly rendered cornet solo by Mr. John Dolan. In the suite Leaves From My Note Book, which came next, Sousa revealed his clever manner of using the various instruments for "effect" and the playing of this number, besides being enjoyable to hear, was a decided novelty as well. The arrangement of "popular gems" called A Bouquet of Beloved Inspirations was among the most welcomed of the remaining selections. Many waited in anticipation to hear the last number on the program, which was Polver's Rhapsodie d'Canadien. It is an ambitious composition and many less worthy pieces have been hailed with approval when the name of a more famous composer was attached. The present composer's inspiration seems to have been the martial music of Tschai-kowsky, the development of the O Canada theme being strongly reminiscent of the Russian's massive overture 1812. It is a creditable composition, which ought to be heard again.

The soloists were Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist. The former sang in a voice of very engaging quality, pure, well-rounded and controlled with perfect ease. She sang Verdi's Caro Nome, and followed with two loudly-demanded encores.

Miss Bambrick, is an Ottawa girl, but anywhere she would win distinction by her finished playing. The loveliest music arose from her instrument in the three numbers she played, the Fantasie and the evergreen Believe Me if All Those Endearing Young Charms, proving the most popular. These two are also widely distinct in character, the former calling for advanced technical proficiency. Her appearance in Ottawa, under such distinguished auspices proved a triumph for this brilliant and rising young artist.

- The program follows:
1. Overture, "The Red Sarafan," Erichs
 2. Cornet solo, "Centennial Polka," Bellstedt
 3. Suite, "Leaves from my note-book" (new)... Sousa
 - a. "The Genial Hostess,"
 - b. "The Camp-Fire Girls,"
 - c. "The Lively Flapper,"
 4. Vocal solo, "Caro Nome," Verdi
 5. Intermezzo, "Golden Light," Bizet
 6. "A Bouquet of Beloved Inspirations"—entwined by... Sousa. The compiler believes that the themes embodied in this number are universally admired by music lovers.
 7. a. Harp solo, "Fantasie" Op. 35... Alvares
 8. Xylophone solo, "Valse Militant"... Durand
 9. Rhapsodie "d'Canadien" (new)... Polver
- Band encores were selected from the following compositions of John Philip Sousa:
- Humoresque from Sally, "Look For the Silver Lining," Keeping Step With the Union, Semper Fidelis, Bullets and Bayonets, El Capitan, Comrades of the Legion, Who's Who in Navy Blue, Sabre and Spur, U. S. Field Artillery, The Stars and

Sousa at Ocean Grove.

John Philip Sousa will give his first concert of the season in the vicinity of New York to-morrow night at Ocean Grove, N. J., and then go on to Philadelphia for his annual engagement of five weeks.

An interesting index to business conditions has been furnished through the three weeks Mr. Sousa has been on tour since the opening of his thirtieth year in Albany on July 19. He played several bookings in this State and then went on to Montreal, returning through New England. Although he visits this territory virtually every season he reports the band has enjoyed greater receipts this year than at any time in his career.

There are eighty-five musicians in the Sousa organization.

Musical Leader

Ottawa Citizen

Record Phila

JOHN PHILIP SOUSA IN ROLE OF RACONTEUR AND CRITIC

John Philip Sousa is no less entertaining in the role of raconteur than that of a bandmaster. This was demonstrated when he addressed members of the Montreal Rotary Club. No title for his address was announced, and it was not known whether he was going to deliver an oration on music or international relationship, says the Montreal "Gazette." On the contrary, it proved to be on boiled eggs, the British admiration for "Punch" and an English charwoman.

The speaker stated that he came second to no man in his admiration for the British Empire. He had traveled into nearly every corner of the globe over which flew the British flag and the more he had seen of British institutions the more he liked them. But since his arrival in Montreal he had become rather sad. When he was very young, said he, he was always given eggs for breakfast which were beaten up and served in a pot like a shaving pot. He had never been able to eat them with decency since a yellow streak always made its appearance on his shirt front or on the tablecloth. But during his first visit to London he stayed at the old Morley's Hotel and, going down to breakfast, he ordered eggs. The waiter appeared with a weird cup containing an egg still possessed of its shell. "Do I just swallow it?" inquired the bewildered Sousa. Thereupon the waiter seemingly amazed with his client's ignorance, lifted his knife and decapitated the top of the egg. "It occurred to me, gentlemen," said Sousa, "how very artistic this was, and I wondered why on earth such artistry was not introduced into America, and I was determined never again to eat my egg in any other way. On my arrival in Montreal a prominent citizen invited me to be his guest, and at breakfast the following morning sure enough eggs were served, but, alas, in the American shaving pot." "Gentlemen," added the speaker with emphasis, "you are slipping."

Lieut.-Commander Sousa then related that while he was in New York some time ago he received from England four beautiful volumes of "Punch." At the time he was entertaining a well known Britisher to whom he commented upon the great admiration the British have for "Punch." "Indeed," said he, "it is the English Bible. During my guest's visit it occurred to me how much he would probably enjoy "Punch," and one morning I accordingly said: 'There you are, old man, here are some volumes of "Punch." Go and spend an enjoyable hour or two with them.' 'To hell with them,' was his reply; 'throw me over the baseball page.' This brought forth roars of laughter, which was the more increased when the speaker added: "Gentlemen, you are slipping."

His other story concerned an experience with a "charlady" in an English hotel. Every morning as he would go down to breakfast he saw a woman continually scrubbing the floors, and it occurred to him what a horrible life she led. "I asked my manager for a pass to one of my concerts," said Sousa, "and I may say that above all things he hates a man to whom he gives a pass. But I succeeded in getting one eventually. So the following morning I said to the charwoman for whom I had great sympathy: 'Would you care to go to a concert next Thursday afternoon?' The charlady, expressing great joy, exclaimed: 'Is that your only lay off?'"

Sousa's Band Scores Another Triumph When Conductor Takes Crowd by Storm

Exciting enthusiasm to a degree rare in local audiences, Sousa's band concert in the Arena last evening, under Rotary Club auspices, was another triumph for the veteran conductor, whose zeal and energy seem to have increased since his visit last season. A generous succession of popular music, played with the zip and intense effects so characteristically Sousa, took the house by storm. The patriotic numbers were particularly stirring, and it is seldom indeed that "The Maple Leaf," "O Canada" and "Rule Britannia," played without elaborate variation of the music, so thrill their hearers.

The personality of John Philip Sousa animates every blare of his famous band. He loves to display the qualities of each instrument, and display them so plainly that all minds may understand. With his band as a whole he aims to achieve a word picture in black and white—very deep black and dazzling white. He exaggerates every effect so that all may see the picture. The result is an unusually attentive audience on the qui vive from start to finish, watching its hats and fans with the tireless baton of the leader.

Four soloists, of high individual merit, varied the band's programme. Miss Marjorie Moody, a soprano from the Chicago Grand Opera Company, with a pleasing, sweet and flexible voice, was delightful in "Caro Nome" by Verdi, "Fanny" by Mr. Sousa, and "The Sweetest Story Ever Told," all accompanied by parts of the band. Interest centred upon Miss Winifred Bambrick, harpist, because she is an Ottawa girl. She played a fantasy by Alvars, and two encores, "Believe Me If All Those Endearing Young Charms,"

and "Song of a Volga Boatman." Of the three the last was best. Miss Bambrick's harp is an important part of the band, and her solos were very creditable though it must have been difficult to make the big strings give forth sufficient volume of sound for the large building. The cornetist, Mr. John Dolan, in a medley of old favorite songs and a thrilling polka, displayed enviable skill and there was also a very fine xylophonist, Mr. George Carey, whose solo work was much appreciated.

The programme was chosen obviously to appeal to the greatest number. Rousing Sousa marches were varied by well known airs, a Bizet intermezzo, the accompaniments of popular songs, and martial compositions—all delivered with a clean cut definiteness and startling sharpness of shade that made the five thousand odd hearers demand encore after encore. Many encores were forthcoming—in fact they must have numbered more than twice as many as the original programme. The suite, "Leaves from My Note Book," by Sousa, consisting of "The Genial Hostess," "The Camp-Fire Girls," and a jazzy "Flapper" finale, were a departure from the composer's usual style. A sense of his humor was conveyed in the encores when one instrument would follow another singly, taking up its own part of the melody with a comical effect. Perhaps the best number of all was the closing "Rhapsodie 'Canadienne'" by Mr. Poirer, organist of Notre Dame Cathedral, Montreal, whose composition Mr. Sousa intends making part of his programme throughout his tour.

The band leaves by special train this morning at seven, for Watertown, N. Y., Rochester, and Syracuse, later going to Philadelphia for five weeks.



Musical Courier

Sousa's Band Travels Over 800,000 Miles

John Philip Sousa, the celebrated bandmaster, has issued the following statement, which is indeed interesting and is therefore printed in full:

"If one remains long enough in active service a record of achievement may be interesting. Thirty years ago I left the Marine Band, which I had conducted for twelve years, and came to New York to organize the band which in all these years has borne my name. As managers during this period I had David Blakeley, Everett R. Reynolds, George Frederic Hinton, Frank Christianer, James R. Barnes, Edwin Clarke, and, since 1916, Harry Askin.

"A record of the organization in membership has con-

tained many names famous in band and orchestral history; a number of the brilliant players of the band of former years are now conductors of their own organizations. It is believed that the repertoire of the band has been remarkably eclectic in embracing the best compositions of all lands. I have always felt that that music of the old masters written for orchestra, in which the division of instruments is sharply drawn, and the strings of outstanding importance, does not lend itself to the best effects for a wind combination, any more so than the purely string combination would be effective in the higher flights of Wagner or Richard Strauss.

"In selecting a repertoire my method is first to consider the merit of the composition and last the reputation of the composer, for to paraphrase Tennyson:

How clear it be, a symphonie
May be a blurb that racks our brain,
Inspired tunes are more than notes
That simply fill us full of pain.

"In the thirty years of the existence of my band it has made many tours of the United States and Canada, five tours of Europe, and one around the world. It has covered over 800,000 miles of travel. It has depended entirely for its support on the musical public, and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

"The new compositions of mine to be played on this tour

will be a march entitled "The Gallant Seventh," dedicated to the officers and men of the Seventh Regiment, N. Y. N. G. (107th of the Twenty-seventh Division); history records their brilliant achievements overseas. A new suite, "Leaves from My Notebook," containing musical references to a "Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper," a colloction, "A Bouquet of Beloved Inspirations," entwines themes by Bizet, Meyer-Helmund, Weber, Mendelssohn, and Rossini. These, together with a number of novelties, will form the programs for the forthcoming tour of my band, which opens on Wednesday, July 19, in Albany, N. Y.

July 13, 1922. (Signed) JOHN PHILIP SOUSA.

Record Phila

Sousa All Over the Paper, Editor Says of March King

Versatility of the Man of a Thousand Tunes and His Variety of Interests.

O. L. Hall, who for many years has been a drama critic and topical commentator of great popularity for the Chicago Daily Journal, recently wrote some words in that newspaper about John Philip Sousa and his varied and contrasted interests and activities.

Thus:

"The march-man of 1000 tunes naturally gets his name into the columns devoted to music; for he is, in the minds of hundreds of thousands throughout the land, the foremost American musician.

"Sousa gets himself into the columns devoted to drama by reason of his being the librettist of two of his comic operas, 'The Bride-Elect' and 'The Charlatan.'

"Further, he goes into the sports pages through his prowess as a marksman; for J. P. is, when he puts them all on, encrusted with medals won by accuracy at the traps with his gun; while his cups and other trophies would fill a baggage-car.

"When, in an earlier day, horses were given special space in the newspapers, Sousa's name was involved, also; for he has bred and raised many fine animals, and to this day denies that the automobile will ever displace the horse.

"The book-pages, too; for Sousa is the author of three novels—'The Fifth String,' 'Bepetown Sandy' and 'The Transit of Venus.'

"Politics? Yes; for, although a showman and, therefore, a man who should make a slogan of non-partisanship, Sousa is an old-fashioned, 'red-hot' Re-

publican, and takes part in every campaign when at his home, Port Washington, L. I., N. Y. Incidentally, he and President Harding are warm friends—a friendship of musical origin; for the President, from Marion, O., was a member of the city's cornet band.

"And, then, in both divisions of the pages devoted to news of the army and navy. As an enlisted member of the United States Marines, Sousa was at once soldier and sailor; and he went back into the navy when he enlisted at Great Lakes in May, 1917, for the world war."

So, one may say that the March-King has led a full and active life since the days when he played the violin in the Philadelphia theatre of which the late Mrs. John Drew (mother of John Drew and grandmother of Ethel, Lionel and John Barrymore) was manager, and gave lessons in his spare-hours to eke out his wage.

Sousa and his band have been booked to appear from August 6 to September 10 at Willow Grove Park.

Among the new matter in the program are a march called "Keeping Step With the Union," dedicated to Mrs. Warren G. Harding, wife of the President of the United States; "On the Campus," another march, with the Sousa idiom expressed in the boyish spirit of the colleges; a third, "The Gallant Seventh," dedicated to the Seventh Regiment of the New York State National Guard, and "The Fancy of the Town," a Sousa medley of 10 tunes popular in one year or another of the last decade.



MOST RECENT PHOTO OF JOHN PHILIP SOUSA AND FAMILY

America's "march king" with Mrs. Sousa and their daughter Priscilla. Without the chin whiskers, by which symbol the world once knew him, Mr. Sousa might be taken for an inventor, a road commissioner or an author.

Ma Cal mit

Inquirer Phila

Buses Will Save Sousa's Band \$60,000
About \$60,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks through the use of buses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

Pittsburgh Leader

Shoes of the March King



Shoes of John Philip Sousa, made from every material that shoes can be made of, and from every country on the globe; and many presented by prominent individuals. All in good, wearable condition, from the handsomely stitched top boots from Oklahoma, gift of the late President Roosevelt, to the staunch tan calf riding boots, worn on the 10,000 miles of march, and the lovely, cozy pair of Eskimo arctic, gift of the late Explorer Peary.

Underwood.

Louisville Times



WELL, HE'S A "MARCH KING."—(C) Underwood & Underwood. This collection of more than 100 pairs of shoes, acquired since he began collecting them when he was 16 years old, are valued by their owner, John Philip Sousa, at a greater sum than \$5,000 for which they are insured.

Phil Inquirer

Sousa Works Hard for the Railroads

If you be among those who go to the concerts by Sousa and his band, at Willow Grove Park this summer, you will see a reason why the March-King does not feel at all guilty over the recurrent reports that the great railroads of the country are running behind when they set income against outgo. There are more than eighty men to be carried every time Sousa makes a jump; and he makes an average in the season of five jumps to the week, some of them of great length. Thus, in March, in a week devoted to an effort to make up some of the concerts lost through his illness in the autumn of 1921, Sousa and the band went from Huntingdon, West Va., to Chicago, and then back to Cincinnati, although Cincinnati was passed on the way to Chicago! "That," as Harry Askin, Sousa's manager, says—"is handing it to the railroads after taking it in at the box office!"

And there is no classified rate when it comes to passenger-travel in this country. Even if there were, Sousa believes that the best is none too good for his bandmen. It is always the best and fastest trains and the lowers in the sleepers for them. It costs as much to carry the colored boy who cleans the drums and the Japanese boy who polishes the trombones as to carry Sousa, himself. In a season when hundreds of small theatrical companies gave up the ghost because of high rail fares, as compared with pre-war rates, Sousa and his Estimable Eighty boxed the national compass from Portland to Portland, from Jacksonville to San Diego, and detoured over into Canada, with a side-trip to Havana.

SOUSA'S BAND PLAYS AT DOMINION PARK

Opens Nine Days' Engagement This Afternoon—Two Programmes Daily

John Philip Sousa and his band are back in Montreal for a limited engagement at Dominion Park. The visit of Sousa's band is always an event of importance to music lovers and Montreal is especially favored in having Sousa here this season when first-class musical events are rare.

Always surrounding himself with musicians who are artists as regards the particular instrument upon which they specialize, it is reported that the eminent conductor brings with him this year an aggregation that compares favorably with his bands of other years. Two extra soloists accompany the band, Miss Marjorie Moody, soprano and Miss Winnifred Bambrick, harpist. During their stay of nine days the band will discourse two programmes daily. The first concert, given this afternoon, will include one of Sousa's own marches. This evening's programme is as follows: Overture, "The Golden Cockerel".... Gomez Excerpts, "The Golden Cockerel".... Cornet Solo, "Recollections of Switzerland"..... Liberator! Mr. John Dolan.

Suite, "Three Quotations"....Sousa (a) Valse "Love and Life"....Komzak (b) March, "The Gallant Seventh" (new)..... Sousa Interval.

Themes of Scotland.....Godfrey Scenes, "La Traviata".....Verdi Soprano Solo, "Depuis le jour".... Miss Marjorie Moody.

(a) Idyl, "Melinda's Fairy"....Hume (b) Patrol, "My Man Laddie".... MacDonald Cowboy Breakdown, "Turkey in the Straw"..... Guilon

The programme for Sunday evening will be:

Finale, "Fourth Symphony"..... Tschaikowsky Xylophone Solo, "Rondo Capriccioso"..... Mendelssohn Mr. George J. Carey.

Scenes, "Crispino e la Comare".... Ricci Soprano Solo, "Caro nome"....Verdi Miss Marjorie Moody.

Overture, "Zampa"..... Herold Interval. "A bouquet of beloved inspiration" entwined by.....Sousa Cornet Solo, "Whirlwind Polka".... Mr. John Dolan.

A Song of India....Rimsky-Korsakoff Mosaic, "Robert Bruce" Bonnisseau March, "The Thunderer"....Sousa

C. B. HEADQUARTERS

Eve Parker Sedgwick

Sousa Coming August 6

John Philip Sousa and his band will begin their annual engagement at Willow Grove park on August 6. In addition to old favorites, both of his own composition and others, Sousa will play a number of newly composed marches during his engagement this summer.

Musical Leader

CREDIT WHERE CREDIT IS DUE

Some people always try to trace the themes of a new composition to their source, evidently with the idea that "there is nothing new under the sun." But sometimes a composer does not have to borrow his ideas. An example is John Philip Sousa, who according to the Washington "Times" based his "Semper Fidelis" on an old bugle call of the United States Army. In refuting this Mr. Sousa writes: "The march is entirely my own composition."

"In 1886 while I was band master of the U. S. Marine Corps, I wrote and published a book of instruction for the trumpet and drum. This work was used generally in the United Service and National Guard. Apart from exercises for the education of field trumpeters and drummers, it contained the musical signals used in all branches of our service, besides a number of trumpet and drum marches, quick steps, a funeral march and a waltz written for the needs of our field music."

"The book contains six original compositions of mine of quick marches which have been continually used by

trumpet and drum corps of our land. One of them was incorporated into my march 'The Thunderer,' both the trumpet and drum strains of another, shortly afterwards formed a part of the now well-known march 'Semper Fidelis.'

"The 'Semper Fidelis' march was written and dedicated to the Marine Corps by me and remains today as the only composition in this country officially recognized."

"Many composers, after they have passed beyond, have been robbed of the fruits of their efforts and I would like it known that 'Semper Fidelis' is mine from the first note to the last, mine and mine alone."

Chronicle Telegram



The Shoes of Sousa—Valued at \$5,000

Although this remarkable collection of shoes is insured for \$5,000, that amount would not cover, nor in any way meet the original cost or sentimental value attached to the 100 and more pairs of shoes of John Philip Sousa. Begun as a fad when 16, many presented by famous admirers, and all having been worn through interesting or thrilling experiences, these souvenirs furnish inspirations that reach the public through his myriad compositions. The military boots, worn on 10,000 miles of march, show frayed tops, discernible in the picture, along with soft tan Wellington boots worn at Hunt Ball, South Sea, England; neither of these, nor the handsomely stitched top boots, gift of the late President Roosevelt, are likely to be seen by the reader, but the next time Sousa raises his baton for your favorite march, let your glance travel where you can recognize the natty lace or formal button shoes of the picture.

DEMAND FOR SEATS IS HEAVY FOR BAND

There will be comparatively few opportunities this season to hear Sousa and his band, for, on November 5, he will return to his home to devote himself to the writing of an opera on a strictly American subject. Mr. Sousa has in view for the principal role the world famed Mary Garden who expressed to him a desire to appear in a real American opera with love and romance as underlying themes.

For the present, the famous bandmaster's principal concern is with regard to preparations for the season. The first rehearsal was held Monday morning, July 17, at the Seventh Regiment Armory. Seventy-five musicians are in the organization and the personnel includes Miss Marjorie Moody, soprano; Miss Winnifred Bambrick, of Ottawa, harpist; Mr. George Carey, xylophonist; Mr. John Dolan, cornetist, and Mr. R. Meredith Willson, flautist. The band's season begins at Albany on Wednesday, July 19. Two weeks will be spent at Montreal and there will follow engagements at Ottawa, Rochester, Utica and Syracuse. Five weeks will be spent at Willow Grove Park, Philadelphia. This is the band's thirtieth season.

The Ottawa Rotary Club was fortunate in being able to book Mr. Sousa and his band of 75 musicians for one concert in the Arena on July 31. The advance sale at R. S. Williams, 167 Sparks street, is heavy and those wanting particular seats are advised to secure them early.

BITTER IN STORAGE

Baltimore Sun

Carlin's

De Wolf Hopper In
"El Capitan."

Armed with a helmet, a coat of mail, green tights, a goatee and a pair of nineteenth century galoshes that should inspire a flutter in any twentieth century flapper's heart, De Wolf Hopper this week forsakes his right-hand men, Gilbert and Sullivan, to bask in the glories of John Philip Sousa's opera comique, "El Capitan." The aforementioned advantages are utilized to decided advantage in Mr. Hopper's interpretation of the title role.

The initial performance last evening made a generally pleasant, if somewhat uneven, impression upon an audience unusually large and representative for one of these alfresco openings. However, in comparison with some others of the current repertoire—and week-to-week audiences are bound to draw comparisons—the performance was a bit ragged at times, and yet as a whole it probably hit what might be termed a happy mean.

For at times the stirring martial strains of the Sousa score rang out with fine effect, and the second act closed with an enthusiastic response to drill formations of the company in step with the "El Capitan March," generally conceded to be one of the bandmaster's greatest compositions.

It is, then, in the rendition of the Sousa lyrics and music and in Mr. Hopper's characterization that the principal charm of the production lies. This score, which many persons in the audience recalled having heard in its first presentation 25 years ago, doubtless will prove equally appealing to the current generation. It "listens well" even to the ear attuned to the 1922 brand of musical comedy. Many of the airs were received with high favor last evening, among them being, in addition to the Capitan march, "When We Hear the Call for Battle," "I've a Most Decided Notion," "He Cannot, Must Not, Shall Not," and "You See In Me," the latter projected by Mr. Hopper. The "Sweetheart" duet was sung delightfully by J. Humbird Duffy and Alice Mackenzie.

As the pseudo El Capitan, Mr. Hopper is most happily cast, being afforded a role of which he makes almost as much—if not quite—as his roles in "The Mikado" and "Iolanthe." It might be explained that he is really Don Medigua, a newly appointed viceroy of Peru, who, fearing political difficulties, causes his chamberlain, Senor Pozzo, to appear as Medigua and himself donning the guise of El Capitan, leader of an insurgent party, whom he alone knows to be dead. This situation is responsible for the plot complications. The libretto, by Charles Klein, is pleasantly amusing.

Unfortunately, Mr. Hopper's associates are not quite so infectious in their respective roles as they have been in some of the Gilbertian parts. Sol Solomon has been brought to town especially for the part of Pozzo, which he is said to have created in the original production of the piece. He serves as a foil for Mr. Hopper.

Miss Mackenzie sings the role of Isabel, Medigua's daughter; Arathur Cunningham is excellent as Scaramba, while Mr. Duffy contributes his able tenor as a conventional Peruvian gentleman. Herbert Waterous seemed a trifle uneasy as Don Cazzarro, and Winifred Anglan and Mildred Rogers fill their roles without distinction.

good advantage vocally is not otherwise, with the male contingent helping out satisfactorily. The production is mounted colorfully, the scenery depicting a locale "somewhere in Peru."

T. M. C.

SOUSA AND HIS BAND AT OCEAN GROVE AUGUST 5

Sousa and his band will play at the Ocean Grove Auditorium, matinee and evening performances on Saturday, August 5. Bandmaster Sousa says:

"In the thirty years of the existence of my band it has made many tours of the United States and Canada, five tours of Europe and one around the world. It has covered over eight hundred thousand miles of travel. It has depended entirely for its support on the musical public, and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

"The new compositions of mine to be played on this tour will be a march entitled 'The Gallant Seventh,' dedicated to the officers and men of the Seventh Regiment, N. G. N. Y. (107th of the 27th Division). History records their brilliant achievements overseas. A new suite, 'Leaves From My Notebook,' containing musical references to a 'Genial Hostess,' 'The Camp Fire Girls' and 'The Lively Flapper.' A collocation, 'A Bouquet of Beloved Inspirations,' entwines themes by Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini. These, together with a number of novelties will form the programs for the tour of my band."

Montreal Star

The management of Dominion Park announces that Sousa's evening concert will begin at 8:45 instead of at 9 o'clock, as first arranged. The time of the afternoon concert remains the same, i.e., 3 o'clock. The programs for tonight and tomorrow are the following:

This evening: 1, Overture, "The Glass Blowers," Sousa; 2, Cornet Solo, "Private Script," Dolan (John Dolan); 3, Scenes, "Poor Butterfly," Puccini; 4, Soprano Solo, "The Bell Song," "Lakme" (Miss Marjorie Moody); 5, Fantasia, "Cairo," Fletcher; 6, Three Preludes, Chopin; 7, Xylophone Solo "The March Wind" (Geo. J. Carey); 8, Rhapsodie d'Airs Canadien, Poirier; 9, Malaquena "Boodbil," Moszkowski; 10, (a) Valse, "España," Waldteufel; (b) March, "Fairest of the Fair," Sousa.

Tomorrow afternoon: 1, Overture, "La Trompette," Bazin; 2, Trombone Solo, "Dry Those Tears," (John Schueler); 3, Suite, "People Who Live in Glass Houses," Sousa; 4, Piccolo Solo, "The Turtle Dove" (Williams Kunkel); 5, Ballet Music, "Henry VIII," Saint-Saens; 6, Overture, "Adrienne," Kling; 7, Cornet Solo, "Atlantic Zephyrs" (John Dolan); 8, Scene, "Le Benediction des Polignards," Meyerbeer; 9, Soprano Solo, "The Carrier Pigeon" (Miss Marjorie Moody); 10, Airs, "The Mikado," Sullivan.

Tomorrow evening: 1, Scenes, "The Bride-Elect," Sousa; 2, Xylophone Solo, "Somewhere in Naples" (George J. Carey); 3, Suite, "L'Arlesienne," Bizet; 4, Soprano Solo, "Danny Boy" (Miss Marjorie Moody); 5, Soldiers' Chorus, "Faust," Gounod; 6, Overture, "Springtime," Goldmark; 7, Suite, "The Rose of Sharon," Eilenberg; 8, Cornet Duet, "From the Alps" (Messrs. Dolan and Danner); 9, Scenes, "Tales from Hoffman," Offenbach; 10, (a) Valse, "Thryenne," Zulueta; (b) March, "Semper Fidelis," Sousa.

Planet

Montreal Star

Sousa at Dominion Park

For nine days, commencing next Saturday, July 22nd, John Philip Sousa and his famous organization will be heard at Dominion Park, giving two concerts daily at 3 and 9 p.m. Thorough musicianship is the essential for every member of Sousa's band and every member of that renowned organization is a soloist. Vocal solos are offered by Miss Marjorie Moody, a soprano who has a winning personality. She has been heard with Sousa and his band on various concert tours and has a large following. John Dolan, another soloist, has succeeded the veteran cornetist Herbert Clarke, long with Sousa, and the newcomer has won music-loving crowds wherever he has played. He is said to have a dashing style and a manner and appearance which are distinctive. Others in the band include George Carey, xylophone player; R. Meredith Wilson, flute soloist, and John P. Schueler, trombonist. That unique instrument, the Sousaphone, invented by the bandmaster, and demanding a player of fine ability is handled by William Bell, while a charming young Canadian, Winifred Bambrick, presents compositions for the harp.

SOUSA BELIEVES IN SOLO PERFORMERS

March-King Tells Of Reasons For Having Soloists In Band.

From the days of the Marine Band onward, John Philip Sousa has been a firm believer in soloists as a feature of all band concerts. The public is in agreement with him; but he is often asked by the economists of the amusement field why he goes to the extra expense and labor of having soloists when, after all, he and his band are the real attraction. His answer is that of the true musician.

"Where is the young player to get his chance?" asks Sousa, in replying to the oft-asked question. "For a number of years in my youth, I sat in the ranks in the orchestra of a theatre in Philadelphia. I didn't get much pay; I gave lessons on the violin in my spare time to eke out my income; I desired to get married; I needed money to buy other instruments, so that I might master them all. But my mood was such that all other considerations were swept aside when I got a chance, now and again, to play a small solo or a bit of obligato. Those opportunities gave me the direct appeal to the public; and the response of an audience to my efforts gave to me the confidence which every musician must have if he or she is to be a successful soloist."

The March-King in arranging music for his band, invariably takes into account special opportunities for each group of instruments, so that every man in the band in the course of any Sousa concert gets his chance to do something individual in a musical way, even if the special opportunity be not one which catches the ear of the layman.

Some of the most famous musicians in the United States took their schooling with Sousa and his Band. There was the late Maude Powell, the violinist, who died in 1919, lamented by what was, perhaps, the largest permanent clientele ever possessed by a violinist in this country. When, new from her years of stud in Germany, she came home to this country, she was engaged by Sousa as a soloist with his band, and after three tours under him set forth on her brilliant career as a recital-giver. She never forgot to explain that she owed all the attributes that made her a successful recitalist to the seasons she spent with Sousa on tour—"and I," she would add, "the only woman in an entourage 70 or more."

Estelle Lieblich, the soprano and a well-known and well-liked figure in recitals and concerts, also was a "Sousa girl" making her first concert appearances under the March-King, and touring with him and his famous band. And for many years the symphony orchestras of the United States have kept their eyes and ears on the Sousa organization on the lookout and "on the listen" for players on this or that instrument who could probably be drafted.

"I never stand in the way of a player's leaving me," said Sousa. "Indeed, every offer made to one of my men is a high compliment to me and to my organization. If this flutist or that trombonist or such-and-such an oboe-player of trapsman gets an offer, I say: 'Take it, my boy, and God bless you.' When he comes back, as he often does, there is always a job for him; if he doesn't come back, I know that he has found satisfaction in being resident with an orchestra rather than itinerant with me, and I know that he, in turn, has given satisfaction to his new employers."

Sousa and his Band are coming to Ocean Grove on Saturday, Aug. 5, matinee and night, when they will appear in the Ocean Grove Auditorium. Harry Askin, Lieut.-Commander Sousa's manager, writes to say:

"You will find this program, in point of novelties and new idea, the best which Mr. Sousa has ever arranged. I am certain."

SOUSA'S BAND COMING TO CITY ON OCTOBER 9; 75 IN PERSONNEL

Montreal Star

Sousa's Band Here

An announcement which has created much enthusiasm in musical circles is that made for the past two weeks by the management of Dominion Park, of the coming to this popular summer resort, of Sousa and his famous organization, for a limited engagement of nine days, commencing this afternoon. Few men have had a more extensively advertised a personality than John Philip Sousa, and his music has become famous in every part of the globe. Sousa and his band have done much to promote musical interest, for they present programs containing compositions which have never been heard before in many localities. The bandmaster brings with him this afternoon the following soloists: Miss Margaret Moody, soprano; Miss Winifred Bambrick, harpist; John Nolan, cornetist; R. Meredith Wilson, flutist; John P. Schueler, trombonist; William Bell, sousaphonist, and George Carey, xylophonist. During Sousa's engagement at the Park, two concerts will be given daily: one at 3 o'clock in the afternoon, and the other at 9 o'clock in the evening. Owing to the heavy expenses which the management is put to in bringing this famous organization, they are forced to slightly increase the price of admission.

Rochester Daily Post-Record

SOUSA'S FAMOUS BAND COMES TO ROCHESTER OCTOBER NINTH

World Famed Musical Organization, Containing Seventy-Five Members, Will Appear at Armory According to Announcement of Miss Mary Lawler

Here's some good news! Sousa's band is coming to Rochester on Monday evening, October 9th, according to an announcement made today by Miss Mary Lawler. The world-famed musical organization will open the winter concert season and is only one of several star attractions which are being booked by Miss Lawler. The band contains 75 pieces and will appear in the armory. But let Mr. Sousa himself tell it:

(By John Philip Sousa)

If one remains long enough in active service a record of achievement may be interesting. Thirty years ago I left the Marine band which I had conducted for 12 years and came to New York to organize the band which in all these years has borne my name. As managers during this period I had David Blakeley, Everett R. Reynolds, George Frederic Hinton, Frank Christianer, James R. Barnes, Edwin Clarke and since 1916, Harry Askin.

A record of the organization in the membership contained many names of famous band and orchestral people, a number of the brilliant players of the band of former years are now conductors of their own organizations. It is believed that the repertoire of the band has been remarkably eclectic in embracing the best compositions of all lands. I have always felt that the music of the old masters written for orchestra in which the division of the instruments is sharply drawn, and the strings of outstanding importance, do not lend themselves to the best effects for a wind combination, any more so than purely string combination would be effective in the higher flights of Wagner or Richard Strauss.

Famous March King to Bring Fine Organization Here Under Local Auspices

Miss Mary Lawler Announces First of Series of Fall and Winter Attractions

Rochester music lovers will be glad to hear of the announcement that John Philip Sousa, the celebrated March King, will bring his band to Rochester for a concert on October 9. Many here have heard the band in the past. Thousands more have heard his "Stars and Stripes Forever" and other marches on phonograph records, but all will welcome the opportunity to hear and see him in person and to enjoy a program by his wonderful artists.

Twenty thousand miles of travel covering many lands, including Canada, Mexico, and Cuba, is the happy task which Sousa and his band set themselves out to do this season. Five hundred concerts will be given during the trip, or a concert for every 40 miles.

He has a carefully chosen personnel of 85 of the finest band musicians in America, the largest permanent organization of bandmen in the world, and the finest body of musicians ever assembled under the baton of Lieutenant Commander Sousa.

Sousa first came into the limelight years ago when he was leader of the United States Marine Band.

His marches are played perhaps more than any other music in the world.

Sousa and his artists are being brought here under the auspices of Miss Mary Lawler, who announced today that it would be the first of an excellent series of fall and winter attractions.

Miss Mary Lawler

Lieut. Com. John Philip Sousa assembled his band this week for its 30th annual tour, which began in Albany last Wednesday night. At the conclusion of this tour, it was announced, Sousa intends to devote himself to the composition of an opera to be written on a strictly American theme. It was indicated that he would write the principal role for Mary Garden.

The band this season will be composed of 75 pieces exclusive of soloists. The soloists engaged include Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; George Cary, xylophonist; John Dolan, cornetist, and R. Meredith Wilson, flutist.

Sousa's itinerary will include two weeks in Montreal, two weeks or more in New England, the annual five weeks' engagement at Willow Grove park, Philadelphia, beginning Aug. 6, and a tour during the autumn and early winter through the middle west and south.



March King's Pets

John Philip Sousa and his pet dogs. They are pedigreed prize winners, but answer to the commonplace names of Puppy Doodles, Piggy Wiggles and Teddy. They are sheep dogs and favorites of the famous band leader. (c) Underwood and Underwood.

WILLOW GROVE MUSIC

For the final week of his engagement at Willow Grove Park, beginning today, Wassili Leps has arranged programs of striking variety. One of the features will be the Rossini "Stabat Mater," which will be presented at the final concert Wednesday evening. The soloists will be Sybil Sammis-MacDermid, soprano; Marie Stone Langston, contralto; Paul Costello, tenor, and Henri Scott, bass. There will be a chorus of members of the Philadelphia Operatic Society.

The first concert Monday evening will contain the Beethoven Symphony No. V in C minor and the Lenore Overture, No. 3. The Tuesday concert will consist largely of selections from operas, and on that evening the soloists will be Henri Scott and Otto Muller, violinist.

Thursday will be children's day, when amusements will be free to the children from 11 to 1 o'clock. There will be a singing festival at 2 o'clock, after which souvenirs will be distributed to the youngsters.

At the final concert Thursday evening Zada Hall, pianist, will play Liszt's "Spanish Rhapsody" for the first time at these concerts.

Friday there will be selections from a large number of composers, including Wagner, Gounod, Dvorak, Bach, Verdi, Massenet, Leps, Weber and Bizet. Bach's Air on the G String, arranged by Mr. Leps, will be played at the first concert Friday evening. "American Ode," by Foerster, will be given for the first time at the last concert.

The first concert Saturday afternoon will be opened with the Willow Grove Park March, "America Forever," a new composition by Mr. Leps, dedicated to Lieutenant Commander John Philip Sousa. Grand opera will be drawn upon for all but one of the other numbers for this concert. Among the compositions of Mr. Leps which will be featured the last day of his engagement will be Valse de Concert, "Pen and Pencil Club" (new); ballet music from the opera "Scalla Grim," "On the Lake" and "Melody of Stars," both of which are dedicated to patrons of Willow Grove. These will be followed by a bass solo, Toreador Song from "Carmen," and the final number will be Tchaikowsky's

METHODISTS FLOCK TO OCEAN GROVE

Many Notables Will Be Heard at Summer Bible School

SOUSA AND BAND TO GIVE CONCERT

OCEAN GROVE, July 29.—Ministers of all denominations from more than a half dozen States are arriving in Ocean Grove to-day to attend the Ocean Grove Summer Bible School. One hundred Methodist ministers are coming from Philadelphia, and New York, Newark and Pittsburgh are sending large delegations.

Thousands of Methodists and others will attend the opening services tomorrow in the auditorium. Dr. James M. M. Gray, of Scranton, will preach at the morning service, and in the evening Dr. G. Campbell Morgan, of London, will be the speaker. Campbell Morgan is considered the greatest Bible lecturer in the English-speaking world, and seats in the auditorium will be at a premium when he preaches there.

Beginning Monday there will be lectures at 9, 10 and 11 o'clock in the morning, and at 8 o'clock every evening. They will be held in the Young People's Temple if it is large enough to accommodate the crowd. Otherwise, the auditorium will be used.

Campbell Morgan, Dr. J. Stuart Holden and Rev. Dr. Frederic C. Spurr comprise a trio of distinguished British lecturers who will be heard at the Bible Conference. Bishop Hughes, of Boston, will deliver his lecture, "Children of the Manse," Monday night.

Count Ilya Tolstoy, who is visiting here, says a great revolution is in progress in Russia. It is "a revolution of passive resistance." He predicts that Bolshevism cannot withstand it, and some day there will emerge from the present chaos a "United States of Russia."

From present indications, Pittsburgh will send the largest delegation to the Summer Bible School. There are many Pittsburghers here. Baptists, Lutheran and Presbyterian pastors living within a radius of fifty miles are coming into Ocean Grove on every train. Bishop Berry's ambition to establish here a Bible Conference similar to Northfield and Lake Winona has been realized.

A great influx of "old-timers" will begin next week. People who have been coming to Ocean Grove for thirty to forty years will arrive to participate in the Summer Bible School and the camp meeting in the latter part of August. Dr. C. M. Boswell and his cohorts expect to have a great time.

Sousa and his band will be heard next Saturday afternoon and evening, and Mrs. John G. Wilson, wife of the district superintendent, will stage a great children's carnival on August 10. Five hundred children will take part. Scores of little folk are at work daily in the auditorium, under Mrs. Wilson's direction, making artificial flowers for their big show.

Children's Day was celebrated last Sunday with a series of memorable services. Rev. Dr. Robert F. Y. Pierce, who illustrates his talks with crayon sketches, spoke in the auditorium in the morning. At night, a big pageant, "The Light of the World," was given under the auspices of the Methodist Episcopal Board of Sunday Schools. Rev. Dr. W. E. Howard, of Chicago, was the speaker.

NOTES.

M. Capelli, first flutist of the Howard Orchestra and for five years first flutist of the Boston Opera Company, is one of the smallest grown-up musicians in the country, being but four feet seven inches tall. He is one of the most popular members of the orchestra and an excellent musician, so he stands the good-natured "chaff" of his associates in excellent humor.

Perry Breamer, first cornetist of the Howard, is being showered with congratulations on a recent achievement—the playing of the Herbert L. Clark arrangement of "The Carnival of Venice," said to be the most difficult arrangement in existence for a cornet solo. It was brilliantly performed. Mr. Breamer was offered the position of first cornet by John Philip Sousa during his recent visit to the South, but Mr. Breamer preferred to become famous in his native State first. He was born in Augusta, Ga.

David Love, conductor of the orchestra at the Metropolitan Theater, has a very keen sense of humor which was demonstrated when he gave a burlesque overture, arranged as a parody on the methods of some "highly decorative leaders."

P. G.

John Phillip Sousa is now in the early stages of his 30th annual tour, which will take him as far up the globe as Toronto and as far down again as Philadelphia and the New England cities. He will pass his customary five weeks at Willow Grove park in the Quaker city.

When the leaves begin to turn in October he will appear here at the High school auditorium for one concert; a matinee will be given the same day at Elkhart. His manager, Harry Askin, has written us to that effect.

In Sousa's repertoire this season will be a new march, "The Gallant Seventh," and a suite, "Leaves From My Note Book," which contains references to more of his other works. In previous tours this musician has covered more than 800,000 miles, has made five trips to Europe and one around the world.

Boston Post

Baltimore Sun 115

Below—Eighty-six Feet

Count 'em and see. These are John Philip Sousa's boots, and he values them at \$5000. One pair was worn on a 10,000-mile march, and he has riding boots, a gift from T. R., and Eskimo arctics, a gift from Peary. (Und. and Und.)



Below—Prayer Cures Child

Here is Miss Hattie E. Perry, the



Musical Leader

Louisville Courier Journal

JOHN PHILIP SOUSA IN ROLE OF RACONTEUR AND CRITIC

John Philip Sousa is no less entertaining in the role of raconteur than that of a bandmaster. This was demonstrated when he addressed members of the Montreal Rotary Club. No title for his address was announced, and it was not known whether he was going to deliver an oration on music or international relationship, says the Montreal "Gazette." On the contrary, it proved to be on boiled eggs, the British admiration for "Punch" and an English charwoman.

The speaker stated that he came second to no man in his admiration for the British Empire. He had traveled into nearly every corner of the globe over which flew the British flag and the more he had seen of British institutions the more he liked them. But since his arrival in Montreal he had become rather sad. When he was very young, said he, he was always given eggs for breakfast which were beaten up and served in a pot like a shaving pot. He had never been able to eat them with decency since a yellow streak always made its appearance on his shirt front or on the tablecloth. But during his first visit to London he stayed at the old Morley's Hotel and, going down to breakfast, he ordered eggs. The waiter appeared with a weird cup containing an egg still possessed of its shell. "Do I just swallow it?" inquired the bewildered Sousa. Thereupon the waiter seemingly amazed with his client's ignorance, lifted his knife and decapitated the top of the egg. "It occurred to me, gentlemen," said Sousa, "how very artistic this was, and I wondered why on earth such artistry was not introduced into America, and I was determined never again to eat my egg in any other way. On my arrival in Montreal a prominent citizen invited me to be his guest, and at breakfast the following morning sure enough eggs were served, but, alas, in the American shaving pot." "Gentlemen," added the speaker with emphasis, "you are slipping."

Lieut. Commander Sousa then related that while he was in New York some time ago he received from England four beautiful volumes of "Punch." At the time he was entertaining a well known Britisher to whom he commented upon the great admiration the British have for "Punch." "Indeed," said he, "it is the English Bible. During my guest's visit it occurred to me how much he would probably enjoy "Punch," and one morning I accordingly said: "There you are, old man, here are some volumes of "Punch." Go and spend an enjoyable hour or two with them." "To hell with them," was his reply; "throw me over the baseball page." This brought forth roars of laughter, which was the more increased when the speaker added: "Gentlemen, you are slipping."

His other story concerned an experience with a "charlady" in an English hotel. Every morning as he would go down to breakfast he saw a woman continually scrubbing the floors, and it occurred to him what a horrible life she led. "I asked my manager for a pass to one of my concerts," said Sousa, "and I may say that above all things he hates a man to whom he gives a pass. But I succeeded in getting one eventually. So the following morning I said to the charwoman for whom I had great sympathy: 'Would you care to go to a concert next Thursday afternoon?' The charlady, expressing great joy, exclaimed: 'Is that your only day off?'"



PRISCILLA SOUSA, attractive daughter of "The March King," pictured here at her duties as shoe librarian of her father's famous collection of footwear. Miss Priscilla, who boasts one of the first bobbed heads (it happened eight years ago), holds the quaint slipper John Philip had to wear before having his sole read by the noted "Soleist" of Brisbane, Australia. Underwood

N.Y. World

Next Monday afternoon at the 7th Regiment Armory, Lieut. John Philip Sousa will gather his big band and begin rehearsals for Sousa's thirtieth annual tour, which will open in Albany Wednesday night. The soloists for this season will be Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist and R. Meredith Willson.

Here is the strong cast in which the

"El Capitan" Given At Carlin's Arena

John Philip Sousa's "El Capitan," made famous years ago by De Wolf Hopper, but which has not been sung anywhere for about a quarter of a century, was revived last evening at Carlin's, Mr. Hopper appearing in his original role. The book, which is by the late Charles Klein, is a somewhat better comic opera book than usually obtains. It concerns a cowardly viceroys of Peru, who, when he finds himself in the midst of a revolution, masquerades as a celebrated brigand, and is thus enabled to hold fate in abeyance until the Spanish army arrives. And when the opera was produced in the old days it was hailed as a dignified and really rather striking entertainment.

The Sousa music is, much of it, admirable. There are some stirring martial airs and marches, an extremely clever double chorus in the second act and a very lovely love duet in the third, and as the piece offered extraordinarily good opportunities for the display of the elongated comedian's histrionic skill. "El Capitan" is, when all is said and done, a "one-man" opera with little or no romantic interest, it was regarded as a distinct musical progression and one of the best things of its kind that had been seen up to that time.

Much water, however, has passed under the entertainment bridge since "El Capitan" was delighting metropolitan audiences, and in revival it seems curiously stilted, artificial and old-fashioned. As it has not any of that curiously whimsical, poetic, satiric quality that makes the Gilbert and Sullivan works perennial, but is merely a musical entertainment of a quarter of a century ago, it suffered inordinately last evening through being presented in the midst of a series of Gilbert and Sullivan revivals. Being a first performance, moreover, it did not run any too smoothly and the prompter was unhappily in evidence. There is always, however, something strangely spontaneous about Mr. Hopper's fun-making, and he again made much of the role he created so long ago, while many of the big numbers, the "El Capitan" march and the interpolated "Stars and Stripes," always a thrilling piece of music, made a real impression on the big audience.

"El Capitan" is an admirable example of the kind of thing that held the attention of theatregoers in our youth and is interesting to see now, but it serves to illustrate how far we have come since the days in which it first flourished. It is, moreover, an informative interlude in a Gilbert and Sullivan season, and merely serves to accentuate the absolute values of such works as "Iolanthe," "Pinafore," "The Mikado" and "The Pirates," which belong to all time and not to any particular theatrical period.

As a matter of record it may be said in closing that Sol Solomon played as original role of Pozzo; Mr. Waterons was the Cazzaro, Mr. Doffey the Verada, Mr. Cunningham the Scramba and Mr. Dunston the Herbana. Winifred Anglin essayed the soubrette role, that of Estrada, while Alice Mackenzie was the Isabel, a little part that she sang charmingly. Mildred Rogers was the princess. J. O. L.

Phila Ledger



WHY NOT COPY his plan for reducing? John Philip Sousa keeps fit by pushing the roller

"MARCH KING" REVIEWS THIRTY YEARS OF HIS BAND'S HISTORY

Preceding the opening of his new season, John Philip Sousa, America's popular "March King," has departed from his usual custom to the extent of issuing a brief statement. Since it is the first message of its kind from the musical monarch to his thousands of loyal subjects, it is herewith reproduced:

"If one remains long enough in active service a record of achievement may be interesting. Thirty years ago I left the Marine band, which I had conducted for 12 years, and came to New York to organize the band, which, in all these years, has borne my name. As managers during this period I had David Blakely, Everett R. Reynolds, George Frederic Hinton, Frank Christianer, James R. Barnes, Edwin Clarke and, since 1916, Harry Askin.

"The organization has contained many names famous in band and orchestral history; a number of the brilliant players of the band of former years are now conductors of their own organizations. It is believed that the repertoire of the band has been remarkably eclectic in embracing the best compositions of all lands. In selecting a repertoire, my method is first to con-

sider the merit of the composition and last the reputation of the composer. for, to paraphrase Tennyson: 'How'er it be, a symphoniee May be a blurb that racks our brain. Inspired tunes are more than notes. That simply fill us full of pain.'

"In the 30 years of its existence my band has made many tours of the United States and Canada, five tours of Europe and one around the world. It has covered over 800,000 miles of travel. It has depended entirely for its support on the musical public and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

"The new compositions of mine to be played on this tour will be a march entitled 'The Gallant Seventh,' dedicated to the officers and men of the Seventh regiment, N. Y. N. G. (107th of the Twenty-seventh division). History records their brilliant achievements overseas. A new suite, 'Leaves From My Note-book,' containing musical references to a 'Genial Hostess,' 'The Camp Fire Girls' and 'The Lively Flapper,' a collection, 'A Bouquet of Beloved Inspirations,' entwines themes by Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini. These, together with a number of novelties, will form the programmes for the forthcoming tour, which opens on Wednesday, July 19, in Albany, N. Y."

John Philip Sousa and Family



Showing America's "march king" with Mrs. Sousa and their daughter Priscilla in a new photostudy.



Three generations of Souses—John Philip Sousa, 1st., 2d. and 3rd.

THE EVENING TELEGRAPH

Sousa's Thirtieth Annual Tour

Lieutenant Commander John Philip Sousa, the famous bandmaster, will assemble his band in the Seventh Regiment Armory on Monday in preparation for his thirtieth annual tour at the head of this organization, which will begin in Albany next Wednesday night.

The band this season will be composed of seventy-five pieces, exclusive of soloists, and will consist almost entirely of men who have been trained by Mr. Sousa and who have been with him many seasons. The soloists engaged for this season include Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Willson, flautist.

Mr. Sousa's itinerary this season will include two weeks in Montreal, two weeks or more in New England, the annual five weeks' engagement at Willow Grove Park, Philadelphia, beginning August 6, and a tour during the autumn and early winter through the Middle West and South.

It was announced yesterday that Mr. Sousa at the conclusion of this tour expects to devote himself to the composition of an opera to be written on a strictly American theme. It has been rumored for several years that Miss Mary Garden, prima donna and former director of the Chicago Opera Company, has expressed to Mr. Sousa a desire that he attempt a work on an American subject in which love and romance would be the underlying themes, and it is understood that he will write with the idea that the principal role is for Miss Garden.

The use of the Seventh Regiment Armory for rehearsals was tendered Mr. Sousa by Colonel Wade H. Hayes, who commands the regiment. One of the new Sousa marches, "The Gallant Seventh," was recently dedicated to this organization.

TOURING BANDS TO USE MOTORS TO CUT EXPENSE

Manager for Sousa's Musical Outfit Sees \$3,000 Weekly Saved.

NEW YORK, July 1.—Harry Askin, business manager of Lieut. Com. John Philip Sousa and his band, expects to save about \$3,000 a week during the forthcoming tour of twenty weeks by that organization. The saving will be through the use of motorcars as a means of transportation.

Mr. Askin recently completed arrangements with a New York transportation company for the use of five large motor busses. Of these, three will be for the men of the band and the other two will carry baggage and equipment. This innovation will be a benefit in many ways, but principally in the obviation of adherence to rigid railroad schedules. No time will be lost by the men or in the transportation of baggage.

"We are turning to motor transportation," said Mr. Askin several days ago during a visit to this city, "because of the general great ex-

pense that attaches to all traveling organizations. Our band is so large and the men are so well paid that we cannot afford to play anywhere except to capacity business. We do not wish to charge prices that would be prohibitive, and so we are compelled to practice sensible economies. Motor transportation is our panacea.

Sousa's band.

Sousa and his band are to appear here on July 20, matinee only, in the Rialto theatre. Mr. Askin sends word that the programme will contain numerous novelties, including the march "The Gallant Seventh."

SOUSA'S BAND WILL PLAY HERE OCT. 20

The Civic Music association has just completed arrangements for the presentation of four musical attractions during the season of 1922-23. These include Sousa and his band, October 20, in an afternoon concert for children and evening concert; the Levitski-Gerhardt concert January 10, 1923; Cleveland Symphony orchestra, March 16 and the Jenny Lind concert with Frieda Hempel as the leading figure on April 18.

These artists, added to the list already announced by the Amateur Musical club, including Riccardo Martin and Frances Ingram in joint recital; Jacques Thibaud, violinist; Philharmonic String Quartet; and Harold Bauer, pianist, assure the music loving public of Peoria a delightful season of the biggest artists of the day.

Sousa Should Be Twins

The coming of Sousa and his band has started a theater war at Watertown, N. Y., two theaters claiming the band will play Aug. 2.

Charles S. Sesonske, manager of the Avon, was the first to announce the coming of the band. He announced it in the newspapers and by large display posters in the lobby of his theater.

The day after he made this announcement a man, said to be direct from the booking agency, arrived and said the band was to play at the Olympic theater. Manager Wilson of the Olympic says he made a contract over the telephone for the production, and that if necessary he would halt the Sousa production at the Avon with an injunction.

Sousa Beginning Tour.

John Philip Sousa will begin his thirtieth annual tour with his band next Wednesday night in Albany. His organization will comprise seventy-five musicians, all of them soloists, and they will be called together for final rehearsals in the Seventh Regiment Armory on Monday morning.

Among the artists who will augment the regular band program for Sousa this year will be Marjorie Moody, soprano; Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Willson, flutist.

The itinerary this season includes two weeks in Montreal, two more in New England, and the annual five weeks' engagement at Willow Grove Park, Philadelphia, beginning August 6. The tour during the autumn and early winter will take the troupe through the Middle West and South.

And Here's a Secret.

While on the subject of Sousa, it may be just as well to let the public in on a little secret he has been holding out for so long, these many weeks. At the conclusion of the tour, the bandmaster plans to retire from the concert stage and devote himself to the composition of an opera to be written on a strictly American theme.

It has been mooted about for several seasons that Mary Garden has expressed a desire for Mr. Sousa to attempt such a work, and it is understood that composer will have that diva in mind for the leading role when he gets down to business.

SOUSA TO PLAY HERE

World-Celebrated Organization to Appear at U. V. M. Friday, July 21

Sousa and His Band, with, of course, Lieutenant Commander John Philip Sousa conducting, will appear at the University of Vermont gymnasium Friday evening, July 21, being presented under the management of Arthur W. Dow. The same management, also, will present the band at Montpelier that afternoon, bringing the organization to Burlington for the evening concert in a special train. A wholly new program will be played in both cities.

The organization of nearly 100 musicians has now become a household word. Sousa has been for many years the most celebrated bandman in the world. Wherever music is known, Sousa is celebrated and greater crowds hear him every year. The tour that begins the middle of July will mark the 30th year of his famous organization.

The principals of the organization are: Miss Marjorie Moody, soprano, Miss Winifred Bambrick, harp; John Dolan, cornet, George J. Carey, xylophone, P. Meredith Willson, flute, William M. Kunkel, piccolo, Joseph Norriss, clarinet, Paul O. Gerhardt, oboe, Anthony Maly, Coranglais, Charles C. Thompson, bassoon, Joseph DeLuca, euphonium, J. P. Schuster, trombone, William J. Bell, trumpet.

SOUSA MANAGER HERE

Harry Askins Makes Arrangements For Appearance of Band at Avon.

Harry Askins, personal representative and manager of the famous Sousa Band, spent Tuesday with Charles Sesonske at the Avon theatre. While here Mr. Askins made arrangements for a special train to bring the band here from Ogdensburg. The band plays the day before its appearance here at Ottawa, Ont., going from that city to Ogdensburg by boat.

From Watertown the band goes to Rochester and from that city jumps back to Canada for a ten day engagement at Montreal. Mr. Askins assured Manager Sesonske that Sousa's band will surely appear at the Avon theatre, asserting that they have no contract with any other Watertown theatre.

SOUSA'S BAND TO APPEAR HERE AT ARMORY AUGUST 3

Famous Organization to Give Concert—Record Crowd Expected.

Music lovers here will be given an unusual opportunity when Philip John Sousa and his "Estimable Eighty," as a Chicago writer calls the famous band, plays at the State armory, August 3.

The famous leader and his band is touring the country and will present a program of new material and old pets at the concert here. Assisting soloists will include Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist, both artists of unusual talent.

Sousa and his band have been here on numerous occasions and always draw such large audiences it was decided to secure the use of the armory in order to accommodate as many as possible.



Lieut. Commander John Philip Sousa and his band, nearly 100 musicians will appear at the University of Vermont gymnasium Friday, July 21, under the management of Arthur Dow. The world-famous bandman will play an entirely new program for his Burlington concert and several soloists will be heard, including Miss Marjorie Moody, who appeared last summer when the band played at the university.

Record Phila

Sacrifice of Whiskers Was Due to the War

How It Was That in 1917 Sousa Became the
Beardless Musician He Has Remained Until
This Very Day.

WHEN John Philip Sousa went to Washington, D. C., the city of his birth, to organize and conduct the Marine Band, he was a whiskered youth; indeed, with the possible exception of the Smith Brothers, of cough drop fame, he was the most unmistakably whiskered celebrity in the United States of America. Not even the election to the Presidency of Benjamin Harrison, in 1888, and the consequent appearance of his set of whiskers in print, could kill off the popular impression that, of all the whiskers in the world, only those of Sousa were first-class, first-hand, and the genuine article. It was as if Sousa's whiskers had been made first, and then the others had been fashioned from the leavings!

Forsaking the Government service and the leadership of the musical Marines, and setting up shop for himself with the band which now bears his name, Sousa took along the whiskers. Sousa without them was as unthinkable as, well, as General Pershing would be without his Sam Browne belt or as a grand opera diva without a temper. Sousa took the whiskers everywhere he went. Theatregoers got to know them when he conducted the premiere of his famous comic opera, "El Capitan." He took them to Paris when he went there to lead his band through the great World's Exposition of 1900. The whiskers of Sousa became known on the Seven Seas, for he stuck to them when he made his trip around the world with the band.

As a matter of fact, Sousa set a fashion in musical whiskers. The late Ivan Caryll, the Belgian composer, raised a set that nearly vied with Sousa's and were a famous ornament of first nights and subsequent gala performances in the London theatres where Caryll's operettas were staged. Sir Henry Wood, now conductor of London's celebrated Queen's Hall Orchestra, bred some whiskers, and today dates his rise in popular appreciation to the occasion when they had sprouted to Sousa-length. Even the great Arthur Nikisch, the idol of Vienna and Berlin and who died a few months back, readjusted his whiskers to the Sousa model. And others too numerous to mention, as it might be put.

None of them was ever successful in acquiring the Sousa flare, however; there was something in that luxurious black, silken growth of the March King that defied imitation or counterfeiting. Of all the conductors who put time and energy into the cultivation of whiskers, the most successful in nearing the Sousa ideal was Caryll; but even he could not quite get his crop to look like two-four time.

The Sousa whiskers were still a flourishing crop when, in May of 1917, their owner re-enlisted in the Navy and proceeded to organize his gigantic band of 1800 players at the Great Lakes Naval Training Station at Lake Bluff, Ill. The band grew day by day, and was trimmed of its weaklings; the whiskers grew day

by day, and were trimmed of their grayings. And so, things went on as normal with music and whiskers, although abnormal in the fever and emotions of the world war, until one Sunday late in November of 1917.

Sousa, that afternoon was, with Mrs. Sousa, the guest of some Chicago intimates at an afternoon special performance of "Romeo and Juliet" in the Chicago Auditorium, with Muratore and Galli-Curci as the lovers. Hector Dufranne, the Belgian basso, was the singer of Capulet; and he was a superb figure as the bearded, patrician Veronese father when he held the stage at the end of the first act, making safe the escape of the young Montagues and holding back from attack the bloodthirsty young Capulets. The curtain fell; there were recalls and cheers; and the audience turned in the entrance to have a look at the March King, who at the age of 61 had given up his band and his flourishing business and re-enlisted to help win the war. Sousa had disappeared from the box.

And Sousa did not return to the box, although to this day he tells how much he enjoyed the second, third, fourth and fifth acts of Gounod's opera. The explanation is that another Sousa returned—a beardless Sousa, who was recognized not at all, as he slipped quietly back to his seat, by friends or audience, or even his wife! He had gone around the corner from the opera house, put himself in a barber's chair, and said quietly: "Take 'em all off!"

The following morning, the Chicago Tribune carried a first page news item saying that Sousa's whiskers were gone. Letters of protest thereupon poured into the paper to the effect that it should not print false stories, and that there could not be a Sousa without whiskers. "That war," admonished one solemn writer, "is not a thing to kid or fool about."

But Sousa was still a fact, although the famous whiskers were unconsidered sweepings on the floor of the barber shop. The 40,000 "gobs" at Great Lakes, used to discipline, recovered from their shock in about a week, and went along with Sousa in the job of winning the war.

And the why of all this? Well, here it is in the words of Sousa, himself, told to a Chicago friend after identification had been re-established between them:

"It was Dufranne there on the stage, handsomely bearded and surrounded by young, beardless Montagues and Capulets, that drove me to it. As I watched the tableau at the end of Act I, the thought hit me that of all the 40,000 blue-clad souls at Great Lakes, I was the only one with whiskers. War was a time of sacrifice, and I let 'em go. No; I shall never raise another crop. I haven't the time, and I haven't the energy; I'm entitled to a bit of rest, I think."

Albany Journal

SOUSA AND HIS BAND TO GIVE CONCERT IN ALBANY JULY 19



The bright oasis of a summer devoid of music is the announced appearance of the famous John Philip Sousa and his equally famous band of 75 instrumentalists, and assisting soloist, at the Washington avenue armory, Wednesday afternoon and evening, July 19, under the management of Ben Franklin. This is an occasion that will cause a lot of rejoicing, for the fame of Sousa is world wide and he has not appeared in Albany with his own band in six or seven years. Seats may now be ordered by mail, and these orders will be filled at once, and before the opening of the box office sale at Cluett and Sons, Saturday, July 15. It is only natural to expect great audiences for the Sousa concerts for they are like nothing else that we have in the way of music and they have a charm

and a pulling power entirely their own.

No man in the world of music has had so extensively advertised a personality as Lieutenant Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band have done and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his band are here.

Burlington Free

Sousa Tells of the Best pose a March

If you wish to know all about marches, it is reasonable to go to John Philip Sousa for the information. He is always ready to tell you all about it. He is coming here soon, for a concert on Friday, July 21, at the University Gym and it may well be that, with these tips, the young Sousas in our midst will have ready a dozen or more masterpieces for his inspection when he strikes town.

The time of day for composing a good, successful march is important.



JOHN PHILIP SOUSA

Sousa thinks, for he says: "Many an unsuccessful march has been written in an unpropitious hour. Wagner, in his great funeral march in 'Goettermuendung,' was careful to pick out the right hour. So was Verdi in the triumphal march of 'Aida,' and, I think, Chopin in the deathless funeral march of the B-flat-minor sonata.

"For myself, I regarded as of immense importance the fact that, although I composed 'The High School Cadets' at night, I composed 'The Stars and Stripes' in the afternoon, and 'Semper Paratus' in the morning. Also important was the fact that I composed 'On the Campus' in my home; whereas the work on 'Keeping Step with the Union' was done in my office. That the war-time public liked 'Great Lakes' was due, I feel certain, to the fact that I wore a blue cap while writing it; whereas another war-time march, 'The Volunteers,' was written while I was in my shirt-sleeves and bareheaded. "The point is, compose your march when you have the inspiration! Don't do it before that hour, and don't wait too long after you get the inspiration. This applies also to sonatas, symphonies, waltzes, grand and light operas, and songs about love, about mother and about Dixie."—Admission.

Whitehall Times

SOUSA'S BAND AT RUTLAND.

Twenty thousand miles of travel, which covers the "musical invasion" of three foreign countries, Canada, Mexico and Cuba, with more than 500 concerts, is the happy task that Sousa and his band have undertaken for this season. He will be heard at Rutland July 20.

Many musical novelties will feature the concert programs by Sousa's band this season. A beguiling fantasy, Feather Your Nest, The Fancy of the Town, a melange of popular tunes of the past decade; the great bandmaster's new marches, Keeping Step With the Union and On the Campus, besides a cowboy "break-down" called Turkey in the Straw, are among the new numbers that have already made instantaneous hits.

A carefully chosen personnel of 85 of the finest band musicians in America, the largest permanent organization of bandmen in the world and the finest body of musicians ever assembled under the baton of Lieut.-Commander John Philip Sousa, constitutes the regular concert force of the march king's 1921-22 transcontinental tour.

George Carey, the xylophone soloist of Sousa's band, has proved one of the sensations of the present musical season. He is acclaimed the greatest master of his instrument, a virtuoso in a class by himself, playing upon an xylophone made especially for his use, an instrument of great size and startlingly beautiful effects.

Lieut.-Commander John Philip Sousa believes that in Florence Hardeman, the young American violin soloist with his band, he has discovered the natural trained and logical successor to the late Maude Powell. Miss Hardeman has electrified every audience that heard her this season.

W.Y. Herald

SOUSA TO WRITE OPERA FOR MARY GARDEN

Band to Begin Annual Tour
Next Wednesday.

Lieut.-Commander John Philip Sousa, bandmaster, will assemble his band in the Seventh Regiment Armory next Monday prior to its thirtieth annual tour, which will begin in Albany next Wednesday night. At the conclusion of this tour, it was announced, Mr. Sousa intends to devote himself to the composition of an opera to be written on a strictly American theme. It was indicated that he would write the principal role for Mary Garden.

The band this season will be composed of seventy-five pieces exclusive of soloists. The soloists engaged include Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Willson, flutist.

Mr. Sousa's itinerary will include two weeks in Montreal, two weeks or more in New England, the annual five weeks engagement at Willow Grove Park, Philadelphia, beginning August 6, and a tour during the autumn and early winter through the middle West and South.

Post Exp. Rochester

ROTARIANS TO HONOR SOUSA

Canandaigua, July 31.—Canandaigua is preparing to give an ovation to John Philip Sousa, the famous bandmaster, who is to make a professional appearance at the Playhouse Wednesday afternoon. Sousa will be dined by the Rotarian club at a meeting at Flannigan's Wednesday, at 12.30 at which Mayor William J. MacFarlane will preside.

Mrs. J. Eugene Masten and son, Jack, will provide the entertainment feature of the meeting. Sousa and his band will give a concert beginning at 2 o'clock, going from here to Rochester.

W. Sun Baltimore

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Sousa Composing Opera:
That Sousa and his band will appear here on the afternoon of July 20



In the Risio theatre is already known to music-lovers of the city and vicinity. What is not known save to those "in the profession" is that the marching is including the city on the briefest tour he ever shall have made since he resigned as conductor of the Marine band and organized his own famous organization.

The explanation is that Sousa is yielding to an impulse he has long held in suppression to compose another operetta. The plan is matured in his musical mind; and he is going to work on it in earnest at the end of his tour. Theatrical managers all over the world are forever supplicating him to "write another 'El Capitan.'" Now the marching's answer is: "I'll try." "El Capitan," first heard in 1896, is in revival this summer by not fewer than twelve comic-opera companies, and is to be staged in spectacular style in Vienna in August.

Syracuse Post

SOUSA'S BAND COMING BY MOTOR ON AUGUST 3

Lieut.-Commander John Philip Sousa, bandmaster, has during his career musically for 30 years proven in many ways that he is a genius. Now with Harry Askin, business manager for the celebrated bandmaster, he has figured out how to save \$3,000 a week on his summer tour by using motor cars for transportation during a period of 20 weeks. Five cars have been obtained in New York to transport the men and their instruments. This does away with the rigid adherence to railroad schedules and the high cost of passenger transportation. Last year the Sousa tour cost \$180,000 for transportation.

Sousa brings his band to the state armory for one concert Thursday night, August 3, under auspices of the Syracuse Musical bureau. The soloists will be Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; P. Meredith Willson, flute; William M. Kunkel, piccolo; Joseph Norrito, clarinet; Paul O. Gerhardt, oboe; Anthony Maly, cor Anglais; Charles C. Thompson, bassoon; Joseph de Luca, euphonium; J. P. Schueler, trombone, and William J. Bell, sousaphone.

W.Y. Journal B Commercial

Lieut. Com. John Philip Sousa will assemble his band in the Seventh Regiment Armory on Monday in preparation for his thirtieth annual tour at the head of this organization. The band this season will be composed of seventy-five pieces, exclusive of soloists, who will include Miss Marjorie Moody, Miss Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Willson, flutist.

Colo Springs Gazette

BUSSES WILL SAVE SOUSA'S BAND \$60,000

About \$60,000 will be saved by Lieut. Com. John Philip Sousa and his band during its forthcoming tour of 20 weeks thru the use of busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.



John Philip Sousa, who will be in this city with his band on July 19th, matinee and night at the Hall.

MAY BRING SOUSA HERE

THE KOKOMO SHRINE CLUB MAY HAVE MARCH KING AND HIS BAND LATE IN OCTOBER.

Plans to bring Sousa's band, if possible, to this city for an afternoon matinee during the last week of October, and to participate with the entire club in the Industrial Exposition for one day, were made by the Kokomo Mystic Shrine club in its regular monthly business meeting and banquet at the Frances hotel last night. Other business matters were also taken up, and following the banquet the club members attended the Victory theater as the guests of Noble Frank G. Heller.

Decision to produce the club's annual minstrel show was made, and September 27, 28 and 29 were the dates selected. The production and direction will be entirely local, and the direction will be in charge of the He-Fe-Be production company, newly organized local producing company.

The participation in the Expo will take the form of a booster affair according to present plans, with an entertainment by the club members. A big barbecue at the park will take the place of the regular monthly luncheon, and a dance will follow. A committee will be selected by Willis B. Dye to complete the arrangements.

The fact that Sousa's band has two concert engagements in Indiana, one in Ft. Wayne and the other in Indianapolis, gives rise to the hope that the Shriners will be able to induce the famous band to stop over and give a concert in the afternoon, as Kokomo is between the two towns named. Further plans for this affair will be announced at the barbecue meeting next month.

Potentate Meigs of Mizpah Temple, Fort Wayne, sent an invitation to the local club to attend the open air ceremonial at the Elks park on Friday afternoon, August 18. Several of the local clubmen announced their intention of attending.

The committee report on the big picnic held recently at Lake Manitou was read, and showed that between four and five hundred attended.

The squirrel dinner promised by Dr. A. B. Darling was enjoyed by all present, but most voted that the squirrel flavor was so well camouflaged that the principal dish of the evening tasted like chicken pot-pie.

SOUSA MAY GIVE KOKOMO CONCERT

SHRINERS SEEK TO BRING BAND HERE

Plans were made at the regular monthly meeting and banquet of the Kokomo Mystic Shrine club at the Frances hotel last evening for the club's participation for one day in the Industrial Exposition and for bringing Sousa's famous band to this city for a matinee concert during the last week of October. Several other matters were brought up and after the meeting the members were guests of Noble Frank G. Heller at the Victory theater.

The dates for the club's annual minstrel were set at the meeting last night for September 27, 28, and 29. As before local talent will take part in the presentation, which will be given at the Strand theater. This year's minstrel will be put on by the He-Fe-Be production company, a newly organized local concern, and promises to out-shine those of former years.

In planning to take part in the Exposition it is the aim of the club to boost the affair, it was announced last night. According to the present plans members of the club will give some sort of entertainment and a big barbecue at the park will take place of the regular monthly luncheon. Following the luncheon a dance will be given. President Willis B. Dye will name a committee to set the date and make the arrangements.

No definite arrangements for (Continued on Page 2.)

bringing Sousa's band to Kokomo have been made but the nobles expressed hope that it can be done. The band's schedule at present calls for two stops in Indiana—Ft. Wayne and Indianapolis. By reason of Kokomo's location between the two cities, an offer has been made to have the organization give a concert here in the afternoon before its appearance in the capital city. Whether or not this will be done will be announced at the barbecue meeting at the Expo park.

Ceremonial at Ft. Wayne
An invitation was read last night from Potentate Meigs, of the Mizpah temple at Ft. Wayne, inviting the local Shriners to the big open-air ceremonial which will be held at the Elks' park in Ft. Wayne on the afternoon of August 18. Several from here are planning to go.

The committee on the picnic which was held recently at Lake Manitou reported that between four and five hundred nobles, including visiting nobles from Florida, California and several eastern states. The squirrels, promised by Dr. A. B. Darling were served in the form of meat pie at the dinner last night and were so well concealed that no one knew of their presence.

SOUSA COMING TO LEAD TIGRIS' BIG BAND CIRCUS WEEK

Also Promises Good Position for Local Players at Washington Next June.

If within hailing distance and not too absorbed in the new opera he plans to write, John Philip Sousa, march writer de luxe, and bandmaster nonpareil, is coming to Syracuse one night during the week of Jan. 21-27 while the big circus of the Syracuse Shriners is in progress, and lead the Tigris Temple band in a series of marches at the State Armory. The lieutenant commander, although it has not been so long since he traveled the burning sands of Almas Temple at Washington, D. C., is an ardent Shriner. "Sure I'll come," said the genial John Philip, while busy attaching his moniker to numerous "Sousa records" at the Godard music house, Thursday afternoon, "if conditions existing at that time give me the necessary chance."

Reminded that Almas Temple was host for the next Imperial Council session at Washington in June, "Kappelmester" Sousa vouchsafed another interesting bit of news. It was to the effect that he was planning to write a "National Shrine March" to be played by the massed bands that would be gathered at the chief city of the country for the great convocation. There will be probably 90 or more of these big musical organizations for the occasion and among them will be the band of Tigris Temple of Syracuse. Director Sousa is going to try to keep it in mind to give the local contingent a prominent position "well up in the line."

Commander Sousa's attention was called to the fact that De Wolf Hopper, the veteran comedian, whose sixth wife had just begun divorce proceedings, was reviving "El Capitán" at Baltimore, Md., the opera Sousa wrote a quarter of a century ago. Asked if there was anything significant attached to this, the commander said: "Nearly all of Hopper's wives appeared in operas that I wrote but the last one, but I can't tell whether that had any untoward influence or not." Reverting to his experiences as a Shriner, Director Sousa declared his "introduction into the faith" May 3 last, was one of the "highlights of his life." Attending the ceremonial of Almas Temple in Washington that time were Imperial Potentate Cutts and other notables of the organization. As soon as he was given his official fez, Lieutenant Commander Noble Sousa came upon the stage and directed the band of Almas Temple through two of his marches, "The Stars and Stripes Forever," and the "Washington Post." He proposes to put on a stunt of a similar nature when he borrows Director Harry Turner's banner here circus week and leads the big band of Tigris Temple at the State Armory in Jefferson st.

SOUSA TO BE GUEST OF MAYOR WALRATH

John Philip Sousa, who will give a concert with his famous band next Thursday, will be the guest of Mayor Walrath at the Optimists' luncheon on that day if Mr. Sousa is able to reach the city in time from Rochester. This information was made known today by Harry E. Askin, who arrived in Syracuse Wednesday to make advance arrangements for Mr. Sousa.

The sale of seats for the concert opened Thursday at Clark Music house, and the advance demand was most gratifying. Mr. Sousa, always a favorite here, has the advantage this time of bringing some brilliant soloists with him and of giving two brand new marches, which are creating a furor where ever played.

SOUSA AND HIS BAND.

Although every one wants to hear Sousa and his wonderful band play his latest marches and fantasies, there is a hope, which finds expression as time draws near for the concert, to hear the old favorites, "The Stars and Stripes Forever," "Washington Post" and all the rest. The lovers of Sousa, and they are legion, can rest assured that when Mr. Sousa gives his concert at the State Armory this evening, he will give all these as encores. Mr. Sousa is delighting his friends this afternoon at Godard's Music House by autographing records brought in by admirers.

SOUSA AND HIS MARCH.

John Philip Sousa, with his band, has begun his thirtieth annual tour. That is a noteworthy event. Sousa's identity is strictly American, and the story of the stirring march music which lifts the feet of marching men loses none of its charm with age.

Sousa believes in the band as essentially masculine music in contrast with the orchestra, which he characterizes as feminine. His secret, expressed by himself, is simply rhythm, and one may recall any one of his own famous marches as evidence of his mastery of that. The band—any good band—always remains the greatest musical experience for the greatest number and, as Sousa has said, its secret is rhythm. Elaborated it is the challenge it reiterates with irresistible repetition, until the pulses throb in sympathy.

Nor is the band limited to the march. Sousa has presented some wonderfully charming music of a semi-classical character altho he has expertly avoided an endeavor to interpret essentially classical music thru a medium confessedly not well suited to it.

But, in the open air particularly, there is a gay pleasure in the strains of band music few are able to resist, and few are those who have not some special memories of leafy evenings where the band, not too closely obvious, framed the night in music. When Americans think of these things, they think of Sousa who, in all the world, stands most definitely for the development and enlargement of band capacity. It is impossible to imagine America without the Sousa band and the Sousa marches, so essential a part of the national character have they stimulated. In the course of those 30 years one wonders how many Americans have heard Sousa and his organization? And how many have not?

Ocean Grove Hears Sousa in Season's First Appearance

Prominent Preachers on the Speaking Program of Bible School.

Special Dispatch to THE NEW YORK HERALD.
OCEAN GROVE, N. J., Aug. 5.—The first big concert of the season at Ocean Grove was given to-day by Sousa and his band, assisted by Miss Marjorie Moody, soprano, and Miss R. Bambrick, harpist.

Luther Day exercises, which were held last Tuesday, were attended by more than 4,000 persons and were followed by a lecture and a concert in the evening at the Auditorium. Edward Recllin of New York and the Aida Quartet furnished a musical program.

Two prominent preachers, Dr. J. M. Gray of Scranton, Pa., and Dr. G. G. Campbell of London, England, opened the summer Bible school with lectures last Monday. The school is under the supervision of Bishop Joseph F. Berry.

An evening and a morning service will be held to-morrow by Bishop Homer C. Stuntz of Omaha, Neb., who will also give a lecture Monday evening in the Auditorium on "The Pacific Basin and the Arms Conference."

Foundation Day exercises were held last Tuesday on the spot where the first prayer service was conducted fifty-three years ago. Bishop Joseph F. Berry announced that bequests of \$350,000 had been made in the wills of two women who are interested in the foundation of a school in Ocean Grove which would give six month courses in religious and preparatory instruction to those unable to go to college.

The children's carnival, in which more than 400 children's voices will be heard, is to be held Thursday evening, August 10, in the Auditorium.

Arrivals from New York at the North End include Mr. Allan Macfossie, Mr. Charles E. Mack, Mrs. L. P. Geissel, Mr. W. H. Fuller, Mr. S. A. Smith, Mr. and Mrs. W. F. Kissel 3d, Mrs. Irwin Mitchell, Mr. and Mrs. Wesley C. Bush, Mr. Henry S. Schley, Mr. Harry S. Schley, Mr. Sturges M. Schley, Mr. and Mrs. William Adams, Mr. and Mrs. Thomas Burke, Dr. and Mrs. W. L. Harrington, Mr. and Mrs. E. H. Hait, Mr. and Mrs. Harry Reed, Mrs. A. H. Alexander and Mrs. B. H. Alexander.

At the La Pierre are Mrs. Ada Bosman, Miss Marjorie Ashman, Miss Estelle Brooks, Miss Jennie N. Johnson, Mrs. William C. Leeman, Mr. and Mrs. T. M. Cates, Mr. J. H. Berhardt, Mr. J. J. Geshardt, Miss Ellen W. Hauffer, Mr. and Mrs. L. H. Thompson and Mrs. Edward Gash.

Guests at the Grove Hall include the Rev. E. W. Peglion, Mr. and Mrs. F. R. Abbey, Mr. and Mrs. H. A. Silvia, Mr. and Mrs. A. W. Burdick, Mrs. A. E. Monagle, Mrs. C. E. Blinn, Mr. and Mrs. Paul DuBois, Mr. and Mrs. C. L. Gelell, Mr. and Mrs. W. L. Mallinson, Mrs. J. P. Boyle, Mrs. William O. Fremaire and Mr. J. J. Murray.

At the Park View are Mrs. D. N. Hickman, Mrs. Mary C. Wade, Miss Mac Leckman, Mr. A. H. Landmesser, Miss Helen Ramsay, Mr. and Mrs. S. H. Jetter, Miss Etta Fowles, Mrs. John Y. Livingston, Miss Edna Fredenberg, Miss Margaret Broden and Miss Charlotte Broden.

The Arlington has Mr. and Mrs. Thomas Jacka, Mrs. C. E. Stolz, Mr. and Mrs. J. J. Requa, Mrs. J. Le Bergen, the Rev. and Mrs. Clyde C. Colle, Miss Grace I. Green, Mr. Charles Clappen, Miss Katherine Van Benschoten, Miss Mary B. Petty, Miss Isabel Leaire, Miss Louise Leaire, Miss Lillian J. Wood, Mrs. Frances Porter Rons, Mrs. R. C. Werner, Mrs. L. M. Smith, Mr. W. H. Robinson and Mr. W. E. Bridgsets.

SOUSA'S BAND.

No bandmaster is better loved than John Philip Sousa. And this is for many reasons. He is first and foremost a musician and a conductor. As a composer, his marches stand pre-eminent. There is no conductor with his charm and personality. Again he is a sailor, while as a sportsman and a horse lover he has a strong following. Mr. Sousa has arranged to meet all of these various admirers while here Thursday. He will be at Godard's Music House on Thursday afternoon between 4 and 5 o'clock.

Band Numbers Announced.

Among the numbers to be given by John Philip Sousa and his band at the armory Thursday evening are "The Red Sarafan," "Ericks," suite, "Leaves from My Notebook" (new), Sousa; intermezzo, "Golden Light," Bizet, and Moskowski's "Hungarian Dance," from "In Foreign Lands." Sousa is generous with encores, and these will be selected from his famous marches and concert numbers, Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet, and George Carey, xylophone, will appear on the program. Miss Moody will sing the "Caro Nome" of Verdi.

SOUSA'S BAND IS HEARD IN GROVE

Gives First Concert In Auditorium Before Enthusiastic Audience.

John Philip Sousa and his band played at the Ocean Grove auditorium last evening, giving the first of three big concert programs scheduled for the season before a large and appreciative audience. Without a doubt the program was one of the best ever presented by the famous march king and his able organization of master players. It is the only band heard annually in the large building and therefore the more appreciated because of that fact. The program last evening would have been far more enjoyed had not the beauty of the first part been marred by the usual parade of late-comers and the presence of several other distracting elements. The program began exactly on time, at 8.30, but the audience kept dribbling in for an hour more and by 10 o'clock the early comers began to retire. It was the only disturbing element of an entire evening's musical enjoyment of a nongovernmental organization known not only nation wide but world wide and it would seem a more gracious compliment to the band leader if the audience would make a greater effort to keep the hour of the beginning of the concert in mind.

For the organization itself, probably the large band of players were never heard to better advantage than last evening, altho the matinee program attracted and pleased many. As was to be expected many of Lieutenant Commander Sousa's own compositions, and particularly his marches, were noted on the program and others were given as encores until the program had been doubled in size.

The soloists were the pick of the organization and were at their best. They included Miss Marjorie Moody, soprano, whose voice, while not loud, pleased by its sweetness and clarity; Miss Winifred Bambrick, harpist, whose skill was clearly demonstrated in her two selections; John Dolan, cornetist, than whom there are few better, according to the band master himself; and George Carey, xylophonist, who proved a master hand on this instrument and also at the drums, where his skill was noted by many.

The evening program included the following numbers: Overture, "The Red Sarafan," Erichs; cornet solo, "Centennial Polka," Bellstedt, Mr. Dolan, whose encore was "I Love a Little Cottage"; suite, "Leaves from My Note Book," a new composition by Mr. Sousa in which "The Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper" are well characterized, especially the latter; vocal solo, "Caro Nome," Verdi, Miss Moody, who gave for encore numbers, "Sweetest Story Ever Told" and "The American Girl," another Sousa composition; intermezzo, "Golden Light," Bizet. The band's extra numbers in the first part were "El Capital," "Tu," a song of Hawaii; "Bullets and Bayonets" and "Social Laws," the latter also by Mr. Sousa.

The second half of the program opened with "A Bouquet of Beloved Inspirations," entwined by Mr. Sousa, who believes that the themes embodied in this number are universally admired by music lovers. For an encore the band gave the familiar "Look For the Silver Lining." Mr. Carey followed with several xylophone numbers which included "Nola," by Arndt. Then followed other selections by the band, a march, "The Gallant Seventh," "Ka-Lu-La," by Kern; "The Stars and Stripes Forever," played as only Sousa's band can render this well known composition of its director, and "Manhattan Beach," another favorite march by Mr. Sousa. Miss Bambrick's program number was "Fantasia" by Alvars and in response to the demand for an extra number she contributed the old favorite, "Believe Me If All Those Endearing Young Charms." The final number by the band was a new fantasy, "The Turkey and the Straw," which was rendered with the snap and dash that characterizes the organization's playing.

The afternoon program included the following numbers:

Rustic Dance, "The Country Wedding," Goldmark; cornet solo, "Ocean View," Hartman, John Dolan; suite, "Three Quotations," Sousa, including (a) "The King of France marched up the hill

With twenty thousand men; The King of France came down the hill

And ne'er went up again," (b) "And I, too, was born in Arcadia," (c) "Nigger in the wood-pile"; vocal solo, "Ah fors e Lui," Verdi, Miss Marjorie Moody; finale, "Fourth Symphony," Tschalkowsky; Grand fantasia, "Excelsior," Marengo; duet for piccolo, "Fluttering Birds," Glen-non, Messrs. Wilson and Kunkel; March, "Bullets and Bayonets," Sousa; harp solo, "La Danse des sylphes," Godefrid, Miss Winifred Bambrick; overture, "Light Cavalry," Suppe.

THE EVER YOUNG SOUSA

The coming season will mark the 30th in the career of John Philip Sousa. Many of us remember him back in his younger days, when he was as snappy as you please, down in Washington, and led the United States Marine band in a way that brought him the attention of persons of renown. Not a foreigner—ambassador and others of diplomatic corps—who did not respond to the music led by Sousa. His erect figure, his well trimmed beard, the eye-glasses, and the

distinguished Sousa were ever in evidence. He looked like the proverbial person who had "just stepped out of a band box"—not referring, by the way, to a musical one.

Now John Philip is getting ready for an extensive tour with his Sousa's band. Since those early Washington days, the conductor-composer has lived a full life. His unique gestures while leading are still part of the show. He still bows with that odd little sideways jerk; and he is as liberal as ever with encores. What he is also finding of interest, nowadays, is the composing of more serious music. He has recently finished a fine work for orchestra and chorus, and it has been whispered that he is thinking of writing an opera for Mary Garden.

THE MUSIC-MART

Not in a blue moon has New York played host to so many people whose business it is to give concerts in the respective cities where they live. Mrs. Caroline E. Smith, secretary of the Los Angeles Philharmonic orchestra, has departed Boston-wards; but there are many others who are still here. One who resembles Mrs. Smith in vision and astuteness is Mrs. Edna W. Saunders of Houston, Tex. Her success has long since set many people to talking, and she has large plans for the future. She is quiet, perfectly poised; and she will have for her patrons only the best. Miss Elizabeth Cuany of St. Louis (recently elected president of the National Concert Managers' association), paused here for a few days before departing for Montreal, where she is to sail for Europe. And Selby Oppenheimer of San Francisco and L. E. Behymer of Los Angeles continue the signing of contracts—some of them for artists during season after next. Mrs. Jessica Colbert of San Francisco got in a few days ago; and we have nearly a score of others from different parts of the land.

Appearances—and the comment of these managers—lead me to believe that the coming music season is to be better than some of us had thought. There will be a deal of late "buying," and by managers who know what the public wishes to hear.

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DEMAND FOR SEATS IS HEAVY FOR BAND

There will be comparatively few opportunities this season to hear Sousa and his band, for, on November 5, he will return to his home to devote himself to the writing of an opera on a strictly American subject. Mr. Sousa has in view for the principal role the world famed Mary Garden who expressed to him a desire to appear in a real American opera with love and romance as underlying themes.

For the present, the famous bandmaster's principal concern is with regard to preparations for the season. The first rehearsal was held Monday morning, July 17, at the Seventh Regiment Armory. Seventy-five musicians are in the organization and the personnel includes Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; Mr. George Carey, xylophonist; Mr. John Dolan, cornetist, and Mr. R. Meredith Willson, flautist. The band's season begins at Albany on Wednesday, July 19. Two weeks will be spent at Montreal and there will follow engagements at Ottawa, Rochester, Utica and Syracuse. Five weeks will be spent at Willow Grove Park, Philadelphia. This is the band's thirtieth season.

The Ottawa Rotary Club was fortunate in being able to book Mr. Sousa and his band of 75 musicians for one concert in the Arena on July 31. The advance sale at R. S. Williams, 167 Sparks street, is heavy and those wanting particular seats are advised to secure them early.

Sousa's Band to Use Busses During Tour

About \$60,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks through the use of busses as a means of transportation.

CANADIAN MUSIC BY SOUSA'S BAND

Rhapsody by Organist of Notre Dame, Montreal, Proved Effective

SCORNEAFFECTATION

Famous March King Disdains All Acrobatics and Eccentricities of Manner by Conductors

Crowds of music lovers and admirers of John Philip Sousa attended the first concert of the famous conductor on Saturday afternoon, when all reserved seats in the enclosure and pavilion of Dominion Park were filled to capacity. Except for his whitened hair, Commander Sousa looked the same as he did over thirty years ago, for his bearing is erect as it was when he led the U. S. Marine Band, and his step as brisk as that of a man of twenty-five, in spite of his 67 years.

"That is my age," he admitted with a smile, when seen during the interval of Saturday afternoon's concert. "It is thirty years ago that this band was formed, but I am the only 'original' left, although many who are with me today have been members of the band for a great many years."

Anyone who has heard Sousa's Band and seen the veteran conductor in action knows that the composer of "Stars and Stripes" and "The Washington Post" differs from nearly all other band leaders by his very manner of conducting. Commander Sousa never raps for attention; he never surveys the audience before deciding to start; he does not mop his brow with any fantastic bandana handkerchief, nor does he become agitated. An imperceptible nod to right, left or background suffices; a brief sign with the baton is enough for the finest pianissimo note, or for bringing out the salvo of brass instruments in a thunderous finale.

"There is no need of gymnastics," said Commander Sousa; "why draw attention to a series of acrobatics so that the people are distracted from the music? Why rap for attention? I expect my musicians to be ready on the dot. It is easy to affect manners and later have them become bad habits. It is easy to grow manes of hair, or to buy an impressive-looking wig; but why in this heat?" And he actually did wipe his brow; but with a discreet linen handkerchief.

Among the selections played during the first concert was "Rhapsodie d'Airs Canadiens," by B. F. Poirier, the organist of Notre Dame Church, Montreal.

TRIBUTE TO POIRIER

"I was delighted to discover this very effective and very melodious composition," said the conductor "and we shall play it several times during our Montreal stay. It is exceptionally well suited for a concert band, and I have no doubt that it will become very popular in the United States and elsewhere."

Sousa's cornetist, Mr. John Dolan, played some difficult selections, including "The Carnival," by Arban, a theme much elaborated by variations. "One of the greatest cornet soloists the world has ever seen has left me to form his own band," said Mr. Sousa. "I am referring to Arthur Pryor. He was with me for many years, and I am very glad to see that he has made a fine success of his band."

Asked as to which of the more recent brass bands in the United States he considered the best, Commander Sousa replied: "It is hard to say which is the best; there are three or four. I would mention Arthur Pryor's, Pat Conway's and Victor Herbert's. They are all excellent bands."

Several encores were needed, and Sousa's own marches received much applause for the vigorous manner in which they were played. "King Cotton," "The Field Artillery," and "Sabres and Spurs" were played.

Commander Sousa hinted that his next march might be dedicated to the Canadian army. The March King is still writing marches, and his newest composition, "The Gallant Seventh" (written for the New York militia regiment which distinguished itself in the war), is as "catchy" as his early marches.

Following is the programme for tonight's concert:

Overture, "The Glass Blowers"....Sousa
Cornet solo, "Private Script"....Dolan
Mr. John Dolan.
Scenes, "Poor Butterfly"....Puccini
Soprano solo, "The Ball Song"....Lakme—Delibes
Miss Marjorie Moody.
Grand Fantasia, "Cairo"....Fletcher
Interval.
Three Preludes.....Chopin
Xylophone solo, "The March Wind"—Carey.

Final Program for Sousa's Band Concerts

Sousa's engagement at Dominion Park ends tomorrow night. Programs for today and tomorrow are the following:

This afternoon: 1. Collocation, Offenbachina, Winterbottom; 2. Xylophone Solo, "Poet and Peasant," Suppe, George J. Carey; 3. Second Polonaise, Liszt; 4. Gems from Works of Sullivan; 5. March, "The Gladiator," Sousa; 6. Fantasia, "The Court of Granada," Chopin; 7. Cornet Solo, "Glorious Devon," German, John Dolan; 8. Poetical Scenes, Godefrid; 9. Soprano Solo, "Laughing Roses," Cooke, Miss Marjorie Moody; 10. March, "The Anchor and Star," Sousa.

This evening: 1. Ballet Music, "Excelsior," Marengo; 2. Cornet Solo, "Ocean View," Hartman, John Dolan; 3. Reminiscences of Wales, Godefrid; 4. Soprano Solo, "La Traviata," Verdi, Miss Marjorie Moody; 5. (a) Valse, "Sentiers Fleuris," Waldteufel; (b) March, "Comrades of the Legion," Sousa; 6. Excerpts, "Pharaoh's Daughter," Pugnani; 7. Scenes from the Operas of Auber; 8. Canadian Songs and Dances, Laurendeau; 9. Gems from Tosti; 10. March, "The Liberty Bell," Sousa.

Tomorrow matinee: 1. Gems from the Works of Gounod; 2. Euphonium Solo, "O Solo Mio," Copus, Jos. Deluca; 3. Suite, "At The Movies," Sousa; 4. Xylophone Solo, "Annie Laurie," arranged for four mallets by Carey; 5. Overture, "The King's Lieutenant," Tell; 6. Gems from the Works of Verdi; 7. Cornet Solo, "The Whirlwind," Levy, John Dolan; 8. Suite, "Dwellers in the Western World," Sousa; 9. Soprano Solo from "Rigoletto," Verdi, Miss Marjorie Moody; 10. (a) Valse, "Hilda," Godefrid; (b) March, "Hands Across the Sea," Sousa.

Tomorrow evening: 1. Gems from the Works of Meyerbeer; 2. Cornet Solo, "Centennial," Bellstedt, John Dolan; 3. "A Study in Rhymes," Sousa; 4. Piccolo Solo, "La Fleurance," Mayen, Wm. Kunkel; 5. Gems from the Works of Moskowski; 6. Suite, "The Alsacennes," Massenet; 7. Xylophone Solo, "Rondo," Mendelssohn, George J. Carey; 8. Rhapsody, "Canadian," Poirier; 9. Soprano Solo, "Chanson Provencale," Del'Acqua, Miss Marjorie Moody; 10. (a) Valse, "Toujours Fidele," Waldteufel; (b) March, "King Cotton," Sousa.

The popularity of Sousa's band seems to be as great as ever, judging by the crowds that have flocked to Dominion Park this week to hear this famous organization. The band will terminate its engagement at the Park tomorrow evening. The final four programmes to be rendered are as follows:

Saturday Afternoon, July 29.

Collocation, "Offenbachina," Winterbottom; Xylophone solo, "Poet and Peasant," Suppe, Mr. George J. Carey; Second Polonaise, Liszt; Gems from works of Sullivan; March, "The Gladiator," Sousa; Fantasia, "The Court of Granada," Chopin; Cornet Solo, "Glorious Devon," Edw. German, Mr. John Dolan; Poetical Solo, "Laughing Roses," Cooke, Miss Marjorie Moody; March, "The Anchor and Star," Sousa.

Saturday Evening.

Ballet Music, "Excelsior," Marengo; Cornet Solo, "Ocean View," Hartman, Mr. John Dolan; Reminiscences of Wales, Godefrid; Soprano Solo, "La Traviata," Verdi, Miss Marjorie Moody; 5. (a) Valse, "Sentiers Fleuris," Waldteufel; (b) March, "Comrades of the Legion, Sousa; Excerpts, "Pharaoh's Daughter," Pugnani; Scenes from the Operas of Auber; Canadian Songs and Dances, Laurendeau; Gems from "Tosti," March, "The Liberty Bell," Sousa.

Sunday Afternoon, July 30.

Gems from the works of Gounod; Euphonium Solo, "Oh solo mio," Copus, Mr. Jos. Deluca; Suite, "At The Movies," Sousa; Xylophone Solo, "Annie Laurie," arranged for four mallets by Carey; Mr. George J. Carey; Overture, "The King's Lieutenant," Tell; Gems from the works of Verdi; Cornet Solo, "The Whirlwind," Levy, Mr. John Dolan; Suite, "Dwellers in the Western World," Sousa; Soprano Solo, "Rigoletto," Miss Marjorie Moody; (a) Valse, "Hilda," Godefrid; (b) March, "Hands Across the Sea," Sousa.

Sunday Evening.

Gems from the works of Meyerbeer; Cornet Solo, "Centennial," Bellstedt, Mr. John Dolan; "A Study in Rhymes," Sousa; Piccolo Solo, "La Fleurance," Mayen, Mr. William Kunkel; Gems from the works of Moskowski; Suite, "The Alsacennes," Massenet; Xylophone Solo, "Rondo," Mendelssohn, Mr. George J. Carey; Rhapsody, "Canadian," Poirier; Soprano Solo, "Chanson Provencale," Del'Acqua, Miss Marjorie Moody; (a) Valse, "Toujours Fidele," Waldteufel; (b) March, "King Cotton," Sousa.

MOTOR BRIEFS

About \$60,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of 20 weeks through the use of busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

Sousa and His Band at Ocean Grove

Lieutenant Commander John Philip Sousa, who recently began his thirtieth year at the head of his famous band, will give his first concert of the season in the vicinity of New York tomorrow night at Ocean Grove (Asbury Park), N. J. Following this concert he will go to Philadelphia for his annual five weeks' stay at Willow Grove Park before continuing his tour into the Middle West and South.

An interesting index to business conditions has been furnished through the three weeks Mr. Sousa has been on tour since the opening of his season on July 19 in Albany. He played several dates in New York State and then went to Montreal, and is returning through New England, his dates including several important industrial towns. Although he visits this territory virtually every season, he reports that the band has played to greater receipts in these cities this year than any other time during his career.

Mr. Sousa is accompanied this season by eighty-five bandmen in addition to the soloists and according to his usual customs is including in his programme several new numbers of his own composition or arrangement, these being the suite, "Leaves from My Notebook," "A Bouquet of Beloved Inspirations" and the latest Sousa march, "The Gallant Seventh," dedicated to the Seventh Regiment, National Guard, of New York.

Popular Soloists with Sousa's Band

The unrivaled band of Lieutenant Commander John Philip Sousa will come to Convention hall for its annual Rochester concert on the evening of August 2d. The band began its new tour about two weeks ago, and reports have it that it is stirring much enthusiasm. The programme this year is said to be more appealing than ever, with more than the usual number of new Sousa compositions, including a new march called "The Gallant Seventh." There will also be several typical Sousa novelties and a delightful arrangement of operatic airs. The thrilling old Sousa marches will be played as usual. George Carey, Rochester xylophonist, is again with the band. He is popular everywhere, and is always a favorite here. John Dolan, cornetist; Marjorie Moody, soprano, and Winifred Bambrick, harpist, are also with the band again.

The sale of seats, in charge of James E. Furlong, the local manager, will open in Gibbons & Stone's, at 172 Main street east, next Monday afternoon.

Sousa's Band

John Philip Sousa is proud of the record made by his band the past season, but there is another thing in which he takes even greater pride, and that is that 95 per cent. of his organization are Americans. "There is no trouble now getting good American musicians," he says. "No country has greater latent musical talent. It is everywhere if it could only be located. There has been a remarkable growth in musical taste in recent years. I think the high schools with their teaching of music

have had a large share in this growth. Americans have found out, too, that music is a good commercial proposition. Why not? It is pleasant work, clean work and it pays well. No man in the band receives less than \$60 a week and all expenses except his board. That is the lowest. Many receive splendid salaries. And can you find anywhere work that offends less? Of course," and again the twinkle, "people may not like your playing, but the work is not really offensive, as in so many professions."

Sousa's Band is now an organization of 86 members. It has increased in numbers in recent years. "The public demanded a larger band," Mr. Sousa said. One man is still with the organization who was present in Plainfield, N. J., Sept. 26, 1892, when the first concert was given. He is Joseph Norrito, first clarinet. "Do the old favorites hold their popularity?" Mr. Sousa was asked. "Oh, yes; I think so. I would not dare give a concert without playing 'The Stars and Stripes.' If we omit it, someone is sure to write a letter next day and ask why. 'El Capitán,' 'The Washington Post,' 'The High School Cadets,' 'King Cotton' and other older marches I play often, too, and some of the marches that came out of the war have attained popularity."

"Music speaks a universal language. We play the same kind of program everywhere, a little roast beef followed by a little candied yam."

Henry E. Krehbiel, celebrating his 50th anniversary of service as music critic was given a notable dinner attended by many of his admirers at the Harvard Club in New York. One hundred friends including many of the most prominent musicians in New York were present.

**Sousa, March King,
Headed this Way**

When Lieutenant-Commander John Philip Sousa with his famous band, gave a concert in Rochester last week at the Convention hall, the hall was crowded to the doors. The Rochester Herald summed up the situation in part as follows:

"The popular conductor was as fit as ever, his 61 years resting lightly on his square military shoulders. In the same modest manner as ever, he directed his musicians quietly and capably. A suspicion of humor creeping in now and then to lighten the heavy strains of martial music, was appreciated even by those who clamored for favorite compositions of the march king. It is not to be denied that a Sousa march is a march indeed, bright, gay, emotion-stirring, full of that subtle power to make bodies tense and feet restless, as if under its spell they must quit the place and go tramping off into the night in time to the mighty rhythm of the piece.

"Sousa had several new compositions listed on the programme, but, knowing his audience he reserved a bagful of old ones, mostly marches, that he knew would be demanded of him, and played them generously for encores.

"The first of the new offerings was Sousa's Leaves from My Notebook, a novelty containing musical references to A Genial Hostess. The Camp Fire Girls and The Lively Flapper. The second, A Bouquet of Beloved Inspirations, is a collection that hints at a poetic as well as a military Sousa. Well loved themes that live in the public heart, snatches of the music of Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini, have been entwined in this musical bouquet of Sousa's.

The third new composition, The Gallant Seventh, which has been dedicated by the conductor to the officers and men of the Seventh regiment, N. Y. N. G. (107th of the 27th division) as a tribute to their brilliant achievements overseas, was more characteristic of Sousa, an arousing piece full of snap and dash.

The programme opened with the overture, The Red Sarafan, by Erichs, encored by El Captian, a well remembered Sousa composition. Golden Light, by Bizet, and a new arrangement of Turkey in the Straw, given by request, completed the announced pieces. Such favorites as The Stars and Stripes Forever, by Sousa, featuring a trombone corps, Bullets and Bayonets, Social Laws, U. S. Field Artillery, Who's Who in Navy Blue, all Sousa compositions, and Look for the Silver Lining, from the musical comedy Sally, transcribed by Sousa, were given for encores.

Four soloists capably assisted. Miss Marjorie Moody sang in a pleasing soprano, Verdi's Caro Nome, giving Stults Sweetest Story Ever Told for entore. Miss Winifred Bambrick, a promising young harpist, played Fantasie, by Alvars. John Dolan, cornetist, played Centennial Polka, by Bellstedt, and I Love a Cottage. George Carey, a Rochester boy, won his share of the applause that marked the offerings of the evening in his xylophone solo, Nola, by Arndt. For encore he gave Dvorak's Humoresque and Ka-lua, by Kern.

The above is of especial interest

to Sousa admirers in this city, as Sousa and his band will play a Buffalo engagement at the Elmwood Music hall on Thursday evening, September 28th.



—Photo by Underwood.

Since John Philip Sousa was 16 he has been keeping shoes as souvenirs of memorable occasions on which he wore them and now his collection of 100 pairs is insured for \$5000 and valued by him at several times that amount. Notice his footgear the next time you see the March King lift his baton.

MOST RECENT PHOTOGRAPH OF MARCH KING AND HIS FAMILY.



—Photo Copyright by Underwood.

OWING JOHN PHILIP SOUSA, WITH MRS. SOUSA AND THEIR DAUGHTER PRISCILLA, IN A NEW AND UNPUBLISHED PHOTO STUDY

RE-ENTER SOL SOLOMON.

It is nice to learn that when De Wolf Hopper and his company revive John Philip Sousa's "El Capitan" next week at Carlin's Arena, Sol Solomon will be seen in his original role.

Harry Van Hoven, the World's Most Persistent Press Agent, tells us that Mr. Solomon has been especially engaged for the week and comes to Baltimore from his summer home in Maine to play with his former star again—the "former star" phrase is Mr. Van Hoven's, not ours! Mr. Solomon will be seen as Pozzo, an insurrectionary chamberlain. This is a comedy role and much of its success depends upon the player's contrast with Mr. Hopper. De Wolf is over six feet tall, while Sol is under five.

Solomon in all his glory was with Mr. Hopper when "El Capitan" was first produced in New York 'way back in 1895, when we were babbling nursery rhymes at our dear old mother's knee. He continued with the operetta for four years, going to London, where the Sousa opus ran for more than a year.

Sousa's Band Coming

John Philip Sousa and his world-famous band will be at Wilmer & Vincent's Gaiety Theatre on Friday evening this week, and seats are selling now for this great concert. There are 85 gifted musicians with the band, and the program has been called the finest ever given by the band. It will be delightfully varied by vocal solos by Miss Marjorie Moody, soprano, and by harp numbers by Miss Winifred Bambrick. John Dolan, world famous cornetist, is still with the band, and the other soloists will include John P. Scheuler, trombonist, a Utican.

SOUSA IS FASTIDIOUS

Lieutenant Commander John Philip Sousa wears a new pair of kid gloves, and white ones at that, at every concert he conducts. They are especially made for him, and ordered in large quantities, one order, it is announced, consisting of no less than 1,200 pairs. His yearly bill for gloves alone is larger than that of any metropolitan society woman. It is about his only foible, and he indulges it freely. No one ever sees him lift a baton in public except with an immaculately gloved hand.

ANNIVERSARY

Sousa and his splendid band have been playing to large audiences at Dominion Park this week. As a rule the weatherman was kind to the musicians (and to the crowds) with the result that only on one or two occasions were the audiences below the mark in point of numbers. The programmes were varied and pleasing, the soloists were just what one would expect Sousa to have, and the playing of the band was as good as ever it was in bygone years. Last year Sousa and his band scored a greater financial success at Dominion Park than at any other place visited during the town. This year's engagement will probably prove just as profitable. It comes to a close tomorrow night.

John Philip Sousa, who recently began his thirtieth year at the head of his band, will give his first concert of the season in the vicinity of New York tomorrow night at Ocean Grove, N. J.

Baltimore American

Wichita Observer

Trenton Times

Montreal Standard

W.J. World

SOUSA AND FAMILY BOB HAired AND DIMPLED

Disclosures Made by Most Recent Group Photograph



New and heretofore unpublished photo study of John Philip Sousa and, left, Mrs. Sousa; right, Miss Priscilla Sousa.

America's March King Is With Wife and Daughter, Miss Priscilla Sousa

Both the wife and daughter of John Philip Sousa wear their hair

bobbed—and it is very probable that John Philip told the barber to bob his, also, much to the dismay of the wielder of the shears.

Of course, one does not know how old Mrs. Sousa is, but if her hair were not white, she would look as young as Priscilla (this is the baptismal name of Miss Sousa).

Notice that they are three of a kind, in the fact that mother, daughter and dad all have dimples in their chins and they all wear easy-fitting clothes—more comfortable than stylish.

SOUSA WAS GUEST AT ROTARY CLUB

Commander John Philip Sousa, the famous bandmaster, was the guest of the Rotary Club at its regular luncheon at the Windsor Hotel yesterday.

Frank G. Webber, president of the club, introduced the famous bandmaster as a member of fifteen Rotary clubs in different parts of the world. Commander Sousa's address was filled with wit and humor, and he kept his listeners laughing from the moment he began his address.

"I take second place to no man in my admiration for the British Empire," he said, "although I am a citizen of the United States." He made complimentary reference to the manner in which Canada, without adopting national prohibition, had succeeded in lowering its rate of liquor consumption.

The famous bandmaster entertained his fellow Rotarians with numerous anecdotes.

In splendid style he jollied his audience over Punch and the Englishman. That periodical had been declared "the Englishman's Bible" but when he had put several fine copies before an English guest he had thrust them aside with a request for the baseball sheets. He poured forth one story after another keeping his audience in merriest mood the entire time.

When he had concluded Rotarian S. Ewing moved a vote of thanks to the guest of the day.

SOUSA TO PRESENT BAND AT ARMORY ON THURSDAY

H. E. Askin, advance manager for John Philip Sousa, was in Syracuse yesterday to make final arrangements for the concert to be given at the state armory next Thursday. He visited the city hall and conferred with Commissioner of Public Safety Spencer.

"I was received with great courtesy by Commissioner Spencer," Mr. Askin said, "and want to state he has made every provision for the comfort and safety of the audience at the armory. We give concerts in the armories in most cities, because of the large seating capacity, the theaters not being large enough to accommodate the large audiences who want to hear Mr. Sousa. And nowhere have we found the arrangements so complete."

Mr. Askin has arranged for the seats and all preliminary matters for the concert. Mr. Sousa will arrive from Rochester at noon Thursday and will stop at the Onondaga.

The sale of seats opened last Thursday at Clark's music store. The advance sale was most gratifying. Mr. Sousa and his band are favorites in Syracuse and with his many new compositions and snappy feature numbers the concert this year is of special interest. Mr. Sousa is bringing several soloists of national repute, who will add to the fine program of band music.

Makes Music "Visible"

John Philip Sousa contends that music can catch the eye.

Patrons of Sousa and his band throughout the world have found in his concerts an appeal lacking, in whole or in part, in the concerts of other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible." Let him tell it, thus:

"Why is two hours the outside limit of a symphony concert? Why will an audience sit four hours, or even five, for a performance of opera? Well, in the former case only the ear is held; the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera house, the eye is enchained also; therefore, with two avenues of absorption there is greater receptivity, and a correspondingly smaller tax on the faculties.

"Well, in the concerts with my hand, I go as far as possible to make my music visible. I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music. My trombone corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet, subconsciously, the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classic figures of the traditional trumpeter. The 'picture' we create is historic—Biblical, in fact."

Sousa, his band, his trumpeters, and a band of 80 musicians and 10 soloists will all be features of the concert to be given here on July 31 in the Arena, under the auspices of the Rotary Club.

WHY SOUSA JOINED LEGION

The Noted Bandmaster Says He Thinks It Is a Rattling Good Organization.



"I joined the Legion because I had a right to, being in the navy, and I did so because I think it is a rattling good organization," says John Philip Sousa, bandmaster extraordinary and leader of the mammoth naval band at the Great Lakes naval training station during the war.

The Legion and its activities are being spread into all parts of the world by the band leader's men. Thirty-two of the master musicians who make up the Sousa organization are ex-service men, and nearly all are affiliated with the Legion. They come from every part of the country and saw service in every branch of this country's military organization during the war.

When Sousa took hold of the Great Lakes band it was a group of sailors, whose right to play under him could have come only with their enlisting with the crowd that "took 'em over." What he did with this group of musical talent became known the country over. What they learned under Sousa couldn't have been learned anywhere else, and the finer points of the musician's art are being shown to the hundreds of Legion posts whose personnel is made up of one or more of the gobs who made up the largest service band of the many brought into being during the war.

Program for Sousa's Band Concert Thursday Will Provide Big Treat.

ANNOUNCEMENT of the appearance of John Philip Sousa, the "March King" and his splendid band on Thursday at the State Armory, has brought joy to the heart of music lovers. There is but one Sousa; there is an appeal in his concerts which seems to be lacking in that of other organizations of similar kind. It is the personality of John Philip Sousa, a personality as unique as it is delighted; a personality that is loved in Europe and the Americas, wherever he has played.

The concert to be given here will have many novelties and some splendid soloists, for Mr. Sousa is a firm believer in solo work, and in all his compositions he makes a place for the soloist.

His latest marches will be given as well as some of the old favorites interspersed with popular and classical numbers. The complete program follows:

- Miss Marjorie Moody, Soprano.
- Miss Winifred Bambrick, Harpist.
- Mr. John Dolan, Cornet.
- Mr. George Carey, Xylophone.
- Overture, "The Red Sarafan".....Ericks
- Cornet solo, "Centennial Polka".....Bellstedt
- (new).....Mr. John Dolan
- Suite, "Leaves From My Notebook".....Sousa
- (a) "The Genial Hostess".....Sousa
- (b) "The Campfire Girls".....Sousa
- (c) "The Lively Flapper".....Sousa
- Vocal solo, "Caro Nome".....Verdi
- Miss Marjorie Moody.
- Intermezzo, "Golden Light".....Bizet
- INTERVAL
- "A Bouquet of Beloved Inspirations".....Sousa
- entwined by.....Sousa
- The compiler believes that the themes embodied in this number are universally admired by music-lovers.
- (a) Xylophone solo, "Nola".....Arndt
- Mr. George Carey
- (b) March, "The Gallant Seventh".....Sousa
- (new).....Sousa
- Harp solo, "Fantasia, Op. 35".....Alvares
- Miss Winifred Bambrick
- Hungarian dance from "In Foreign Lands".....Moskowski
- Encores will be selected from the following compositions of John Philip Sousa:
- Humoresque from "Sally"—"Look for the Silver Lining."
- "Keeping Step With the Union."
- "Semper Fidelis."
- "Bullets and Bayonets."
- "Comrades of the Legion."
- "Who's Who in Navy Blue."
- "Sabre and Spurs."
- "U. S. Field Artillery."
- "The Stars and Stripes Forever."
- etc., etc.
- Fantasia, "An Old Fashioned Girl."

Sousa Coming August 6

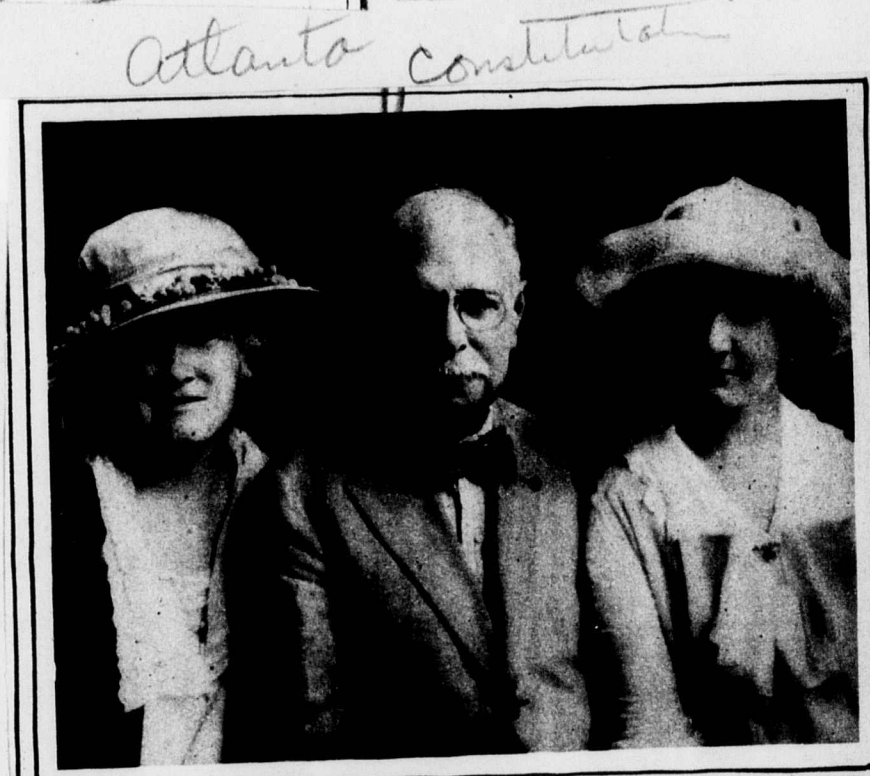
John Philip Sousa and his band will begin their annual engagement at Willow Grove park on August 6. In addition to old favorites, both of his own composition and others, Sousa will play a number of newly composed marches during his engagement this summer.

SOUSA COMPLETES HIS TRAVELS IN MASONRY

That musician of many and far journeys, John Philip Sousa, has but recently completed one which he began many years ago. He is now a Noble of the Mystic Shrine, having on May 3 been received into Almas Temple, Washington, D. C., at a session attended by Imperial Potentate Cutts and other celebrities of the Order. Lieut-Commander Sousa, after being accepted as a Noble, appeared on the stage in his newly acquired fez and directed the band of Almas Temple

An American Opera.

John Philip Sousa is writing an American grand opera for Mary Garden in which, it is said, the picturesque prima donna will be seen as a flapperized modernization of "Le Jongleur."



Do you recognize him without his baton? It is John Philip Sousa, America's "march king," with Mrs. Sousa and their daughter, Elizabeth.

Sousa's Program at Armory Widely Varied.

Many musical novelties will feature the program of the concert to be given at the State armory next Thursday evening by John Philip Sousa, the "March King." The new marches of the composer-conductor will also be given. These are "Keep Step With the Union" and "On the Campus."

The record of this band, 30 years in America and Europe, is unique and proves that it is the accepted musical organization of the world. The band has played to millions of people, and in all these years has presented programs appealing to all classes and bringing the best of music to cities and towns otherwise bereft of such cultural influence.

The complete program will be as follows:

- Miss Marjorie Moody, Soprano
- Miss Winifred Bambrick, Harpist
- Mr. John Dolan, Cornet
- Mr. George Carey, Xylophone
- Overture—"The Red Sarafan".....Ericks
- Cornet Solo—"Centennial Polka".....Bellstedt
- Mr. John Dolan
- Suite—"Leaves From My Note Book".....Sousa
- (new).....Sousa
- (a) "The Genial Hostess".....Sousa
- (b) "The Camp-Fire Girls".....Sousa
- (c) "The Lively Flapper".....Sousa
- Vocal Solo—"Caro Nome".....Verdi
- Miss Marjorie Moody
- Intermezzo—"Golden Light".....Bizet
- INTERVAL
- "A Bouquet of Beloved Inspirations".....Sousa
- entwined by.....Sousa
- The compiler believes that the themes embodied in this number are universally admired by music-lovers
- (a) Xylophone Solo—"Nola".....Arndt
- Mr. George Carey
- (b) March—"The Gallant Seventh".....Sousa
- (new).....Sousa
- Harp Solo—"Fantasia, Op. 35".....Alvares
- Miss Winifred Bambrick
- Hungarian Dance, From "In Foreign Lands".....Moskowski
- Encores will be selected from the following compositions of John Philip Sousa: Humoresque from "Sally"—"Look for the Silver Lining," "Keeping Step With the Union," "Semper Fidelis," "Bullets and Bayonets," "Comrades of the Legion," "Who's Who in Navy Blue," "Sabre and Spurs," "U. S. Field Artillery," "The Stars and Stripes Forever," Fantasia, "An Old Fashioned Girl."

SOUSA COMPLETES TRAVELS IN MASONRY

That musician of many and far journeys, John Philip Sousa, who appears with his band at the State Armory, Aug. 3, has but recently completed one which he began many years ago. He is now a noble of the Mystic Shrine, having been received into Almas Temple, Washington, D. C., at a session attended by Imperial Potentate Cutts and other celebrities of the order. Lieut. Commander Sousa, after being accepted as a noble, appeared on the stage in as a noble, appeared on the stage in his newly acquired fez and directed the band of Almas Temple through two marches, "The Stars and Stripes Forever" and "The Washington Post."

The sale of seats for the local concert opens Thursday at 9 o'clock music store.

WY Post

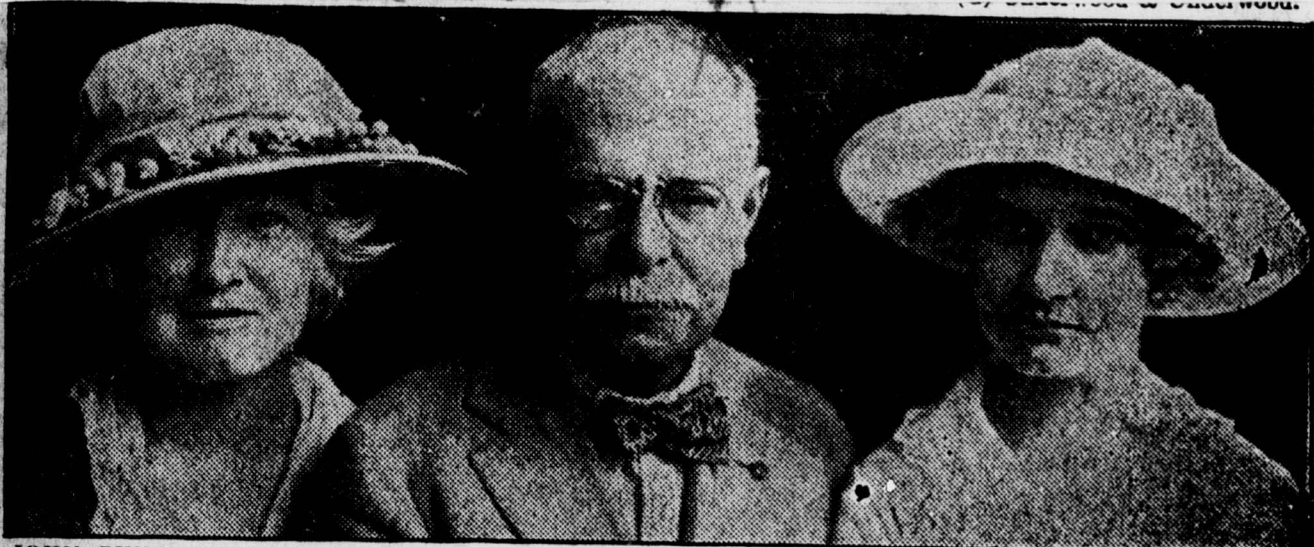


"A Sousa March," painting by Paul Stahr, depicting Lieutenant Commander John Philip Sousa at the head of his battalion band of blue-jackets during the World War, the greatest military band ever assembled in America. Mr. Sousa recently began his thirtieth annual tour at the head of his band.

White Studio

Spokane

Spokane



JOHN PHILIP SOUSA and family. Showing America's "march king," with Mrs. Sousa and their daughter, Priscilla, in a new and unpublished photo study. Mr. Sousa is a vigorous man who goes in for horseback riding and other outdoor pursuits. Between concert tours he writes music. (C) Underwood & Underwood.

Sousa Works Hard for the Railroads

If you be among those who go to the concerts by Sousa and his band, at Willow Grove Park this summer, you will see a reason why the March-King does not feel at all guilty over the recurrent reports that the great railroads of the country are running behind when they set income against outgo. There are more than eighty men to be carried every time Sousa makes a jump; and he makes an average in the season of five jumps to the week, some of them of great length. Thus, in March, in a week devoted to an effort to make up some of the concerts lost through his illness in the autumn of 1921, Sousa and the band went from Huntingdon, West Va., to Chicago, and then back to Cincinnati, although Cincinnati was passed on the way to Chicago! "That," as Harry Askin, Sousa's manager, says—"is handing it to the railroads after taking it in at the box office!"

And there is no classified rate when it comes to passenger-travel in this country. Even if there were, Sousa believes that the best is none too good for his bandmen. It is always the best and fastest trains and the lowers in the sleepers for them. It costs as much to carry the colored boy who cleans the drums and the Japanese boy who polishes the trombones as to carry Sousa, himself. In a season when hundreds of small theatrical companies gave up the ghost because of high rail fares, as compared with pre-war rates, Sousa and his Estimable Eighty boxed the national compass from Portland to Portland, from Jacksonville to San Diego, and detoured over into Canada, with a side-trip to Havana.

SOUSA'S SOLOISTS

Thorough Musicianship Essential For Every Member of Famous Band.

Thorough musicianship is essential for every member of Sousa's Band due to play at the Montpelier City Hall on Friday afternoon of this week. By the same token every member of that world-celebrated organization is a soloist. But there are, of course, some who stand out above others and these virtuosos constitute an important part of the concert personalities to be heard whenever Sousa and His Band are the attraction.

It is not alone the instrumentalists who lend distinction to programs of the band. Miss Marjorie Moody, soprano, has been heard with Sousa on several tours. She is one of the very fine singers of America to-day. A real genius of the cornet is John Dolan. There is a dashing style about this superb cornetist whose manner and appearance at once suggest the true artist. Then on the list is George Carey, master of the Xylophone. Miss Winifred Bambrick is among the world's foremost harpists.

The appearance of the Band at Montpelier is one of the few opportunities that New England will have to hear the organization.

Sousa Interviewed.

Before opening his 1922 concert engagements, Mr. Sousa gave out the following interview:

"If one remains long enough in active service a record of achievement may be interesting. Thirty years ago I left the Marine Band which I had conducted for twelve years, and came to New York to organize the band which in all these years has borne my name.

"A record of the organization in membership has contained many names famous in band and orchestral history, a number of the brilliant players of the band of former years are now conductors of their own organizations. I have always felt that that music of the old masters written for orchestra in which the division of instruments is sharply drawn, and the strings of outstanding importance, do not lend themselves to the best effects for a wind combination, any more so than purely string combination would be effective in the higher flights of Wagner or Richard Strauss.

"In the thirty years of the existence of my band it has made many tours of the United States and Canada, five tours of Europe and one around the world. It has covered over eight hundred thousand miles of travel. It has depended entirely for its support on the musical public and has shown its gratitude by giving at all times the best efforts to its audiences.

"The new compositions of mine to be played on this tour will be a march entitled 'The Gallant Seventh,' dedicated to the officers and men of the 7th Regiment, N.Y.N.G. A new suite, 'Leaves from my note-book,' containing musical references to a 'Genial Hostess,' 'The Camp Fire Girls' and 'The Lively Flapper' a colloquation. 'A Bouquet of Beloved Inspirations,' entwines themes by Bizet, Mendelssohn and Rossini. (Signed), 'John Philip Sousa. 'July 19, 1922.'"

The Rotary Club is bringing Mr. Sousa and his band of 88 musicians to Ottawa on July 31. (Adv't).

SOUSA WRITING OPERA

John Philip Sousa will devote himself to the composition of an opera based on an American theme, with Mary Garden in mind for the principal role. He will start working on it at the completion of his tour of the country which begins this week.

SOUSA TO PLAY HERE

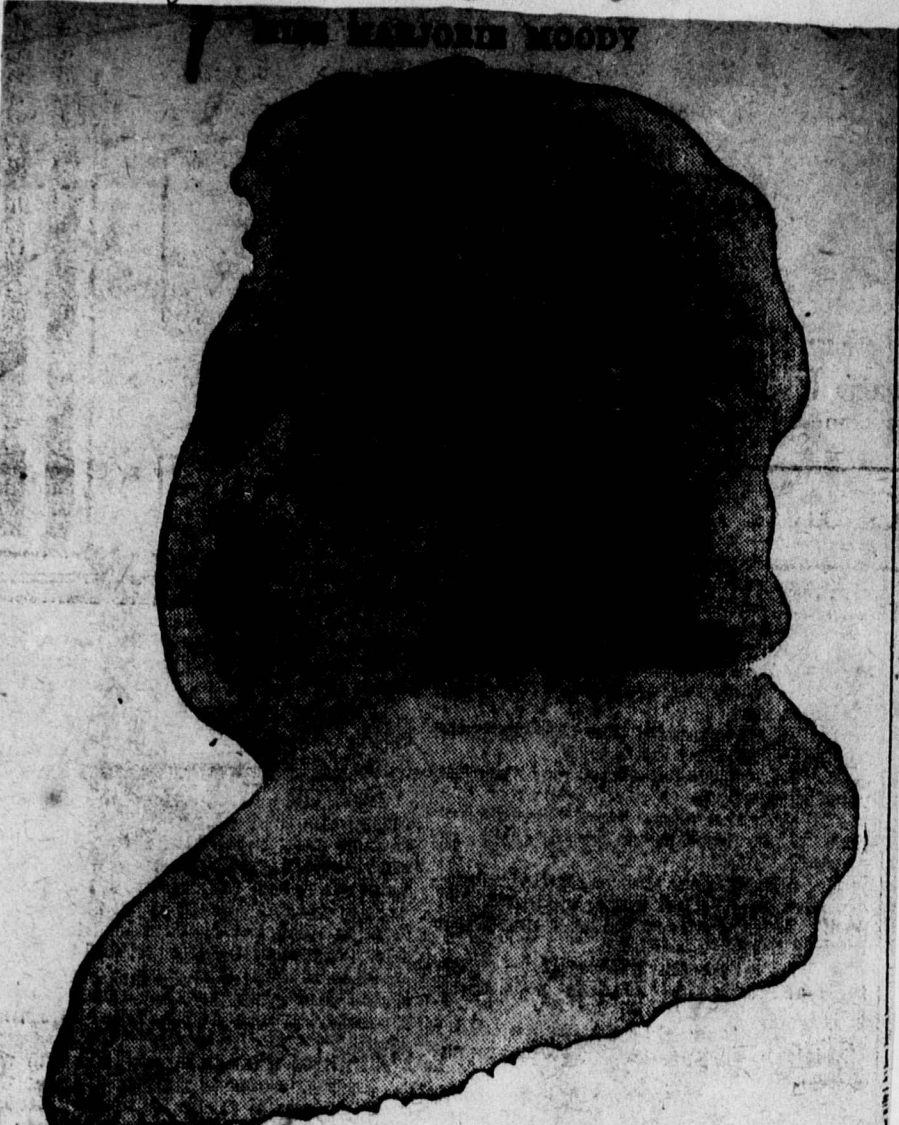
Bandmaster to Appear After Two Years' Absence

Clevelanders will hear John Philip Sousa's band for the first time in two years on Sept. 30, when the "march king" will give two concerts at Public Hall.

Sousa was to have appeared at the Masonic Temple last year but canceled the engagement when he was thrown from his riding horse.

The band this year will be of 80 pieces. In addition Sousa has added a number of soloists and special entertainers.

Ottawa Citizen



When Sousa and his Band appeared here last season Miss Moody was accorded a reception such as is seldom given a soprano soloist in Ottawa. The newspaper critics were lavish in their praise of her voice and personality. Miss Moody was a star with the Boston Grand Opera Company.

ACCOMPLISHED OTTAWA GIRL



John Philip Sousa considers Miss Bambrick one of the most finished harpists in America. She is a daughter of Mr. and Mrs. John Bambrick, of Ottawa. Music lovers will have an opportunity of hearing her and the famous Sousa Band in the Arena on July 31, under the auspices of the Rotary Club of Ottawa.

SOUSA COMPLETES HIS TRAVELS IN MASONRY

That musician of many and far journeys, John Philip Sousa, has but recently completed one which he began many years ago. He is now a Noble of the Mystic Shrine, having on May 3 been received into Almas Temple, Washington, D. C., at a session attended by Imperial Potentate Cutts and other celebrities of the Order. Lieut-Commander Sousa, after being accepted as a Noble, appeared on the stage in his newly acquired fez and directed the band of Almas Temple through two marches, 'The Stars and Stripes Forever' and 'The Washington Post.'

Many years had passed, and Sousa had been in many places since he first started Shrineward on the threshold of his first degree in the Blue Lodge. That, too, was in Washington; and he decided then and there that, so long as he should be acceptable to higher degrees, he would take the various steps in his Masonic journey only in the city of his birth. The evening of May 3 offered to him the first opportunity to become a Noble in Washington; for, in the intervening years he became eligible for the Shrine, he never was in Washington where Almas was putting in new members or Almas was not installing when Sousa was in Washington.

Sousa and his band are planning a twenty-weeks' tour of the country traveling in motor busses. It is expected that both time and money can be saved in this way. If the experiment prove a success, it may be the other entertainment companies will follow the bandmaster's lead, thus affording the public additional attractions. High railroad fares and the abolition of party rates have been nearly prohibitive on traveling companies.

WY Clipper

Budget Commercial

Topeka Journal

JOHN PHILIP SOUSA



Sousa All Over the Paper, Editor Says of March King

Versatility of the Man of a Thousand Tunes and His Variety of Interests.

O. L. Hall, who for many years has been a drama critic and topical commentator of great popularity for the Chicago Daily Journal, recently wrote some words in that newspaper about John Philip Sousa and his varied and contrasted interests and activities. Thus:

"The march-man of 1000 tunes naturally gets his name into the columns devoted to music; for he is, in the minds of hundreds of thousands throughout the land, the foremost American musician."

"Sousa gets himself into the columns devoted to drama by reason of his being the librettist of two of his comic operas, 'The Bride-Elect' and 'The Charlatan.'"

"Further, he goes into the sports pages through his prowess as a marksman; for J. P. is, when he puts them all on, encrusted with medals won by accuracy at the traps with his gun; while his cups and other trophies would fill a baggage-car."

"When, in an earlier day, horses were given special space in the newspapers, Sousa's name was involved, also; for he has bred and raised many fine animals, and to this day denies that the automobile will ever displace the horse."

"The book-pages, too; for Sousa is the author of three novels—'The Fifth String,' 'Pipetown Sandy' and 'The Transit of Venus.'"

"Politics? Yes; for, although a showman and, therefore, a man who should make a slogan of non-partisanship, Sousa is an old-fashioned, 'red-hot' Re-

publican, and takes part in every campaign when at his home, Port Washington, L. I., N. Y. Incidentally, he and President Harding are warm friends—a friendship of musical origin; for the President, from Marion, O., was a member of the city's cornet band."

"And, then, in both divisions of the pages devoted to news of the army and navy. As an enlisted member of the United States Marines, Sousa was at once soldier and sailor; and he went back into the navy when he enlisted at Great Lakes in May, 1917, for the world war."

So, one may say that the March-King has led a full and active life since the days when he played the violin in the Philadelphia theatre of which the late Mrs. John Drew (mother of John Drew and grandmother of Ethel, Lionel and John Barrymore) was manager, and gave lessons in his spare-hours to eke out his wage."

Sousa and his band have been booked to appear from August 6 to September 10 at Willow Grove Park.

Among the new matter in the program are a march called "Keeping Step With the Union," dedicated to Mrs. Warren G. Harding, wife of the President of the United States; "On the Campus," another march, with the Sousa idiom expressed in the boyish spirit of the colleges; a third, "The Gallant Seventh," dedicated to the Seventh Regiment of the New York State National Guard, and "The Fancie of the Town," a Sousa medley of 10 tunes popular in one year or another of the last decade.

SOUSA'S LATEST MARCH IS THE "GALLANT 7TH"

Most Recent Composition Dedicated to Celebrated New York State Regiment

"Let Sousa Do It!" has for many years now been the submitted and accepted solution of all difficulties having to do with the military, naval, festal and celebrational music of the American people. And Sousa, like the traditional "George" of "Let George do it!" always does it, and does it to the satisfaction of the same American people.

For years without number, the Seventh Regiment of the National Guard of New York State has longed for a march of its own—one written for it, dedicated to it, and expressing its essential character. Practically every American composer with a knowledge, real or assumed, of the difficult technique of the modern military band has taken a try at providing the long sought one-step. Even the World War failed to inspire any of the selected composers with the right idea, although marches without number were written and dedicated to the regiment, played over—and forgotten.

Along toward the end of his 1921-1922 tour, John Philip Sousa, with rehearsals a thing of the past and his six or eight programs "set," turned, for the sake of keeping busy, to the task of compiling a brief catalogue or memorandum of what he calls "local music", meaning music whose appeal is largely local to a given community or district. For, as the American public well knows, Sousa is restless in his search for novel stunts in his programs.

As he looked over the titles, the thought struck him that the famous Seventh Regiment possessed no regimental march—at least, none had come to the march-king's knowledge. He quietly asked some questions, to be told that the regiment has never owned a march of its own. Then John P., as he is known to millions, sat himself down at a piano, and at the end of an hour turned to his desk to put on paper "The Gallant Seventh", which is now, and will be forevermore, the march of the Seventh Regiment, N. G. N. Y. S. For the officers of the regiment, having heard the march, at once begged that the March-King give it to them for eternal use.

"The Gallant Seventh" will be but one of the novelties in the Sousa program when he and his "Estimable Eighty", as a Chicago critic termed the band, play here on August 1 in the Avon theatre. A Sousa program is ever new and ever old—new in the sense of the fact that each program contains its measure of real novelties, and old in the sense of the fact that no Sousa audience will permit a concert to reach its end without demanding the old favorites.

THE MARCH KING



No one has done more to popularize band music than John Philip Sousa. His marches are played wherever music is played. Sousa's band is no longer a musical venture, it is an international institution standing for all that is good in music.

JOHN PHILIP SOUSA, famous bandmaster

"I am against whiskers. Yes, I know I still wear a moustache, but I can't sacrifice this one adornment of years. I'm nearly sixty-eight, but years do not mean a thing these days. It's efficiency that counts. I shall not make a personal appeal to Mr. Hughes about the whiskers or anything like that, but I do hope he will read this. The world is overwhelmingly against whiskers. Youth and maturity both have no use for them. A man's face must be as clean as he can consistently make it in order to obtain the greatest efficiency. Cut 'em off!"

JOHN PHILIP SOUSA

THE EVER-YOUNG SOUSA.

This coming season will mark the thirtieth in the career of John Philip Sousa. Many of us remember him back in his younger days, when he was as snappy as you please, down in Washington, and led the United States marine band in a way that brought him the attention of persons of renown. Not a foreigner—ambassadors and others of diplomatic corps—who did not respond to the music led by Sousa. His erect figure, his well-trimmed beard, the eye glasses and the immaculateness which always distinguished Sousa were ever in evidence. He looked like the proverbial person who had "just stepped out of a band box"—not referring, by the way, to a musical one.

Now John Philip is getting ready for an extensive tour with his Sousa's band. Since those early Washington days, the conductor-composer has lived a full life. His unique gestures while leading are still part of the show. He still bows with that odd little sidewise jerk; and he is as liberal as ever with encores. What he is also finding of interest, nowadays, is the composing of more serious music. He has recently finished a fine work for orchestra and chorus and it has been whispered that he is thinking of writing an opera for Mary Garden.

ARMORY—Sousa's Band.

"Roll your own" is the slogan of Sousa and his band in the matter of extra numbers and encores for the concert he is to give here on Thursday evening, August 3, in the Armory. The march king has two set rules with respect to his concerts: One, never to depart from the printed program, save when compelled to do so by the illness of a soloist or the possible accident of non-arrival of an "effect," such as the riveting-machine used in the march called "The Volunteers," written in the course of the world war as a tribute to the men who did their bit in the nation's shipyards; and, two, never to tell an audience what it ought to listen to when it calls for more.

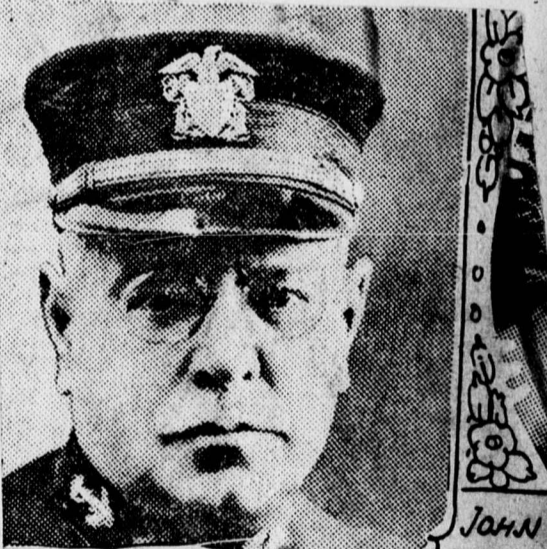
But there is an exception, or rather, a semi-exception to this rule. Sousa reserves the right always to place "The Stars and Stripes" where he thinks it belongs. Thus, if an audience calls for that great march as an extra following a number in which the trumpets and trombones have been worked hard, Sousa takes the second choice of the audience, and plays "The Stars and Stripes" later.

SOUSA SELECTS WORLD'S TUNES

Takes His Choice of Ten Best Melodies in Musical Annals

A Sousa program without fresh evidence of Sousa's own restless energy in devising musical diversions would be unthinkable. Word comes that he has taken time from his vacation with horses, dogs and guns to arrange, with characteristic Sousa instrumentation, a fantasia having as its basis his choice of the ten "best" from among what musicians everywhere agree to be the world's greatest melodies. It is interesting, in advance, to guess at Sousa's selections. If all of us do not agree with his choice often, it will not be because the March-King is unacquainted with the tunes which we, if we were making out such a fantasia, put into the list; for it is doubtful if this distinguished American would undertake such a work without complete knowledge of the field.

Sousa calls the new fantasia "A Bouquet of Beautiful Inspirations," and includes it, with a number of other novelties, in the program he has prepared for the concert by himself and his famous band in this city on Sept. 20 in the Strand theatre.



JOHN PHILIP SOUSA'S BAND STATE ARMORY THURS EVG

SOUSA'S NEW MARCH.

When in Syracuse Thursday, Harry Askin, manager for John Philip Sousa, announced that the March-King has composed a new march, named it, "The Gallant Seventh," and dedicated it to the Seventh New York Infantry. He has since been made an honorary officer of that famous regiment. Not fewer than eight American composers have sought to write a march for the Seventh Regiment of New York; but, as the English Tommies in the World War would have said, "They didn't click." Mr. Sousa will play this new march at his concert in this city at the State Armory on Thursday, Aug. 3.

BUSES WILL SERVE

About \$60,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks through the use of buses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

LEGION OFFICIALS TO GIVE DINNER TO SOUSA TODAY

Lieutenant John Philip Sousa, U. S. N. R. F., will be given a luncheon by officials of the American legion at the Albany club at 1 o'clock this afternoon. Mayor Hackett will preside and Jacob H. Herzog, vice president of the National Commercial Bank and Trust company, will be toastmaster.

Lieutenant Sousa was in Albany during the Liberty loan drives and the Great Lakes Naval band gave a concert on the steps of the Capitol. The visit in Albany today of Lieutenant Sousa is the first since that time.

SOUSA TICKET SALE OPENS TOMORROW

The public sale of seats for the concert to be given by John Philip Sousa and his band at the State armory Thursday night, August 3, starts tomorrow at Clark's Music store. It is expected that the demand will be great. The Syracuse Musical bureau, under whose auspices the concert is given, has received many orders for tickets by mail.

SOUSA'S BAND A DELIGHT TO MUSIC LOVERS

An audience of about 1,200 took advantage of one of the best musical treats ever presented to the citizens of Montpelier yesterday afternoon in the city hall when Sousa's band gave a very enjoyable and highly entertaining concert. The quality of the concert was, of course, beyond comparison and the large audience showed its appreciation and approval by its hearty applause and repeated encores, the band responding each time with something just a little more interesting.

The program consisted of nine numbers, besides the encores—five selections by the band of 65 pieces, a soprano solo by Miss Marjorie Moody, a harp solo by Miss Winifred Bambrick, a cornet solo by John Dolan, and a xylophone solo by George Carey. With one five minute interval, the concert continued for two hours, one number following on the heels of another hardly before the applause had died away.

The concert opened with the overture, "The Red Sarafan," (Erichs), by the band and as an encore "Keeping step with the Union," (Sousa), was rendered. John Dolan came next with a cornet solo, "Centennial Polka," (Bellstedt), responding to the encore with "I Love A Little Cottage," (O'Hara). The band then played Sousa's composition, "Leaves from My Note-book," divided into three parts—"The Genial Hostess," "The Camp Fire Girls," and "The Lively Flapper." The encore to this number was "Bullets and Bayonets" (Sousa). Miss Marjorie Moody sang the vocal solo, "Caro Nome," (Verdi), and as an encore "The American Girls," (Sousa). The last number in the first part was by the band, "Golden Light," (Bizet) "U. S. Field Artillery," (Sousa), being the response.

After the five minute interval the band played "A Bouquet of Beloved Inspirations," a medley of numbers compiled by Sousa, playing as an encore, "Look for the Silver Lining" (Kern). George Carey received two encores to his xylophone solo, "Nola" (Arndt). The second part of the seventh number was a march, "The Gallant Seventh," (Sousa), the band responding with "The Stars and Stripes Forever" (Sousa). The eighth number was a harp solo, "Fantasie Op. 35" (Alvares), by Miss Winifred Bambrick, the response being "Believe Me If All These Endearing Young Charms," (Sousa). The concert came to a close with the playing of "Turkey in the Straw" (Sousa), by request, in place of the number on the program, a Hungarian Dance from "In Foreign Lands" (Moskowsky).

To say that every one in the audience many of them from out of town, was greatly delighted with each number would be putting it mildly indeed and judging from the comments after the concert it was certainly one of the most enjoyable affairs of its kind ever put on here. Many had the opportunity for the first time of seeing Lieut.-Commander John Philip Sousa, U. S. N. R. F., world renowned musician, conductor, and composer. The concert was presented by Arthur W. Dew of Burlington. The local arrangements were made by Carroll Duke and Dr. R. J. Fitzgerald.

FAMOUS BAND WILL TRY AGAIN TO MAKE ROANOKE

John Philip Sousa has again included Roanoke in the itinerary of his famous band for the season which he opened last week. Why again? Well, last season the March King was all booked to play a concert at the Auditorium, when he suffered an injury when his mount played him false while horseback riding and his subsequent enforced retirement so upset his plans that Roanoke was one of several places that had to be dropped.

This fall, it is learned, Sousa and his band will play here on the first day of November, which is Wednesday. No formal announcement has been made of the place, but it is logical to conclude that it will be the Auditorium.

Sousa and a few others have, in the past two decades, made band music highly popular all over the American continent and his popularity knows no national boundaries. He first came into musical prominence as director of the Marine Band, "The President's Own," in Washington, and since has been prominently in the public eye as conductor, composer, novelist and patriot. Sousa's marches are known wherever rhythm to guide marching feet is appreciated. He has composed operas of merit and is a recognized authority in his field.

Few persons know, however, that Sousa first started his musical career as a violinist. In early manhood he was an orchestral leader, and there is his word for it, as quoted from the Christian Science Monitor, that the first time he ever wielded the baton over an organization of brass and wind instrumentalists was the first time he directed the Marine Band.

Explaining his partiality for the band of his fame he said recently: "The band, I assure you, has its advantages over other instrumental groups for virile expression. And it can represent not only the strong man in the street but also the polite man in the drawing-room. The case is different with the orchestra, which must, on account of the lightness of the strings, remain the embodiment of the feminine idea. The orchestra can, in truth, exhibit the extremes of temper and tenderness, but always after the woman's manner. The band, by contrast, stands for the masculine idea. It can whisper words of love or enter into loud debate, but always it does so in the man's way."

"To show you how strict I, for my part, am in giving a separate place to the orchestra and to the band, I never use on my concert programs arrangements of old-school symphonic music. Hands off! is my rule with regard to the scores of Haydn,

Mozart and Beethoven. To remove them from their pristine purity of instrumentation is, according to my thinking, to rob them of their particular charm."

No Kick Coming

John Philip Sousa, the March King, has led his famous band in every great capital and civilized country on the globe. "They understand and like American music everywhere," he says, "and Americans like all kinds of good music. Wherever there is air and light, you will find the so-called 'musical atmosphere.'" Sousa soon begins the thirtieth year of his leadership of the most famous band in the world.

Busses Will Save Band \$60,000.

About \$60,000 will be saved by Lieut. Commander John Philip Sousa and his band during the forthcoming tour of twenty weeks through the use of busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandsmen.

SOUSA COMPLETES TRAVELS IN MASONRY

That musician of many and far journeys, John Philip Sousa, who appears with his band at the State Armory, Aug. 3, has just recently completed one which he began many years ago. He is now a noble of the Mystic Shrine, having been received into Almas Temple, Washington, D. C., at a session attended by Imperial Potentate Cutts and other celebrities of the order. Lieut. Commander Sousa, after being accepted as a noble, appeared on the stage in his newly acquired fez and directed the band of Almas Temple through two marches, "The Stars and Stripes Forever" and "The Washington Post."

The sale of seats for the local concert opens Thursday at 9 o'clock, music store.

"CAN'T YOU HEAR THEM BUGLES BLOW?"

John Philip Sousa, with his band, has begun his thirtieth annual tour. That is a noteworthy event. Sousa's identity is strictly American, and the story of the stirring march music which lifts the feet of marching men loses none of its charm with age.

Sousa believes in the band as essentially masculine music in contrast with the orchestra, which he characterizes as feminine. His secret, expressed by himself, is simply rhythm, and one may recall any one of his own famous marches as evidence of his mastery of that. The band—any good band—always remains the greatest musical experience for the greatest number and, as Sousa has said, its secret is rhythm. Elaborated it is the challenge it reiterates with irresistible repetition, until the pulses throb in sympathy.

Nor is the band limited to the march. Sousa has presented some wonderfully charming music of a semi-classical character although he has expertly avoided an endeavor to interpret essentially

classical music through a medium confessedly not well suited to it.

But, in the open air particularly, there is a gay pleasure in the strains of band music few are able to resist, and few are those who have not some special memories of leafy evenings where the band, not too closely obvious, framed the night in music. When Americans think of these things they think of Sousa who, in all the world, stands most definitely for the development and enlargement of band capacity. It is impossible to imagine America without the Sousa band and the Sousa marches, so essential a part of the national character have they stimulated. In the course of those 30 years one wonders how many Americans have heard Sousa and his organization? And how many have not?

It is a certain blessing that Sousa, priding himself on his violin-playing, has consented to give himself to band mastership.

Sousa and His Band at University Gymnasium

John Philip Sousa directed his band in Burlington last evening. It were almost sacrilege to say more, for, in the hands of Sousa, this seemingly cumbersome musical organization becomes as facile as the pen of the most gifted writer, telling its story, pouring out its heart in simple touching melody, or inspiring by the martial quality of the "March King's" tramping songs. Not only were Sousa and his band of gifted musicians well worth hearing, but the soloists, Miss Marjorie Moody, soprano, Miss Winifred Bambrick, harpist, John Dolan, cornet, and George Carey, xylophone, did all in their power to delight the large audience at the University gymnasium with their renditions of music typical to their forte.

Sousa gave a varied concert, interspersed with innovations and arrangements of his own, and encored by his own inimitable marches. From the applause these latter received, it is certain that Sousa, as a composer, as well as a bandmaster is appreciated by the American people—at least in Burlington. Time and time again, he was called back, and each time, with a smile, responded to the wishes of his audience.

Sousa as a man and a leader held the attention of the people from start to finish. The magnetic personality of the man, able to control, and wield such an organization, was apparent not only in his face when he turned to his applause, but in the curve of his dominant shoulders, the dynamic sweep of his baton, and look of interest he displayed in what each and every one of his men were doing. What that band might be without a Sousa, is not for this listener to say, but it is certain that Sousa, himself, is a large part of its success.

The complete program follows:

Overture, "The Red Sarafan".....Erichs
Cornet Solo, "Centennial Polka"
Mr. John Dolan.

Suite, "Leaves From My Note-book"
(new).....Sousa

(a) "The Genial Hostess"
(b) "The Camp-Fire Girls"
(c) "The Lively Flapper"

Vocal Solo, "Caro Nome".....Verdi
Miss Marjorie Moody.

Intermezzo, "Golden Light".....Bizet

INTERVAL

"A Bouquet of Beloved Inspirations"
entwined by.....Sousa

The compiler believes that the themes embodied in this number are universally admired by music lovers.

(a) Xylophone Solo, "Nola".....Arndt
MR. GEORGE CAREY.

(b) March, "The Gallant Seventh"
(new).....Sousa

Harp Solo, "Fantasie Op. 35".....Alvares
MISS WINIFRED BAMBRICK.

Turkey in the Straw, arranged
by.....Sousa

The encores of the band were as follows: El Capitan, Sousa; Tu-A song of Havana-De Funes; Bullets and Bayonets, Sousa; Social Laws, Sousa; U. S. Field Artillery, Sousa; Look for the Silver Lining, Kern, with innovations by the band; Stars and Stripes Forever, Sousa; March-King Cotton, Sousa.

John Dolan, cornetist, responded with "I Love A Little Cottage"—O'Hara; Miss Moody, soprano, with "The Sweetest Story Ever Told—Stults; and Miss Winifred Bambrick gave as an encore to her harp solo, "Believe Me, If All Those Endearing Young Charms."

Lieutenant Commander John Philip Sousa wears a new pair of kid gloves, and white ones at that, at every concert he conducts. They are especially made for him, and ordered in large quantities, one order, it is announced, consisting of no less than 1,200 pairs. His yearly bill for gloves alone is larger than that of any metropolitan society woman. It is about his only foible, and he indulges it freely. No one ever sees him lift a baton in public except with an immaculately gloved hand.

Summer moonlight is the pat setting for male voices in close harmony. Peerless Quartet and Sterling Trio share one of the new August records with two tunes that go well with the mellow August moon. "Rock Me in My Swannee Cradle," by Peerless Quartet, has fine vocal harmonies, introducing the original "Swannee River" as an interlude. Of a sentimental stripe is "Old Kentucky Moonlight," Sterling Trio's offering. It is in waltz tempo, with soft, melting harmonies, sung with fine, sympathetic power.

There are some excellent records in lighter vein by Billy Murray, Charles Harrison and Alleen Stanley, both singly and in combination, to lighten the weight of dog days.

The entire Victor list, as usual, is well balanced, and well worth hearing in the whole.

DOLAN, CORNETIST, WITH SOUSA'S BAND

Among the soloists with Sousa and his band when they come tomorrow afternoon and evening to the Ocean Grove auditorium will be John Dolan. The march-king regards Dolan as a sort of superman of his instrument, and says of him: "Dolan is the greatest cornet player I have ever been my privilege to hear; and I have more than once fine-tooth-combed the world when men I have raised and trained on the instrument have retired of decided to go into symphony orchestras in order to end travel. I know that playing the cornet is often the subject of comic paragraphs and of jest in the variety theatres; and nobody laughs at such jokes more heartily than I. But the cornet is, none the less, indispensable as an instrument in modern symphonic concerts; for all the great composers

now write for the instrument, finding in it a tone-color to be had from no other member of the trumpet family. Richard Strauss, who has gone further in instrumentation for its own sake than any other composer—not excepting even Berlioz—says modern orchestration is unthinkable without the cornet.

"Dolan is a genius! I must go back to Jules Levy to find a fair comparison; and Levy did not possess the improved instrument of today when he was the idol of the American public, more than a generation ago."

SOUSA TO WRITE OPERA FOR MISS MARY GARDEN

It was announced on the eve of assembling his band for its thirtieth annual tour, in New York this week, that John Philip Sousa, at the end of the 1922-23 tour, will devote himself to the composition of an opera with an American theme, the leading role of which will be sung by Mary Garden. The band this year carries seventy-five pieces, exclusive of soloists, and opened in Albany Wednesday evening. Besides two weeks in Montreal and a tour of New England, the band will play its usual summer engagement at Willow Grove Park, Philadelphia, beginning August 6, after which it will go through the Middle West and South.

Sousa Tour Successful

The long tour of John Philip Sousa and his band, during which he was to have come to Roanoke and didn't was perhaps the most successful tour of any organization in the season 1921-22. The itinerary took the band into Canada and Cuba, besides the United States and the smallest night's receipts, according to reports, was \$2,500, while Los Angeles, Montreal and Havana are said to have given gates of \$18,000. Sousa is a kind of staple product, says Harry Askin, manager for Sousa, in explaining the success where so many others failed.

SOUSA AND HIS BAND AT ARENA TONIGHT

Lt.-Commander John Philip Sousa, the "March King," arrives in Ottawa at 12.30 today. Thirty years ago Mr. Sousa commenced his first transcontinental tour and since that time his band has steadily advanced in popularity and ability until it now stands at the head of the list of world-famous bands. The band of 75 musicians which he will bring to Ottawa is perfectly balanced in every way and Montreal musical critics were loud in their praise of it last week.

Ottawa has a special interest in this band. Two of the most prominent members, Miss Winifred Bambrick, the solo harpist, and Mr. Gerald Byrne, playing first French horn, are Ottawa people.

The officers of the Rotary Club and St. Hubert Gun Club will greet Mr. Sousa and his band when they arrive at Union Station. The band will play in Ottawa under the auspices of the Rotary Club, the total proceeds going to the Rotary fund for crippled children in Ottawa.

Tonight in the Arena Mr. Sousa will give a program of popular and classical music, intermingled with several of the famous Sousa marches.

After 7.30 rush seats may be obtained at the Slater street entrance to the Arena. The prices are 50 cents for adults and 25 cents for children. The reserved seat plan will remain at R. S. Williams until 6 o'clock, prices 75 cents and \$1.

SOUSA HERE.

Lt.-Commander John Philip Sousa, the "March King," arrived in Ottawa at 12.30 today. Thirty years ago Mr. Sousa commenced his first transcontinental tour, and since that time his band has steadily advanced in popularity and ability until it now stands at the head of the list of world famous bands.

Tonight in the Arena Mr. Sousa will give a programme of popular and classical music, intermingled with several of the famous Sousa marches.

After 7.30 rush seats may be obtained at the Slater street entrance to the Arena. The prices are 50 cents for adults and 25 cents for children. The reserved seat plan will remain at R. S. Williams until six o'clock, prices 75 cents and \$1.

Sousa Coming for Concert.

To hear the composer of the greatest march ever written conduct his own band as it plays "The Stars and Stripes Forever" will be the experience of those who hear Lieutenant Commander John Philip Sousa at the concert in Elmwood Music hall September 28.

SOUSA'S BAND TO USE BUSSES

About \$60,000 will be saved by John Philip Sousa and his band during its forthcoming tour of 20 weeks through the use of busses as a means of transportation.

It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandsmen.

The Playhouse should be packed to overflowing this afternoon, both as a complement to Bandmaster John Philip Sousa and to the progressive-ness of Mayor William J. MacFarlane in bringing the celebrated musician to this city.

Syracuse Journal
**Sousa Sways Thousands
With Swinging Rhythm**

With the swinging six-eight tempo of the Sousa quickstep still ringing in their ears and voices humming the march melodies that created the noted band leader a "king," several thousand well pleased Syracuse people actually marched in military style from the State Armory Thursday night after a concert that was characteristically "Sousaquesque" from beginning to end.

The incomparable John Philip has not changed much since his last appearance in this city and his program features were along the old lines; but this is what the public longs for and goes to hear. More than liberal with his encores, Sousa presented marches that thrill, some new, others old, but every one arousing his hearers to high pitches of enthusiasm. On the program were several catchy pot-pourris arranged by the bandmaster himself. Into these the several score or more of performers entered with a spirit that caught the audience and had it swinging to rhythm with each bar played. One notable number was programed as "A Bouquet of Beloved Inspirations" entwined by Sousa. This included an excerpt from Carl Maria Von Weber's "Invitation to the Dance," the Mendelssohn "Spring Song" and the finale to the "William Tell" overture. In each of these was presented ample opportunity for the splendid reed section of the band to display its digital dexterity and facility of embouchure and this was made manifest in true artistic style. Sousa sprung a new stunt in the performance of the ever popular "Stars and Stripes Forever," in that he brought his piccolos and trumpets to the front in addition to the slide trombone section. This enhanced the volume of the finale and brought about a climax that was hair raising in effect. Of the newer quicksteps played the "U. S. Field Artillery" is likely to become the more popular, although "Bullets and Bayonets" is replete with pulse quickening measures that bring people to their feet.

Sousa has a new composition which he calls "Leaves from My Notebook." It is suite in form and includes the "Genial Hostess," "The Campfire Girls" and "The Lively Flapper." In

the latter movement came the big chance for successive tintinnabulations on the part of the clarinets with triplet responses from the generous cornet section and not a one of these missed a single trick.

The soloists of the evenings proved artists in their respective lines. John Dolan, cornetist, played "Centennial Polka," by Bellstedt, and gave evidence of an iron lip and excellent technique a piston. He triple-tongued in a manner that made old timers think of the great Liberator. Miss Marjorie Moody, soprano, was in good voice and sang the "Caro Nome" aria from Verdi's "La Traviata" with fine effect. George Carey, a Rochester boy, handled the xylophone in artistic style and was forced to respond to several encores. Miss Winifred Bambrick scored in a harp solo playing a "Fantasie" by Altars with finish and in good taste. The lieutenant commander conducted with his accustomed sangfroid and ease of mien and always came through with those results that have made him internationally famous.

During the afternoon Director Sousa was the guest of the Godard Music House in Washington st., where he met a number of local admirers in the Knabe studios and autographed records of many of his compositions.

Detroit Free Press
**Busses Will Save
Mr. Sousa \$60,000**

About \$60,000 will be saved by Lieutenant-Commander John Philip Sousa and his band during its forthcoming tour of 20 weeks through the use of busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

Manchester Mirror
Sousa and His War-Pay

The announcement that Sousa and his band are coming to this city on Sept. 20, to appear in the Strand theatre, makes pertinent in these days of conversation and discussion about the soldiers' bonus and "adjusted compensation" the true story of how the March-King rebelled at the \$2500 a year offered to him as bandmaster of Great Lakes Naval Training Station, Lake Bluff, Ill., a month or so after the United States entered the world war. Many versions of the story have been told and have been printed; but none of them contains the precise "drama" of the situation as it was acted out in the office of the commandant, Admiral (then Captain) William Moffett on a May-day afternoon in 1917.

Sousa, asked for his advice as to a good bandmaster of American birth who would be willing to devote his time to organizing and training naval bands for the immense training station, with its 40,000 naval recruits, went from New York to Great Lakes and explained that he thought he might be able to do the work if he were not too old to reenlist in the navy. Captain Moffett, delighted, said Sousa might reenlist at once—but, what about the pay?

"How much?" asked Sousa. "I can promise \$2500 a year," replied Moffett, "and may be able to persuade Secretary Daniels to give more when I point out your importance to the service."

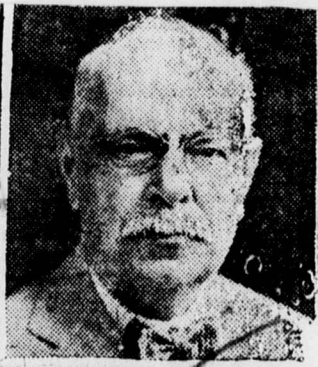
"How much more?" asked Sousa, frowning like a Wall Street capitalist.

"Well—well," faltered Moffett, so embarrassed that some of Sousa's

friends who stood by turned away to hide their grins—"maybe \$3500. I—I say maybe. You see—"

Sousa sniffed, and retorted: "I refuse to take such a sum! Tell Secretary Daniels that, if he wishes for my help in this war, he will have to part from not less than \$1 a month for the duration of the conflict."

17.COM.
JOHN
PHILIP
SOUSA
WILLOW
GROVE
PARK



**SOUSA GETS MASONIC
ORDER AT WASHINGTON**

NEW YORK, Aug. 5.—That musician of many and far journeys, John Philip Sousa, has but recently completed one which he began many years ago. He is now a noble of the Mystic Shrine, having been received into Almas

Temple, Washington, D. C., at a session attended by Imperial Potentates, Cutts and other celebrities of the order.

Lieutenant Commander Sousa, after being accepted as a noble, appeared on the stage in his newly acquired regalia and directed the band of Almas Temple thru two marches, "The Stars and Stripes Forever" and "The Washington Post."

SOUSA'S BAND

Sousa and his band are now on tour, and they will reach Boston for two concerts in Symphony Hall on Sunday afternoon and evening, Sept. 17. Among his new compositions to be played this season is a march entitled "The Gallant Seventh," dedicated to the officers and men of the Seventh Regiment, N. Y. N. G. After his brief tour, which will end in November, Sousa will retire to his home to begin work on a grand opera in which Mary Garden will sing the leading role.

Syracuse Herald
**Sousa and Band Delight
Big Audience at Armory**

From the overture, "The Red Sarafan," which opened the concert of John Philip Sousa and his band last night at the State armory, to the final number, "Hungarian Dance," there was little chance for relaxing, for each and every number on the program thrilled the audience that nearly filled the big drill hall.

RETAINING VIRILITY AND RYTHM.

John Philip Sousa, in the thirtieth year of concert work, despite his advancing years, retains his hold on the American public. His work, which has been marked for many years for its rhythmic precision and virility, was displayed last night in every number. In the flare of the trumpet and the crash of the cymbal, to the slide of the trombone, Sousa style was displayed.

Several new compositions by the bandmaster were included on the program, which were received enthusiastically. A demand for the old-time favorites was responded to generously.

Nine selections were scheduled, but the demand was such that the encores numbered more than a dozen. The ever popular numbers "Bullets and Bayonets," "El Capitan," "Stars and Stripes Forever," "Sabre and Spurs," and "U. S. Field Artillery," were some of the numbers given.

Miss Moody Delights Hearers.

Miss Marjorie Moody, soprano, who has a sweet personality, in addition to a beautiful voice, delighted the audience with her singing of Verdi's "Caro Nome." Miss Moody responded twice, singing "The Sweetest Story Ever Told" and "The American Girl," a composition by Sousa.

George Carey, xylophone soloist, received an ovation. He played with dexterity and rhythm seldom equalled by any other player of this instrument. John Dolan, cornet soloist, played

the second number on the program, "Centennial Polka," by Bellstedt, and proved his ability in a worthy manner. He produced tones of excellent quality and his triple tongue passages were clearly enunciated.

SOUSA AT WILLOW GROVE

John Philip Sousa and his Band will be the musical attraction at Willow Grove, beginning today. The repertoire of the band, which is now in its thirtieth season, has been extended to embrace the best of recent music, and this, of course, includes some new Sousa compositions. One of these is "The Gallant Seventh," dedicated to the officers and men of the Seventh Regiment, N. Y. N. G. (107th, of the Twenty-seventh Division). A new suite is called "Leaves From My Notebook," both of which will be presented at the second concert this afternoon. The latter is a diversified work, including references to "A Genial Hostess," "The Campfire Girls" and "The Lively Flapper." Another is a collection containing themes of Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini.

Features of the opening day of the band will be the soprano solos of Miss Marjorie Moody, the cornet solos of John Dolan, the xylophone solo of George Carey and a piccolo duet by Messrs. Willson and Kunkel.

On Monday the first number in the opening concert will be a Schubert suite, "Rosamunde"; two numbers from "The Golden Cockerel," by Rimsky-Korsakoff, and solos by Miss Moody, Paul Blagg, cornet, and Joseph De Luca, euphonium. Sousa's "Semper Fidelis" will close the final evening concert.

An unusual number of famous composers will be represented at Tuesday's concert, including Bazin, Chopin, Puccini, Strauss, Verdi and Sousa. A number of operatic selections will mark Wednesday's program.

Thursday will be devoted to the compositions of Lieutenant Commander Sousa. In the afternoon there will be excerpts from "The Bride-Elect"; a suite, "Tales of a Traveler"; the march, "Bullets and Bayonets," and the suite, "Camera Studies." In the evening will be given "Scenes Historical," "Sheridan's Ride," "The Presidential Polonaise" and "Leaves From My Notebook."

Many composers will be drawn upon for Friday's concert, including Wagner, Perkins, Goldmark, Nicolai, Meyerbeer, Komzak and Sousa. The Wagner selections will be the overture to "Rienzi" and scenes from "Tannhauser."

Saturday there will be selections from "Carmen," "La Gioconda" and "La Mariposa."

Besides the soloists already mentioned, Joseph Norrito, clarinet, and William Kunkel, piccolo, will assist during the week.

On Saturday the N. Snellenburg Beneficial and Welfare Association will hold its third annual outing. Sports and drills by the Cadet Corps will be indulged in, and special concerts by the store's band and choral society will be given during the afternoon, between the regular Sousa concerts.

Sousa's Band

Sousa and his band will reach Boston for two concerts in Symphony hall on Sunday afternoon and evening, Sept. 17. Among Sousa's new compositions to be played this season is a march entitled "The Gallant Seventh," dedicated to the officers and men of the 7th regiment, N. Y. N. G. After his brief tour, which will end in November, Sousa will retire

to his home to begin work on a grand opera in which Mary Garden will sing the leading role.

Plymouth Boats

Phila Record
JOHN PHILIP SOUSA



**Sousa's Annual Visit
to Willow Grove Park**

March King and His Seventy-five Artists to Present Splendid Programs.

There is every reason to anticipate today at Willow Grove Park a record of attendance for the season. This is so because of the beginning of the annual visit of Sousa and his band to the popular resort. He will welcome his legion of admirers with programs typically Sousaian, and that means of a high musical quality combined with wealth of melody. Of course, there will be prompt response to demands for more, as expressed in applause, and those Sousa marches and operatic and other compositions that are renowned throughout the world will be heard, played as only they can be played, when directed by the composer.

Sousa's organization of 75 artists is unique and there is no band anywhere as instantly responsive to a conductor's baton as this magnificent musical body. Of course, there are soloists who will be heard in well-selected music, and each is an artist in his or her own line. Sousa comes back to Willow Grove in the best of health. It will be remembered that last autumn, because of an accident while he was riding on his favorite horse near the park, he was badly injured on his left shoulder and arm. After some weeks of recuperation he began an interrupted tour that took him later to Havana, and he was in this city in the spring for one concert at the Metropolitan Opera House. Preceding that concert he was the guest at a banquet given in his honor at the Union League by Walter Hering, of this city. That dinner was notable in the representative quality of the guests and in the fine feeling that was evidenced in the greeting given the famous bandmaster.

The repertoire of the band, which is now in its thirtieth season, has been extended to embrace the best of recent music, and this, of course, includes some new Sousa compositions. One of these is "The Gallant Seventh," dedicated to the officers and men of the Seventh Regiment, N. Y. N. G. (107th, of the Twenty-seventh Division). A new suite is called "Leaves from My Notebook," both of which will be presented at the second concert this afternoon. This latter is a diversified work, including references to "A Genial Hostess," "The Campfire Girls" and "The Lively Flapper." Another is a collection containing themes of Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini. These will be played during the engagement, together with many other Sousa compositions.

Features of the opening day of the band at Willow Grove will be the soprano solos of Miss Marjorie Moody, the cornet solos of John Dolan, the xylophone solo of George Carey and a piccolo duet by Messrs. Willson and Kunkel. On Monday the first number in the opening concert will be a Schubert suite, "Rosamunde"; two numbers from "The Golden Cockerel," by Rimsky-Korsakoff, and solos by Miss Moody, Paul Blagg, cornet; Joseph De Luca, euphonium. Sousa's "Semper Fidelis" will close the final evening concert.

An unusual number of famous composers will be represented at Tuesday's concert, including Bazin, Chopin, Puccini, Strauss, Verdi and Sousa. A number of operatic selections will mark Wednesday's program.

Thursday will be devoted to the compositions of Lieutenant Commander Sousa. The finest of this composer-director's works will be presented. In the afternoon there will be excerpts from "The Bride-Elect"; a suite, "Tales of a Traveler," the march, "Bullets and Bayonets," and the suite, "Camera Studies." In the evening will be given "Scenes Historical," "Sheridan's Ride," "The Presidential Polonaise" and "Leaves From My Notebook."

Many composers will be drawn upon for Friday's concert, including Wagner, Perkins, Goldmark, Nicolai, Meyerbeer, Komzak and Sousa. The Wagner selections will be the overture to "Rienzi" and scenes from "Tannhauser."

Saturday will vie with the previous day for the variety of selections. There will be selections from "Carmen," "La Gioconda" and "La Mariposa."

Besides the soloists already mentioned, Joseph Norrito, clarinet, and William Kunkel, piccolo, will assist at concerts during the week.

On Saturday, the N. Snellenburg Beneficial and Welfare Association will hold its third annual outing at the park. Sports and drills by the Cadet Corps will be indulged in, and special concerts by the store's band and choral society will be given during the afternoon, between the regular concerts of Sousa and his band.

Willow Grove has never been more handsome than it is now, nor better appointed for the amusement and comfort of its army of patrons. The various places of entertainment will be found enjoyable by everyone.

BUSSES SAVE \$30,000.

About \$60,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks through the use of busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

SOUSA'S FAD IS SAVING, COLLECTING HIS WORN-OUT SHOES

March King Says He Finds Old Footwear, Like Old Friends, Most Enjoyable



John Philip Sousa, march king, has collection of all his footwear worn through interesting or thrilling experiences. The handsomely stitched top boots were presented to him by the late President Roosevelt.

By IDAH McGLONE GIBSON

Nearly everyone who comes to middle age finds that one of the great interests in life is a fad. It may be foolish and extravagant, or it may be one which gives not only pleasure to the faddist, but to his friends as well.

It may be buying expensive pictures, as does Henry E. Huntington.

It may be collecting toy elephants, as does a newspaper woman of Los Angeles.

It may be police dogs, or it may be "first editions," or hand-illuminated missals.

The fact remains that as a man or woman grows older a fad makes for the waning interests and takes the place of lost illusions.

John Philip Sousa's fad is particularly appropriate, for it is the collection of shoes with a sentimental value attached.

This remarkable collection is insured for \$5000, but that would not

in any way cover the original cost, let alone the sentimental value, which is priceless.

When Sousa was 16 he began his famous collection with a pair of shoes that he wore with his first band march. Since then he has saved all the shoes that have been worn by him through interesting and thrilling experiences.

Many of these boots or shoes have been given to the march king by his admirers.

The pair of handsomely stitched boots were given him by the late President Roosevelt and the tan Wellington boots were worn at a hunt ball in the South Sea.

The military boots have covered 10,000 miles of march.

The next time you hear Sousa, look at his feet. He is sure to have one of the pairs of lace boots or formal button shoes on that you see in the picture.

He says he directs better in old shoes, just as he enjoys himself most with old friends.

SOUSA HAS 75 ARTISTS

Programmes At Willow Grove Include Best of Music

Sousa will open his annual visit to Willow Grove today with an enlarged repertoire, with an organization numbering seventy-five artists. The programmes which he has arranged for his engagement include the best of recent music and several new Sousa compositions.

A new suite is called "Leaves From My Notebook," a diversified work containing references to "A Genoial Hostess," "The Campfire Girls" and "The Lively Flapper." This will be played this afternoon, together with "The Gallant Seventh," dedicated to the officers and men of the Seventh Regiment, N. Y. N. G. (107th, of the 27th Division). Another new composition which will be played during his engagement is a collection containing themes of Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini.

Special features of today's programme will be the soprano solos of Miss Marjorie Moody, the cornet solos of John Dolan, the xylophone solo of George Carey and a piccolo duet by Messrs. Wilson and Kunkel.

Tomorrow the first number in the opening concert will be a Schubert suite, "Rosamunde," two numbers from "The Golden Cockerel," by Rimsky-Korsakoff, and solos by Miss Moody, Paul Blagg, cornet, and Joseph De Luca, euphonium. The evening concert will close with Sousa's "Semper Fidelis."

The N. Snellenburg Beneficial and Welfare Association will hold its third annual outing at the park on Saturday. Special concerts by the store's band and choral society will be given during the afternoon between the regular concerts.

Sousa's Band Here Friday

John Philip Sousa and his world-famous band of 85 musicians, will give a concert at 8:15 o'clock on Friday evening this week in Wilmer's Grand Opera House. Tickets for this concert are on sale now, and they are going very rapidly. Sousa has never had a better program than the one he will give at the Gaiety Theatre on Friday evening. It will include several new pieces, including a musical protest against the Volstead act, representing the supposed feelings of an "old-timer," a gripping new march, "The Gallant Seventh," said to be every whit as good as the famous "Stars and Stripes," "A Lively Flapper," a piece that will delight everybody, and other numbers equally as timely and appealing.

ONEIDA MAN IN SOUSA'S BAND

Oneida, Aug. 7.—This city has one former resident musician who is with Sousa's band in the person of Clarence Page, clarinetist. Mr. Page started on his musical career in this city, later moving to Syracuse playing with the bands and orchestras, and considered one of the best in the city. This year he is making the tour with Sousa and in the fall will teach in the Conservatory of Music.

SOUSA COMING.

Sousa and his band will come to Boston for two concerts in Symphony Hall on Sunday afternoon and evening, September 7. After his brief tour, Sousa will begin work on a grand opera which he is writing for Mary Garden.

Sousa to Speak At Rotary Club's Meeting Friday

John Philip Sousa, world famous bandmaster, will be the guest and speaker at the Rotary Club's Hotel Utica meeting Friday noon. Mr. Sousa is an honorary member of 27 Rotary Clubs in America. His band will give its 25th annual concert at the Gaiety Theatre Friday evening.

Sousa Concert At Ocean Grove

Bandmaster Given Enthusiastic Reception—Big Attendance at Bible School.

Ocean Grove, Aug. 5.—Ocean Grove's big concert season opened tonight with the appearance of John Philip Sousa and his band at the Auditorium. It was their annual visit to the Camp Meeting City. The band has just concluded an engagement in Montreal, Canada. It was given an enthusiastic reception at both the afternoon and evening concerts here.

BOOTLEGGERS LEAD 'DRYS,' SAYS SOUSA

Thinks Law Should Apply Only to Drunkards

Special Telegram to Public Ledger

Asbury Park, N. J., Aug. 5.—"The Eighteenth Amendment has become a national tragedy and bootleggers—the strongest advocates of prohibition—will soon have sufficient power to prevent a change in the laws." That was the statement of John Philip Sousa, bandmaster, author and composer, made here today.

"We want a nation of clear-headed people," Sousa added, "but I suggest as the method the licensing of every person who drinks, making it mandatory for him to present his card each time he asks for a drink. If he becomes intoxicated revoke the license, have the liquor dispensed from places licensed by the State and examined by Federal inspectors."

"Prior to prohibition there were no more than 50,000 drunkards in America. The lawmakers should have written a statute to control them, not the rest of us."

What does Sousa think of jazz? Just this: "It's dying, and so far as my band is concerned it is dead. Only the dancers now seem to demand it."

Special August 24

BUSSES TO CARRY SOUSA'S BAND.

About \$50,000 will be saved by John Philip Sousa and his band during its forthcoming tour of 20 weeks through the use of busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

SOUSA GETS OVATION

Popular Band Leader Begins Annual Visit to Willow Grove.

For the twenty-first successive year, Lieutenant Commander John Philip Sousa is directing a musical engagement at Willow Grove Park. The world-famous composer-conductor directed the first of a long series of concert programs yesterday afternoon and last night, wielding the baton over an organization of 75 musicians and soloists, the largest band, numerically, he has ever brought to Willow Grove.

Lieutenant Commander Sousa, injured by a fall from his horse near Willow Grove early in September of last year, looked to be in splendid trim physically as he responded to the ovation given by an audience of nearly 10,000 at the first afternoon concert yesterday. Similarly warm greetings were extended by audiences at the final afternoon and two night concerts.

Considerable new music will be featured at the present engagement, which continues until September 10. Commenting, Mr. Sousa said: "The new compositions of mine to be played will include a march, entitled 'The Gallant Seventh,' and dedicated to officers and men of the Seventh Regiment, N. Y. N. G. There will be a new suite, 'Leaves From My Notebook,' and themes by Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini are intertwined in a collocation, 'A Bouquet of Beloved Inspirations.' These new compositions, together with a number of novelties, my marches and liberal consideration of the works of all noted composers, will form the programs for the nearly 150 concerts which I will direct while at Willow Grove."

Lieutenant Commander Sousa included in the first day's program all three of the new compositions referred to—the march, the suite and the collocation. Each is typically Sousaesque in its musical construction and definite encore demands by the big audiences were sufficient indication the new compositions will be just as permanently successful as other favorite works by the master bandmaster.

Soloists heard in the several concerts included Miss Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophone soloist; R. Meredith Willson, flute soloist, and William Kunkel, piccolo soloist. While each concert program included one or two Sousa compositions, the works of Tchaikowsky, Arban, Barowski, Kalman, Goldmark, Verdi, Liszt, Ricci, Bellstedt, Rimsky-Korsakoff, Gerni, Bazin, Kern and Arditti were given recognition; the encore numbers being largely the Sousa marches.

During the period his band is at Willow Grove, Lieutenant Commander Sousa will be at the Huntingdon Valley Country Club, at Noble.

MUCH ADO

--- About ---

NOTHING

(Registered in U. S. Patent Office)

By ROY K. MOULTON

John Philip Sousa is writing a grand opera in English for Mary Garden and if that combination doesn't tear the roof off the opera house no cyclone can ever do it.

Sousa at Willow Grove

John Philip Sousa will bring his famous band to Willow Grove tomorrow for his annual summer engagement. Added to the band repertoire, among other pieces, are some new Sousa compositions, including "The Gallant Seventh," dedicated to the Seventh Regiment, N. Y. N. G., and a suite called "Leaves From My Notebook," both of which will be presented at the second concert tomorrow afternoon. Features of the opening days of the band will be solos by Miss Marjorie Moody, soprano; John Dolan, cornetist, and George Carey, xylophonist.

SOUSA AT WILLOW GROVE

John Philip Sousa, the eminent composer and conductor will bring his excellent band to Willow Grove for a five weeks' engagement. Several prominent soloists will appear and special programs with attractive novelties will be a feature of the stay. Tomorrow evening marks the final concert of Wassili Leps and his symphony Orchestra with the usual pleasing programs. The soloists at the last two concerts will be Henri Scott.

Sousa Begins 30th Annual Tour

John Philip Sousa began last week at Albany, N. Y., his thirtieth season as leader of his world-famed band. In his long career as bandmaster, Sousa has made five trips to Europe and one journey around the world, and has travelled 800,000 miles. He will give several concerts in New England this summer, then will go to Philadelphia for his annual five weeks' engagement.

Los Angeles Times

Watertown Times



Augustus Thomas (left) playwright, has been given a post in the legitimate theater corresponding to that held by Will H. Hays in the film industry. With him in the photo is Sousa, the band king.



....Three generations of the Sousa family.—John Philip Sousa, the famous band leader, with his band, will be at the Avon theater, Aug. 1.

Los Angeles Examiner

SOUSA PREFERS "SEMPER FIDELIS" TO ALL OTHERS

PUBLIC, HOWEVER, CONSIDERS "STARS AND STRIPES FOREVER" GREATEST MARCH.

Sousa and his band are coming—their date in this city is Tuesday, Aug. 1, and the place is the Avon; so, perhaps, it is timely and topical to print here an interesting estimate of the comparative popularity of the compositions by which Sousa is best known—the popular marches which gave to him his title of the March-King.

The oldest of the marches is "The High-School Cadets," written in Philadelphia, and sold to a publisher for \$25 or \$35. It is second in popularity with a vast section of the American and Canadian public. "The Washington Post," was written in the second year of Sousa's leadership of the Marine band of Washington.

"Semper Fidelis," dedicated by the March-King to the United States

Marine and adopted by them as their official march-tune, is second in popularity not only with the marines but also with the soldiers and sailors of Uncle Sam.

"Manhattan Beach" holds its own through the years since it was composed as second in popularity with those who were sweethearts or newly-made brides and grooms in the mid-90s and down to 1902 or 1903.

"King Cotton," a tribute to the South, is second in popularity throughout what is still called the Old South.

"Ed Capitan" is second choice of hundreds of thousands everywhere. In the operetta, the march was sung by De Wolf Hopper and chorus, and known in the list of numbers as "Behold El Capitan!"

This list represents, second choice with the groups or divisions described. What, then, may be asked, is first choice? The answer is:

"The Stars and Stripes Forever," now 25 years old. It came into its great popularity in the days of the war with Spain, in 1898, and has grown in favor as the years have rolled by. So far as anything may be "official" which lacks the formal and written sanction of the Congress, "The Stars and Stripes Forever" is the "official" tune of the United States of America.

Is it Sousa's own first choice? It is not!

What, then, is? "Semper Fidelis."



SOUSA'S SHOES! What a gob of 'em! They cost the famous marching thousands of dollars. John Philip Sousa began the shoe collecting fad at 16 and has kept it up ever since. He has walked in these boots, military and civilian, in almost every country of the earth. (Photo Copyrighted by Underwood & Underwood)

Syracuse Herald

Sousa and Band Delight Big Audience at Armory

From the overture, "The Red Sarafan," which opened the concert of John Philip Sousa and his band last night at the State armory, to the final number, "Hungarian Dance," there was little chance for relaxing, for each and every number on the program thrilled the audience that nearly filled the big drill hall.

RETAINING VIRILITY AND RYTHM.

John Philip Sousa, in the thirtieth year of concert work, despite his advancing years, retains his hold on the American public. His work, which has been marked for many years for its rhythmic precision and virility, was displayed last night in every number. In the blare of the trumpet and the crash of the cymbal, to the slide of the trombone, Sousa style was displayed.

Several new compositions by the bandmaster were included on the program, which were received enthusiastically. A demand for the old-time favorites was responded to generously.

Nine selections were scheduled, but the demand was such that the encores numbered more than a dozen. The ever popular numbers "Bullets and Bayonets," "El Capitan," "Stars and Stripes Forever," "Sabre and Spurs," and "U. S. Field Artillery," were some of the numbers given.

Miss Moody Delights Hearers. Miss Marjorie Moody, soprano, who has a sweet personality, in addition to a beautiful voice, delighted the audience with her singing of Verdi's "Caro Nome." Miss Moody responded twice, singing "The Sweetest Story Ever Told" and "The American Girl," a composition by Sousa.

George Carey, xylophone soloist, received an ovation. He played with dexterity and rhythm seldom equalled by any other player of his instrument. ... cornet soloist, played

the second number on the program, "Centennial Polka," by Bellstedt, and proved his ability in a worthy manner. He produced tones of excellent quality and his triple tongue passages were clearly enunciated.

James Malone

LOCAL DEPARTMENT

C. L. Capron and Arthur Pancera attended Sousa's band concert in Montreal Sunday afternoon and were charmed with the programme. The famous band had been giving outdoor concerts every afternoon and evening in Dominion Park for nine or ten days.

Seattle Times



INSURED FOR \$5,000—This extensive collection of shoes belongs to John Philip Sousa, famous "march king" of America. He began collection when 16 years old and has kept at it ever since. The shoes are insured for \$5,000, but that amount is said not cover their sentimental value.—(C) Underwood & Underwood.

Statesman Boise Idaho

THE SHOES OF SOUSA VALUED AT \$5000



ALTHOUGH THIS remarkable collection of shoes are insured for \$5000, that amount would not cover, nor in any way meet the original cost or sentimental value attached to the 100 and more pairs of shoes of John Philip Sousa. Begun as a fad when 16, many presented by famous admirers, and having been worn through interesting or thrilling experiences these souvenirs furnish inspirations that reach the public through his myriad compositions, including 170 marches, which crown him "king," and 10 operas, of which the fame of either "El Capitan" or the "Charlatan" would have suffered.

—Photo copyright by Underwood & Underwood, N. Y.

Dunkirk

SOUSA AND THE MARCH

John Philip Sousa, with his band, has begun his thirtieth annual tour. That is a noteworthy event. Sousa's identity is strictly American, and the story of the stirring march music which lifts the feet of marching men loses none of its charm with age.

Sousa believes in the band as essentially masculine music in contrast with the orchestra, which he characterizes as feminine. His secret, expressed by himself, is simply rhythm, and one may recall any one of his own famous marches as evidence of his mastery of that. The band—any good band—always remains the greatest musical experience for the greatest number and, as Sousa has said, its secret is rhythm. Elaborated it is the challenge it reiterates with irresistible repetition, until the pulses throb in sympathy.

Nor is the band limited to the march. Sousa has presented some wonderfully charming music of a semi-classical character although he has expertly avoided an endeavor to interpret essentially classical music through a medium confessedly not well suited to it.

But, in the open air particularly, there is a gay pleasure in the strains of band music few are able to resist, and few are those who have not some special memories of leafy evenings where the band, not too closely obvious, framed the night in music. When Americans think of these things they think of Sousa who, in all the world, stands most definitely for the development and enlargement of band capacity. It is impossible to imagine America without the Sousa band and the Sousa marches, so essential a part of the national character have they stimulated. In the course of those 30 years one wonders how many Americans have heard Sousa and his organization? And how many have not?

It is a certain blessing that Sousa, priding himself on his violin-playing, has consented to give himself to band mastership.

American Patriotic

**"Yeomen Of The Guard"
Given At Carlin's Arena**

De Wolf Hopper And Company Of Players Return To Gilbert & Sullivan Production After Week Of John Philip Sousa's "El Capitan."

It's a far cry from John Philip Sousa to Gilbert and Sullivan. But just to show their versatility, De Wolf Hopper and his company of players, after having such a good time last week with John Philip's noisy "El Capitan," are this week staging a return to the tried and true Gilbert and Sullivan by producing "The Yeomen of the Guard" at Mr. Carlin's nearly-roofed Arena.

Musical Courier

Syracuse, N. Y.—John Philip Sousa and his famous band offered the first concert of the 1922-23 season in the Armory recently. The concert series of the season has now been fully outlined for Syracuse. The Recital Commission of the First Baptist Church is to present Mme. Galli-Curci on October 11, Frieda Hempel on December 5, Josef Hofmann on January 23 and Margaret Matzenauer on March 26. All of these will be in the Mizpah Auditorium with the exception of the Galli-Curci concert, which will be in the State Armory.

The Morning Musicales, Inc., in addition to its regular fortnightly Wednesday morning musicales in the Temple

Other Journal

**Sousa's Band Scores Another Triumph
When Conductor Takes Crowd by Storm**

Exciting enthusiasm to a degree rare in local audiences, Sousa's band concert in the Arena last evening, under Rotary Club auspices, was another triumph for the veteran conductor, whose zeal and energy seem to have increased since his visit last season. A generous succession of popular music, played with the zip and intense effects so characteristically Sousa, took the house by storm. The patriotic numbers were particularly stirring, and it is seldom indeed that "The Maple Leaf," "O Canada" and "Rule Britannia," played without elaborate variation of the music, so thrill their hearers.

The personality of John Philip Sousa animates every blare of his famous band. He loves to display the qualities of each instrument, and display them so plainly that all minds may understand. With his band as a whole he aims to achieve a word picture in black and white—very deep black and dazzling white. He exaggerates every effect so that all may see the picture. The result is an unusually attentive audience on the qui vive from start to finish, waving its hats and fans with the tireless baton of the leader.

Four soloists, of high individual merit, varied the band's programme. Miss Marjorie Moody, a soprano from the Chicago Grand Opera Company, with a pleasing, sweet and flexible voice, was delightful in "Caro Nome" by Verdi, "Fanny" by Mr. Sousa, and "The Sweetest Story Ever Told," all accompanied by parts of the band. Interest centred upon Miss Winifred Bambrick, harpist, because she is an Ottawa girl. She played a fantasy by Alvars, and two encores, "Believe Me If All Those Endearing Young Charms,"

and "Song of a Volga Boatman." Of the three the last was best. Miss Bambrick's harp is an important part of the band, and her solos were very creditable though it must have been difficult to make the big strings give forth sufficient volume of sound for the large building. The cornetist, Mr. John Dolan, in a medley of old favorite songs and a thrilling polka, displayed enviable skill and there was also a very fine xylophonist, Mr. George Carey, whose solo work was much appreciated.

The programme was chosen obviously to appeal to the greatest number. Rousing Sousa marches were varied by well known airs, a Bizet intermezzo, the accompaniments of popular songs, and martial compositions—all delivered with a clean cut definiteness and startling sharpness of shade that made the five thousand odd hearers demand encore after encore. Many encores were forthcoming—in fact they must have numbered more than twice as many as the original programme. The suite, "Leaves from My Note Book," by Sousa, consisting of "The Genial Hostess," "The Camp-Fire Girls," and a jazzy "Flapper" finale, were a departure from the composer's usual style. A sense of his humor was conveyed in the encores when one instrument would follow another singly, taking up its own part of the melody with a comical effect. Perhaps the best number of all was the closing "Rhapsodie d'Canadien," by Mr. Poirer, organist of Notre Dame Cathedral, Montreal, whose composition Mr. Sousa intends making part of his programme throughout his tour.

The band left by special train this morning at seven, for Watertown, N. Y., Rochester, and Syracuse, later going to Philadelphia for five weeks.

It's a far cry

Sousa and His Band.

At 8:15 on Friday evening this week, in Wilmer & Vincent's Gaiety Theatre, the world-famous Sousa Band, with John Philip Sousa himself in charge, will give a concert that will delight all who love the best in band music. Tickets are selling now at the Gaiety Theatre and they are going rapidly. There are 85 talented musicians in the band, including the world-famous cornetist, John Dolan; Marjorie Bambrick, soprano, and Winifred Bambrick, harpist. This concert will be the 25th annual one in Utica by Sousa and his band and therefore the silver jubilee of the coming of his famous musical organization to this city.

Kansas City Post

Busses Will Save Band \$60,000.

About \$60,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks through the use of busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

Standard

In the thirty years of its existence Sousa's band has made many tours of the United States and Canada, five tours of Europe, and one around the world. It has covered over 800,000 miles of travel. It has depended entirely for its support on the musical public, and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

Kalamazoo Times Leader

**BUSES WILL SAVE
SOUSA'S BAND \$60,000**

About \$60,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks through the use of busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

Anduth News

BUSES TO CARRY SOUSA'S BAND.

About \$60,000 will be saved by John Philip Sousa and his band during its forthcoming tour of 20 weeks through the use of busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

Musical Leader

Three new compositions by John Philip Sousa will be featured on his programs for next season and will be heard in St. Louis for his two concerts at the Odeon, Sunday afternoon and evening, Oct. 22. "The Gallant Seventh," Sousa's new march, was written to celebrate the achievements of the Seventh Regiment of New York and a fantasy entitled "Boquet of Beloved Inspiration" was suggested by inspirational experiences on tour. The third piece is entitled "The Lively Flapper," and is in honor of the modern type of young woman known as the flapper. It does not describe the make believe, freakishly attired sort, but the real flapper of grace and beauty who dresses in good taste. The music it is said expresses the freedom of youth and contains no discordant notes.

Express Rochester

Ogdensburg Journal

Leader Cleveland

CONVENTION HALL

John Philip Sousa.

Lieutenant-Commander Sousa and his world-famed band organization gave a brilliant concert in Convention hall last night. The selections given were of such varied moods as to reveal fully the versatility both of the director-composer and his musicians. The programme in its appeal ran the whole gamut of emotions, from the flash of gunfire to the delicate tonal shadings of Mendelssohn's "Spring Song." Each concert brings added glory to the already glorious career of the great Sousa, and the dignity and polished style of last night's performance will remain in the memory of local music lovers as one of the most memorable concerts heard here.

The first group of selections included "The Red Sarafan," by Erichs, Bizet's "Golden Light," "Tu," a composition with a distinctly oriental flavor and a group of Sousa's own compositions, one of which was listed, the others played as encores. The last named were of the martial type characteristic of the style of Sousa's works, but the listed number a suite, entitled, "Leaves from My Note Book," was delightfully new both in theme and execution. Its three movements seemed like a page from the poets instead of the usual straight-laced inventions of intellectual brilliancy characteristic of too many band selections. A "Romancer in Music," we may fittingly term the great Sousa, for a romancer he is, indeed, in his ability to turn at will from the inspiring music of the battlefield to the more delicate appeal of social environment. "The Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper" were the apt titles of the three selections included in his new suite. And the aptitude of the titles became a vital and convincing fact when the music elaborated in harmonious tonal messages the rich imagery suggested in the themes. Particularly convincing was "The Lively Flapper." One could see her pirouette; one could hear suggestions of screaming jazz, and one could feel the crying out of the flapper's soul (if she has one) for speed—and more speed.

In the last group there were among the listed numbers a medley, entitled "A Bouquet of Believed Inspirations," the much heralded new march, "The Gallant Seventh" and Moskowski's "Hungarian Dance" from "In Foreign Lands." Encores were given aplenty as in the first group. The old favorites like "El Capitan," "The Stars and Stripes Forever" received enthusiastic applause. Among the encores, however, the most appealing was, without doubt, a fantastic arrangement of "Look for the Silver Lining" from the popular musical comedy "Sally." So very fantastic did the arrangement become in the closing phrases where first a reed instrument, then a brass, would take up the melody for only a note or two, that were it not Sousa's master technicians playing, we should term the performance "A Comedy of Errors."

The reception accorded George Carey, Rochester xylophonist, left no doubt as to the audience's enthusiasm for home talent. "Nola," by Arndt, and an effective rendition of "Humoresque," particularly appealed to the listeners. Winifred Bambrick and John Dolan, the former a harpist, the latter a cornetist, and Marjorie Moody, a vocalist of exceptional talent, were the other soloists. Each responded with encores that never fail to appeal, old airs that everyone loves to hear.

SOUSA'S BAND PASSES ON WAY TO WATERTOWN

World-famed Organization
Making Extended Tour.

John Philip Sousa, America's "March King," and his famous band passed through the city yesterday while on their way to Watertown from Montreal where they had just completed a week's engagement. The members of the great musical organization crossed the river on the ferry from Prescott in the morning and upon their arrival on the American shores departed for the New York Central station where they entrained for the Garland City. The noted bandmaster conducted two concerts yesterday at the Avon Theatre in Watertown, one in the afternoon and another in the evening.

From Watertown the band will visit cities farther south in New York state, including Utica, Syracuse and Rochester, and will then go to Jersey, giving concerts at Ocean Grove, and then appearing for five weeks at Willow Grove. The western tour this year ends at Duluth. Last year the band went through to the Pacific coast.

"Until the American people wish otherwise, 'The Star Spangled Banner' will continue as our national anthem, regardless of any criticism that may be directed against," Prof. Sousa told his Watertown audience.

"The Star Spangled Banner" has popular rather than official recognition as our national anthem. It has become endeared to the American people. Of course, it has one very great detriment for a national song, its range. Assemblages sing it with difficulty. There is a certain charm to the words, "The Star Spangled Banner" that few combinations of words can equal. There is something almost holy about the very name.

"The music is not really American at all, but was first a drinking song of a Long club, and was composed by Stafford Smith. It was brought over probably by the early colonists, and strangely enough has had three different sets of words, the last being 'The Defense of Fort Henry,' later called 'The Star Spangled Banner'.

"American musical talent is increasing enormously," continued Sousa. I have no difficulty in obtaining musicians now for my band. When one is willing to pay the price, the musicians are available.

"Our present tour equals the best of any other year and I hope it will continue. We have only been out two weeks, but will continue our tour until late November. The attendance at all our concerts has been unusually large. We had an audience of 5,000 in Ottawa Monday night, and the concerts in Montreal for a week were largely attended.

"It is ridiculous for a conductor to announce a program exclusively of American music. I don't like to hear of this sort of thing. It is an insult to patriotism. Our program embraces the best in music of the world, rather than the music of any one nation or individual. There are two elements that have no geographical limitations. They are art and love, and neither can be said to have a frontier."

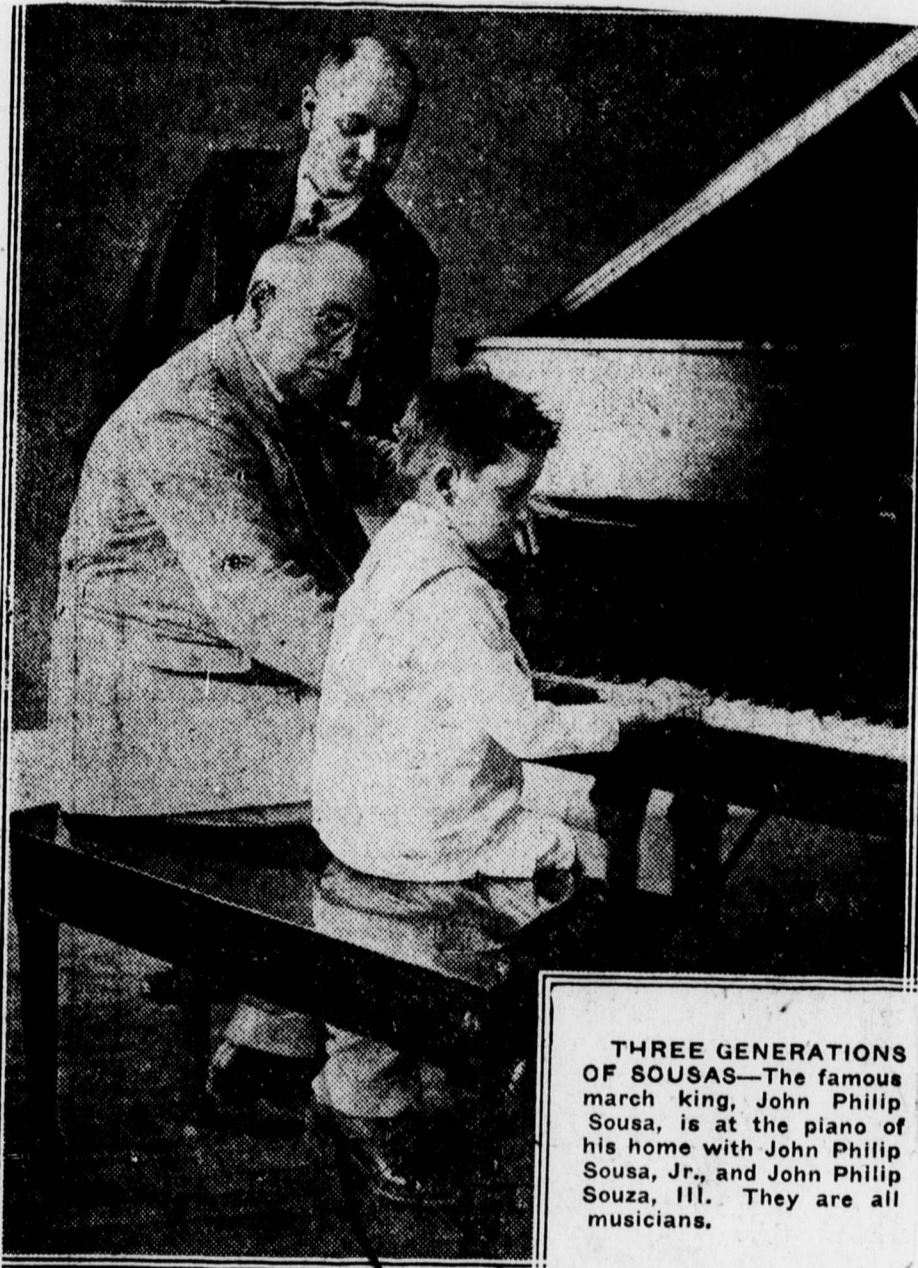


THE SHOES OF SOUSA—FAMOUS COLLECTION OF "MARCH KING"
Although this remarkable collection of shoes is insured for \$5,000, that amount would not cover, nor in any way meet the original cost or sentimental value attached to the 100 or more pairs of shoes of John Philip Sousa. Begun as a fad when sixteen, many presented by famous admirers, and all having been worn through interesting or thrilling experiences, these souvenirs furnish inspirations that reach the public through his myriad compositions.

© U. & H.

Detroit Times

Gazette Hudson



THREE GENERATIONS OF SOUSAS—The famous march king, John Philip Sousa, is at the piano of his home with John Philip Sousa, Jr., and John Philip Sousa, III. They are all musicians.

BUSSES SAVE TO SOUSA'S BAND.

About \$60,000 will be saved by Lieut. Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks through the use of busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

SOUSA HAS 75 ARTISTS

Programmes at Willow Grove include Best of Music

Sousa will open his annual visit to Willow Grove today with an enlarged repertoire, with an organization numbering seventy-five artists. The programmes which he has arranged for his engagement include the best of recent music and several new Sousa compositions.

A new suite is called "Leaves From My Notebook," a diversified work containing references to "A Genial Hostess," "The Campfire Girls" and "The Lively Flapper." This will be played this afternoon, together with "The Gallant Seventh," dedicated to the officers and men of the Seventh Regiment, N. Y. N. G. (107th, of the 27th Division). Another new composition which will be played during his engagement is a collection containing themes of Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini.

Special features of today's programme will be the soprano solos of Miss Marjorie Moody, the cornet solos of John Dolan, the xylophone solo of George Carey and a piccolo duet by Messrs. Wilson and Kunkel.

Tomorrow the first number in the opening concert will be a Schubert suite, "Rosamunde," two numbers from "The Golden Cockerel," by Rimsky-Korsakoff, and solos by Miss Moody, Paul Plagg, cornet, and Joseph De Luca, euphonium. The evening concert will close with Sousa's "Semper Fidelis."

The N. Snellenburg Beneficial and Welfare Association will hold its third annual outing at the park on Saturday. Special concerts by the store's band and choral society will be given during the afternoon between the regular concerts.

Denver Times

Garden in Sousa's Opera.
John Philip Sousa, the noted band master, will write an opera. It will be written on an American theme, and Sousa hopes to have Mary Garden play the title role. He will begin work on the opera as soon as he finishes his nation-wide tour, which begins this week.

Ocean Grove Times

It is safe to wager anything you like that Sousa's band will not play Governor Edwards' favorite, "How Dry I Am," in the Auditorium tomorrow.

ELIZABETH CUENY Announces Attractions To Be Presented in St. Louis

Elizabeth Cueny has arranged an interesting series of attractions for St. Louis during the coming season. Three of the leading artists of the world will be presented in the Cueny Concert Series and the opening concert will be given Monday evening, November 13, by Geraldine Farrar. The second evening will be a recital on December 13 by Rachmaninoff and the third and last of the series will take place February 8, when Fritz Kreisler, world-famous violinist, will appear.

In addition to this series Miss Cueny will present Claire Dux, soprano; Francis MacMillen, American violinist; Emma Calve, contralto; Sousa's Band, Denishawn Dancers, the Irish Band, Flonsaley Quartet with Helen Stanley, soprano; Schumann-Helms and Maier and Pettison in a two-plane recital.

SOUSA GETS MASONIC ORDER AT WASHINGTON

NEW YORK, Aug. 5.—That musician of many and far journeys, John Philip Sousa, has but recently completed one which he began many years ago. He is now a noble of the Mystic Shrine, having been received into Almas

Temple, Washington, D. C., at a session attended by Imperial Potentate Cutts and other celebrities of the order.

Lieutenant Commander Sousa, after being accepted as a noble, appeared on the stage in his newly acquired fez and directed the band of Almas Temple thru two marches, "The Stars and Stripes Forever" and "The Washington Post."

Sousa at the Grove

Sousa and his band of seventy-five players return to Willow Grove tomorrow. A number of new compositions by Sousa are scheduled for presentation, among them, "The Gallant Seventh," dedicated to New York's famous regiment; a lively suite called "Leaves from My Note-Book," in which the composer deals with the "flapper," and an interesting collection of themes from Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini.

Willow Grove—Today marks the beginning of the annual visit of Sousa and his band to the popular resort. He will welcome his legion of admirers with programs typically Sousa. The repertoire of the band, which is now tended to embrace the best of recent music, and this, of course, includes some new Sousa compositions. One of these is "The Gallant Seventh," dedicated to the officers and men of the Seventh regiment, N. Y. N. G. (107th of the Twenty-seventh division). Ad of the new suite is called "Leaves From My Note-Book," both of which will be presented at the second concert this afternoon. On Saturday the N. Snellenburg Beneficial and Welfare Association will hold its third annual outing at the park. Sports and drills by the cadet corps will be indulged in, and special concerts by the store's band and choral society will be given during the afternoon between the regular concerts of Sousa and his band.

IT COM.
JOHN
PHILIP
SOUSA
WILLOW
GROVE
PARK
7 A. M.
8/6/22



JOHN PHILIP SOUSA IN ROLE OF RACONTEUR AND CRITIC

John Philip Sousa is no less entertaining in the role of raconteur than that of a bandmaster. This was demonstrated when he addressed members of the Montreal Rotary Club. No title for his address was announced, and it was not known whether he was going to deliver an oration on music or international relationship, says the Montreal "Gazette." On the contrary, it proved to be on boiled eggs, the British admiration for "Punch" and an English charwoman.

The speaker stated that he came second to no man in his admiration for the British Empire. He had traveled into nearly every corner of the globe over which flew the British flag and the more he had seen of British institutions the more he liked them. But since his arrival in Montreal he had become rather sad. When he was very young, said he, he was always given eggs for breakfast which were beaten up and served in a pot like a shaving pot. He had never been able to eat them with decency since a yellow streak always made its appearance on his shirt front or on the tablecloth. But during his first visit to London he stayed at the old Morley's Hotel and, going down to breakfast, he ordered eggs. The waiter appeared with a weird cup containing an egg still possessed of its shell. "Do I just swallow it?" inquired the bewildered Sousa. Thereupon the waiter seemingly amazed with his client's ignorance, lifted his knife and decapitated the top of the egg. "It occurred to me, gentlemen," said Sousa, "how very artistic this was, and I wondered why on earth such artistry was not introduced into America, and I was determined never again to eat my egg in any other way. On my arrival in Montreal a prominent citizen invited me to be his guest, and at breakfast the following morning sure enough eggs were served, but, alas, in the American shaving pot. 'Gentlemen,' added the speaker with emphasis, 'you are slipping.'

Lieut.-Commander Sousa then related that while he was in New York some time ago he received from England four beautiful volumes of "Punch." At the time he was entertaining a well known Britisher to whom he commented upon the great admiration the British have for "Punch." "Indeed," said he, "it is the English Bible. During my guest's visit it occurred to me how much he would probably enjoy 'Punch,' and one morning I accordingly said: 'There you are, old man, here are some volumes of 'Punch.' Go and spend an enjoyable hour or two with them.' 'To hell with them,' was his reply; 'throw me over the baseball page.' This brought forth roars of laughter, which was the more increased when the speaker added: 'Gentlemen, you are slipping.'

His other story concerned an experience with a "charlady" in an English hotel. Every morning as he would go down to breakfast he saw a woman continually scrubbing the floors, and it occurred to him what a horrible life she led. "I asked my manager for a pass to one of my concerts," said Sousa, "and I may say that above all things he hates a man to whom he gives a pass. But I succeeded in getting one eventually. So the following morning I said to the charwoman for whom I had great sympathy: 'Would you care to go to a concert next Thursday afternoon?' The charlady, expressing great joy, exclaimed: 'Is that your only day off?'

SOUSA ADDRESSES ROTARY MEMBERS

John Philip Sousa, world famous bandmaster, proved himself to also be a premier story teller and after dinner speaker, in an address before the Rotary club at Flannigan's restaurant Wednesday noon.

In anticipation of hearing Sousa, who appeared with his band at the Playhouse later in the day, a large attendance of members, with a number of guests were present. Sousa kept his audience in an uproar of laughter during the half hour he spoke.

Complimenting Master Jack Masten, who played two violin solos preceding Sousa's address, the great musician told a story upon himself when he was a boy of ten or eleven years, studying the violin in his native city of Washington. He said he also happened to be the star pitcher on the Continental ball club. It so happened that in the evening of the same day which he pitched his club to defeat, he was scheduled to play a violin solo before an audience composed of inmates of a large insane asylum. Hurriedly preparing for the concert, after the ball game, he found himself shy a shirt. He was fitted out with somebody else's shirt which was much too large around the neck. Sousa explained this happened before the days of the safety pin. In the midst of his performance he nearly lost the shirt, which event was more applauded by his audience than his music. As further punishment, he was forbidden to share in the ice cream and cake which was served after the concert. Sousa advised Master Jack to carry a safety pin with him.

Isaac Weisenbeck and Mrs. MacFarlane contributed to the musical program. Master Jack Masten, was accompanied on the piano by his mother, Mrs. Gene Masten. — H. R. E.

NEW THEATER TO BRING CITY FAME, SOUSA PREDICTS

Famous March King Praises Eastman Institution After Tour of Inspection.

CALLS IT TEMPLE OF ART

Says as Such It Will React on Artistic World; Rivalled by Only One Place.

The new Eastman Theater, operated along the lines announced, will place Rochester in the forefront as a musical center of world-wide importance, in the opinion of John Philip Sousa. The popular band conductor made this statement while standing in the grand balcony of Rochester's new home for music and motion pictures at midnight following his engagement at Convention Hall on Wednesday evening.

Mr. Sousa had heard much about the great enterprise made possible by George Eastman's gift of an endowed school of music and a great theater to Rochester through the University of Rochester and he had determined to see it when he came here. But Mr. Sousa did not reach the city until 7 o'clock Wednesday evening, leaving him insufficient time before his engagement to inspect the new theater.

Neither would he have time the next morning, as he was scheduled to leave Rochester on an early train to fill an engagement in Syracuse. It appeared for a time that Mr. Sousa would have to forego his plan to see the theater during this visit.

Studies Details of Interior.

Charles H. Goulding, managing director of the new theater, was as anxious to have Mr. Sousa see it, as was Mr. Sousa himself. While Mr. Sousa was wielding his baton in Convention Hall, Mr. Goulding got in touch with the conductor's secretary and informed him that if agreeable to Mr. Sousa he would arrange to have the theater opened and lighted immediately following the concert. When informed of Mr. Goulding's courtesy, Mr. Sousa expressed delight and ready acquiescence in the plan.

In the impressive silence of the great auditorium, deserted except for the few visitors and electrical engineers who had been called in to operate the nitrogen lamps with which the building is illuminated during the construction stage, Mr. Sousa first made a sweeping inspection of the whole interior, from the nezzanine, and then walked slowly from level to level, for more deliberate study of the architectural arrangements, wall and ceiling decorations and equipment features.

Later, standing in the grand balcony, which commands a sweeping view of the stage, unbroken by pillar or post, he gave utterance to his impressions:

Is More Than a Theater.

"This is more than a theater," he said. "It is really a temple of art and as such will react on the artistic world. Both its beauty and altruism back of it—the absence of commercialism—impress me greatly. The artistic beauty of the great auditorium will be an inspiration to artists appearing therein and will enable them to achieve the best results. At the same time the psychological effect on the public will be beneficial. One cannot survey the arrangement and equipment of this theater without being impressed by the purely altruistic and non-commercial character of it."

"For instance, there was a purely altruistic motive in the mind that planned to give the upper balcony seats—the cheaper seats—all the advantages in the way of furnishing and conveniences of the main floor. In fact, the balcony commands the best view of the stage and gorgeous decorations. Again, in the sacrifice of seating space to provide a roomy and well located orchestra pit, there is seen a total absence of commercialism."

Sousa's Band.

At 8:15 o'clock to-morrow evening John Sousa, the greatest bandmaster in the world, and his famous band of 85 talented musicians, will give a concert in Wilmer & Vincent's Galety Theatre. This will be the 25th annual concert in Utica by Sousa's Band, and the promise is made that the concert will be the best ever given by the band. Some good seats may yet be had by patrons, but it will be wise to get them as early as possible. Sousa and his band will be in Syracuse this evening and from that city will come to Utica. The band just closed an engagement at Dominion Park, Montreal.

Ventilating System Described.

Mr. Sousa was greatly interested in the ventilating system. When informed that gigantic fans will supply 122,000 cubic feet of air a minute, distribute it through mushroom ventilators under each seat on all levels and change the air every eight minutes, he said he had no hesitancy in pronouncing it the most perfect system in any theater in the world.

Mr. Sousa was asked how the Eastman Theater compared with some of the great theaters and music halls in all parts of the world he has visited. He unhesitatingly replied: "In its background, purposes, scope and the great altruistic thought behind it, there is only one institution in the world at all comparable with it—the Municipal Theater in Natal, South Africa. In underlying motive the Natal institution has much in common with this enterprise, but cannot compare with it in size, chaste beauty of construction or in cost. The physical aspects of the Eastman Theater are unequaled, anywhere."

Praises Location of Theater.

Mr. Sousa praised the location of the new theater. "Its availability," he said, "is a distinct feature. A drawback common to many institutions operated for the benefit of the masses is inaccessibility. Here you have a theater almost in the heart of the city's business district and served by numerous car lines. The location will prove a great advantage to citizens."

After his inspection of the theater Mr. Sousa was shown through Kilbourn Hall in the Eastman School of Music. He pronounced this a "perfect little theater of sheer beauty."

Musical Leader Has Article.

An entire page in the current issue of the Musical Leader, a Chicago publication, is given over to details of the new Eastman Theater. According to the Leader, a representative operatic organization already has been engaged to sing four performances soon after the theater opens.

Among other things the article states that "the building is apparently designed for motion picture entertainment, but is in reality a psychological experiment designed solely for educating the masses to an appreciation of good music." It is capable of being changed overnight for use as an opera house, a recital hall, a

picture or legitimate theater. Six nights of each week will be devoted to picture and music programs.

"On Wednesday night music will come into its own for then will be presented concerts by local and world musicians. The Furlong series, under James Furlong, have been incorporated in the Wednesday night schedule of the Eastman Theater which will furnish the chief musical life of the city."

WHY SOUSA'S BAND SUCCEEDS

It may be true that "Nothing succeeds like success" but where does the success come from in the first place? This question is one that bothers many a young person, and magazines of the inspirational type print reams of "stuff" trying to answer the question, but the result is as vague as the reply gained by the interviewer who asked Lieut.-Commander John Philip Sousa, "how he managed to achieve rhythm so successfully."

"Oh," replied Mr. Sousa, "that's a part of the question why one musical enterprise gets ahead and another does not. I have discussed it in an episode of my novel, 'The Fifth String.' Why does one band give you gooseflesh, while another fails to stir you in the least. I'm sure I don't know. The thing has never been explained. Rhythm, of course, you must have in music that is alive. Our hearts beat rhythmically. Our daily existence is motion. And then take what we call nature. I suppose the trees would amount to nothing if they had no gales to blow them. Waters become stagnant that have no breezes sweeping across them. Plants don't thrive in places where the wind never reaches them."

"Yes, indeed, rhythm I would call one of the most important things in the world. We have sound waves; and we know that when different sound waves are not conflicting the effect is grateful, and that when they produce those that are conflicting we have noise. Regularity of vibrations constitutes music, I think some philosopher says; which is about the same as identifying music with rhythm."

EXTEND MONTREAL MUSIC

Kiwanis Bringing Open-Air Concerts to Suburbs—Sousa's Visit

MONTREAL, CAN., July 29.—Following the marked success which attended its city open-air concerts last summer, the Kiwanis Club has organized suburban music committees, with a view of extending these concerts.

Sousa and his band opened a week's engagement at Dominion Park on July 22 to an enormous audience and were warmly greeted. Mr. Sousa, who was in excellent form, hinted to a reporter that his next march composition would probably be dedicated to the Canadian soldiers who went overseas.

HARCOURT FARMER.

Busses Save Sousa's Band \$60,000.

About \$60,000 will be saved by Lieut.-Commander John Philip Sousa and his band during its forthcoming tour of 20 weeks through the use of busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

Sousa Says Jazz Is Both Good and Bad

Frank Discussion of Music That Is Much Praised and Much Condemned.

Celebrities in every walk of life are called upon from day to day to talk about jazz in music. It is praised, it is condemned, it is extolled and it is execrated by musicians, clergymen, statesmen, novelists, soldiers, sailors, butchers, bakers, theatrical managers, actors, profiteers, the new-poor, movie performers and movie magnates, private detectives, escaped convicts, animal trainers, laundrymen, Japanese politicians, the Friends of Irish Freedom, the foes of Bolshevism, editors and publishers, opera stars, visiting firemen, policemen on the pension roll and visiting English lecturers. Mrs. Asquith talks about it, so does Mr. Sze, the Chinese diplomat. Lady Astor has views on jazz and so has Rabindranath Tagore, the Indian poet. Marshall Foch is asked to say something about it, and so are the ex-Crown Prince of Germany and Jack Dempsey.

Well, John Philip Sousa is coming back—he and his famous band. "The Estimable Eighty," as they were termed by one Chicago writer, have been booked from August 6 to September 10 to appear at Willow Grove, and it may be all right to anticipate the visit of the March King and set forth his views on the topic of jazz. After all, he may be regarded as knowing something about it. "We have a lot of loose talk about jazz," says Lieutenant Commander Sousa, "because of a confusion of terms. Jazz is good or bad accordingly as you use the word. Music is such whether composed by Bach or Berlin, by Peter Tschaikowsky or Deems Taylor, by Saint-Saens or (I trust) Sousa. Now, let's see just what the word 'jazz' really means."

The old-time minstrels—I mean what we in the United States call minstrels: the men who blackened up with burnt cork—had a word 'Jazabo,' meaning stimulation or what is now called 'pepping up.' If the first-part songs or talk, or an interlude of dancing, or an afterpiece of negro life dragged or seemed to hang heavy, the stage director would call out: 'A little more jazbo! Try the old jazbo on 'em! The word, like many other musical terms, passed into the vogue of the day."

theatre by the easy stage of vaudeville. In time it became simply 'jazz,' and took on the values of a verb. 'Jazz it up!' would mean to put more life into the acting or singing and dancing. Then, if a play failed to get the expected reaction at the fall of the curtain on a climax, the playwright would be called in to 'jazz it up a bit.' In brief, infuse an element of greater excitement for the audience.

"And so, about 10 years ago, the word in its extended meaning found its way into the cabarets and the dance halls, and was used to stir up the players of ragtime who were inept in adopting the split beat or rubato to the exactions of modern ballroom dancing. So far, you see, 'jazz' was perfectly respectable, if a bit vernacular. Then came along the abuse of the word, its misapplication and its degradation. It entered the cocaine or 'dope' period; it became a factor in that line of activity which Joseph Hergesheimer in his recent novel of 'Cytherea' calls 'the rising tide of gin and orange juice.' May I describe 'jazz' in that connection as 'tonal jazz'? Or perhaps as the substitute for real music beloved of apes, morons, half hits, gaga boys, koo-koo girls, deficient, cake eaters, professional pacifists, goofs, saps and persons who should be put away for mental loitering on the highways of life?"

"Thus a good, racy Americanism is made vile by association with the lower orders of what is sometimes called life. But we have the jazz of the symphony hall as well as the jazz of the night dive. My friend John Alden Carpenter, one of the foremost of living composers, has no hesitation in terming his 'Krazy Kat' a 'jazz pantomime.' My friend Frederick Stock, conductor of the great Chicago Symphony Orchestra, is to put on next season an entire symphony, frankly labeled jazz by its composer, the gifted Eric Delamarter. From Rome has come another symphony in real jazz by a third talented American composer, Leo Sowerby."

"Tis always best to understand what we are talking about," says Sousa, in conclusion, "before we embark on either commendation or condemnation; and this goes as to jazz."

Albert and Rudolph Steinert

Presents in New England and Guarantees the
Personal Appearance of

Lieut. Commander John Philip Sousa



And His Famous Organization

SOUSA AND HIS BAND

LIEUT-COMMANDER JOHN PHILIP SOUSA, CONDUCTOR
A NATIONAL INSTITUTION

And the Following Soloists:

MISS MARJORIE MOODY	Soprano
MISS WINIFRED BAMBRICK	Harp
MR. JOHN DOLAN	Cornet
MR. GEO. J. CAREY	Xylophone
MR. P. MEREDITH WILSON	Flute
MR. WM. M. KUNKEL	Piccolo
MR. PAUL O. GERHARDT	Oboe
MR. CHARLES C. THOMPSON	Bassoon
MR. JOSEPH DeLUCA	Euphonium
MR. J. P. SCHUELER	Trombone
MR. WM. J. BELL	Sousaphone

A BRAND NEW SOUSA PROGRAM

With many Novelties Including the Sousa Humoresque

"LOOK FOR THE SILVER LINING;" from "Sally"

"Beloved Inspirations" by John Philip Sousa; a new Sousa March entitled "THE GALLANT SEVENTH;" A new Sousa suite "Leaves from My Note-Book" and the famous Sousa Marches played by the Greatest Band in the World.

Sept. 11 (mat & N)	South Norwalk, Conn.	The Armory
12 (mat)	Danbury, Conn.	High School Aud.
(night)	Bridgeport, Conn.	Woolsey Hall
13 (mat & N)	New Haven, Conn.	Middlesex Theatre
14 (mat)	Middletown, Conn.	Auditorium
(night)	Meriden, Conn.	City Hall Aud.
15 (mat)	Rockville, Conn.	Footguard Hall
(night)	Hartford, Conn.	Auditorium
16 (mat & N)	Springfield, Mass.	Symphony Hall
17 (mat & N)	Boston, Mass.	Mechanics Hall
18 (mat & N)	Worcester, Mass.	Auditorium
19 (mat & N)	Lowell, Mass.	City Hall
20 (mat)	Concord, N. H.	Strand Theatre
(night)	Manchester, N. H.	Dover Opera House
21 (mat)	Dover, N. H.	Auditorium
(night)	Portland, Me.	City Hall
22 (mat)	Waterville, Me.	Auditorium
(night)	Bangor, Me.	City Hall
23 (mat)	Haverhill, Mass.	The Casino
(night)	Lynn, Mass.	Olympia Theatre
24 (mat)	New Bedford, Mass.	Majestic Theatre
(night)	Providence, R. I.	

What the Public Wants

Lieutenant Commander John Philip Sousa Has a Thirty Year
Career to Prove That It Is Band Music.

by DORLE JARMEL

BOOM BOOM, Boom Boom Boom. A great symphony fills the hall with its beauty but, with a few exceptions, the audience is slumped back in its seats like a composite lump of lead, insensitive, immovable. Suddenly beneath the maze of stringed subtleties, beats the drum. Boom. Boom. The huge lump of lead seems to melt. It becomes fluid, uneasy, rhythmic. The brasses sound in major key. The pulsating mass resolves into individuals. Veins thump. Eyes brighten. Muscles are set for action. A universal chord has been struck in a sophisticated art. Like a trained unit, the audience responds to the ancient stimulus of the military note.

It is a common experience. We have all seen it happen. And it proves one thing. Music is not the universal language it is claimed to be. Music as an art is not even intelligible to ninety per cent of the people in the country from which it emanates. But there is one form of music which is basic in its appeal—the band. And yet good band music is rarely heard—least of all in its rightful place, under the banner of "Music for the People." There is only one conductor who has consistently given the public what it wants, and not what he thinks it ought to want. As a result his fame has spread through two hemispheres, to countries where the names of Nikisch and Damrosch, Mengelberg and Muck, have never penetrated. His name is John Philip Sousa.

"If the people wanted to hear Prsitz . . . sky's Funeral Dirge of a Frog," said Mr. Sousa in the course of an early morning interview at the Army and Navy Club last week just before his departure on his thirtieth annual tour with his band, "I should play it. But they don't. All the world loves a tune and I give them music with melody in it. It is not enough for me that a famous composer's name is attached to a certain composition. I judge by the music, not by the tag. Jupiter nodded on occasions. Why could not Beethoven, as well?"

The same understanding of human psychology was evident when Mr. Sousa discussed the opera with which he plans to top the long list of his works which at present include over one hundred marches, besides comic operas, suites, and songs. He describes it as a 100 per cent American opera, and he hopes that Mary Garden will sing in it.

"I have the utmost respect and admiration for the operetta works which American composers have written," declared Mr. Sousa, "but they make one big mistake. They do not choose themes with real blood in them. It's all right, of course, and very picturesque, to pick red men and Druids as the subjects of opera, but most people don't care very much about their fate and know even less. A good opera must have a theme of universal appeal, such as love, hate, or jealousy. There is no reason why an American setting should be less emotional than a Continental one. I was an American boy and I remember some of the things I suffered in my 'salad' days. Only the other day I read of a youngster who tried to kill his playmate because of a little girl. Which shows that certain primitive emotions are common to all nations and because of their universality should be the materials of art."

Mr. Sousa, despite the gray hairs which rather sparsely decorate his head, is a most invigorating person to talk to. His speech is flavored with army and navy idioms and his laughter is hearty and frequent. Though he was not dressed in the uniform covered with medals which his pictures have made famous—and which his rank as lieutenant commander entitles him to—a military air survived his light grey, striped suit. Years of service have left their mark in the erectness of the portly figure, the mustache like a grey brush, the weather-beaten face, the simple, direct manner of speech.

But perhaps Mr. Sousa is most the soldier when he is the bandmaster. It is then that one admires, not the precision of the right hand with the baton, but the sportsmanship with which the left hand, which was crippled a year ago when Mr. Sousa was thrown from a mad horse, does its work. Making light of the fact that at present his left hand cannot be lifted higher than the shoulder, Mr. Sousa uses a minimum of movement and succeeds in gaining his entrances and effects as successfully as if he were hydra-armed.

"I believe in inspiration," volunteered Mr. Sousa a while later when conversation was resumed at the armory where he was due to conduct a rehearsal. "That is my religion. God smiles and man is inspired. When I was hurt last year, I thought I should not feel so badly if I could write a new piece of music. And then I got the idea for my new suite which I call Leaves from my Notebook. It makes me happy to think that I am doing what God intended me to do. I feel that I am the luckiest man in the world and I would not change with anybody."

When asked why band music has such a wide appeal, Mr. Sousa gave a rather unique explanation. "The popularity of everything depends upon women. If the women didn't like the theatre, it would die; if they didn't go to the opera, the Metropolitan would have to close. The band awakens the militant spirit in us and woman, not man, is the militant spirit of the world. We get our fighting spirit from our mothers. Of course, there are bands and bands, just as there are women and women. But a good band, like a pretty woman, appeals to everyone."

Just then the band, under the leadership of the first cornetist, began to play Mr. Sousa's new Suite. After the first two movements, called The Genial Host and The Camp Fire Girls, came the third and last—The Flapper. Here the composer was most chivalrous—his music revealed, not a scarlet-lipped provocative opportunist, but a pretty tomboy. There was no need to ask Mr. Sousa after that whether he approved of the younger generation. Particularly as he added a few minutes later that if he had his way, all prima donnas would look like flappers and would be compelled to bob their hair.

The suite was over and Mr. Sousa mounted the platform to conduct the next number. It was a march—led by the March King himself. The triumphant rhythm surged through the huge grey armory. From the high windows, the sun poured in. It caught and reflected the gold of the contra bass tubas, the silver buttons of the men's uniforms. A few workers, doing odd jobs about the place, shambled in. Involuntarily their shoulders straightened. Their feet beat time to the music. They leaned slightly forward, as if waiting for a command. And their eyes were fixed on the figure with the baton.

OTTAWA ROTARY CLUB HONORS JOHN P. SOUSA

Famous Bandmaster Tells Some Delightful Stories.

As a raconteur and after-dinner speaker John Philip Sousa is as much at home as when leading his famous band. This was demonstrated at the regular weekly meeting of the Rotary Club yesterday when Commander Sousa was the guest of honor. It was "publicity day" for the club, and the attendance was almost a record. Past-President Fred Burpee was in the chair, and introduced Commander Sousa, Miss Marjorie Moody, soprano soloist, and Miss Winifred Bambrick, harpist.

Mr. Sousa's chat might be styled "a ramble in Scotland," with some local color thrown in. A learned discourse on high-brow music might have been expected, but instead Mr. Sousa entertained the Rotarians with several of his best stories.

By special request the famous band leader gave the club its annual music lesson. He led them first in a verse of "Annie Laurie," and then, just to show them how it should be sung, Miss Moody sang the second verse. This proved so popular that another song was demanded, and Miss Moody sang "Coming Through the Rye."

Mr. Sousa's characteristic stories lose much of their flavor when reported. As a lecturer he should prove as popular and might become as famous as he is as a bandmaster. He was sorry that he could not appreciate their singing, he said, but attendance at Rotary luncheons has contaminated his musical ear.

Perfect Ballad.

He made reference to "Annie Laurie" while telling some of his experiences during various visits to Scotland. Of all folk songs the most perfect ballad that man had ever written was that sweet Scotch song, he believed.

During the 40 years that he led a band he had travelled 800,000 miles and had made five complete tours of the world and innumerable tours of Europe and Canada.

Rotarian Frank Jarman, who recently returned from a trip to England, brought greetings from the

London Rotary Club. He had been instructed, he said, to convey greetings and best wishes from the Rotary Club representing the Capital of the Empire to that of the Capital of Canada.

Among the visitors were Rotarian Col. Ralston, of the Halifax Rotary Club, who had recently returned from Australia, where he was active in forming Rotary clubs. Rotarian Jack Hill was introduced as the newest "baby member." Chairman Burpee announced that Charlie Walton's team was leading in the attendance contest. President Frank Bedard, of the St. Hubert Gun Club, and other officers of that club were present and later entertained Mr. Sousa at the club traps.

Commander Sousa received a wonderful reception from the Rotarians who also gave Miss Moody full credit for her contributions to the programme.

Rotarian John Stile introduced Rodney Wood, of London, who is touring Canada in the interests of Scouting. Mr. Wood gave a remarkable imitation of the lion's roar.

THE EVER YOUNG SOUSA

This coming season will mark the thirtieth in the career of John Philip Sousa. Many of us remember him back in his younger days, when he was as snappy as you please, down in Washington, and led the United States Marine Band in a way that brought him the attention of persons of renown. Not a foreigner—ambassadors and others of diplomatic corps—who did not respond to the music led by Sousa. His erect figure, his well trimmed beard, the eye-glasses, and the immaculateness which always distinguished Sousa were ever in evidence. He looked like the proverbial person who had "just stepped out of a band box"—not referring, by the way, to a musical one.

Now John Philip is getting ready for an extensive tour with his Sousa's Band. Since those early Washington days, the conductor-composer has lived a full life. His unique gestures while leading are still part of the show. He still bows with that odd little sidewise jerk; and he is as liberal as ever with encores. What he is also finding of interest, nowadays, is the composing of more serious music. He has recently finished a fine work for orchestra and chorus, and it has been whispered that he is thinking of writing an opera for Mary Garden.

SOUSA—BOILED EGGS—PUNCH—AND AN ENGLISH CHARWOMAN

The account of John Philip Sousa's address before the Rotary Club of Montreal, Can., is so unusually interesting—and different—that it is herewith reprinted from the Gazette:

John Philip Sousa is no less entertaining in the role of raconteur than that of a bandmaster. This was demonstrated yesterday when he addressed members of the Rotary Club at their luncheon in the Windsor Hotel. No title for his address was announced, and it was not known whether he was going to deliver an oration on music or international relationship. On the contrary, it proved to be on boiled eggs, the British admiration for Punch, and an English charwoman. It was evident at the outset that the members anticipated an enjoyable half hour, for no sooner had Frank Webber, the president, introduced the speaker than they all carried their chairs to the immediate vicinity of the head table in order to make a sort of family gathering.

The speaker stated that he came second to no man in his admiration for the British Empire. He had travelled into nearly every corner of the globe over which flew the British flag and the more he had seen of British institutions the more he liked them. But since his arrival in Montreal he had become rather sad. When he was very young, said he, he was always given eggs for breakfast which were beaten up and served in a pot like a shaving pot. He had never been able to eat them with decency since a yellow streak always made its appearance on his shirt front or on the tablecloth. But during his first visit to London he stayed at the old Morley's Hotel and, going down to breakfast, he ordered eggs. The waiter appeared with a weird cup containing an egg still possessed of its shell. "Do I just swallow it?" inquired the bewildered Sousa. Thereupon the waiter, seemingly amazed with his client's ignorance, lifted his knife and decapitated the top of the egg. "It occurred to me, gentlemen," said Sousa, "how very artistic this was, and I wondered why on earth such artistry was not introduced into America, and I was determined never again to eat my egg in any other way. On my arrival in Montreal a prominent citizen invited me to be his guest, and at breakfast the following morning sure enough eggs were served, but, alas, in the American shaving pot."

"Gentlemen," added the speaker with emphasis, "you are slipping." Lieut. Commander Sousa then related that while he was in New York some time ago he received from England four beautiful volumes of Punch. At the time he was entertaining a well known Britisher to whom he commented upon the great admiration the British have for Punch. "Indeed," said he, "it is the English Bible. During my guest's visit it occurred to me how much he would probably enjoy Punch, and one morning I accordingly said: 'There you are, old man, here are some volumes of Punch. Go and spend an enjoyable hour or two with them.' 'To hell with them,' was his reply; 'throw me over the baseball page.' This

brought forth roars of laughter, which was the more increased when the speaker added: "Gentlemen, you are slipping." His other story concerned an experience with a "charlady" in an English hotel. Every morning as he would go down to breakfast he saw a woman continually scrubbing the floors, and it occurred to him what a horrible life she led. "I asked my manager for a pass to one of my concerts," said Sousa, "and I may say that above all things he hates a man to whom he gives a pass, and there are few men he hates. But I succeeded in getting one eventually. So the following morning I said to the charwoman for whom I had great sympathy: 'Would you care to go to a concert next Thursday afternoon?' The charlady, expressing great joy, exclaimed: 'Is that your only day off?'"

The stories much diverted the members, who repeatedly cheered the speaker and they voiced the unanimous hope that Lieut. Commander Sousa would enjoy his visit to Montreal and that he would address them again during his next visit to the city.

MUSIC COLUMN

By Albert Edmund Brown

Sousa

A carefully chosen personnel of 85 of the finest band musicians in

America, the largest permanent organization of bandmen in the world and the finest body of musicians ever assembled under the baton of Lieut. Commander John Philip Sousa, constitutes the regular concert force of the march king's 1921-22 transcontinental tour.

There will be comparatively few opportunities this season to hear

Sousa and his band, for, on November 5, he will return to his home to devote himself to the writing of an opera on a strictly American subject. Mr. Sousa has in view for the principal role Mary Garden, who expressed to him a desire to appear in a real American opera with love and romance as underlying themes. For the present the famous bandmaster's principal concern is with regard to preparations for the season. The first rehearsal was held Monday morning, July 17, at the Seventh Regiment Armory. Seventy-five musicians are in the organization and the personnel includes Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; Mr. George Carey, xylophonist; Mr. John Dolan, cornetist, and Mr. R. Meredith Willson, flutist. The band's season will begin at Albany. Two weeks will be spent at Montreal and there will follow engagements at Rochester, Utica and Syracuse. Five weeks will be spent at Willow Grove Park, Philadelphia. This is the band's 30th season.



Left—THE DEAN OF AMERICAN PLAY-WRIGHTS, Augustus Thomas, tells "The March King," John Philip Sousa, about his appointment as executive chairman of the Producing Managers' Association, a post corresponding to that of Will Hays in the movies and Judge Landis in baseball.

Keystone

Sousa as a Collector

When attention is directed to Sousa's distinction as a collector, one would naturally be tempted to assume reference was being made to the dollars that flow into his strong chest irresistibly as a result of his musical appeals to the entire American people.

We have in mind, however, Sousa's two chief fads outside of his music. One of these is the collection of queer epitaphs and other unusual inscriptions, while the other is his penchant for the assembling of footgear from all the nations of the world.

Sousa is a frequent "contrib" to the "Colyum" conducted in the Philadelphia Public Ledger by the inimitable Jay E. House. His specialty is queer epitaphs and after he completes his concert tour in Vermont he will undoubtedly have a fresh stock of interesting if not amusing cemetery inscriptions. Some of the quaint discoveries of Sousa have been repeatedly reprinted in the Free Press.

There is probably a psychological explanation of Sousa's fad of collecting boots and shoes of all countries. As march king he has set the feet of all nations in motion and he naturally likes to see how many different kinds of footgear are represented on his musical map.

Sousa has a marked advantage over most purveyors to the public. His name is so much a household word that words of commendation are not needed in his publicity. All that is necessary is to say when and where the march king is to appear and music lovers turn out galore to enjoy his spirited melody. America has but one Sousa and he is a unique personality.

John Phillip Sousa Amuses Members of Rotary Club at Luncheon With Witty Stories

Lieut. Commander John Phillip Sousa, America's foremost bandmaster and notable in other lines, whose band arrived here this morning, did not "give a wonderful description of the progress of music in America" during his talk to-day.

Commander Sousa was the guest of honor and principal speaker at the Rotary Clubs luncheon at Hotel Utica this noon and amused his audience with a steady flow of witticisms. He touched briefly on some of his adventures in other lands and kept the Rotarians in laughter the greater portion of the time.

In speaking of his latest tour through Russia, he told of address a banquet to which he had been invited, and telling a series of short anecdotes. Of course, none of the audience could understand him though would clap lustily when he gave the signal to a friend. He said that the next day the papers of the city where he was staying came out with a long piece, printed in Russian of course, lauding his wonderful discourse on the progress of music in America.

President "Al" Winship presided at the meeting to-day and introduced the speakers. The Rev.

George B. Fairhead spoke a few words on request and then sang an old war song, "The Sword of Bunker Hill," which went over big. Maurice Sammons was next introduced and thanked the toastmaster for the courtesy in a few well-chosen words.

Commander Sousa received a great ovation when he was introduced. He said that what he had to say usually depended in the particular mood he happened to be in at the time, and as he did not feel very serious at the moment, would not take any serious subjects for his chat. His topic at Syracuse recently was the tragedy of the present prohibition law. Nor has drunkenness any heartier foe than Sousa, either.

When the Rev. Fairhead referred to the Civil War, Mr. Sousa reflected that his father had been in the war, too. Mr. Sousa, senior, was also a musician and carried a musket and also a trombone. His son said to-day that when the "Rebs" saw his father coming with musket, they weren't afraid to stage a charge—but when he had his trombone along they used to beat a hasty retreat.

His band is playing at the Galety Theatre to-day.

Sousa's Concert To-night.

John Philip Sousa and his world-famous band will give a concert in Wilmer & Vincent's Galety Theatre at 8:15 this evening, offering a chance to all lovers of band music to enjoy a program that will be a treat from start to finish. This will be the twenty-fifth annual concert by the band in Utica, and there is good reason to believe that the band will be the best ever brought here by Sousa, and the program the best varied and most entertaining ever played by the band. Sousa will direct the program, and his work is always a treat to lovers of music, so easily and well it is done. The soloists will include the world-famous cornetist, John Dolin; Marjorie Moody, gifted soprano; Winifred Bambrick, harpist; John Scheuler, trombonist, and a well known Utican. "The Gallant Seventh," a new Sousa march, will be feature of the program, and there will be several other new pieces, including "A Lively Flapper."

WILLOW GROVE MUSIC

John Phillip Sousa and his band will begin the second week of their engagement at Willow Grove today. Thursday will be the second Sousa day, when many of the March King's compositions will be played. Saturday, August 19, will be Grand Army day with a camp-fire and parade by the veterans. Sousa will aid in the festivities by having his band play old wartime tunes. Today's concerts include compositions by Tchaikowsky, Bizet, Sousa, Godfrey, Wagner and Bach. In the afternoon the concerts will be closed with Sousa's "King Cotton" and "The Bride-Elect." The concluding march of the first evening concert will be Sousa's "The Invincible Eagle," and the final number of the second concert will be "Who's Who in Navy Blue." Many operas will be called upon for contributions to the Wednesday and Friday concerts.

Portland Oregonian

HERE ARE SOME OF SOUSA'S SHOES.



FAMOUS COLLECTION OF MARCH KING VALUED AT \$5000.

—Photo Copyright by Underwood.

Although this remarkable collection of shoes is insured for \$5000, that amount would not cover, nor in any way meet the original cost or sentimental value attached to the 100 and more pairs of shoes of John Philip Sousa.

Begun as a fad when 16, many presented by famous admirers, and all having been worn through interesting or thrilling experiences, these souvenirs furnish inspirations that reach the public through his myriad compositions, including 170 marches, which crown him "king," and ten operas, of which the fame of either "El Capitan" or the "Charlatan" would have sufficed.

The military boots worn on 10,000 miles of march, snow-frayed tops, discernible in the picture, along with soft tan Wellington boots worn at Hunt Hall, South Sea, England. Neither of these, nor the handsomely stitched top boots, gift of the late President Roosevelt, are likely to be seen by the reader, but the next time Sousa raises his baton for your favorite march, let your glance travel where you can recognize the natty lace or formal button shoes of the picture.

Musical America

Santa Rosa Republican

SOUSA AND THE MARCH

John Philip Sousa, with his band, has begun his thirtieth annual tour. That is a noteworthy event. Sousa's identity is strictly American, and the story of the stirring march music which lifts the feet of marching men loses none of its charm with age.

Sousa believes in the band as essentially masculine music in contrast with the orchestra, which he characterizes as feminine. His secret, expressed by himself, is simply rhythm, and one may recall any one of his own famous marches as evidence of his mastery of that. The band—any good band—always remains the greatest musical experience for the greatest number and, as Sousa has said, its secret is rhythm. Elaborated it is the challenge it reiterates with irresistible repetition, until the pulses throb in sympathy.

Nor is the band limited to the march. Sousa has presented some wonderfully charming music of a semi-classical character although he has expertly avoided an endeavor to interpret essentially classical music through a medium confessedly not well suited to it.

But, in the open air particularly, there is a gay pleasure in the strains of band music few are able to resist, and few are those who have not some special memories of leafy evenings where the band, not too closely obvious, framed the night in music. When Americans think of these things they think of Sousa who, in all the world, stands most definitely for the development and enlargement of band capacity. It is impossible to imagine America without the Sousa band and the Sousa marches, so essential a part of the national character have they stimulated. In the course of those 30 years one wonders how many Americans have heard Sousa and his organization? And how many have not?

It is a certain blessing that Sousa, priding himself on his violin playing, has consented to give himself to band master-ship.



John Philip Sousa, with his characteristic chivalry, is to write Italy Garden opera. We suggest that he might well call creation some such name as "The Garden of the Gods." This season completes the celebrated composer-conductor's twentieth year before the public.

Phile North Am

SOUSA'S RIGID RULES FOR CONCERT NUMBERS

"Roll your own" is the slogan of Sousa and his band in the matter of extra numbers and encores for the concerts he is giving this season at Willow Grove Park.

The "march king" has two set rules with respect to his concerts: first, never to depart from the printed program, save when compelled to do so by the illness of a soloist or the possible accident of non-arrival of an "effect," such as the riveting machine used in the march called "The Volunteers," written in the course of the world war as a tribute to the men who did their bit in the nation's shipyards; and, second, never to tell an audience what it ought to listen to when it calls for more.

Sousa's Willow Grove Concerts

Lieutenant Commander John Philip Sousa and his band will enter upon the second week of their engagement at Willow Grove Park Sunday. Thursday will be the second Sousa day, when many of the March King's compositions will be played. Saturday, August 19, will be Grand Army Day at Willow Grove Park, with a campfire and a parade by the veterans. Sousa will aid in the festivities by and in honor of the Civil War heroes by having his band play a few of the old war-time tunes.

Phile Ledger

Utica Observer 133

SOUSA THRILLS LARGE CROWD AT THE GAIETY

Greatest Band Master of Them All Leads His Men in Delightful Program—Shriners Present Flowers.

That John Philip Sousa and his band continue to hold an enviable place in the affections of Uticans was evidenced last night by the splendid audience that filled the Gaiety Theatre. Only Sousa and his aggregations of musicians could have brought out a crowd like this on a summer night and the great band master showed his appreciation of the tribute by practically doubling his program.

Applause, long and fervid, followed every number and sometimes did not even wait until the conclusion of a selection, so enthusiastic was the approval of the work of the great aggregation of musicians and the man who leads them.

It has been said that Sousa's brand of music especially appeals to men folk. The stirring, military, straightforward themes in which he delights just naturally appeal to masculinity. Fully half of the audience last evening was made up of men and that they came willingly, even joyously, which cannot be said of many a man who accompanies his wife to concerts of a more classical order, was evidenced on all sides. This was their very own concert, they could keep time with their feet all they wished and they felt like kids again following the band down Main street on the Fourth of July. Sousa was presented with a large basket of flowers by the Shriners of Utica.

Following was the program given:

Overture—"The Red Sarafan" Erichs

Cornet Solo—"Centennial Polka" Bellstedt

Mr. John Dolan, Suite—"Leaves From My Notebook" (new) Sousa

"The Genial Hostess," "The Camp-Fire Girls," "The Lively Flapper."

Vocal Solo—"Caro Nome" Verdi

Miss Marjorie Moody, Intermezzo—"Golden Light" Bizet

"A Bouquet of Beloved Inspirations"—entwined by Sousa

(The compiler believes that the themes embodied in this number are universally admired by music lovers.)

Harp Solo—"Fantasie" Op. 35, Alvars

Miss Winifred Bambrick, March—"The Gallant General" (new) Sousa

Xylophone Solo—"Valse Militant" Durand

Mr. George Carey.

Sousa's always-delightful, ever-new marches of other days, "High School Cadets," "Stars and Stripes Forever," "El Capitan"—these, with several other favorites were given as encores and would have been repeated all over again if the audience had had its way. An arrangement of "Look for the Silver Lining," fantastic, cheerful, was one of the real pleasures of the evening.

The work of Mr. Dolan, Miss Moody, Miss Bambrick and Mr. Carey was most acceptable. The latter, especially, caught the popular fancy and proved himself a master of the xylophone.

Montreal Star

Poirier Sends Letter to John Philip Sousa

The following letter has been sent to John Philip Sousa by B. F. Poirier, of this city, whose "Canadian Rhapsody" was chosen by Mr. Sousa for his programs in Montreal, Ottawa, Toronto and Willow Grove:

Lieut.-Commander John Philip Sousa, U.S.N.R.F.

Dear Mr. Sousa:—It is impossible for me to silence my feelings, but in so doing I will experience both a hard task and a pleasant duty. The task is hard because words will fail to express my feelings. The duty is pleasant because it revives all the unspeakable pleasure it has been my part to experience every time your devoted musicians answered to your interesting interpretation of my "Canadian Rhapsody."

Allow me furthermore to add that I admire and appreciate so much more the masterly handling of the "Rhapsody," that the technical difficulties therein, which are already a barrier to many a good organization, seemed to readily disappear, although the interpreters were playing nearly at sight from hastily copied manuscripts. Kindly accept with your fervent artists my sincere thanks.

I cannot bring this letter to a close without expressing my admiration for Madam Sousa's live interest manifested in the success of your famous organization. I beg of you to kindly extend to Madam Sousa, whom I had the honor to meet, my feelings of highest regard and esteem.

Yours most gratefully,

B. F. POIRIER.

SOUSA'S TRIP TO VISALIA WON HIM TO MOTOR BUSES

WILL TRAVEL THAT WAY FROM NOW ON WITH HIS ENTIRE BAND..

Having enjoyed the pleasures of travel by automobile and the success of such transportation for his purposes, John Philip Sousa, the noted band man, has decided upon automobile busses as the new method of carrying his band organization about the country. Sousa is about to start on a 20-week tour.

Two years and a half ago, Sousa had his first experience with motor

transportation when he was brought from Fresno to Visalia with his band outfit and two trucks loaded with band instruments that an afternoon concert might be played here under the auspices of the Visalia Music club. The Moore Auto Stage company, then owned by Joe Moore, now the Valley Transit company, undertook to bring Sousa here from Fresno and return the entire band and instruments to the White Theater in time for the evening concert there. In no other manner could they have been induced to play in Visalia except, perhaps, through the chartering of a special train.

That trip was so successful that Sousa has been considering the advisability of himself securing motor busses ever since.

SOUSA AT WILLOW GROVE

Interesting Series of Concerts Arranged for his Second Week

Lieutenant Commander John Philip Sousa and his band will enter upon the second week of the engagement at Willow Grove Park today. An interesting series of concerts has been arranged. Today's concert offers a large number of compositions by Tschaiakowsky, Bizet, Sousa, Godfrey, Wagner, Bach and other favorites. The afternoon concert will close with Sousa's "King Cotton" and "The Bride-Elect." Tonight Sousa's "The Invincible Eagle" will be given.

Old wartime songs will be a feature of the concerts on Saturday which will be Grand Army Day. Among the events

planned by the veterans are a camp fire celebration and a parade. Thursday has been set aside as the second Sousa day and Sousa's own compositions will be heard. The four programmes comprise his best compositions and show much variety. At the afternoon concert the overture, "Vautour the Vulture," will be the opening number, followed by "Chris and the Wonderful Lamp," a symphonic poem, and "Lovely Mary Donnelly," will be sung by Miss Marjorie Moody, soprano accompanied by John Dolan.

Monday's programmes will include several of Sousa's marches, a trombone quartet, Foster's "Come Where My Love Lies Dreaming," by Schuler, Carns, Sims and Grieve; cornet solos by Paul Blagg and John Dolan; a clarinet solo by Joseph Norrito and soprano solos by Miss Moody.

Selections from "The Geisha," "Trova-tore," Offenbach's "Orpheus in the Underworld," and Rachmaninoff's Prelude in C Minor will be heard on Tuesday. Many opera favorites will be included in Wednesday's and Friday's concerts.

SOUSA'S BAND TO USE MOTORS

Philip Sousa, world-renowned band leader, and his musicians are preparing to travel by motor transportation this year on their tour of the country.

According to the business manager, Harry Askin, the organization paid out some \$180,000 in railroad costs last year.

"We intend to cut down this year by using motor transportation almost entirely," he said.

"We have recently completed arrangements with a New York transportation company for the use of five large motor busses.

"Three will be used to carry the band, twenty-five in each car, and the other two will carry the instruments, baggage and other equipment."

"I am positive that we can save \$5000 a week during a tour of the country."

Sousa's Farewell A Stirring Event

Big Audience Deeply Impressed With Closing Programme

When the March King, Sousa, with his mighty genius for music and for pleasing the public with it, closed his nine day engagement at Dominion Park last night with "God Save the King" and "My Country 'Tis of Thee," it was another farewell to Montreal, and another triumph for his art, his band, and his many souled self.

He is just one year older—but does not show it—just one more epoch to mellow his faultless style and his immeasurable influence for good.

I said last year that his band had a little life of its own, and I say it has a language, and atmosphere—even memories and traditions, now all its own, and all these elements combine to give it what is called a "tone." Then those who know Sousa and his ways and his personality will exclaim with one voice that the tone is SOUSA.

What a feast of fare there was all week. Such monster audiences ready with cordial applause just as he was generous with his encores and selections by request. It all spoke eloquently of the soul and mind of the great artist who is so near to his public and so revered by all who know him.

Hundreds have been enriched in spirit this week, and the Park management outside any mercenary plan, deserve credit for bringing such talent to the city, because it is only by such co-operation that rich and poor may hear just as good a band as the King, for 25 cents.

Last night's programme was teeming with tones of farewell, but still, like them all, selected with sound perception of pleasing the masses. Hundreds in that audience knew nothing of the great authors of music, but they knew its enchantment and beauty.

Then there is another thought that this band is made of men from many lands, many of whom know little of the English tongue, but they know well that universal language of music, intelligible to all manner of peoples.

Germans and Belgians and Jews and Italians hold reunions with the bandsmen this week, and there were many families of these races in different parts of the Park, chatting with the band boys during intervals.

Sousa shows us that good music, absolute music has to be pure to be self-reliant. He believes, and he says so, that no great music ever had to rely upon its story to produce its effect. The pedant who says that there must be theatrical conducting of operas with elaborate staging to make them effective are baffled by Sousa's renditions of the most difficult and lovely music from the operas.

From the gems of Meyerbeer to "El Capitán," one after the other, is a big jump, but Sousa made it last night and won his audience like a blood horse winning a pleasant race. He still whips with that right hand holding the baton down low and bending over towards the heavy brass as his marches close with mighty force. He still picks out the dainty point of the piece being played and brings his two hands to a peak and pointing out to his special players for that special note as if he were picking them up in the air.

On he goes with his two arms swinging in unison, blending with the ever present broad smile on that expressive face, as if in undisguised delight he gives the throw of the hand with the palm upturned as if to say, "there you are, my friends, I'm never weary trying to please."

There was much good-bye in the programme, for John Dolan the cornet soloist gave "Auld Lang Syne" with variations, and a special sad selection, "I Love a Little Cottage," by O'Hara, which between the two came nearly being Irish. Encore after encore was given.

Sousa's own "Study in Rhymes" was particularly touching as he brought "Far From the Old Folks at Home" refrain all through some beautiful apercus gems. His rendering of this will leave memories as unfading as the sky.

"Gems from Moskowski" caused many to look at their programmes, for many of them had been whistled and hummed without anyone dreaming of who Moskowski was and caring less. It's like bothering over who wrote Shakespeare. Then there was Massenet and Mendelssohn blending passion and purity like the red and white in the bosom of a rose.

At the end, "King Cotton," by Sousa himself, made a stirring adieu with the National anthems following.

"So Long, dear old Sousa! Au revoir and not good-bye," for we love you much. Luck to you, Peace be with you and your boys whom you serve and who hold you in princely regard. Come back soon.

C. D. Cliffe.

In the thirty years of its existence Sousa's band has made many tours of the United States and Canada, five tours of Europe, and one around the world. It has covered over 800,000 miles of travel. It has depended entirely for its support on the musical public, and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

SOUSA JOUE LES AIRS CANADIENS

John Philip Sousa et son corps de musique renommé ont rempli un engagement de dix jours au Parc Dominion. Le « roi de la marche » a profité de son passage dans la métropole pour faire entendre à diverses reprises la belle Rhapsodie d'Airs Canadiens de B.-F. Poirier, le sympathique organiste de l'église Notre-Dame. Cette idée toute cordiale de sa part mérite d'être approuvée sans réserve, mais on doit y voir plus que cela — une reconnaissance de valeur artistique — par le fait que Sousa mettra l'œuvre de notre compatriote sur ses programmes d'Ottawa, de Toronto, et surtout de Willow Grove où il jouera pendant cinq semaines. Nos journaux anglais ont de leur côté parlé en termes chaleureux de la Rhapsodie.

La pièce de B.-F. Poirier sonne superbement, telle qu'exécutée par le chef américain. Nos visiteurs ne peuvent pas comprendre, comme nous, l'esprit de nos chansons; ils ont cependant saisi dans son ensemble l'allure de la composition. L'arrangement pour musique militaire a été fait par Joseph Vézina, de Québec, qui en a tiré un excellent parti. A chaque audition, les spectateurs ont longuement applaudi la Rhapsodie sur des Airs Canadiens.

M. Poirier voudra-t-il me permettre de lui faire une petite suggestion? Ce serait de transposer au commencement l'air de « Vive la Canadienne » et de couronner la Rhapsodie par notre « O Canada », si émotionnant. Je crois que cette terminaison grandiose produirait un plus grand effet, notre hymne national est tellement beau!

C. O. L.

Sousa's Second Week at Willow Grove Park

Thursday to Be Another Sousa Day When March King's Compositions Will Make Up the Programs.

LIEUTENANT COMMANDER JOHN PHILIP SOUSA and his band will enter upon the second week of their engagement at Willow Grove Park today. Last week many thousands of people were privileged to hear a series of concerts directed by Sousa that was carefully arranged for their entertainment, and this week other opportunities will be offered lovers of music to hear the works of the world's greatest composers played by a band of unsurpassed ability, under the direction of a conductor who has won a place among the best.

Thursday will be the second Sousa day, when many of the March King's compositions will be played. There were tremendous audiences at all the concerts on the first Sousa day last week, and the tributes paid the composer-director were most spontaneous and flattering. The four programs on Thursday will be of much variety, comprising the finest productions of Lieutenant Commander Sousa. At the afternoon concert the overture, "Vautour the Vulture," will be the opening number, which will be followed by "Chris and the Wonderful Lamp," a suite, "Looking Upward," and a march, "The Hippodrome." There will be presented, also, "The Bride-Elect."

"Love," a concerted number, sung by Messrs. Dolan, Danner, Russell, Schuler, De Luca and Carns; "The Chariot Race," a symphonic poem, and "Lovely Mary Donnelly," both of which and the "Liberty Loan," will be sung by Miss Marjorie Moody, soprano, accompanied by John Dolan, Arthur Danner and John Schuler, cornetists. The first evening concert will be opened with the overture to Joaquin Miller's play, "Tally-Ho," with a concluding march, "The U. S. S. Field Artillery." "El Capitán" will be the opening feature of the second concert of the evening, which will be followed by a cornet solo, "I Wonder," by John Dolan; "At the King's Court," a suite; "Will You Love Me When the Lilies are Dead," sung by Miss Moody; "The Coquette," and the

march, "Who's Who in Navy Blue," a Sousa gem.

Saturday, August 19, will be Grand Army day at Willow Grove Park, with a campfire and a parade by the veterans. Sousa will aid in the festivities by and in honor of the civil war heroes by having his band play a few of the old wartime tunes.

Sousa's program for Saturday will have many attractive features. There will be selections from the works of Gounod, Raff, Meyerbeer, Strauss, Mendelssohn, Sullivan, Wagner and Sousa.

Today's (Sunday's) concert offers a large number of compositions by Tschai-kowsky, Bizet, Sousa, Godfrey, Wagner, Bach and others. In the afternoon the concert will be closed with Sousa's "King Cotton" and "The Bride-Elect." The concluding march of the first evening concert will be Sousa's "The Invincible Eagle," and the final number of the second concert will be "Who's Who in Navy Blue."

Monday's programs will include Sousa's marches, "Wisconsin Forward," "The High School Cadets," "National Fencibles" and "Our Flirtations." There will be a trombone quartet, Foster's "Come Where My Love Lies Dreaming," by Schuler, Carns, Sims and Grieve; cornet solos by Paul Blagg and John Dolan; a clarinet solo by Joseph Norrito; soprano solos by Miss Moody.

On Tuesday there will be selections from "The Geisha," "Il Trovatore," Offenbach's "Orpheus in the Underworld," Rachmaninoff's Prelude in C minor, Saint Saens' "Samson and Delilah," "Faust," "The Meistersingers." The Sousa numbers include "The Directorate," "The Pathfinders of Panama" and "The Chantryman."

Many operas will be called upon for contributions to the Wednesday and Friday concerts, and patrons of the Park will find a pleasing variety to every one of the concerts during the week.

Last week was one of the best the Park has had this season, and this week the attendance will likely break the record. The many amusements offer opportunities for many delightful hours to people of all ages.

Busses Save Band \$60,000

About \$60,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks through the use of busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

Quit in Time.

John Philip Sousa, the March King, told me that he never deserted his post except once when he was a boy musician in a travelling orchestra which failed to pay him his agreed salary. He ran away from the outfit and, in his shame, tried to hide himself in the darkest corner of the smoking car. What was his amazement and relief to find the leader of the orchestra already hiding in that corner and also running away!

Sousa's Willow Grove Concerts

Lieutenant Commander John Philip Sousa and his band will enter upon the second week of their engagement at Willow Grove Park Sunday. Thursday will be the second Sousa day, when many of the March King's compositions will be played. Saturday, August 19, will be Grand Army Day at Willow Grove Park, with a campfire and parade by the veterans. Sousa will aid in the festivities by and in honor of the civil war heroes by having his band play a few of the old wartime tunes.

Sousa at Ocean Grove and Willow Grove Park

John Philip Sousa gave his first concert of the season in the vicinity of New York on August 5, at Ocean Grove, N. J., after which he left for Willow Grove Park for a five weeks' season there.

Sousa's Band Returns to Boston

Many musical novelties will feature the concert programmes by Sousa's Band this season, when it comes to Symphony Hall, Sunday afternoon and evening, Sept. 17. These will include a fantasy, "Feather Your Nest," "The Fancy of the Town," a melange of popular tunes of the past decade, the bandmaster's own new marches, "Keeping Step With the Union" and "On the Campus," besides a cowboy "break-down" called "Turkey in the Straw."

SOUSA HOPES FOR AMERICAN OPERA

Bandmaster Wants to Write

One "With Real Blood in It" and Pictures Mary Garden in Role

There is only one conductor who has consistently given the public what it wants, and not what he thinks it ought to want. As a result his fame has spread through two hemispheres, to countries where the names of Nikisch and Damrosch, Mengelberg and Muck, have never penetrated. His name is John Philip Sousa.

"If the people wanted to hear a frog," said Mr. Sousa in the course of an early morning interview at the Army and Navy Club last week just before his departure on his thirtieth annual tour with his band, "I should play it. But they don't. All the world loves a tune and I give them music with melody in it. It is not enough for me that a famous composer's name is attached to a certain composition. I judge by the music, not by the tag, Jupiter nodded on occasions. Why could not Beethoven, as well?"

The same understanding of human psychology was evident when Mr. Sousa discussed the opera with which he plans to top the long list of his works which at present include over 160 marches, besides comic operas, suites and songs. He describes it as a 100 per cent. American opera, and he hopes that Mary Garden will sing in it.

"I have the utmost respect and admiration for the operetta works which American composers have written," declared Mr. Sousa, "but they make one big mistake. They do not choose themes with real blood in them. It's all right, of course, and very picturesque, to pick red men and Druids as the subjects of opera, but most people don't care very much about their fate and know even less. A good opera must have a theme of universal appeal, such as love, hate, or jealousy. There is no reason why an American setting should be less emotional than a Continental one. I was an American boy and I remember some of the things I suffered in my 'salad' days. Only the other day I read of a youngster who tried to kill his playmate because of a little girl. Which shows that certain primitive emotions are common to all nations and because of their universality should be the materials of art." Dorle Jarmel in the Musical Digest.

Lieutenant Commander John Philip Sousa wears a new pair of kid gloves, and white ones at that, at every concert he conducts. They are especially made for him, and ordered in large quantities, one order, it is announced, consisting of no less than 1,200 pairs. His yearly bill for gloves alone is larger than that of any metropolitan society woman. It is about his only foible, and he indulges it freely. No one ever sees him lift a baton in public except with an immaculately gloved hand.

Sousa's Friendliness to Young Aspirants

He Could Give Concerts Without Soloists, But He Likes to Encourage Talented Musicians Who Are Ambitious.

FROM the days of the Marine Band forward, John Philip Sousa has been a firm believer in soloists as a feature of all band concerts. The public is in agreement with him; but he is often asked by the economists of the amusement field why he goes to the extra expense and labor of having soloists when, after all, he and his band are the real attraction. His answer is that of the true musician.

"Where is the young player to get his chance?" asks Sousa, in reply to the oft-asked question. "For a number of years in my youth I sat in the ranks in the orchestra of a theatre in Philadelphia. I didn't get much pay; I gave lessons on the violin in my spare time to make out my income; I desired to get married; I needed money to buy other instruments, so that I might master them all. But my mood was such that all other considerations were swept aside when I got a chance, now and again, to play a small solo or a bit of obligato. Those opportunities gave to me the direct appeal to the public, and the response of an audience to my efforts gave to me the confidence which every musician must have if he or she is to be a successful soloist."

The March King, in arranging music for his band, invariably takes into account special opportunities for each group of instruments, so that every man in the band in the course of any Sousa concert gets his chance to do something individual in a musical way, even if the special opportunity be not one which catches the ear of the layman.

Some of the most famous musicians in the United States took their schooling with Sousa and his band. There was the late Maude Powell, the violinist, who died in 1919, lamented by what was perhaps the largest permanent clientele ever possessed by a violinist in this country. When, new from her years of study in Germany, she came home to this country, she was engaged by Sousa as a soloist with his band, and after three tours under him set forth on her brilliant career as a recital-giver. She never forgot to explain that she owed all the attributes that made her a successful recitalist to the seasons she spent with Sousa on tour—"and I," she would add, "the only woman in an entourage of 70 or more."

Estelle Liebling, the soprano and a well-known and well-liked figure in recitals and concerts, also was a "Sousa girl," making her first concert appearances under the March King and tour-

ing with him and his band. For many years the symphony orchestras of the United States have kept their eyes and ears on the Sousa organization on the lookout and "on the listen" for players on this or that instrument who could profitably be drafted.

"I never stand in the way of a player's leaving me," said Sousa. "Indeed, every offer made to one of my men is a high compliment to me and to my organization. If this flutist or that trombonist or such-and-such an oboe-player or trapman gets an offer, I say, 'Take it, my boy, and God bless you.' When he comes back, as he often does, there is always a job for him; if he doesn't come back I know that he has found satisfaction in being resident with an orchestra rather than itinerant with me, and I know that he, in turn, has given satisfaction to his new employers."

Sousa Will Save Over \$60,000 By Using Buses

About \$60,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks by the use of buses as a means of transportation. It is thought that under this arrangement no time will be lost in the transportation of baggage for the band members.

Sousa at Mt. Beacon.

Among the visitors to Mount Beacon this week was John Philip Sousa. The famous bandmaster, accompanied by a party of friends, went up the incline early in the afternoon and remained for several hours.

SOUSA IS COMING



Lieut.-Commander John Philip Sousa and his famous band of seventy-five musicians will visit Rochester Monday, October 9, with afternoon and evening performances at the National Guard Armory, in the course of the most extensive continuous tours he has yet made on this continent. The completion of his 1921-22 season will bring the total itinerary of Mr. Sousa's band to nearly 800,000 miles, which includes more than twenty transcontinental journeys, five tours of Europe, and one zig-zag girdling concert exposition of 60,000 miles. To this unchallenged record, Sousa this season will add a tour which includes the principal cities of Canada, Cuba, Mexico, and the United States. Much pressure has been brought to bear on the great band-master to include a number of South American capitals, but his list of engagements is already too long to be extended.

No American musician and few of the great musical conductors of the Old World have had so many professional and national honors conferred on them as have been bestowed upon John Philip Sousa, both here and abroad. He received from King Edward VII, the medal of the Victorian Order, pinned on his breast by the then Prince of Wales, now King George. The French government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts

Academy of Hainau, Belgium, and other gifts by institutions and individuals. The "march king" appeared by command before King Edward at Sandringham and at Windsor.

The historic tour of the world made by Sousa's band ten years ago stands alone in the annals of concert giving. It included the principal cities and towns of Europe, Africa, Australia, Tasmania and New Zealand, the Fiji Islands and Honolulu. Sousa has followed the flag, and his marches, notably "The Stars and Stripes" have been heard wherever our national emblem has been seen.

MUSIC

Sousa's Band Here Tonight.

That popular musical delight, the annual Rochester concert of Lieut.-Com. Sousa and his great band, will take place in Convention Hall this evening. This is the thirtieth season of this famous organization, which has won first place among bands all around the world, and it is said to have started with bigger crowds and more enthusiasm as well as an even more brilliant band, than any season in the past. Sousa has arranged a program of much promise for this city. Several of its numbers have been heard in different cities already and have drawn much laudatory comment from reviewers. Among them are more than the usual number of Sousa novelties and a new

SOUSA AND THE MARCH

John Philip Sousa, with his band, has begun his thirtieth annual tour. That is a noteworthy event. Sousa's identity is strictly American, and the story of the stirring music which lifts the feet of the marching men loses none of its charm with age.

Sousa believes in the band as essentially masculine music in contrast with the orchestra, which he characterizes as feminine. His secret, expressed by himself, is simply rhythm, and one may recall any one of his own

famous marches as evidence of his mastery of that. The band—any good band—always remains the greatest musical experience for the greatest number and, as Sousa has said, its secret is rhythm. Elaborated, it is the challenge it reiterates with irresistible repetition, until the pulses throb in sympathy.

Nor is the band limited to the march. Sousa has presented some wonderfully charming music of a semi-classical character, although he has expertly avoided an endeavor to interpret essentially classical music through a medium confessedly not well suited to it.

But, in the open air particularly, there is a gay pleasure in the strains of band music few are able to resist, and few are those who have not some special memories of leafy evenings where the band, not too closely obvious, framed the night in music. When Americans think of these things they think of Sousa, who, in all the world, stands most definitely for the development and enlargement of band capacity. It is impossible to imagine America without the Sousa band and the Sousa marches, so essential a part of the national character have they stimulated. In the course of those thirty years one wonders how many Americans have heard Sousa and his organization? And how many have not?

It is a certain blessing that Sousa priding himself on his violin-playing has consented to give himself to band mastership.

Sousa march that is reported to be as stirring as any he ever composed. It is called "The Gallant Seventh." Of course, Sousa will play his favorite old marches as generously as ever as encores. The same admirable soloists he had with him last season will appear again, including the noted young Rochester xylophonist, George Carey. John Dolan, the eloquent cornetist; Winifred Bambrick, the skillful harpist and Marjorie Moody, the pleasing young soprano who was formerly with the Boston Opera Company, are on the program. The local management is under James E. Furlong. Seats are on sale in Gibbons & Stone's at No. 172 Main street, East.



THE "MARCH KING" TAKES A LITTLE MARCH WITH THE TENNIS ROLLER

There Are No Stray Notes in the Ensemble of the Sousa Band, Nor Are There Rough Places in the Gravel Path Around the John Philip Sousa Home. The "March King" Has Not Only Sharp Ears, but a Discerning Eye. He Has Stolen the Tennis Roller for a Little Extra March on the Path, Proving He Grew up to Be Useful as Well as Ornamental.

(Underwood & Underwood)



Two Big Bosses

Augustus Thomas (at left), dean of American playwrights, has just been appointed executive chairman of the Producing Managers' Association ("chief boss"). Philip Sousa (at right), the great bandmaster. (Keystone View.)

DRY LAW A TRAGEDY—SOUSA



Lieut. Com.

John Philip

Sousa,

His Autograph

and Bars

from

"Stars and

Stripes

Forever,"

as He Penned

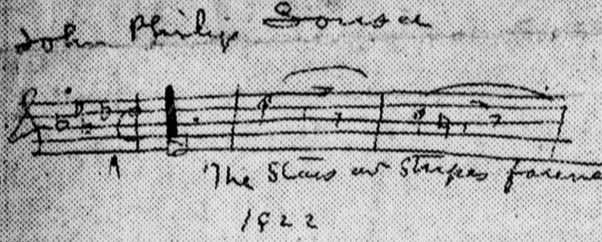
Them for The

Journal Upon

His Arrival

in Syracuse

To-day.



Instead of a farce, as the vaudeville comedians have it, prohibition is a tragedy.

So says Lieut. Com. John Philip Sousa, bandmaster, composer, author, horseman and sportsman, who, perhaps, is as great an enemy of drunkenness as the bluest of blue law advocates.

Lieut. Com. J. P. Sousa, wearing his cheery smile and displaying the personality that has made him beloved by all American music lovers, arrived in Syracuse shortly before noon at the head of his band, which plays at the Jefferson Street State Armory to-night.

In the course of an interview with The Journal, he said:

Prohibition a Tragedy.

"Prohibition spells tragedy rather than farce, for it is bringing a new class of drinkers, men and women who use only the hard stuff. I believe that I am in a position to judge fairly the fruits of the Eighteenth Amendment. During my 12 years in Washington and my 30 years with the band, I have been entertained at least as much as any other person in the United States.

"I have studied the persons I have met at the dinner table during that period. Before prohibition, I am frank to say that only about one woman out of ten would take a cocktail at dinner. If there were 20 persons present at the affair, I am sure that not more than a third would take a glass of light wine. Whiskey was practically unknown.

"It was, in truth, exceptional to see a woman drink. To-day, the woman who does not drink is rather the exception.

Drink to Defy Law.

"Let me say that I do not consider that they drink because of love or

liquor. It is rather a defiance of a badly constructed law.

"When you say that I can go to church and take a glass of wine at communion and be law abiding, but that the minute I take a drink outside the church, I am a criminal and a law breaker, you do not appeal to my reason.

"Before the Eighteenth Amendment was added to the Constitution, there were not more than 500,000 drunkards in America. This element comprised about one-half of one percent of our population. The lawmakers should have written a statute to control them, not the rest of us.

"The bootlegger, one of the strongest advocates of prohibition, is gaining the dignity of numbers. Soon he will be sufficiently strong to prevent any change in the law.

"The saloon, to be sure, should have been eliminated. But as it now is, the saloon is only half closed. Personally, I know little of the saloon; in the past 40 years, I have passed through the doors of a saloon but three times.

Would License Drinkers.

"Certainly, we want a Nation of clear-headed people, but I believe that better measures could have been written than the Eighteenth Amendment. I suggest that dispensaries be licensed by the state, with Federal inspection mandatory. Let every man who drinks be licensed. Make him show his license every time he buys a drink. And make drunkenness punishable by forfeiture of the holder's license. That, I feel, would be a certain cure."

What does Sousa think of jazz?

Just this:

"It's dying, and so far as my band is concerned, it's dead. Only the dancers now seem to demand it."

If there is a simon-pure amateur sportsman and patriot, John Philip Sousa, the world's most famous band-master and march composer, is that man. Sousa's chief form of play is trapshooting. Read his letter, on the tax problem, which follows:

"It seems to me that the law imposing a tax on trap guns and the ammunition used for them is unfair to one class of sportsmen, when the tax is taken off all other sporting goods. The trap or shot gun is purely a sporting article. While it is true a man can be killed with a shotgun, it is also true that he can be killed by a golf ball, a baseball bat or a fishing rod, and I do not think it is proper that the trap gun should be classed as fire-arms any more than the golf ball, the fishing rod and the baseball bat should be classed as deadly weapons.

The sport at the traps is an expensive one and no doubt very valuable in a commercial way, from the fact that each separate shot at a target means so many unrecoverable cents to the sportsman. Nearly all sports are less destructive in their equipment of endeavor than trapshooting, and from that standpoint I should think that Congress would see the wisdom of eliminating the war tax, and from the other side, to discriminate against the shooter at the trap is an un-sportsmanlike thing to do even from such an august body as our Congress.

Very sincerely yours,

"JOHN PHILIP SOUSA."

If the tax is necessary trapshooters will be willing, yes, even anxious, to bear their portion of the burden, but devotees of other sports should not be exempted. To our minds it is case of all or none

THE NORTH AMER

SOUSA SAYS BRASS INSTRUMENTS BEST

Prefers Tone to Strings in Playing Greatest Musical Works

PREDICTS CHANGES

It is because he so thoroughly believes in the band of brass instruments as opposed to the orchestra with its strings that John Philip Sousa is so successful with his organization. He has demonstrated at Willow Grove Park during the engagement just ending that there is nothing impossible to the band—that the greatest of music may be played and with more sonority by the band than is almost wholly of brass.

"The strings are feminine and the orchestral leaders discovered that they needed brass to provide a balance of tone," he said yesterday. "Without intending to criticize, I may say at least that the band is superior. I am really a violinist, and but an indifferent pianist. I used to play in an orchestra, but I came to the belief that the band is a much more expressive organization than the orchestra, and so I have continued as a bandmaster."

"But my band is unlike others for the most part, because it is a concert organization, and my men are the best obtainable. You will find that orchestral leaders, in an effort to attain sonority, permit brasses to dominate. That is, not possible with a band where we have the woodwinds in counter-balance and where evenness of tone is attained. Many a person marvels at my band and it is because it is instrumentally balanced. There is never an instrument lost—that is, in the sound emanations, he

"Let me add that the orchestra as a present organized does not take cognizance of the possibilities. The mandolin and the guitar might well have a place in the orchestra, and there are other stringed instruments that well could be utilized."

Lieutenant Commander Sousa has had a most enjoyable stay at Willow Grove. He has been staying at the Huntingdon Valley Country Club and he has been the host at a number of dinner parties there. His accident last autumn has deterred him from riding a horse, for it will be remembered that he was thrown when his horse stumbled and fell. However, he is intending at the close of his season to resume his riding. Meanwhile, he has been getting exercise in daily walks thru the beautiful Huntingdon valley.

Willow Grove—The engagement of Lieutenant Commander John Philip Sousa and his band has been a succession of triumphs. The third week of the Sousa engagement begins to-day, Thursday will be devoted to works of the bandmaster, and on that day Mary Baker, soprano, will sing "The Crystal Lute" at the late afternoon concert and "Fanny" at the late evening entertainment. "I've Made My Plans for the Summer" will be played by the cornetist, John Dolan, in the early afternoon, and in the early evening he will be heard in "Geraldine." Marjorie Moody today will sing "Chanson Provencale" in the afternoon, and "Ah fors e lui" in the evening. Joseph De Luca will provide a special treat in the early afternoon by playing on the euphonium the Prologue from "Il Pagliaccio." John Dolan's cornet solos for the day are Levy's "Whirlwind" and his Russian Airs. George Carey, xylophonist, will play during the evening a solo, "Hungarian Rag." Sousa will be represented during the day by "The Fanny of the Town," "Gallant Seventh," "Songs of Grace and Songs of Glory," "The Washington Post" march and "On to Victory."

Sousa Believes Jazz Will Pass

During his stay at Willow Grove Park, Lieutenant Commander John Philip Sousa has given a series of most interesting concerts. But he has paid little attention to jazz. True it is that some of the melodies he has played, such as "Stumbling" and "California," are of the recognized jazz type, but it will be realized by all those who may examine his programs that he does not have a place for that type of melody which is generally regarded as jazz and which is of the type called "blues."

"It is dancing that has made jazz popular," said he yesterday during a chat. "The soldier and sailor boys had to have some sort of relief and dancing was one method of relaxation. Jazz resulted and it has held on, but largely for dancing. Yet it cannot be lasting for, to a large extent, it is borrowed music—music of the eminent composers twisted and made different through syncretism. Thus there is lack of originality and this is sure to interfere with the longevity of the fad."

"I believe that American composers today are as good as those of any other country. Yet I don't like to think of any music as 'American music' or rather that it is good simply because an

THIRD WEEK OF SOUSA

Delightful Band Concert Programmes Announced at Willow Grove

Lieutenant Commander Sousa and his band will enter upon the third week of their engagement at Willow Grove Park today. Miss Marjorie Moody will be the soloist at today's concert, with "Chanson Provencale" and "Ah, fors e lui." Joseph De Luca will be heard on the euphonium at the opening concert, in the prologue from "El Pagliaccio." John Dolan's cornet solos will include Levy's "Whirlwind" and Russian airs. Sousa will be represented by "The Fanny of the Town," "Gallant Seventh," "Songs of Grace and Songs of Glory," "The Washington Post" march, and "On to Victory."

A feature tomorrow afternoon will be a concerto, played by the clarinet corps, with obligato by Joseph Neritto. Winifred Bambrick, the young harpist, will play "Believe Me, If All Those Endearing Young Charms." Miss Moody will be the soprano soloist for the day. On Tuesday afternoon R. Meredith Willson will be heard in a flute solo, Chaminade's "Concerto." William Kunkel, piccolo, will be heard Wednesday afternoon in "La Fleurance." Thursday will be devoted to Sousa's compositions. Mary Baker, soprano, will sing "The Crystal Lute" at the late afternoon concert, and "Fanny" at the late evening concert. In the afternoon will be offered, among other compositions, "At the Movies," "Maidens Three," including "The Summer Girl" and "The Dancing Girl," "Hands Across the Sea" and "The Stars and Stripes Forever" are announced for the evening.

Willow Grove's Closing Day

Sousa and His Band to Give Concerts—Preparations to Care for Crowds.

Willow Grove Park will close to-night for the season, when John Philip Sousa and his band conclude a most successful engagement. The season has been uniformly successful. There was a preponderance of rainy days during the early summer, but more recently the weather has been of the kind for outdoor entertainment, and Willow Grove Park has had a full share of patronage. The various musical organizations heard during the summer gave concerts of the finest sort.

The park opened early in the outdoor year with Naham Franko and his orchestra. That organization gave concerts during the period from May 13 to June 3. Then was heard Patrick Conway and his orchestra. Victor Herbert and his orchestra was next on the list and he was followed by Wassili Leps and his Symphony Orchestra. John Philip Sousa and his band, still supreme as a concert organization, began an

engagement on August 6. Patrons of the park have been enthusiastic in welcoming the famous bandmaster and composer and his various new compositions have come into the high esteem that marks appreciation of such of his works as "The Stars and Stripes Forever" and his operas, "El Capitan" and "The Bride Elect."

The Sousa concerts have been of wide appeal and each is attended by all that brilliance that is synonymous with the name of Sousa. He has arranged attractive programs for the season's closing day, and they will include his delectable "Showing Off Before Company," "A Bouquet of Inspirations" and his "Stars and Stripes Forever" are on the attractive list. Mary Baker, soprano, will be heard at her best in Sousa's "The Crystal Lute" and in "The Wren," which is one of Galli-Curci's most popular solos. In the afternoon there will be a special treat in the playing by George Carey of the xylophone solo, "Nola," by Arndt. John Dolan, cornetist, will be heard in Bellstedt's "Centennial," and in the evening will offer "Inflammatus," by Rossini.

For the final day of the season there have been special preparations to accommodate large crowds. The Casino and the various cafes of the park are in readiness to attend to the wants of diners.

something that is great that is the first thing to be considered. National lines mean nothing. We must not coddle our American writers of music. They must stand on their own merits and I am sure they will want to. Europe since the war has not given us much that is notable in music. The war melodies have passed. They served their purpose and now are passing to oblivion. But there are some melodies that have that within them which will never die. We see that in opera and we know it is true of ballads. There is "Annie Laurie," one of the greatest of ballads. Indeed, I place it at the head of the list. Next comes "Swanee River," which also will live. These are the melodies that endure and they never grow old."

Sousa will go on a tour of New England with his band following the close of his engagement at Willow Grove Park tonight. He has been spending delightful weeks at the Huntingdon Valley Country Club, where he has been host at a number of dinner parties in honor of friends in Philadelphia and suburbs. He has had long daily walks for exercise, having eschewed horseback riding following the accident that incapacitated him for a time last autumn when he was thrown by a fractious horse.

Romance and Sousa They Are Pals

In the time between afternoon and evening concerts one day last March in Chicago, John Philip Sousa entertained a number of local friends at an informal dinner. His guests included three newspaper men, the bandmaster of a nearby university, two theatrical managers, his personal physician, and wives various. It was one of the wives, a long-time friend of the March-King, who at length said, when the conversation had traversed most of the first-page topics of the day:

"Well, Commander, I often think that, with your Latin blood and your world-wide experience, you have been a masterful man in sticking to the business of music, and permitting its romance and adventure to pass you by untouched!"

"My dear and mistaken lady," replied Sousa, his eyes a-twinkle, "I should have been put away in the cold, cold ground back about the time Grover Cleveland was first elected President had I not had romance as my inseparable companion! Romance and I have been pals. I married when young, on pay of \$25 a week, and have the same wife to this day. That, believe me, is the rue romance. I have seen all of the very stuff of romance. I have written the tunes to which our military, our marines, and our sailors march and drill; and that, I think, is romance; anyway, it has all the thrills for me. When one of my two daughters decided that she had found the right man, she came and asked me if it would be all right for her to say 'I do.' And that dear lady, was ultimate romance. I think I am unique among

SAVE SOUSA \$60,000.

ABOUT \$60,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of 20 weeks through the use of buses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandsmen.