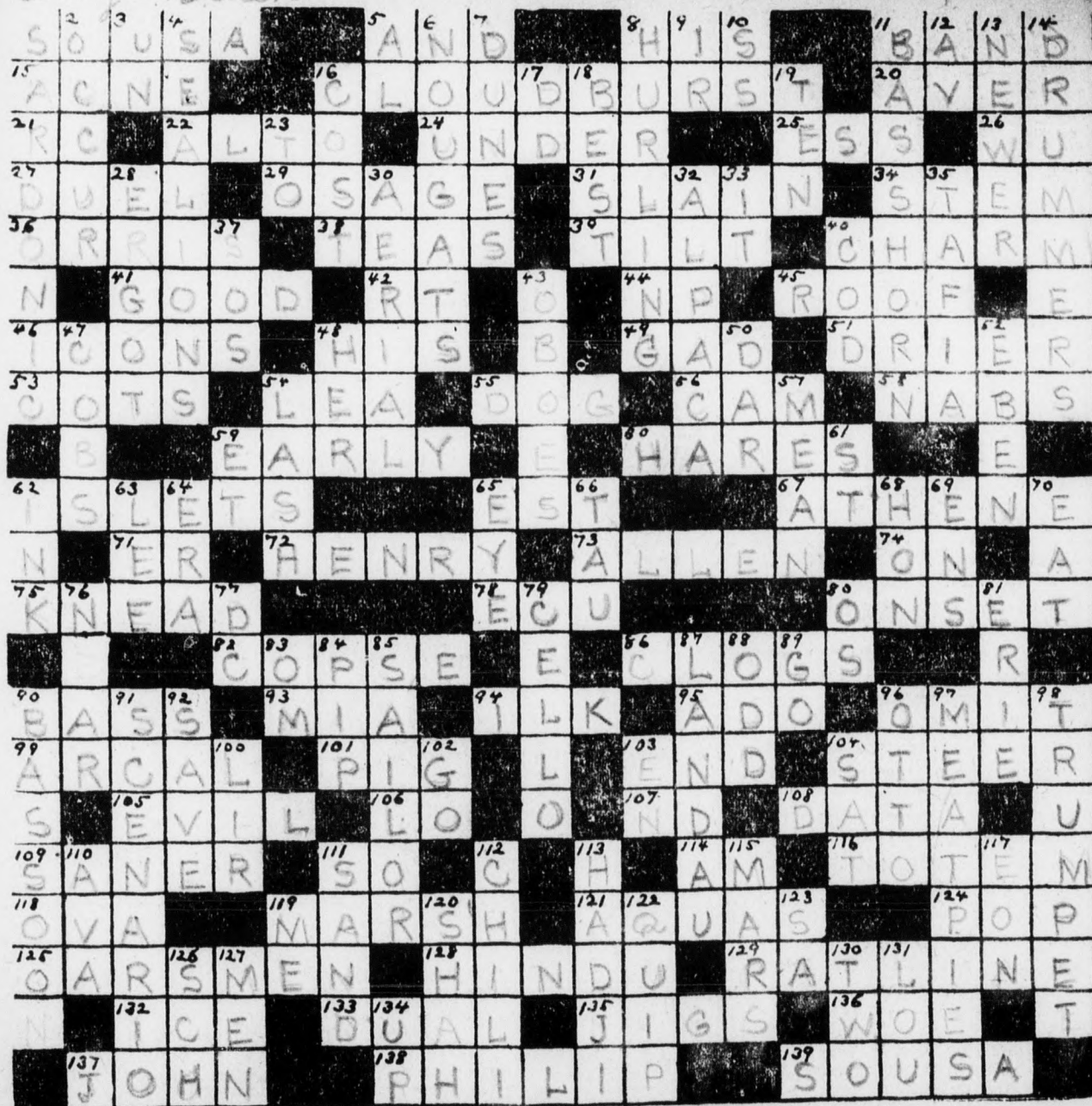


BROOKLYN TIMES CROSSWORD PUZZLE NO. 54

Amy F. Torien



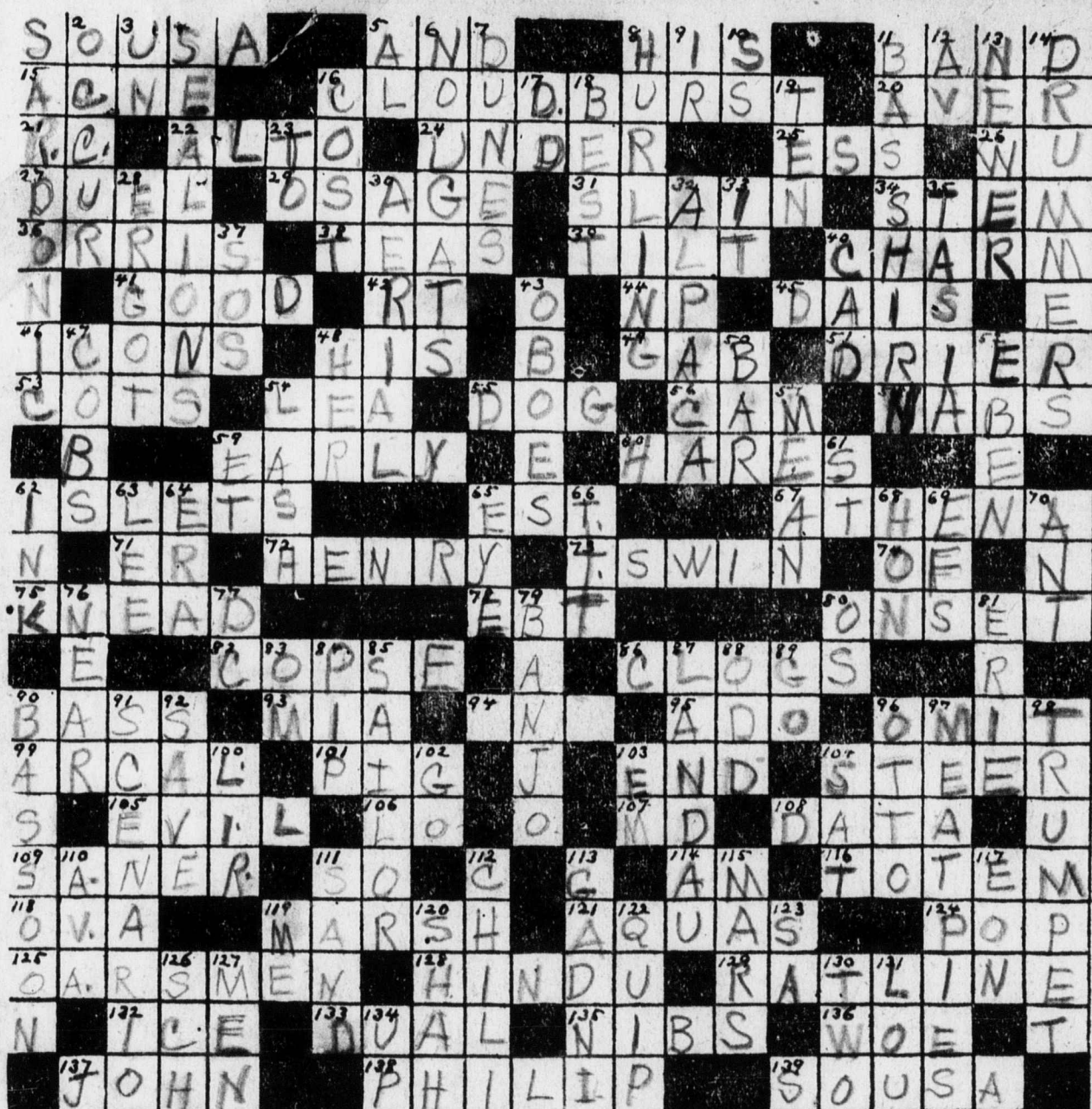
Mr. H. T. Loom

Manager of Academy
of
Music.

From Mrs. W. Burtchell
588 E. 3rd St.
Brooklyn.

ORIGINATE A CROSS-WORD PUZZLE AND EARN \$5

BROOKLYN TIMES CROSSWORD PUZZLE NO. 54



The above puzzle was submitted by an unnamed admirer of John Philip Sousa, and is called the "Sousa Crossword Puzzle."

Lieutenant Sousa will give a concert with his band at the Academy of Music on Sunday afternoon, November 16. The first solution of this puzzle to reach Mr. H. T. Swin, Manager of the Academy of Music, will be rewarded with seats in a box for the concert.

Here are the directions for today's puzzle:

Horizontal

- 1, 5, 8 and 11—World-famed musicians
- 15—Eruption of the face
- 16—Violent downpour of rain
- 20—To affirm positively
- 21—Red Cross (ab.)
- 22—The tenor violin or viola
- 24—During the time of
- 25—Suffix denoting female
- 26—Ex-Commander-in-Chief of Chinese Armies
- 27—Combat between two
- 29—Member of an Indian tribe
- 31—Killed
- 34—Upright or downright line joined to body of a note (Music)
- 36—Iris
- 38—Afternoon repasts
- 39—Thrust
- 40—Allurement
- 41—Beneficial
- 42—Right (ab.)
- 44—Notary Public (ab.)
- 45—Canopy
- 46—Greek sacred images
- 48—Pronoun
- 49—Idle chatter
- 51—A substance added to paint causing it to dry quickly
- 53—Cottages
- 54—Meadow
- 55—Domestic animal
- 56—Projecting part of a wheel
- 58—Grabs
- 59—Soon
- 60—Rodent with long ears
- 62—Small islands
- 65—Established (ab.)
- 67—Greek goddess
- 71—Suffix
- 72 and 73—Genial manager for numbers 1, 5, 8 and 11, horizontal
- 74—Preposition
- 75—Mold
- 78—Medieval shield
- 80—Attack
- 82—Thicket
- 86—Hindrances
- 90—Lowest part in harmony of music
- 93—Spanish for mine
- 94—Kind
- 95—Bustle
- 96—Fail to mention
- 99—Pertaining to an arc
- 101—Oblong mass of unforged metal
- 103—Terminate
- 104—Guide

The Brooklyn Times will pay \$5 for each original cross-word puzzle published. All puzzles submitted must be accompanied by two diagrams—the puzzle itself and the solution.

Those desiring to have their contributions returned, should they not be accepted, must enclose postage.

- 105—Wicked
- 106—Behold
- 107—Northwestern State (ab.)
- 108—Things assumed or conceded for the basis of an argument
- 109—More sane
- 111—Therefore
- 114—Part of the verb to be
- 116—Indian symbol
- 118—Egg-shaped ornament
- 119—Swamp
- 121—Waters (Latin)
- 124—Dart
- 125—Rowers
- 128—Brahman
- 129—Small horizontal rope forming ladder-like step
- 132—Frozen confection
- 133—Composed of the number two
- 135—Certain fish-hooks
- 136—Grief
- 137, 138 and 139—The March King and greatest bandmaster of them all

Vertical

- 1—Bitter
- 2—To happen or take place
- 3—Negative prefix
- 4—Carnivorous mammals
- 5—Everybody knows him
- 6—French confections
- 7—Sand heaps
- 8—Throwing with violence
- 9—Irish Republic (ab.)
- 10—Baseball position (ab.)
- 11—A musical instrument
- 12—Average (ab.)
- 13—Modern
- 14—Necessary players in a large band
- 16—Expense
- 17—Doctor of Divinity (ab.)
- 18—Most desirable
- 19—A number
- 23—Preposition
- 28—Black horn-like fungus
- 30—Belonging to the air
- 32—A fabric
- 33—Personal pronoun, third person
- 35—Rum distilled from molasses
- 37—Wireless danger call
- 40—The narrow part of a trawl-net
- 41—Past tense of get
- 43—Reed instruments
- 47—Strong thick-set ponies
- 48—Possessive case of the personal pronoun she
- 50—Any tribunal
- 52—A man's name
- 54—Whip
- 57—Average
- 59—French for and
- 61—Abbreviation for street
- 62—Writing fluid
- 63—Sheltered side
- 64—Period
- 65—Scrutinize
- 66—A cross resembling the Greek letter T
- 68—Abbreviation for Honorable
- 69—Half of the square measure of type (pl.)
- 70—Penetrate
- 76—Intimate
- 77—Da capo
- 79—A string instrument
- 80—Mouth
- 81—One of the Great Lakes
- 83—Sacred word of India
- 84—The seed of a lemon
- 85—Mariner
- 87—Kind of carriage
- 88—Unusual
- 89—Depart
- 90—Wind instrument
- 91—Chief incidence of a libretto
- 92—To be economical
- 96—Attar
- 97—A kind of pie (pl.)
- 98—A bugle-like instrument
- 100—Abbreviation for Long Island Railroad
- 102—Proceed
- 103—French for in
- 104—Past tense of sit
- 110—American Volunteer Army (ab.)
- 111—Fine particles of crushed rock
- 112—Country in South America
- 113—A Mohammedan who has made his pilgrimage to Mecca, and is regarded as a very holy man
- 115—A planet
- 117—An age
- 119—A personal pronoun
- 120—The sovereign of Persia
- 122—Jeer
- 123—Abbreviation for a continent
- 126—Abbreviation for scholium (A note)
- 127—Male sex
- 130—Dual

Robert E. Simon Tells of Parents' Societies

late have become quite unmanageable," Mr. Simon said. "If democracy is to live, it should start in the home for if you cannot have



the King Takes the Helm of the Royal Yacht. His Britannic Majesty, father of the Prince of Wales, takes his vacation from the Ship of State. He's shown here off Cowes, racing the "Britannia" for the first time in person. Sir Derek Keppel is at the right, and Major Philip Hunloke is keeping a lookout with the glasses. (P. & A.)

The King Takes the Helm of the Royal Yacht. His Britannic Majesty, father of the Prince of Wales, takes his vacation from the Ship of State. He's shown here off Cowes, racing the "Britannia" for the first time in person. Sir Derek Keppel is at the right, and Major Philip Hunloke is keeping a lookout with the glasses. (P. & A.)



Tea Time—and a Peach Instead of Lemon!
Introducing Miss Doris Patston, principal singer at the Duke of York's Theatre, London. Doris is making things merry for Englishmen—and Americans, too!—in the "Five O'Clock Pollies" at a popular restaurant in Piccadilly. (C) Keystone View.



"Three Cheers for the Red, White and Blue"—Here's the composer of the great march, soon to appear in Boston. John Philip Sousa, America's "March King," pays a visit to his grandchildren. Left to right—John Philip, 3d, Nancy, Jane, Priscilla, Thomas Adams, and Eileen. Sousa composed the "Debutante" in honor of Eileen, and John Philip, 3d, intends to follow in granddad's footsteps. Priscilla means to be a heartbreaker and Tommy and Nancy are willing to break anything, to see what's inside! (C) Underwood & Underwood.

ECCENTRIC DANCERS OF U. S. AND CONTINENT



"I'll Tell the Pop-Eyed World—
She can dance," says her mentor,
Ted Shawn. Although only 17 years
old, Marjorie Peterson, of Green-
wich Village Follies fame, here seen
in a "Pierrette" costume, is tripping
her way to "glory." (Keystone.)



"Europe's Most Beautiful Stage
Star." That is what they are call-



"I'll Tell the Pop-Eyed World—
She can dance," says her mentor, Ted Shawn. Although only 17 years old, Marjorie Peterson, of Greenwich Village Follies fame, here seen in a "Pierrette" costume, is tripping her way to "glory." (Keystone.)

Left—Film Tomboy Has One Ring Too Many. Marie Mosquini, the little dark-eyed beauty of the films, who formerly played with Harold Lloyd, is here shown with three rings, but she is in danger of losing her wedding ring. Her husband, Roy Harlow, has sued her for divorce, and asks \$25,000 from her mother for breaking up his home.



"Europe's Most Beautiful Stage Star." That is what they are calling Zerline Balten, even in Paris. She is fair of face, has dainty hands, and er-er—note the wonderful furs she is wearing. The banjo is not an ornament—she plays it with skill. (Keystone.)



Phyllis Says 'Bye-Bye'
Putting her own fantastic interpretation on the classic "Hail and Farewell" line. Phyllis is not signaling Mars, but doing her startling little specialty dance in "Bye, Bye, Barbara," which is due to reach the Hub later in the season.

Sousa Music Program At City Band Concert

Jack Richardson, Who Has Been With March King 18 Years, to Appear With Local Organization in Colonial Sunday Night.

Membership in the town band as a boy or a young man seems to have been the prerequisite to success in life to the majority of Americans of the present generation according to Lieut. Com. John Philip Sousa.

"When President Harding and myself were at Chester, Pa., to receive honorary degrees from the Pennsylvania Military College," says Sousa. "The President remarked that he had been a bandsman as a boy. I remarked upon the numbers of men whom I have met in my 31 years at the head of my own band who have been members of brass bands and we both agreed that a generation ago, the brass band was an important feature in the social life of a small city.

"When I am on tour there is scarcely a city I visit where I do not meet some man who has been more than ordinarily successful in life who does not confess that he had been a member of a band in a small city or town. Most of them seem to have been players of alto

young who were in my Great Lakes Naval Training bands during the World War have become musical directors in their home communities."

With these thoughts expressed one can readily appreciate why the famous bandmaster, through Jack Richardson, entrusted his original manuscripts to the City Band. On Sunday evening, Dec. 21, at the Colonial Theatre, the band will play an all-Sousa program according to his art of program making. The program follows: Overture "El Capitan"; cornet solo, "The Milkmaid"; suite, "The Dwellers of the Western World;" Valse, "Paroles d'Amour;" memorial dirge, "The Golden Star;" "Music of the Minute;" suite "The Summer Girl;" march, "The Stars and Stripes Forever."

Mr. Richardson who will appear with the band at this concert, bears the distinction of being one of the oldest members of Sousa's Band, having to his credit 18 years of active service.



Led "Pen" Band

John Philip Sousa, famous band director, receiving a cane made of paper by convicts at the Eastern Penitentiary, Philadelphia. The gift was on the occasion of the noted conductor's leading the band of convicts at this penal institution.

Sousa Beats Schedule in Special Train Trip to New York Concert

New York, Nov. 17.—John Philip Sousa's special train, chartered to bring his band from Cleveland to New York so speedily that concerts might be held in both cities within 24 hours, beat the running time record from Cleveland to New York by two hours.

Sousa's band tooted its last note in Cleveland at 11 p.m. Saturday, whereupon the big bass drum and its little brothers in the instrument world to the number of 100 were rushed to the Cleveland station. The train of three Pullmans, two baggage cars and a diner left there at 12:30 a.m. today and arrived at 1 p.m. at Flatbush avenue, making the run in twelve and one-half hours.

Last night the Sousa concert was given at the Manhattan opera house.



JACK RICHARDSON.

horns, tenor horns, E flat cornets and E flat clarinets, instruments which have almost disappeared in modern brass band instrumentation. So many of them were performed upon fast disappearing species of instruments that I have often wondered what has become of the cornetists, the trombone players and the drummers. Were all cornet players, doomed to mediocrity? Did trombone players, like the good, die young? Or does every felon's cell hold an ex-bass drummer?

"Seriously, however, for the good of music, I am much gratified that community pride in brass bands has enjoyed a tremendous growth in the country in the past few years, particularly since the war. I get many letters asking for advice on band organization and instrumentation, for suggestions upon the construction of band shells and directions upon repertoire. Many industrial concerns are organizing company bands, and I hope I may be pardoned if I boast that a great number of the

Master Baker Makes Cake For Master Musician

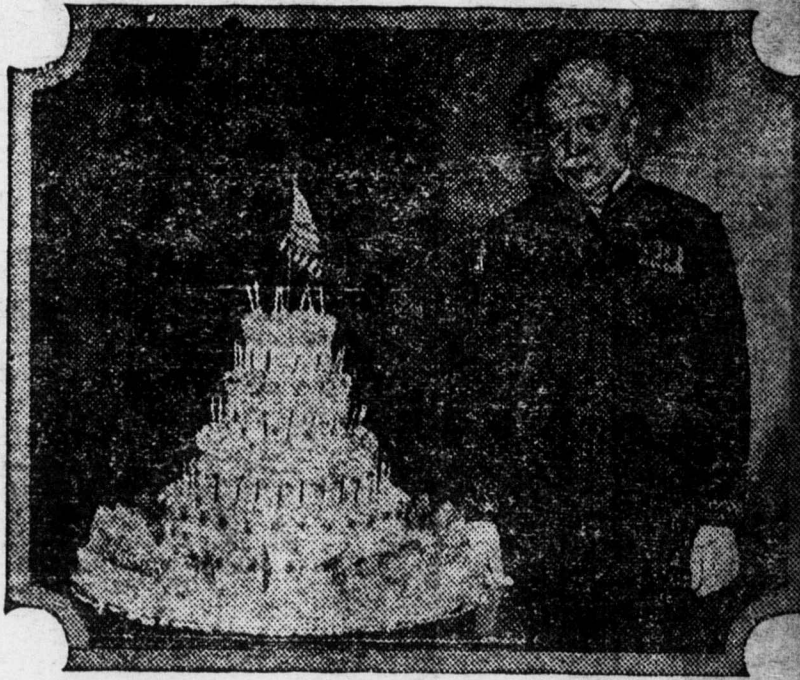


John Philip Sousa, 70 Years Young Celebrates Birthday in New York

JOHN PHILIP SOUSA, famous bandmaster and composer, celebrated his seventieth birthday recently. At an anniversary concert in New York at the Manhattan Opera House, he was presented with this impressive birthday cake made by Walter Tolley, master baker of the Ward Baking Company. Sir Thomas Lipton was one of those present.

The famous bandmaster, who has played before the celebrities of two continents, and whose compositions, especially the "Stars and Stripes Forever" march, have earned him the title of the "March King," is as hale and hearty as most men of fifty. If it were not for the seventy candles (count them) on his birthday cake, Sousa might find it hard to get anyone to believe that he is really this age.

Master Baker Makes Cake For Master Musician



John Philip Sousa, 70 Years Young Celebrates Birthday in New York

JOHN PHILIP SOUSA, famous bandmaster and composer, celebrated his seventieth birthday recently. At an anniversary concert in New York at the Manhattan Opera House, he was presented with this impressive birthday cake made by Walter Tolley, master baker of the Ward Baking Company. Sir Thomas Lipton was one of those present.

The famous bandmaster, who has played before the celebrities of two continents, and whose compositions, especially the "Stars and Stripes Forever" march, have earned him the title of the "March King," is as hale and hearty as most men of fifty. If it were not for the seventy candles (count them) on his birthday cake, Sousa might find it hard to get anyone to believe that he is really this age.

SOUSA TO OPEN MEETING OF MOOSE HERE

Music provided by a children's chorus of 1000 voices and a massed band of 500 instruments under the leadership of John Philip Sousa will open the international convention of the Loyal Order of Moose at the Fifth Regiment Armory in Baltimore next June.

This plan was announced when Director Sousa, a member of the organization, signified his willingness to be here for the convention unless professional engagements prevent the visit.

Between 50,000 and 75,000 visitors are expected to participate in the convention invasion.

The executive committee of the convention, incorporated today as "Moose Convention, Baltimore, 1925," is planning a drive after January 1 to raise \$75,000 for expenses of the great gathering.

SOUSA'S BAND TO COME NEXT YEAR

Famous Organization Plans Tour Which Will Include Sioux Falls In November

Sousa's band may come to Sioux Falls to give a concert in November, 1925, according to word received today by the Argus-Leader. Lieutenant-Commander John Philip Sousa has announced that he will undertake a transcontinental tour, rounding out a third of a century at the head of the famous band which bears his name, beginning in June, and continuing for about 35 weeks. The tour will be the fifteenth which has taken him from coast to coast. They will be in this territory early in November, 1925, and a local musical or civic organization will undoubtedly assist in arranging a date for a concert here.

Sousa announced that subject to a final decision his next tour will be devoted exclusively to American music and musicians. It has been his ambition for several years to make a tour during which he would play only the works of American composers with an organization of more than 100 American-born musicians. "My sole purpose in an American tour would be to im-

Master Baker Makes Cake For Master Musician



John Philip Sousa, 70 Years Young Celebrates Birthday in New York

JOHN PHILIP SOUSA, famous bandmaster and composer, celebrated his seventieth birthday recently. At an anniversary concert in New York at the Manhattan Opera House, he was presented with this impressive birthday cake made by Walter Tolley, master baker of the Ward Baking Company. Sir Thomas Lipton was one of those present.

The famous bandmaster, who has played before the celebrities of two continents, and whose compositions, especially the "Stars and Stripes Forever" march, have earned him the title of the "March King," is as hale and hearty as most men of fifty. If it were not for the seventy candles (count them) on his birthday cake, Sousa might find it hard to get anyone to believe that he is really this age.

THE CHILD IN THE GARDEN

John Philip Sousa, celebrating his 70th birthday, said in an interview in Chicago: "I have seen many changes. Many improvements, in the course of my long life. I hope to see the abolition of child labor and busy life. One change that I still labor for." "The defenders of child labor haven't a leg to stand on. They only mutter something that sounds like 'unconstitutional.' Really, you know, they're worse than the child in the garden." "Oh, you bad, wicked, cruel boy!" his mother said to the child in the garden. "How could you have the heart to put that poor caterpillar in two?" "The child muttered: 'Well, it—it looked lonesome!'"

The Regina Agricultural and Industrial Exhibition of Canada has closed a contract with Lieut. Com. John Philip Sousa, the famous bandmaster, for a week's engagement at its annual provincial exhibition, beginning July 27, and ending August 1. Sousa will appear at the Canada fair as its star attraction and a salary of \$20,000 will be paid the "March King" for his appearance.

Sousa will take to Canada an organization of 100 bandmen and soloists, formed for his thirty-third annual tour, which will begin in the United States two weeks in advance of the Regina engagement. Following his trip to Canada, Sousa will continue his season's tour, which will be of about thirty-five weeks in length and which will include the fifteenth trip from coast to coast, the approximate mileage of which will be in excess of 30,000 miles and which will cost for railway and Pullman fares alone more than \$100,000. Approximately 250 American cities will be visited this season. Present plans include an appearance in Buffalo the latter part of September.

SOUSA'S BAND WILL COME TO SPOKANE

Lieutenant Commander John Philip Sousa, noted band conductor, is signed to appear at the Lewis and Clark high school on January 23, 1926, according to an announcement made today by Principal Henry M. Hart.

"Lieutenant Commander Sousa has started his routine for next year's tour and we were fortunate in being able to secure a date as his schedule is nearly filled," said Principal Hart today. "The January 23, 1926, date will be the day following graduation if present plans are followed out. Sousa's band will come as a fitting climax to the ending of the half-year school."

SOUSA PROGRAM GIVEN BY ALLENTOWN BAND

Great Throng of Music Lovers Pack Lyric Theatre for Season's Third Concert

All roads led to the Lyric theatre, yesterday afternoon where and when the Allentown band presented its third concert of the season. It was a program of all Sousa compositions, with the exception of the solo numbers, and the prospect of listening to bona fide Sousa numbers interpreted by the Allentown band brought the greatest audience that attended these concerts since they were inaugurated. Every seat in the theatre was occupied on all three floors, including the boxes, as well as the very front rows, usually the despised location at a band concert.

It was a wonderful concert, the kind that proves pleasing to all, and in which the note of popularity was the first factor. True, it was not nearly so heavy as Allentown band (Continued on Page Seven)

programs customarily are, and your real Allentown band fan may have yearned for those wonderful interpretations of Wagner and Verdi, but it was the type of concert that pleased the multitude and the multitude in numbers was present.

The organization is deeply grateful to the renowned band leader, John Philip Sousa, in thus, not only outlining the concert program, but permitting the use of original manuscript, for the greater portion of the concert music is unpublished and is possessed only by the Sousa library.

Conductor Martin Klingler never handled his organization with greater poise, precision and degree of control as marked his performance yesterday. Especially wonderful was the response to his baton in the attacks, although no more precise than were the quick transitions of the varying passages or the ease with which the various choirs swung into being.

The audience was in an enthusiastically receptive mood, and what audience would not be with the prospect of an Allentown band concert ahead of them. It was in applauding mood, and started its clapping with a veritable furore upon the appearance upon the stage of Conductor Martin Klingler. It applauded in between the parts of the suite compositions, it applauded at the close of the regular program numbers, and gave just as great a medley of favor to the encores.

Soprano Singer Marries—Miss Norah Fauchald, soprano soloist with Sousa's band during the last two seasons, and George H. Morgan, music instructor of Watertown, Conn., were married Friday at the home of the bride's parents, Mr. and Mrs. J. Fauchald, 2407 Humboldt avenue south.

Sousa to Make All-American Tour

Lieut. Com. John Philip Sousa announces that he will undertake a transcontinental tour, rounding out a third of a century at the head of the famous band which bears his name, beginning in June, and continuing for about thirty-five weeks. The tour will be the fifteenth which has taken him from coast to coast. Subject to a final decision this tour will be devoted exclusively to American music and musicians. It has been his ambition for several years to make a tour during which he would play only the works of American composers with an organization of more than 100 American-born musicians. Such a tour would be in marked contrast to his own beginnings, when American musicians were held in such slight esteem, that Sousa, born in Washington, grew a beard and made himself as un-American as possible in his personal appearance in order to receive serious consideration when he applied for the post of director of the United States Marine Band.

SOUSA TO MAKE

THIRD-OF-A-CENTURY TOUR

Lieut. Com. John Philip Sousa will undertake a transcontinental tour, rounding out a third of a century at the head of the famous band which bears his name, beginning in June, and continuing for about thirty-five weeks. The tour will be the fifteenth which has taken him from coast to coast.

Sousa announced that, subject to a final decision, his programs will be devoted exclusively to American music and musicians. It has been his ambition for several years to make a tour during which he would play only the works of American composers with an organization of more than 100 American-born musicians. Such an undertaking would be in marked contrast to his own beginnings, when American musicians were held in such slight esteem that Sousa, born in Washington, grew a beard and made himself as un-American as possible in appearance in order to receive serious consideration when he applied for the post of director of the United States Marine Band.

"I have postponed this plan for a decade because it would have involved disloyalty to four or five members of my organization who were born abroad. I would not dismiss these men, because of their thorough musicianship and long service, in order to make such a demonstration of American musical growth, interesting as it might be. I have always endeavored to take the best music of all composers to the audiences throughout the country, and I believe I played excerpts from 'Parsifal' on tour twelve years before that work was given an opera performance in New York. My sole purpose in an all-American tour would be to impress upon the American people the artistry and variety of our modern American music."

Exclusive Dispatches in New York, Chicago, Philadelphia, Detroit and Boston Papers

Gene Buck, president of Society of Composers, Authors and Publishers, tells House Patents Committee in plea for new copyright laws that John Phillips Sousa sold his "Stars and Stripes Forever" for \$35 and that Harry Von Tilzer received \$15 for "My Old New Hampshire Home," and that after Eddie Foy's son suggested to Gallagher and Shean that they use a song with their names as part of the rhythm he received a cigarette case, while the singers realized a weekly salary raise to \$2,500 from \$400. Author of "After the Ball" says if he had all royalties from British and French copyrights he would have \$100,000. Sheet music publisher testifies that after a popular song was sung over the radio recently he received 3,300 complimentary letters, but not a single order.

Allentown Band to Present Sousa Program

Never was so much interest evinced in a band concert before as marks the anticipation of Allentown's music lovers for the coming all-Sousa program of the Allentown Band, which that famous organization will present in the Lyric theatre on the coming Sunday afternoon. The program was written by the great band leader himself who has always had a warm spot for Allentown's great band.

Stirring marches inspiring overtures and delightfully descriptive fantasies, such as only Sousa knows how to compose and arrange are on this program of programs.

The reservation of seats may be made at the Werley Music house, 163 North Sixth Street, starting on Thursday.

SOUSA ARRANGES CONTINENT TOUR

Lieut. Com. John Philip Sousa will undertake a transcontinental tour, rounding out a third of a century at the head of the famous band which bears his name, beginning in June, and continuing for about thirty-five weeks. The tour will be the fifteenth which has taken him from coast to coast.

Sousa announced that, subject to a final decision, his program will be devoted exclusively to American music and musicians. It has been his ambition for several years to make a tour during which he would play only the works of American composers with an organization of more than 100 American-born musicians. Such an undertaking would be in marked contrast to his own beginnings, when American musicians were held in such slight esteem that Sousa, born in Washington, grew a beard and made himself as un-American as possible in appearance in order to receive serious consideration when he applied for the post of director of the United States Marine Band.

MOST WIDELY KNOWN SONG.

John Philip Sousa, famous bandmaster and musician, maintains that "Swanee River" and "Home Sweet Home" are the most widely known songs extant. "It is because of their great popularity that many attempts, without success, have been made to trace their tunes to any folk songs."

The Regina Agricultural and Industrial Exhibition of Canada has closed a contract with Lieutenant Commander John Philip Sousa, the famous bandmaster, for a week's engagement in Regina at its annual provincial exhibition, beginning on July 27th and ending on August 1st. Sousa will appear at the Canada fair as its star attraction and a salary of \$20,000 will be paid the March King for his appearance. It is said, Sousa will take to Canada an organization of 100 bandmen and soloists, formed for his 33rd annual tour, which will begin in the United States two weeks in advance of the Regina engagement, and will include an appearance in Buffalo the latter part of September.

Sousa Will Play at Canada Fair

The Regina Agricultural and Industrial Exhibition of Canada has closed a contract with Lieutenant John Philip Sousa for a week's engagement at Regina at its annual provincial exhibition, beginning July 27 and ending August 1. Sousa will appear at the Canada fair as its star attraction and \$20,000 will be paid the "March King" for his appearance. He will take to Canada an organization of 100 bandmen and soloists, formed for his thirty-third annual tour, which will begin in the United States two weeks in advance of the Regina engagement. Following his trip to Canada, Sousa will continue his season's tour which will be of about thirty-five weeks in length and which will include his fifteenth trip from coast to coast, the approximate extent of which will be in excess of 30,000 miles, and which will cost for railway and sleeping car fares alone, more than \$100,000. Approximately 250 American cities will be visited this season.

R. GEORGE REESE BAND CONCERT SOLOIST

Adding to the sum total of pleasures to be provided by the Allentown Band in its all-Sousa program in the Lyric theatre next Sunday is the presence of R. George Reese, baritone, as one of the soloists. Mr. Reese is one of the best known and best liked vocalists in the Lehigh Valley. His voice has given pleasure to thousands and he is always a favored performer on programs of distinction and worth.

Mr. Reese will sing the prologue from "Pagliacci" by Leoncavallo. It is a number well calculated to bring but the best in his extraordinary voice.

Earl Heater, cornetist, and member of the band, will be the other soloist.

SOUSA PLANS TO MAKE TRANSCONTINENTAL TOUR

Lieutenant Commander John Philip Sousa announces that he will undertake a transcontinental tour, rounding out a third of a century at the head of the famous band which bears his name, beginning in June, and continuing for about thirty-five weeks. The tour will be the fifteenth which has taken him from coast to coast. Subject to a final decision this tour will be devoted exclusively to American music and musicians. It has been his ambition for several years to make a tour during which he would play only the works of American composers with an organization of more than 100 American-born musicians. Such a tour would be in marked contrast to his own beginnings, when American musicians were held in such slight esteem, that Sousa, born in Washington, grew a beard and made himself as un-American as possible in his personal appearance in order to receive serious consideration when he applied for the post of director of the United States Marine Band.

From Havana Lieutenant Commander John Philip Sousa sends word he has found material for a Cuban suite which will be featured in the forthcoming tour of his band, and now admirers hope he will go to Florida and compose a Palm Beach suite.

Songs of a Century That Have Never Grown Old



BY JOHN PHILIP SOUSA

Hark to a nation's warm appeal,
Maryland! my Maryland!
And sister States that for thee feel,
Maryland! my Maryland!
Gird now thy sons with arms of steel,
And heavy be the blows they deal;
For traitors shall thy vengeance feel,
Maryland! my Maryland!

IT IS always a question about which people make long theories: is a song, a poem, a speech, that is composed or written under the fire of a strong and sudden emotion—"dashed off" so to speak—superior to that which is written with slow, conscious care, that is thought out, written and re-written.

Certainly the national songs that have leaped, fully finished, from the brains of their authors, seem to be in the lead. The Marsellaise, the Star Spangled Banner, and many others which have become immortal, were composed in this way.

Maryland is another of the same stamp. It so happened that in April of 1861 a young Marylander named James Ryder Randall was teaching English in Poydras College in New Orleans. For weeks he had been worried and humiliated by the apparent indecision of his home State in casting its balance for or against the Confederacy. His own sympathies, needless to say, were rampantly Southern, and he resented what he considered a weak attitude on the part of Maryland.

Finally came the news that a troop of Massachusetts infantry had been fired on in Baltimore. He took it as proof positive of his State's intention to secede the news filled him with enthusiasm that demanded an outlet, and one evening he wrote what is considered the second finest poetry that the Civil War produced (the Battle Hymn of the Republic is conceded first place). It became instantly popular throughout the South, doubly so because of its music which was simple and tuneful and easy to learn. It was the German folk song O Tannenbaum (O Pinetree).

(Copyright, 1925, Putnam Syndicate)

Dusting and Singing Make Ideal Team, Says Newlywed Former Soloist for Sousa



MRS. NORA FAUCHALD MORGAN

Arguments About Choosing Between Marriage and Career Are All Wrong, Declares Mr. George H. Morgan, Former Soloist for Sousa

Dusting and singing, dishwashing and piano playing make the best possible combinations, in the opinion of Mrs. George H. Morgan—until Friday. Miss Nora Fauchald, soprano soloist with Sousa's band and well known concert singer.

Mrs. Morgan started Friday to put her theory into practice by declaring five minutes after she had promised to "love, honor and obey" that "all these arguments about choosing between marriage and a career are the bunk."

"It's nonsense to say that a girl must choose between marriage and a career," she said. "Why, I wouldn't—I couldn't stop singing—I am just beginning to sing. My husband wouldn't let me, even if I entertained the idea for a single moment."

Mr. Morgan is a musician himself, a pianist, master of music at the Past School, at Watertown, Conn. Mrs. Morgan was a Minot, N. D., girl, soloist for three years with John Phillips Sousa—"and perhaps I'll keep right on being soloist with him," she said.

In spite of her brave theories on "marriage or career," Mrs. Morgan admits she may give up her work with Sousa and do only concert singing—because she loves it and has so much of it—"and because, then, I could be with my husband so much more. I wouldn't have to travel around with the band."

"Mr. Sousa wants me to return when the season opens in June, but I haven't decided," she said, "and I am not going to decide until I come back from my honeymoon."

When Mrs. Morgan came to Minneapolis with Sousa's band, last fall, she went out to her parents' home at 3407 Humboldt avenue S., and helped with the dishes, put on an apron and did the dusting—and she intends to do the same things for her husband.

NEWLYWED SINGER STARS AT DISHES



MRS. NORA FAUCHALD MORGAN of Minneapolis and Minot, N. D., for three years soloist with Sousa's band, has had lots of training for her new role as the wife of George H. Morgan, pianist. "I've only just started singing—but I've always washed dishes and dusted," she said last night. Here she is shown helping her mother, Mrs. Julius Fauchald, 3407 Humboldt avenue S., with the dishes. She thinks both marriage and a career possible. Her husband is master of music at the Past School at Watertown, Conn.

WAS WITH SOUSA

Susan Thompson, Former Soloist With Famous Band, Will Be at Victoria.

Susan Thompson, who for six years was the soloist of the famous Sousa band, is coming to the Victoria theatre last half of this week.

This year sees her first appearance in vaudeville. Her wonderful mastery of the violin augmented greatly by her experience with the great Sousa, is being enthusiastically appreciated by audiences everywhere.

She has an unusually good accompanist in the person of Monsieur Edmond, who was formerly a popular concert artist of France.

BANDMASTER KLINGLER HAS SOUSA'S MUSIC

Next Concert By Allentown Band Will Have Music By Great Conductor.

Martin Klingler, conductor of the Allentown Band, has received from John Phillip Sousa, the world-renowned band master, the music for the next concert to be given by the local organization in the Lyric Theatre, Sunday afternoon, January 25. The program will consist wholly of Sousa music and the concert promises to be one of the most important ever given by an Allentown organization. Mr. Klingler tried to secure Mr. Sousa as the guest conductor for his next concert but this could not be done because of an arrangement Mr. Sousa has with his manager. Mr. Sousa, however, immediately offered to furnish the music for an entire Sousa program for the Allentown Band's next concert. Mr. Klingler was fortunate in this arrangement because Allentownians will have the privilege of hearing an entire program the selections for which were composed and selected by the great John Phillip himself.

Among the selections sent by Mr. Sousa are "Peaches and Cream," a fox trot; suite "Maidens Three," (a) Coquette; (b) "Summer Girl"; (c) Dancing Girl. Another number will be "Music of the Sousa Minute," and the "El Capitan Suite," (a) El Capitan and Guards; (b) The Charlatan; (c) The Bride-elect. Still another number that promises to meet with great favor will be "The Patroles D'Amour," a valse caprice, while "Golden Star," a memorial march dedicated to Mrs. Theodore Roosevelt also promises to captivate the large audience which will surely attend the concert.

SOUSA TO BRING HIS GREAT BAND BACK HERE AGAIN

Lieut. Com. John Phillips Sousa, the world's greatest bandsman and composer of band music, will visit Lexington again within the next few months with his great band and assisting artists. The date of the Lexington appearance has not yet been fixed, but will be announced as soon as Mr. Askin, manager of the tour, makes out the itinerary.

Sousa announced that subject to a final decision his next tour will be devoted exclusively to American music and musicians. It has been his ambition for several years to make a tour during which he would play only the works of American composers with an organization of more than 100 American-born musicians. Such a tour would be in marked contrast to his own beginnings, when American musicians were held in such slight esteem, that Sousa, born in Washington, grew a beard and made himself as un-American as possible in his personal appearance in order to receive serious consideration when he applied for the post of director of the United States Marine Band.

"I have postponed this plan for a decade because it would have involved disloyalty to four or five members of my organization who were born abroad. I would not dismiss these men, because of their thorough musicianship and long service, in order to make such a demonstration of American musical growth, interesting as it might be. I have always endeavored to take the best music of all composers to the audiences throughout the country, and I believe I played excerpts from 'Parsifal' on tour twelve years before that work was given an opera performance in New York. My sole purpose in an all-American tour would be to impress upon the American people the artistry and variety of our modern American music."

SOUSA STARTS TOUR OF CONTINENT NEXT JUNE

Lieut. Com. John Phillip Sousa will undertake a trans-continental tour, rounding out a third of a century at the head of the famous band which bears his name, beginning in June, and continuing for about thirty-five weeks. The tour will be the fifteenth which has taken him from coast to coast.

Sousa announced that, subject to a final decision, his program will be devoted exclusively to American music and musicians. It has been his ambition for several years to make a tour during which he would play only the works of American composers with an organization of more than 100 American-born musicians. Such an undertaking would be in marked contrast to his own beginnings, when American musicians were held in such slight esteem, that Sousa, born in Washington, grew a beard and made himself as un-American as possible in his personal appearance in order to receive serious consideration when he applied for the post of director of the United States Marine Band.

"I have postponed this plan for a decade because it would have involved disloyalty to four or five members of my organization who were born abroad. I would not dismiss these men, because of their thorough musicianship and long service, in order to make such a demonstration of American musical growth, interesting as it might be. I have always endeavored to take the best music of all composers to the audiences throughout the country, and I believe I played excerpts from 'Parsifal' on tour twelve years before that work was given an opera performance in New York. My sole purpose in an all-American tour would be to impress upon the American people the artistry and variety of our modern American music."

Lieutenant Commander John Phillip Sousa announces that he plans a trans-continental tour, rounding out a third of a century at the head of the famous band which bears his name, beginning in June, and continuing for about 35 weeks. The tour will be the 15th which has taken him from coast to coast. Sousa announced that, subject to a final decision his next tour will be devoted exclusively to American music. It has been his ambition for several years to make a tour during which he would play only the works of American composers with an organization of more than 100 American-born musicians. Such a tour would be in marked contrast to his own beginnings, when American musicians were held in such slight esteem, that Sousa, born in Washington, grew a beard and made himself as un-American as possible in his personal appearance in order to receive serious consideration when he applied for the post of director of the United States Marine band.

Sousa Writes Cuban Suite

From Havana, where he is spending the winter, Lieut. Com. John Phillip Sousa, the famous bandmaster, has sent the news that he has found the material for a Cuban suite which will be on of the features of his forthcoming 3d annual tour. The suite utilizes in the Sousa manner previously existing themes, and is divided into three movements, 1875, 1893 and 1925. The 1875 movement is an impression of Cuba under the Spanish rule while in the 1893 movement the American ragtime (with even a bar or two of "Hot Time") is heard working its first influence upon Cuban music. The last movement is the composer's reaction to modern Latin American jazz.

Now that the opera and concert season is at its height, it would seem timely to repeat the amusing manner in which John Phillip Sousa, the famous band leader, administered a lesson to one of those ill-bred human specimens who appear to patronize concerts solely for the purpose of gossiping audibly, to the great annoyance and discomfort of the real music lovers. At one of his concerts Sousa himself was greatly annoyed by several women who took the auditorium for the headquarters of a sewing circle. So without previous warning, he shut off the pealing notes of the band with one swing of his baton. "I fried mine in oil," said one of the "ladies" and the members of the audience showed by the ocular attention they gave the speaker that they were very grateful for the information. It is needless to say that such a lesson, or a similar one, should be applied locally, for as any patron of a musical entertainment in Philadelphia can testify, this city is likewise afflicted with parvenus who go to such performances in order to pose as "cultured" people and prove by their conduct that the antonym of culture should be applied to them. Women are perhaps the chief offenders in this respect. This is no discourtesy to women in general, but only to those who are underbred. Women like to talk, but they should do their talking outside of an opera house, or at a jazz dance or vaudeville show.

fy, this city is likewise afflicted with parvenus who go to such performances in order to pose as "cultured" people and prove by their conduct that the antonym of culture should be applied to them. Women are perhaps the chief offenders in this respect. This is no discourtesy to women in general, but only to those who are underbred. Women like to talk, but they should do their talking outside of an opera house, or at a jazz dance or vaudeville show.

SNAP SHOTS AT HOME NEWS

SOUSA'S \$20,000

Salary for One Week at Canadian Exhibition

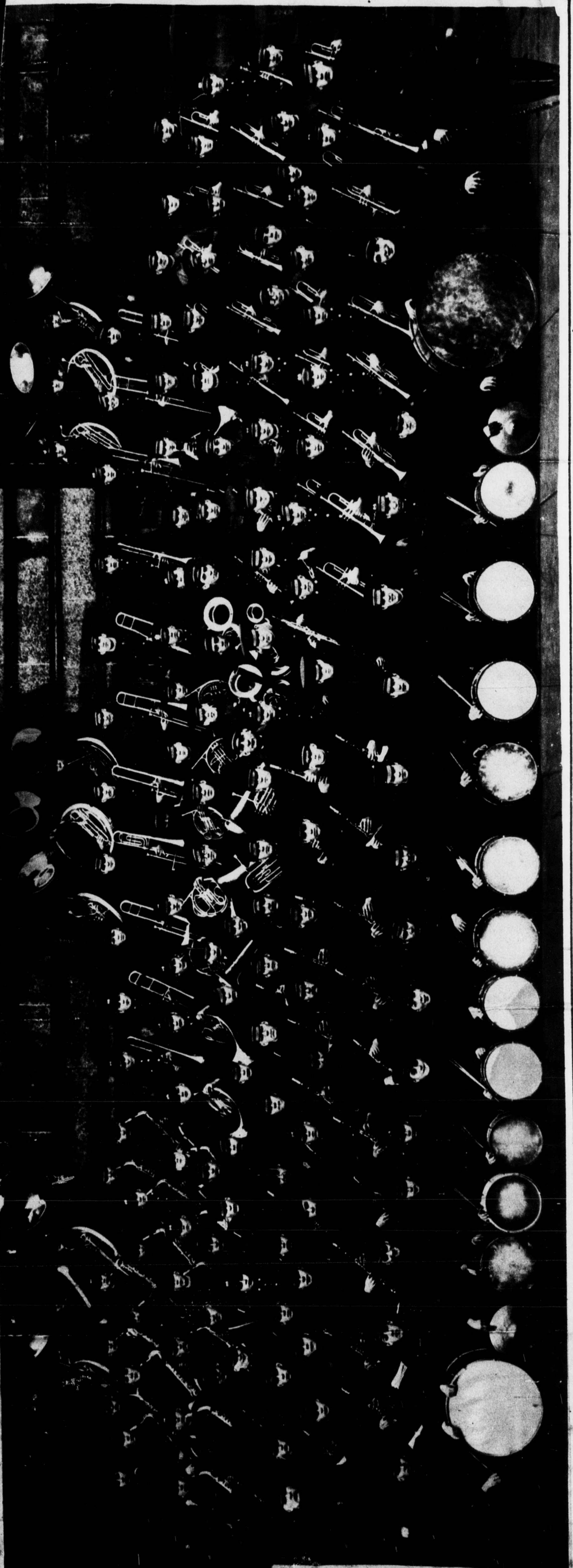
The Regina Agricultural & Industrial Exhibition of Canada has signed Sousa's Band the week of July 27. The organization of 100 will be the star attraction at a salary reported to be \$20,000.

Sousa will open his 33d annual tour in the United States two weeks before the Regina engagement. Following his trip to Canada he will continue the tour, about 35 weeks in length, which includes his 15th trip from coast to coast.

Approximately 250 American cities will be included in the itinerary at a railway and pullman expense of more than \$100,000.

NEW YORK—John Phillip Sousa yesterday announced that he would undertake a trans-continental tour, rounding out a third of a century at the head of the band which bears his name, beginning in June, and continuing for about 35 weeks. The tour will be the fifteenth which has taken him from coast to coast. Mr. Sousa announced that subject to a final decision his next tour will be devoted exclusively to American music and musicians.

Cleveland News 1/4/26



CLEVELAND'S ALL HIGH SCHOOL BAND CONSISTING OF 150 PICKED R. O. T. C. BOYS
This band was awarded a silver cup by John Philip Sousa during his recent visit here. The leader is Harry F. Clarke, assisted by P. F. McCormick, and the band is said to be among those of especial high standing in the country.

SOUSA WILL RECEIVE \$20,000 FOR WEEK'S SERVICES IN CANADA

The Regina Agricultural and Industrial Exhibition, of Canada, has closed a contract with Lieutenant Commander John Philip Sousa, the famous bandmaster, for a week's engagement in Regina at its annual provincial exhibition, beginning July 27 and ending August 1. Sousa will appear at the Canada fair as its star attraction and a salary of \$20,000 will be paid the "March King" for his appearance.

Sousa will take to Canada an organization of 100 bandmen and soloists, formed for his thirty-third annual tour, which will begin in the United States two weeks in advance of the Regina engagement. Following his trip to Canada, Sousa will continue his season's tour which will be of about thirty-five weeks in length and which will include his fifteenth trip from coast to coast, the approximate mileage of which will be in excess of 30,000 miles, and which will cost for railway and Pullman fares alone, more than \$100,000. Approximately 250 American cities will be visited this season.

Sousa's Busy Career
John Philip Sousa, band master and composer, was born in Washington, D. C., and passed much of his life there. At a very early age he learned to play the violin and later played this instrument in the orchestra which toured America under the direction of Jacques Offenbach, composer of the famous "Barcarolle" from the "Tales of Hoffman." Sousa first became widely known as leader of a U. S. Marine band. When afterwards he organized his own band he traveled extensively with it, both here and abroad. One of his trips, 1910-11, circled the globe and undoubtedly did much to make American band music widely used. Over 3,000,000 copies of the "Stars and Stripes Forever" have been sold. During the late war Lieutenant Sousa was stationed at the Great Lakes Training camp where he instructed hosts of band men. He is still active as director and composer.

Gene Buck, president of Society of Composers, Authors and Publishers, tells House Patents Committee in plea for new copyright laws that John Phillips Sousa sold his "Stars and Stripes Forever" for \$35 and that Harry Von Tilzer received \$15 for "My Old New Hampshire Home," and that after Eddie Foy's son suggested to Gallagher and Shean that they use a song with their names as part of the rhythm he received a cigarette while the singers realized a weekly salary raise to \$250 \$400. Author of "After the Ball" says if he had all rights from British and French copyrights he would have \$160. Sheet music publisher testifies that after a popular song was over radio recently he received 3300 complimentary letters, but not a single order.

John Philip Sousa sold "The Stars and Stripes Forever" for \$35 and the son of Eddie Foy received a cigarette case for suggesting to Gallagher and Shean that they use their names in a song as a part of the rhythm. Their salary went up from \$400 a week to \$2,500 a week as a result.

If things keep on they will pass a law prohibiting crossword puzzles and then the things will get prevalent.

Sousa's Plans

The Regina Agricultural and Industrial Exhibition of Canada has closed a contract with Lieut. Com. John Philip Sousa, the celebrated bandmaster, for a week's engagement in Regina at its annual provincial exhibition, beginning July 27 and ending August 1. Sousa will appear at the Canada fair as its star attraction and a salary of \$20,000 will be paid the March King for his appearance.

Sousa will take to Canada an organization of 100 bandmen and soloists, formed for his thirty-third annual tour, which will begin in the United States two weeks in advance of the Regina engagement. Following his trip to Canada Sousa will continue his season's tour, which will be of about thirty-five weeks in length and include his fifteenth trip from coast to coast, the approximate mileage of which will be in excess of 30,000 miles and which will cost for railway and Pullman fares alone more than \$100,000. Approximately 250 American cities will be visited this season.

Sousa's Band Season Tour Is Outlined

Starts With Week Engagement in Canada In July—30,000 Mile Trip.

The Regina Agricultural and Industrial Exhibition of Canada has closed a contract with Lieut. Com. John Philip Sousa, the famous bandmaster, for a week's engagement in Regina at its annual provincial exhibition, beginning July 27 and ending August 1. Sousa will appear at the Canada fair as its star attraction and a salary of \$20,000 will be paid the "March King" for his appearance.

Sousa will take to Canada an organization of 100 bandmen and soloists, formed for his thirty-third annual tour, which will begin in the United States two weeks in advance of the Regina engagement. Following his trip to Canada Sousa will continue his season's tour, which will be of about thirty-five weeks in length and which will include his fifteenth trip from coast to coast, the approximate mileage of which will be in excess of 30,000 miles, and

TAMS AND WITMARK COMBINE LIBRARIES

Firms Merge Two \$1,000,000 Collections of Valuable Manuscripts

After thirty years of competition between the Tams and Witmark music libraries, peace has come in the form of a merger which will unite the vast music collections of both organizations without sacrificing the identity of either. The collection of manuscripts and printed music that makes up the Witmark Music Library and Arthur W. Tams Music Library Consolidation, Inc., is valued at \$2,000,000.

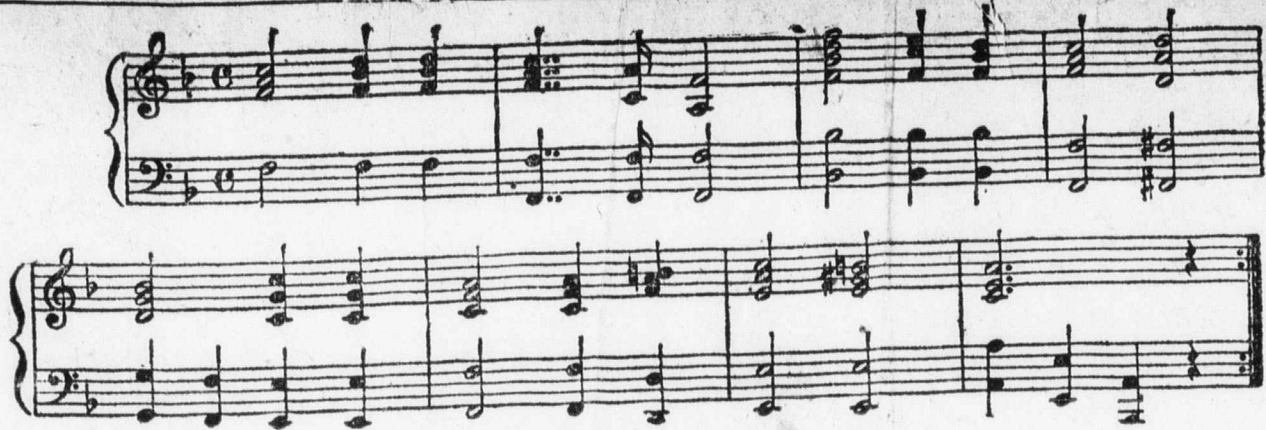
From the Tams library the organization receives the greatest mass of cantatas and oratorios in the world, while Witmark leads in modern popular successes and is contributing thirty scores of Victor Herbert's operas. Among the popular composers whose manuscripts are found in the Witmark library are John Philip Sousa, Reginald de Koven, Henry Berens, W. H. Batchelor and John Stromberg. Sargent Aborn, former operatic producer, was the catalytic agent responsible for the amalgamation, having tried for many years to bring the two firms together.

The present consolidation does not affect the separate establishment of Witmark & Sons, which will continue to publish popular and classical songs. Arthur Tams will take care of the joint property.

X-Word Brain Teasers
Mrs. De Meyer: "According to archeologic students the present vocabulary puzzle dates from 2000 B. C."
Melville (interrupting): "What does B. C. mean, mother?"
Mrs. De Meyer: "Before Cross-words."

X-WORD BRAIN TEASERS.
Mrs. De Meyer—"According to archeologic students the present vocabulary puzzle dates from 2000 B. C."
Melville (interrupting)—"What does B. C. mean, mother?"
Mrs. De Meyer—"Before Cross-words."
—John Philip Sousa.

Songs of a Century That Have Never Grown Old



Bars From the Old Russian National Hymn

God save our Noble Tsar!
Great be his glory!
Growing in power and majesty.

BY JOHN PHILIP SOUSA

It is said that no song, written with the avowed purpose of wide and lasting popularity, a song designed to become national property, has ever progressed beyond the first edition, and the admiring comment of enthusiastic but limited friends.

There are two—and doubtless more—startling exceptions to this: the Austrian Hymn written by Haydn, and the Russian National Anthem. Both were "commanded" by the reigning monarch; both became the thing for which they were composed—the united voice of a great people.

Not long after coming to the Russian throne, Nicholas I., perhaps desirous of at once stamping himself and his house with a particular regality, commanded Gen. Maj. Alex. Lwoff to write a new national hymn.

In Russia a curious musical situation had arisen in the 19th and late 18th century. So splendid was the general education of the youths of noble family, that amateur musicians who entered the army and public life flourished sufficiently among them to give Russia her principal claim to musical greatness.

Of these was Gen. Lwoff, a very fine musician indeed. Unhappily, like the great Beethoven, deafness overtook him in middle life and curtailed his success.

The hymn, while stirring and splendid, is not as characteristic of the national music as are many little known folk songs.

(Copyright, The Putnam Syndicate.)

POPULAR AS EVER

Sousa and His Band to Make Tour of 30,000 Miles—Offered \$20,000 by Canadian Fair

The Regina Agricultural and Industrial Exhibition of Canada has closed a contract with John Philip Sousa, famous bandmaster, for a week's engagement in Regina at its annual provincial exhibition, beginning July 27 and ending August 1. Sousa will appear at the Canada fair as its star attraction and a salary of \$20,000 will be paid the "March King" for his appearance.

Sousa will take to Canada an organization of 100 bandmen and soloists, formed for his 33rd annual tour, which will begin in the United States two weeks in advance of the Regina engagement. Following his trip to Canada, Sousa will continue his season's tour which will be of about 35 weeks in length and which will include his 15th trip from coast to coast, the approximate mileage of which will be in excess of 30,000 miles, and which will cost for railway and Pullman fares alone, more than \$100,000. Approximately 250 American cities will be visited this season.

John Philip Sousa Writes A Cuban Suite

From Havana, where he is spending the winter, John Philip Sousa, the famous bandmaster, has sent the news that he has found the material for a Cuban suite which will be one of the features of his forthcoming thirty-third annual tour. The suite utilizes in the Sousa manner previously existing themes, and is divided into three movements, 1875, 1898 and 1925. The 1875 movement is an impression of Cuba under the Spanish rule, while in the 1898 movement the American ragtime (even a bar or two of "Hot Time") is heard working its first influence upon Cuban music. The last movement is the composer's reactions to modern Latin-American jazz.

SOUSA'S BAND TO BE HERE NOV. 21

E. A. Stein of Minneapolis, was here today in the interests of the coming of Sousa's band which will make a transcontinental tour next fall, and tentatively arranged for the appearance of the band here at the coliseum on November 21. Negotiations are being made for the appearance but have not been fully completed.

Songs of a Century That Never Grow Old



Men of Harlech! in the hollow,
Do ye hear, like rushing billow,
Wave on wave that surging follow,
Battle's distant sound?

THIS stirring Welsh marching song takes its name from an event that took place during the turmoil of the Wars of the Roses, and dates from 1468. Harlech castle stands upon a lofty rock on the sea-coast of Merionshire, and was held by one Dafydd ap Iwan (David the son of Iwan), a man famous for his physique, his hardihood, and his past fighting record in France. Strategically, the castle occupied an important position, and Edward IV., ordered the Earl of Pembroke to take it.

This was easier said than done. Pembroke demanded the surrender of the castle. To which the valiant Welshman replied that he held a castle in France to the advancement of Wales, and he expected now to hold a castle in Wales to the advancement of France.

But famine captured at last. Pembroke surrounded the castle and David was starved out. His pluck, however, so won the admiration of Pembroke that this powerful Earl refused to surrender him to the indignant King until the sovereign promised to spare his life.

The actual author of the song, as well as the tune, is unknown.

(Copyright, 1924, Putnam Syndicate.)

John Philip Sousa Makes Canadian Trip

The Regina Agricultural and Industrial exhibition, of Canada, has closed a contract with Lieut. Comdr. John Philip Sousa, the famous bandmaster, for a week's engagement in Regina at its annual provincial exhibition, beginning July 27 and ending August 1. Sousa will appear at the Canada fair as its star attraction, and a salary of \$20,000 will be paid the "March King" for his appearance.

Sousa will take to Canada an organization of 100 bandmen and soloists, formed for his thirty-third annual tour, which will begin in the United States two weeks in advance of the Regina engagement. Following his trip to Canada, Sousa will continue his season's tour, which will be of about 35 weeks in length, and which will include his fifteenth trip from coast to coast, the approximate mileage of which will be in excess of 30,000 miles, and which will cost for railway and Pullman fares alone more than \$100,000. Approximately 250 American cities will be visited this season.

SYNTHETIC WOOD IMPROVES SOUND

Sousa, March Composer, Delighted at Results in Memphis Auditorium

Chicago, Jan. 30.—The acoustics of the Memphis Civic Auditorium are the most perfect in the world, declared John Philip Sousa, America's favorite band conductor, following a concert in this immense hall. The scientific treatment of the auditorium with synthetic lumber made from cane fiber gives a tonal distribution which amazed and delighted the March King.

"I cannot recall having ever played in an auditorium with such magnificent acoustics," said the composer of "The Stars and Stripes Forever." "Each instrument in the entire band sounded clearly in every part of the hall, something it has been hitherto impossible to find. Usually some instruments will register well, others moderately so and still others very imperfectly."

"In the Memphis building, all the instruments sent their notes clear and true to all corners of the enormous hall. Back under the gallery, the balconies, the boxes, every section received the tones distinctly and unspoiled by echoes or overtones. At once I sensed the unusual properties of the place, but it was not until after the concert that I learned we were indebted to sugar cane and science for the results."

"Architects have been striving for years to produce by design what the synthetic lumber does by sound absorption in the walls and ceiling. I'm glad that the supply of bagasse sugar cane fiber is inexhaustible so that it may be possible for other auditoriums, opera houses and concert halls to follow the example of this Tennessee city."

Sousa's Band Coming Again Next Autumn

Definite announcement is made that Sousa's Band will make another visit to Spokane next October and play at the City Auditorium. Booking of the concert already has been perfected and it is not unlikely that the Music Club will sponsor the event, the matter having been up for discussion at an executive board meeting last Thursday.

Sousa, personally, and his organization are prime favorites here. The lieutenant commander not only waves a vigorous baton with effect, but squints a mean eye down the barrel of a target gun when occasion arises, and he is no stranger to the traps of the local gun club. Several years ago he participated in the meeting of Southern marksmen held here and attends most of the national trap-shooting sessions.

SOUSA'S FORMER AIDE DIES

Robert A. Giber Succumbs to Heart Disease.

LOS ANGELES, Jan. 28.—Robert A. Giber, 55, said to have been well known in the east as a musician and in former years assistant director of John Philip Sousa's band, died of heart disease here last night.

Funeral services will be held at 2 o'clock today at the residence of Mrs. Giber, 1014 S. Broadway.

The Regina Agricultural and Industrial Exhibition of Canada has closed a contract with Lieut. Com. John Philip Sousa, the famous bandmaster, for a week's engagement in Regina at its annual provincial exhibition, beginning July 27 and ending August 1. Sousa will appear at the Canada fair as its star attraction and a salary of \$20,000 will be paid the "March King" for his appearance.

THE late Camille Saint-Saens, famous French composer, when asked how he liked American music, replied: "Is there American music? I never heard any." Perhaps to prove the point, John Philip Sousa and his band contemplate an early transcontinental tour devoted exclusively to American music.

ISAREI. Preceded by M. BARRIE'S

\$20,000.00 FOR SIX DAYS

JULY 27 TO AUGUST 1, 1925

At the Regina Agricultural and Industrial Exhibition Association, Ltd.
A RECORD GUARANTEE FOR A BAND



SOUSA AND HIS FAMOUS BAND

(Continued on page 14)

SOUSA'S \$20,000

Salary for One Week at Canadian Exhibition

The Regina Agricultural & Industrial Exhibition of Canada has signed Sousa's Band the week of July 27. The organization of 100 will be the star attraction at a salary reported to be \$20,000.

Sousa will open his 33d annual tour in the United States two weeks before the Regina engagement. Following his trip to Canada he will continue the tour, about 35 weeks in length, which includes his 15th trip from coast to coast.

Approximately 250 American cities will be included in the itinerary at a railway and pullman expense of more than \$100,000.

(Lieut. Com. John Philip Sousa, Conductor)

AN AMERICAN INSTITUTION

1892—THIRD OF A CENTURY TOUR—1925

of the world's greatest musical organization

PROVEN SO BY ITS PHENOMENAL RECEIPTS
Plays to More People Than Any Attraction in the World

Now Booking for the Season of 1925-6

HARRY ASKIN, Mgr.

1451 Broadway, New York City

Variety- Jan. 28.

Havana

Many well-known folk from New York and other sections of the States are enjoying themselves here this winter playing golf and tennis, attending the races in Oriental Park, visiting the smart shops to purchase Spanish silk shawls, perfumes, antique and modern fans, handbags, pendants, beads, combs and other souvenirs. The gay place at night is the new roof of the Sevilla-Biltmore, which graces the fashionable Prado. In the

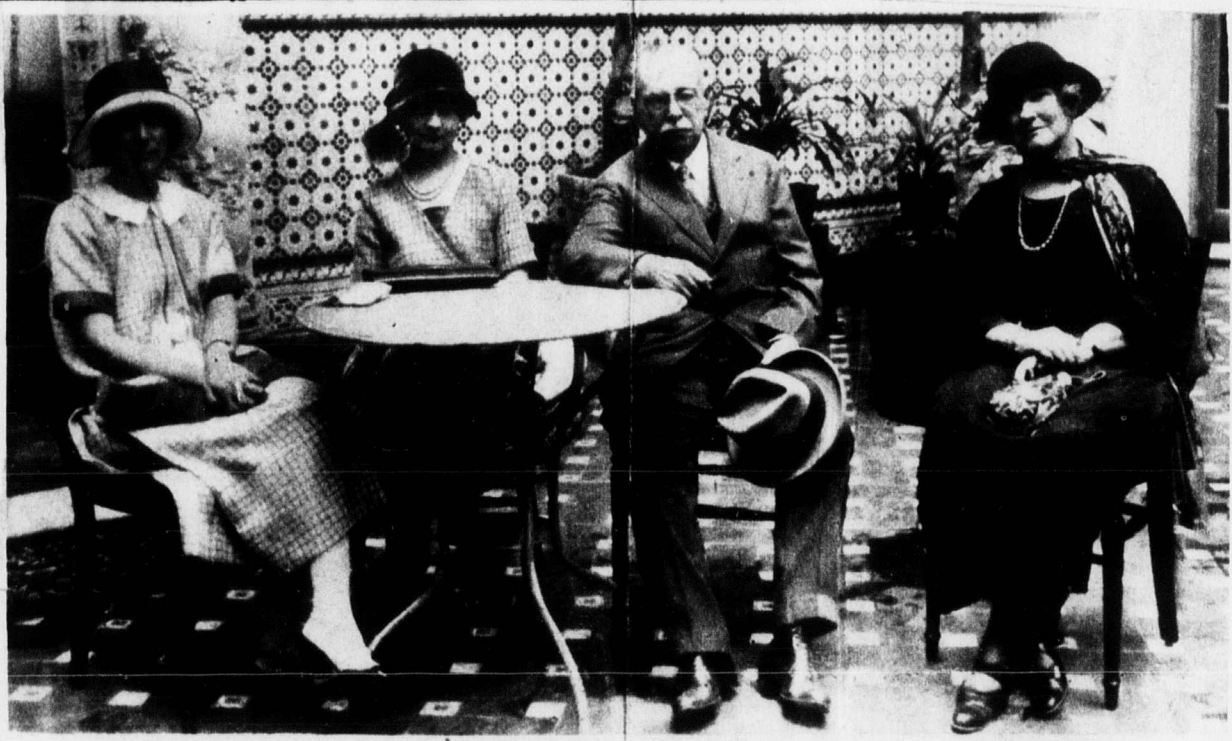
evening after the races one may find a "Who's Who" of well-known folk from New York and elsewhere dining and dancing the Spanish fandango and fox trot. The air is delicious and calm and with a clear moon above and a blue field of glittering stars and with the Morro light as a lofty beacon fire in the famous old Morro fortress beaming like a large, steadily gleaming star, this roof presents a truly wonderful picture.

A few nights ago Mr. William K. Vanderbilt and his daughters were dining there with a party of friends, while at other tables were Mr. George W. Baker, Mr. John McEntee Bowman, Mr. H. Roy Jackson, John Philip Sousa, the famous American band master and composer, accompanied by Mrs. Sousa and their daughters, Misses Helen and Priscilla; Mr. and Mrs. Edgar Hatriok, Walter Damrosch, the composer; Mrs. Glenn Curtis, Mr. Leonard Schultze of New York, Mayor Frank Hague of Jersey City, Mr. and Mrs. Walter D. Ebinger of Brooklyn, Mr. and Mrs. Edward H. Davis and their daughter, Miss Blanche A. Davis, and Miss Mary Potter of New York.

The Regina agricultural and industrial exhibition of Canada has closed a contract with Lieutenant Commander John Philip Sousa, the famous bandmaster, for a week's engagement in Regina at its annual provincial exhibition, beginning July 27 and ending August 1. Sousa will appear at the Canada fair as its star attraction and a salary of \$20,000 will be paid the "March King" for his appearance. Sousa will take to Canada an organization of 100 bandmen and soloists, formed for his 33d annual tour, which will begin in the United States two weeks in advance of the Regina engagement. Following his trip to Canada, Sousa will continue his season's tour which will be of about 35 weeks in length and which will include his 15th trip from coast to coast, the approximate mileage of which will be in excess of 30,000 miles, and which will cost for railway and Pullman fares alone more than \$100,000. Approximately 250 American cities will be visited this season.

Ruth Bradley Keiser, Portland pianist, has returned from a concert tour in Eastern Washington. Critics praise her art highly everywhere. The Walla Walla Daily Bulletin said of her: "Mrs. Keiser has most engaging personality which at once prepossesses her audience in her favor. In addition to her modesty and charm she has a big equipment of technique, exquisite variety of tone and a splendid comprehension of the material she is presenting. Her playing is full of character and imagination and there is never a dull moment in one of her programs."

FROM Havana, where he is spending the winter, John Philip Sousa, the famous bandmaster, has sent the news that he has found the material for a Cuban suite which will be one of the features of his forthcoming 33rd annual tour. The suite utilizes in the Sousa manner previously existing themes, and is divided into three movements, 1875, 1898 and 1925. The 1875 movement is an impression of Cuba under the Spanish rule, while in the 1898 movement the American ragtime (even a bar or two of "Hot



THE MARCH KING, John Philip Sousa, Mrs. Sousa right, and their two daughters, Mrs. Hamilton Abert and Miss Priscilla Sousa, pictured on the patio of the Sevilla-Biltmore Hotel at Havana, Cuba. International

SOUSA'S BAND AT WINONA

Many Other Features for Program of Coming Season.

[Special to The Indianapolis News]
WARSAW, Ind., February 16.—Officials of Winona Assembly and Bible Conference have practically completed the tentative program for the coming season. Sousa's Band will appear on the Chautauqua program for two concerts and included in the artists' series will be Tita Schipa and Florence MacBeth. Dr. W. E. Biederwolf, director of the Bible Conference, has practically completed the list of speakers for the 1925 conference and many prominent preachers and Bible teachers are included.
Announcement has been made that the International Lyceum and Chautauqua Association, including among its membership most of the leading platform lecturers and entertainers of the country, will return to Winona Lake this year for the annual conference. The I. L. C. A. met here last year and more than 300 attended the three-day session. The convention this year will be held in September.
A new feature, which is expected to attract considerable attention and interest, will be the Winona Lake Museum. Many relics have already been gathered.

Sousa's Plans

The Regina Agricultural and Industrial Exhibition of Canada has closed a contract with Lieut. Com. John Philip Sousa, the celebrated bandmaster, for a week's engagement in Regina at its annual provincial exhibition, beginning July 27 and ending August 1. Sousa will appear at the Canada fair as its star attraction and a salary of \$20,000 will be paid the March King for his appearance.
Sousa will take to Canada an organization of 100 bandmen and soloists, formed for his thirty-third annual tour, which will begin in the United States two weeks in advance of the Regina engagement. Following his trip to Canada Sousa will continue his season's tour, which will be of about thirty-five weeks in length and include his fifteenth trip from coast to coast, the approximate mileage of which will be in excess of 30,000 miles and which will cost for railway and Pullman fares alone more than \$100,000. Approximately 250 American cities will be visited this season.

John Philip Sousa is spending the winter in Havana. Musically speaking, he has found material for a Cuban suite.

Nashville Tennessean 2/15



JOHN PHILIP SOUSA, famous American composer and band leader, is shown with his wife and their two daughters in Havana, Cuba. (Int'l Newsreel)

Rochester Times 2/13



JOHN PHILIP SOUSA, famous American composer and band leader, is shown with his wife and their two daughters in Havana, Cuba. (Int'l Newsreel)

AN AUDITORIUM IS SORELY NEEDED

Sousa's Band Wants Engagement in City But Due to Lack of Modern Auditorium Im-possible to Make Contract

The advance representative of John Philip Sousa's world-famous Band spent yesterday in the city in conference with Chamber of Commerce officials in an effort to get engagement for this great musical organization to give a concert here.

After a very careful survey it was learned that Goldsboro could not enter into a contract, due to the fact that we haven't a modern auditorium.

In discussing this matter with the local secretary of the Chamber of Commerce the Argus was informed that this is not an unusual occurrence.

Almost every week or so similar opportunities present themselves.

We have had the opportunity to entertain many of the state's largest conventions but convention hall facilities has made it impossible to do so. Now that we have the assurance of a new hotel which is unequalled by any in the state we should devote our efforts to a Municipal Auditorium with ample seating capacity to take care of any state convention or any other attraction demanding facilities of this kind.

Winnipeg News 2/12



JOHN PHILIP SOUSA, famous American composer and band leader, is shown with his wife and their two daughters in Havana, Cuba. (Int'l Newsreel)

Dispatch Columbia 2/12



JOHN PHILIP SOUSA, famous American composer and band leader, is shown with his wife and their two daughters in Havana, Cuba. (Int'l Newsreel)

Chicago Tribune 2/10

From Havana, where he is spending the winter, Lieutenant Commander John Philip Sousa, the famous bandmaster, has sent the news that he has found the material for a Cuban suite which will be one of the features of his forthcoming thirty-third annual tour. The suite utilizes in the Sousa manner previously existing themes, and is divided into three movements, 1875, 1898, and 1925. The 1875 movement is an impression of Cuba under the Spanish rule, and in the 1898 movement the American ragtime (with a bar or two of "Hot Time") is heard working its first influence upon Cuban music. The last movement is the composer's reactions to modern Latin-American jazz.

New Orleans States 2/18

Bandmaster Sousa Is Robbed At Havana

KEY WEST, Fla., Feb. 18.—(By I. N. S.)—John Phillip Sousa, noted bandmaster, was robbed of \$400, while waiting to board a steamer for this city in Havana Monday, he told newspaper men here today. Sousa had been in Cuba for the past week, securing data for a sheet of music to be written by him portraying the old and new China.

Herald Fall River 2/12



JOHN PHILIP SOUSA, famous American composer and band leader, is shown with his wife and their two daughters in Havana, Cuba. (Int'l Newsreel)

Trenton Times 2/13



JOHN PHILIP SOUSA, famous American composer and band leader, is shown with his wife and their two daughters in Havana, Cuba.

Billboard 2/17

Lieut. Sousa and His Band Booked for Regina Fair

Lieut. John Philip Sousa has signed a contract for a week's engagement for his famous band at the Regina Agricultural and Industrial Exhibition, of Regina, Canada, this coming summer. Lieut. Sousa will appear at the Canadian fair as its principal attraction during the week of July 27, for which, it is said, he will draw a salary of \$20,000. He will take to Canada an organization of 100 bandmen and soloists which he will organize for his 33d annual tour, which begins in the United States two weeks prior to the Regina engagement. On this tour Lieut. Sousa and his men will visit approximately 250 American cities.

Norfolk Daily 2/19

SOUSA ROBBED
Key West, Fla., Feb. 18.—(I. N.)—John Phillip Sousa, noted band master, was robbed of \$400 while waiting to board a steamer for this city in Havana Monday, he told newspaper men. Sousa has been in Cuba for the last week securing data for a sheet of music to be written by him portraying the old and new China.

Helsingfors 2/16

JOHN PHILIP SOUSA, famous American composer and band leader, is shown with his wife and their two daughters in Havana, Cuba. (Int'l Newsreel)

San Francisco 2/13



JOHN PHILIP SOUSA, famous American composer and band leader, is shown with his wife and their two daughters in Havana, Cuba. (Int'l Newsreel)

Instruments Not Sociable

Band instruments have personal peculiarities all their own, says John Philip Sousa in Farm and Fireside. They are like guests at a party. A clever hostess knows that certain people will clash, and she plans her social affairs accordingly. So must a composer, or a leader who "arranges" the music that he plays, have care lest his instruments quarrel.

The lurid trombone, the heroic clarinet, and the sentimental French horn each have their value in the band instrument social world. But they cannot be thrown together casually. Imagine a dainty and sweet musical love story interrupted by the blare of a trombone! The poor lovers would be completely discomposed, and the auditor would never find them again. The image would be destroyed.

Skilled and clever composers and conductors sometimes make "social errors" in instrumentation that are quite as ludicrous and quite as destructive of social accord as are the errors of an inept hostess.

Detroit News 2/12

Sousa Robbed Of \$400 in Cuba

Special to The Free Press. Key West, Fla., Feb. 17.—John Philip Sousa, noted band master, was robbed of \$400 while waiting to board a steamer for this city in Havana Monday, he told newspaper men here today.

Repository Canton 2/13

Lancaster News 2/13



JOHN PHILIP SOUSA, famous American composer and band leader, is shown with his wife and their two daughters in Havana, Cuba. (Int'l Newsreel)



JOHN PHILIP SOUSA, famous American composer and band leader, is shown with his wife and their two daughters in Havana, Cuba. (Int'l Newsreel)

Houston Chronicle 2/15

Sousa's Band in Canada.

The Regina Agricultural and Industrial Exhibition of Canada has closed a contract, at a salary of \$20,000, with Lieutenant Commander John Philip Sousa for a week's engagement in Regina at its annual provincial exhibition July 27 to August 1. Sousa will take to Canada an organization of 100 bandmen and soloists, formed for his thirty-third annual tour, which will begin in the United States two weeks before he goes to Regina. The tour will last about 35 weeks and will include Sousa's fifteenth trip from coast to coast, with an approximate mileage of 30,000, and cost in railway and Pullman fares alone of more than \$100,000. About 250 American cities will be visited next season.

Springfield Indicator 2/13/24

Amsterdam Recorder 2/17



JOHN PHILIP SOUSA, famous American composer and band leader, is shown with his wife and their two daughters in Havana, Cuba. (Int'l Newsreel)



JOHN PHILIP SOUSA, famous American composer and band leader, is shown with his wife and their two daughters in Havana, Cuba. (Int'l Newsreel)

McBride Boyette 2/12



Photo by Fotograms.

MARCH KING IS 70.

John Philip Sousa, Hale and Hearty, Rounds Out Three-Score-and-Ten.

Interesting Winter Visitors

BACK about 1880 a youth was conducting the orchestra at the presentation of the opera "Our Flirtation." A lieutenant-commander of the United States marine corps was in the audience and following the performance wrote a letter to a man named Sousa asking if he knew who the youngster was that conducted the orchestra. Mr. Sousa replied that it was his son. The officer persuaded the young man to enter the marine corps.

Wednesday afternoon, John Phillip Sousa, the most noted bandmaster in the world, was in the Royal Palm Gardens being photographed for the press. He has received honors from all over the world but is still the same, agreeable, friendly man that he was before he was so well known. With all of his honors, there is not the least hint of conceit about him. Mr. Sousa made his debut in concert work at the age of 11 years, playing a violin. He says he was rotten. However, he stayed with the profession and at the age of 17 he was conducting orchestras. The idea of entering the band field did not occur to him until after his conversation with the marine officer. He took over the direction of the band and it soon became so well known that in 1891 he toured with the band and in 1892 he again toured. Some time afterwards, a Chicago syndicate went to the bandmaster and persuaded him to resign from the marine corps and form his own band. This Mr. Sousa did with the result that today he has one of the best known bands in the world. Mr. Sousa at present has 84 musicians in his band and the instruments are all specially made. He never went to Europe to study and today, despite the fact that he secures the best musicians he can obtain, very few of his band members are foreigners. When he went to Cuba recently, only three passports were necessary in order for the band to make the trip. This is made possible, Mr. Sousa said, because of the way in which American musicians have developed recently.

order to retain the corporation. The son is now president of the corporation and declares he intends to "freeze" the father out. The evening papers were purchased so the Fishburns now have a monopoly there and the father proudly declares that the son has made more money out of the business in the short time he has been at the head of it than the father ever made out of it.

In regard to the "freezing out" of the father, the father is not much worried about it inasmuch as he has a bank "sticking" around the corner. Mr. and Mrs. Fishburn are guests at the Gralynn Hotel.

LUCIEN NORRIS SULLIVAN, a guest at the Gralynn Hotel, is one of those quiet men who spend their time in various cities of the world at the service of American industry. He is stationed at present at Cadiz, Spain, as consul.

Mr. Sullivan was teaching in Lehigh University at the time he was appointed consul and given a post in Mexico. Later he was transferred to Australia and then he moved to Spain. He was appointed by Theodore Roosevelt first but has been re-appointed by the succeeding presidents.

"The consular service is devoted to American industry," said Mr. Sullivan. "We receive letters constantly from firms all over the country asking us to put them in touch with firms in the country where we are stationed. Then again if a consul notices something that would better the sales of a commodity he makes a report to the state department and the report is published."

"For example, I went into a store one day and a clerk showed me a screw driver of the spiral kind. It had several bits and a man wanted it but did not know how to take out the bit in it. I showed him. I sent a report in suggesting that it was a mistake not to have directions for the use of commodities printed in the language of the country to which that commodity was shipped."

Mr. Sullivan said he intended to spend half of his two months' vacation in Miami.

"I feel like a man who has just had the appetizer at a banquet," he said.

SOUSA ENGAGED FOR CANADIAN FAIR

The Regina Agricultural and Industrial Exhibition of Canada has closed a contract with Lieut. Com. John Philip Sousa for a week's engagement in Regina at its annual provincial exhibition, July 27-Aug. 1. Sousa will appear at the Canada fair as its star attraction and a salary of \$20,000 will be paid the "March King." He will take to Canada 100 bandmen and soloists, formed for his thirty-third annual tour, which will begin in the United States two weeks before the Regina engagement.



Lieut.-Commander John Philip Sousa

Following his trip to Canada, Sousa will continue his season's tour, of about thirty-five weeks' duration, and which will include his fifteenth trip from coast to coast, the approximate mileage being in excess of 30,000 miles, and which will cost for railway and Pullman fares alone more than \$100,000. Approximately 250 American cities will be visited.

"Take Me Out to the Ball Game" is going to have a successor. A new baseball tune, to be used at all ceremonials upon baseball fields, will be written by Lieut. Com. John Philip Sousa, according to Harry Askin, manager for the march king, who visited the Milwaukee Auditorium this week to make arrangements for the band's new tour, to start in June.

Sous met Judge Kenesaw Mountain Landis, high commissioner of baseball, recently in Havana, where both were vacationing, and the judge remarked that composers have neglected baseball as a subject for musical compositions, and asked Sousa to supply a new march, suitable for ceremonial purposes. Sousa, long an ardent baseball fan, has appeared as guest conductor at many baseball ceremonials. He conducted the band in the rendition of his own march, "Stars and Stripes Forever," at the dedication of the great Yankee stadium in New York.

Sousa is also preparing a tune to be entitled "Pop Bottle Blues," to be played by bands attached to clubs visiting St. Louis.

At the invitation of Judge Kenesaw Mountain Landis, whom he met in Havana this winter, Lieutenant Commander John Philip Sousa, the well known baseball fan and trap shooter, has agreed to compose a new march to be used at all ceremonials upon baseball battlefields. And to show that he is as courageous as ever, Sousa also undertakes to write a march to be called "Pop Bottle Blues" and to be played by the bands of clubs visiting St. Louis.

At the invitation of Judge K. M. Landis, High Commissioner of organized baseball, Lieut.-Com. John Philip Sousa will undertake the composition of a new march to be used at all ceremonials upon American baseball fields.

SOUSA TO PLAY HERE FIVE DAYS

Whiteman and Isham Jones for Week Each at Riverside, Among Other Big Stars

The Riverside Park Amusement company is at the present time busy mapping out a busy program for the coming season and is planning on bringing some of the best attractions the country has to offer to Riverside. The first move along this line was announced today by Henry J. Perkins, he having contracted for the appearance of Lieut.-Comdr John Phillip Sousa and his famous band of 70 musicians to appear at Riverside for five days, starting Saturday, July 11. Afternoon and evening concerts will be given, the matinee performances to be held in Cook's Crystal Ballroom and evening performances between the two bandstands in the park proper.

The contract which Sousa is under will not allow the famous bandmaster to appear within a radius of 50 miles of Springfield before his appearance at Riverside. He is at present in Cuba, where he is picking up material for new compositions. His last showing here was in September, when he played his own works and marches he has made famous, at the Auditorium.

On his coming appearance Sousa will offer his review of song hits of the present season in his annual humoresque. His stirring march, "Ancient and Honorable Artillery Company," which was rendered on his last appearance here, created so much interest that he probably will repeat this number. The world's most renowned band leader has been delving deeper into the realms of syncopation and will have some new selections along this line when he comes.

Contracting of Sousa is only one of the big attractions that Riverside park will offer amusement seekers this season. Plans are now being set and it promises to be successful that during the summer there will be one week of Paul Whiteman of New York and his famous orchestra and another week of Isham Jones of Chicago and his orchestra and many other attractions that are worth while productions will be announced in the near future.

Riverside park will open about the middle of May and there will be many new features throughout the midway.

Make Plans for Riverside Park

Sousa's Band and Paul Whiteman Will Be Summer Attractions.

The Riverside Park Amusement Company is mapping out a busy program for the coming season and is planning on bringing some of the best attractions the country has to offer to Riverside. The first move along this line was announced yesterday by Henry J. Perkins, who has contracted for the appearance of Lieut. Com. John Phillip Sousa and his famous band of 70 musicians to appear at Riverside for five days, starting Saturday July 11.

The contract which Sousa holds will not allow the famous bandmaster to appear within a radius of 50 miles of Springfield before his appearance at Riverside. He is at present in Cuba where he is picking up material for new compositions. His last showing here was in September.

Sousa will offer his review of song hits of the present season in his annual humoresque. His stirring march, "Ancient and Honorable Artillery Company," which was rendered on his last appearance here created so much interest that he probably will repeat this number. The world's most renowned band leader has been delving deeper into the realms of syncopation and will have some new selections along this line when he comes.

Sousa is only one of the big attractions that Riverside Park will offer amusement seekers this season.

There will be one week of Paul Whiteman of New York and his famous orchestra and another week of Isham Jones of Chicago and his orchestra and many other attractions that are worth while productions will be announced.

Riverside Park will open about the middle of May and there will be many new features through the midway.

JOHN PHILLIP SOUSA TO WRITE BASEBALL MARCH

At the invitation of Kenesaw Mountain Landis, high commissioner of organized baseball, Lieutenant Commander John Phillip Sousa will undertake the composition of a new march to be used at all ceremonials on American baseball fields. Judge Landis and Mr. Sousa met recently in Havana and attended a double-header baseball game at Almendares Baseball park.

During the game Judge Landis, commenting upon the fact that "Take Me Out to the Ball Game" was virtually the only baseball tune ever written, and that it was hardly suitable for ceremonial purposes, asked Sousa to supply such a march.

SOUSA TO WRITE BASEBALL MARCH

Noted Musical Director Invited to Compose Piece by Judge Landis.

At the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, Lieutenant-Commander John Phillip Sousa will undertake the composition of a new march to be used at all ceremonials upon American baseball fields.

Judge Landis and Mr. Sousa met recently in Havana, where they were spending their winter holidays, and attended together a double-header baseball game at Almendares baseball park, Havana. During the game, Judge Landis, commenting upon the fact that "Take Me Out to the Ball Game" was virtually the only baseball tune ever written, and that it was hardly suitable for ceremonial purposes, asked Sousa to supply a new march. Sousa promised not only to write a baseball march, but also a tune to be entitled "Pop Bottle Blues" to be played by bands attached to clubs visiting St. Louis.

Sousa, long an ardent baseball fan, has appeared as guest conductor at many baseball ceremonials. He conducted the band in the rendition of his own march, "Stars and Stripes Forever," upon the occasion of the dedication of the great Yankee stadium in New York.



69

SOUSA TO WRITE BASEBALL MARCH

To Be Used at All Ceremonials on All American Fields

Chicago, March 2.—At the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, Lieut. Com. John Phillip Sousa will undertake the composition of a new march to be used at all ceremonials upon American baseball fields.

Judge Landis and Sousa met recently in Havana, where they were spending their winter holidays, and attended together a doubleheader at

Almendares Park. During the game, Judge Landis commenting upon the fact that "Take Me Out to the Ball Game" was virtually the only baseball tune ever written, and that it was hardly suitable for ceremonial purposes, asked Sousa to supply such a march. Sousa promised not only to write a baseball march but also a tune to be entitled "Pop Bottle Blues" to be played by bands attached to clubs visiting St. Louis.

Sousa, long an ardent baseball fan, has appeared as guest conductor at many baseball ceremonials. He conducted the band in the rendition of his own march, "Stars and Stripes Forever," upon the occasion of the dedication of the great Yankee stadium in New York.

SOUSA AND PARTY LEAVE FOR BRIEF NASSAU VISIT

John Phillip Sousa, noted bandmaster, who arrived at the Royal Palm Hotel Tuesday, left yesterday for Nassau.

Mr. Sousa is accompanied by Mrs. Sousa and their daughters, Mrs. Helen Albert and Miss Jane Priscilla Sousa. The party plans to spend a week in Nassau and then return to Miami to stay until business calls Mr. Sousa North again. Mr. Sousa did not know whether his booking agent had arranged for any concerts in Florida.

THE CHILD IN THE GARDEN

John Phillip Sousa, celebrating his seventeenth birthday, said in an interview in Chicago:

"I have seen many changes, many improvements, in the course of my long and busy life. One change that I hope still to see is the abolition of child labor."

"The defenders of child labor haven't a leg to stand on. They only mutter something that sounds like 'unconstitutional.' Really, you know, they're worse than the child in the garden."

"Oh, you had, wicked, cruel boy, his mother said to the child in the garden. How could you have the heart to cut that poor caterpillar in two?"

"The child muttered: 'Well, it—it looked so lone—"

BOTH MASTERS



ABOVE: JOHN PHILIP SOUSA AND JUDGE LANDIS (Bending Over the Radio Transmitter) AT THE PULLMAN SPECIAL.
BELOW: JUDGE LANDIS HIMSELF.



It was a big day for Judge Kenesaw Mountain Landis, baseball commissioner, in Havana yesterday. Accompanied by his friend, John Philip Sousa, the great bandmaster, he was the guest of honor at a double header baseball program at Almendares Park, witnessing, in the fast 2 to 1 game that was the feat

ure of the program, how Cuba takes to baseball.

Then there was the trip which Judge Landis and Mr. Sousa made to inspect the Cuban Special, running between here and Santiago, at the train lay in the yards at the Central Station. Mr. Sousa and his family will leave on the train tonight for a trip down the island returning Friday night.

"This train is becoming known all over the States," said Judge Landis, "and is a magnet that will attract more and more people over here. You have the climate and the scenery, and with a train giving such excellent accommodations, you will soon have many people from the States making the tour to enjoy the things of Cuba."

"The best advertisement for the Island is the Island itself, and the people who see Cuba and the battle fields and the Roosevelt monument, and the Matanzas caves under such comfortable conditions will be eager to tell other people and to send them over here."

Restorer Versus Restoratives.

"How'd you come to raid that barber shop?" asked the chief of the dry agents.

"Well," replied one of the dry agents, "it struck me kind of funny that so many men should buy hair restorer from a bald-headed barber." —Cincinnati Enquirer.

Ah, Well; Britain is entitled to just as many French promises as Uncle Sam receives.—Pasadena Post.

SOUSA, EL EMINENTE Y FECUNDO COMPOSITOR NORTEAMERICANO, SE ENCUENTRA DESDE AYER EN STGO.

Vino en la Excursión de Turistas. — El Coronel Puyol le Ofreció un Homenaje en 'Casa Granda'. — La Banda del Ejército Tocó Ante el Ilustre Visitante Una de sus Más Bellas Obras. — Hizo Elogios de la Banda del Ejército.

Entre los turistas que vinieron el intermezzo "The Wedding of the Rose", de Jessel, una selección de "Fausto", de Gounod; "The Crack Regiment", patrulla, de Withmuth; el foxtrot de "La danza de las libélulas", de Lehar y el danzón "La Virgen de Regla."

El maestro Sousa vino acompañado de su distinguida esposa Mrs. Abert y de sus graciosas hijas.

Terminado el concierto fuimos presentados al eximio compositor y a sus familiares, con quienes tuvimos el honor de departir por breves momentos.

Nos dijo el maestro Sousa que le había gustado mucho nuestra banda militar, por lo bien organizada, que tenía un repertorio selecto, que su marcha la había ejecutado correctamente, con gran sentimiento. Además de las frases de elogio que tuvo para la banda lo tuvo también para nuestro danzón, el cual lo toca su hija en el piano.

En el roof garden del Hotel Casa Granda se efectuó anoche un baile en honor de todos los turistas. Terminado el baile fueron a lormir al vecino poblado del Criso, de donde volverán hoy a esta ciudad para continuar sus paseos por los sitios históricos.

La familia Sousa se dirigirá hoy al poblado de Daiquiri con objeto de visitar las minas.

DIARIO DE CUBA reitera al eminente artista, a su esposa e hijos su consideración y aprecio, le desea las más gratas impresiones durante su permanencia en Oriente y hace votos por la felicidad de su excursión.

Después, la obertura de "El Barbero de Sevilla", de Rossini,

SOUSA WILL COMPOSE MARCH FOR BASEBALL

Famed Musician Grants Request of Judge Landis

Chicago, Feb. 27.—At the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, Lieut. Com. John Philip Sousa will undertake the composition of a new march to be used at all ceremonials upon American baseball fields.

Judge Landis and Sousa met recently in Havana, where they were spending their winter holidays, and attended together a doubleheader at Almendares Park. During the game, Judge Landis commenting upon the fact that "Take Me Out to the Ball Game" was virtually the only baseball tune ever written, and that it was hardly suitable for ceremonial purposes, asked Sousa to supply such a march. Sousa promised not only to write a baseball march but also a tune to be entitled "Pop Bottle Blues" to be played by bands attached to clubs visiting St. Louis.

Sousa, long an ardent baseball fan, has appeared as guest conductor at many baseball ceremonials. He conducted the band in the rendition of his own march, "Stars and Stripes Forever," upon the occasion of the dedication of the great Yankee Stadium in New York.

the members of...

A WORTHY HONOR.

IT is a gracious thing that the Pryor band is to do, in giving a concert Thursday night in honor of John Philip Sousa, the noted bandmaster. The entire program will consist of compositions by Sousa, and it is hoped that Mr. Sousa will be present himself.

This occasion will bring together two of the greatest leaders in the country. Mr. Sousa is something of a pioneer, and his organization set a pace which has been responsible for the development of band music to a high level. He has himself written many numbers which have the quality which makes for good band music, and is altogether worthy of any honor which may be paid him, even by so conspicuous an exponent of the art as Mr. Pryor.

Incidentally, while on the subject of band music, it is interesting to note that Mr. Pryor is receiving many requests for classical music and none for jazz. There are many indications that the vogue of jazz is slowly dying out. This tendency has been noted in the matter of radio concerts.

Jazz is chiefly useful, if useful at all, for certain forms of dancing. It has no great appeal to lovers of music, who hear music for itself alone. It is a pleasing indication of the quality of musical taste in this city that the popularity of the best music is so great. The best musicians much prefer to use something else than jazz, but many of them have been forced to yield somewhat to what seemed a popular demand. It is fortunate if this demand is receding.

II. Anivarsario

SOUSA WILL COMPOSE NEW BASEBALL MARCH.

At the invitation of Kenesaw Mountain Landis, high commissioner of organized baseball, Lieut. Com. John Philip Sousa will undertake the composition of a new march to be used at all ceremonials on American baseball fields. Judge Landis and Mr. Sousa met recently in Havana and attended a double-header baseball game at Almendares baseball park.

During the game Judge Landis, commenting upon the fact that "Take Me Out to the Ball Game" was virtually the only baseball tune ever written, and that it was hardly suitable for ceremonial purposes, asked Sousa to supply such a march.

SOUSA TO COMPOSE BASEBALL MARCH

At the invitation of Judge Kenesaw Mountain Landis, high commissioner of baseball, Lieut. Com. John Philip Sousa will undertake the composition of a new march, to be used at all ceremonials on American baseball fields. Judge Landis and Sousa met recently in Havana and attended a double-header at Almendares park. During the game, Judge Landis commenting upon the fact that "Take Me Out to the Ball Game" was virtually the only baseball tune ever written, and that it was hardly suitable for ceremonial purposes, asked Sousa to supply such a march. Sousa promised not only to write a baseball march, but also a tune to be entitled "Pop Bottle Blues," to be played by bands attached to clubs visiting St. Louis.

Sousa to Compose National Baseball March.

At the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, Lieut. Com. John Philip Sousa will undertake the composition of a new march to be used at all ceremonials upon American baseball fields. Judge Landis and Mr. Sousa met recently in Havana, where they were spending their winter holidays, and attended together a double-header baseball game at Almendares Baseball Park, Havana. During the game, Judge Landis commenting upon the fact that "Take Me Out to the Ball Game" was virtually the only baseball tune ever written, and that it was hardly suitable for ceremonial purposes, asked Sousa to supply such a march.

Sousa promised not only to write a baseball march but also a tune to be entitled "Pop Bottle Blues" to be played by bands attached to clubs visiting St. Louis. Sousa, long an ardent baseball fan, has appeared as guest conductor at many baseball ceremonials. He conducted the band in the rendition of his own march, "Stars and Stripes Forever," upon the occasion of the dedication of the great Yankee Stadium in New York.

SOUSA NIGHT SET

Arthur Pryor's Band Arranges Tribute to Famous Composer

Arthur Pryor and his band will honor John Philip Sousa at Thursday night's concert, when Mr. Sousa, in who recently visited Miami on his way to Havana, is expected to return here. The entire program for the evening will be made up exclusively of Sousa's compositions.

Philad Bulletin Feb 18

Sousa to Compose Base Ball March at Request of Landis

At the invitation of Kenesaw Mountain Landis, high commissioner of organized baseball, Lieutenant Commander John Phillip Sousa will undertake the composition of a new march to be used at all ceremonials on American base ball fields.

Judge Landis and Mr. Sousa met recently in Havana and attended a double-header base ball game at Almendares Base Ball Park.

During the game Judge Landis, commenting upon the fact that "Take Me Out to the Ball Game" was virtually the only base ball tune ever written, and that it was hardly suitable for ceremonial purposes, asked Sousa to supply such a march.

Miami Herald Feb 17

PRYOR BAND TO PLAY SOUSA COMPOSITIONS

Special Concert Planned for Thursday Evening in Honor of Noted Bandmaster.

John Philip Sousa
IN honor of John Philip Sousa a Thursday evening's concert by Arthur Pryor's band at Royal Palm Park will be devoted exclusively to compositions of the famous bandmaster. Mr. Sousa, in company with his wife and other members of his family, was a visitor in Miami a short while ago. He left for a trip to Havana and just before his departure told Mr. Pryor that his itinerary called for his return here shortly. Mr. Sousa probably will be in Miami on Thursday evening to attend a concert in his honor. All of the famous compositions of Mr. Sousa are included in the program.

Another deviation from the usual program will be made tomorrow evening when the entire program will be devoted to the works of Italian composers. A program has been arranged to include the overture, "William Tell," (Rossini), followed by "The Anvil Chorus" from "Il Trovatore" (Verdi), and the intermezzo, "Cavalleria Rusticana" (Mascagni). There also will be several excerpts from the famous La Boheme (Puccini).

Mr. Pryor said yesterday that he finds that the classical music is much better received than jazz.

"Although I have several requests for the playing of classical numbers this season I have not yet received one request for a jazz number," said Mr. Pryor. "Jazz is alright in a dance hall but it does not lend itself readily for concert music."



John Philip Sousa, famous American composer and band leader, is shown with his wife and their two daughters in Havana, Cuba.

Billboard Feb 18

March King in Havana

Havana, Feb. 19.—John Philip Sousa, famous American band leader, and his wife and daughter are now in Havana. They are taking a trip down the island on the special Pullman train de luxe, which runs from Havana to Santiago three times a week, especially for the tourists. Sousa was entertained by Judge Landis, who is also visiting in Cuba.

Prof. Sousa is now working on his Cuban Suite, which will be one of the features of his coming 33d annual tour. The Suite is divided into three movements—1875, 1898 and 1925. The 1875 movement gives his impressions of Cuba under Spanish rule; that of 1898 employs the American regime under General Wood, with a bar or two of a "hot time", which is heard making its first influence on Cuban music. The last movement shows the composer's reaction to Latin-American jazz.

Both the judge and the March King are enjoying their visit immensely.

Miami Metropolis Jan 18

SOUSA ROBBED ON WAY HERE

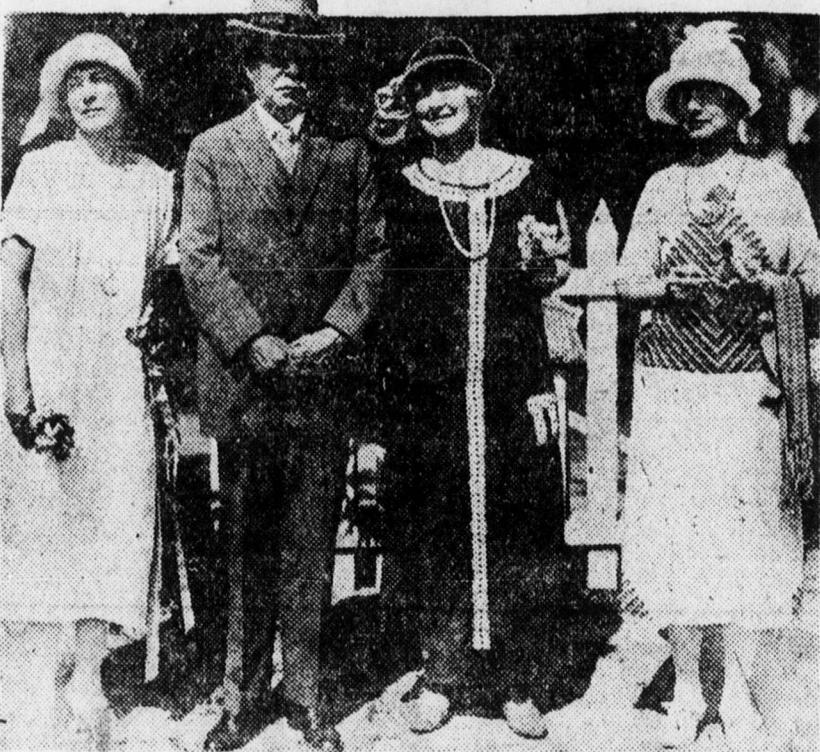
Bandmaster Loses \$400 While Awaiting Steamer at Havana For Key West

Special to Miami Daily News
KEY WEST, Feb. 17.—One wonders whether John Philip Sousa, noted bandmaster, will include in his suite of music on Cuba how he was robbed of \$400 while waiting to board a steamer for Key West in Havana. A pickpocket relieved the noted bandmaster of \$400.

Sousa told The Miami Daily News representative shortly before his departure today that he will write his suite of music on Cuba on his return home in the East. It will not be published and will be used exclusively by his band.

Miami Metropolis Jan 20

SOUSA FAMILY ENJOYS SOUTHERN TRIP FOLLOWING CONCERT TOUR



The Sousa family, relaxing from the strain of the long concert tour of the eminent composer and bandmaster, reached Nassau Thursday on a pleasure tour of the South after a day in Miami. This family, unwilling to submit to rigid travel plan, stays as long as it likes in any place, and has chosen Miami for a return visit next week. Later the party will visit Mr. Sousa's North Carolina estate. Left to right: Mrs. Helen Sousa, John Phillip Sousa, Mrs. Sousa and Miss Jane Priscilla Sousa.

Philad Record Feb 8

SOUSA WILL COMPOSE NEW BASEBALL MARCH

Commissioner Gets Musician to Give Us a Tune.

At the invitation of Kenesaw Mountain Landis, high commissioner of organized baseball, Lieutenant Commander John Phillip Sousa will undertake the composition of a new march to be used at all ceremonials on American baseball fields. Judge Landis and Sousa met recently in Havana and attended a double-header baseball game at Almendares baseball park.

During the game Judge Landis, commenting upon the fact that "Take Me Out to the Ball Game" was virtually the only baseball tune ever written, and that it was hardly suitable for ceremonial purpose, asked Sousa to supply such a march.

Miami Herald Feb 18

SOUSA TO MAKE 33RD TOUR OF COUNTRY

The Regina Agricultural and Industrial Exhibition of Canada has signed Sousa's band the week of July 27. The organization of 100 will be the star attraction at a salary reported to be \$20,000.

Sousa will open his 33rd annual tour in the United States two weeks before the Regina engagement. Following his trip to Canada, he will continue the tour, about 35 weeks in length, which includes his 15th trip from coast to coast.

Approximately 250 American cities will be included in the itinerary at a railway and Pullman expense of more than \$100,000.

Courier Herald Feb 18

SOUSA WOULD MISS MEAL TO HEAR HEMPEL

John Philip Sousa and his triumphal "Stars and Stripes Forever" have been playing hide-and-seek with Frieda Hempel and her "Jenny Lind" concert the last two years. Wherever one artist was booked, the other artist was sure to be there just before the date or just after it. Recently Sousa was on his way to make hearts beat merrier elsewhere a few moments before the prima donna arrived, but he left this genial message in the columns of the newspaper:

"Please tell your good people to go without a meal or two if they cannot afford to hear Hempel any other way. I would miss two or three meals myself rather than miss Hempel. She is a thorough artist—one of the finest artists we have today."

Hempel sings in the Auditorium here on March 4. Seats are on sale at Steinert's.

New Haven Union Jan 17

Sousa to Compose New Baseball March

At the invitation of Kenesaw Mountain Landis, high commissioner of organized baseball, Lieutenant Commander John Phillip Sousa will undertake the composition of a new march to be used at all ceremonials on American baseball fields. Judge Landis and Mr. Sousa met recently in Havana and attended a double-header baseball game at Almendares baseball park.

During the game Judge Landis, commenting upon the fact that "Take Me Out to the Ball Game" was virtually the only baseball tune ever written, and that it was hardly suitable for ceremonial purposes, asked Sousa to supply such a march.

Augusta Journal Feb 17

Sousa Will Compose New Baseball March

At the invitation of Kenesaw Mountain Landis, high commissioner of organized baseball, Lieutenant Commander John Phillip Sousa will undertake the composition of a new march to be used at all ceremonials on American baseball fields. Judge Landis and Mr. Sousa met recently in Havana and attended a double-header baseball game at Almendares Base Ball Park.

During the game Judge Landis, commenting upon the fact that "Take Me Out to the Ball Game" was virtually the only baseball tune ever written, and that it was hardly suitable for ceremonial purposes, asked Sousa to supply such a march.

Batavia News Jan 23

Music Memory Contest

SELECTION NO. 5

"Stars and Stripes Forever."

By John Phillip Sousa. Born in 1856 at Washington, D. C. Still living.

A Popular March That Lives.

The ordinary band march is like the popular song; it has its day and is then forgotten. Some of Sousa's marches have had exactly this history, but the Stars and Stripes Forever is now in its twenty-fifth year, and is as great a favorite as it ever was. Who has not been thrilled with a little more patriotic fire when listening to its inspiring strains?

Sousa's Busy Career.

John Phillip Sousa, band master and composer, was born in Washington, D. C., and passed much of his life there. At a very early age he learned to play the violin and later played this instrument in the orchestra which toured America under the direction of Jacques Offenbach, composer of the famous Barcarolle from the Tales of Hoffmann. Sousa first became widely known as leader of a U. S. Marine Band. When afterwards he organized his own band he traveled extensively with it, both here and abroad. One of his trips, 1910-11, circled the globe and undoubtedly did much to make American band music widely used. Over 3,000,000 copies of the Stars and Stripes Forever have been sold. During the late war Lieutenant Sousa was stationed at the Great Lakes Training Camp where he instructed hosts of band men. He is still active as director and composer.

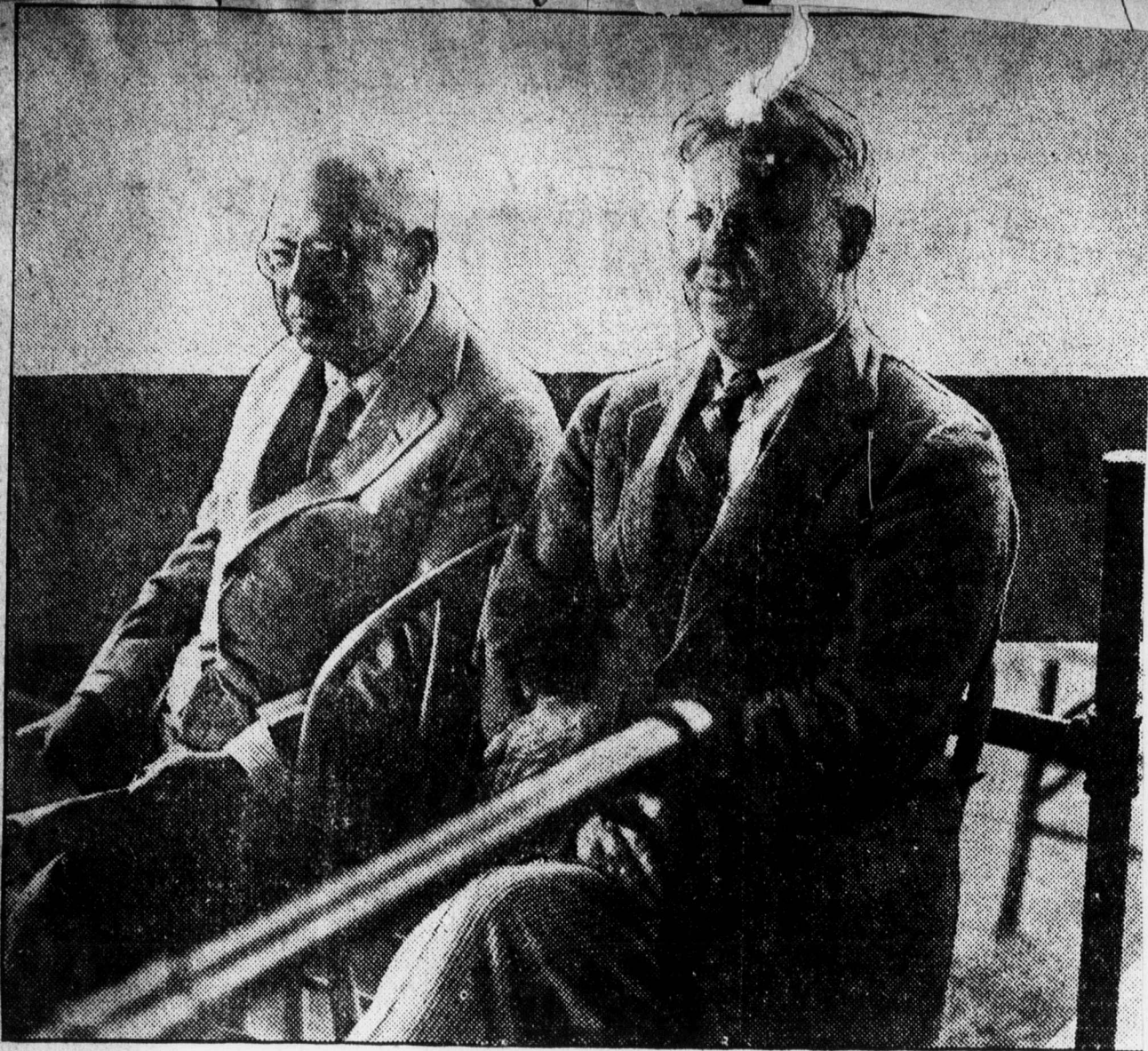
The Structure of This Peerless March.

The Stars and Stripes Forever is undoubtedly one of the best military marches ever written. Its vigorous rhythm starts every foot to keeping time and its brilliant instrumentation develops to a remarkable climax. There are three main themes; the first, sprightly; the second, broad; the third, the so-called trio, quiet at its first appearance. There is then introduced the famous transitional theme with its difficult passage for the basses and trombones. Then as a close the trio is repeated most brilliantly and sonorously with sparkling ornamentations, especially by the piccolo.

Prepared for Playground and Recreation Association of America by Peter W. Dykens of the University of Wisconsin.



The "March King" Rides a Bicycle at 70. John Phillip Sousa, the Famous Bandmaster, on the Ocean Front at Palm Beach.



MUSIC MASTERS AT THE RACES—John Phillip Sousa, the famed band leader, and Arthur Pryor, known far and wide as conductor of Pryor's band, spent Tuesday afternoon at the races, and found that while armies must have martial tunes to march by, the horses need none to make them run.—Herald Photograph.



Yep, this is John Phillip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.



Yep, this is John Phillip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

JOHN PHILIP SOUSA AT THE RACES



Sousa's March



Yes, this is John Phillip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.



Yep, this is John Phillip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

SOUSA'S RIDE



YEP, this is John Phillip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that helps keep him young.

SOUSA WRITES CUBAN SUITE

From Havana, where he is spending the winter, Lieut. Com. John Phillip Sousa, writes that he has found material for a Cuban suite which will be one of the features of his thirty-third annual tour. The suite utilizes in the Sousa manner previously existing themes, and is divided into three movements, 1875, 1898 and 1925. The 1875 movement is an impression of Cuba under Spanish rule, while in the 1898 movement the American ragtime (with a bar or two of "Hot Time") is heard, working its first influence upon Cuban music. The last movement is the composer's reactions to modern Latin-American jazz.

SOUSA WILL COMPOSE BASEBALL BAND MARCH

(EXCLUSIVE DISPATCH)
CHICAGO, March 5.—At the invitation of Kenesaw Mountain Landis, high commissioner of organized baseball, Lieutenant-Commander John Phillip Sousa will undertake the composition of a new march to be used at all ceremonials on American baseball fields.

Judge Landis and Mr. Sousa met recently in Havana, and attended a double-header baseball game at Almendares baseball park.

During the game Judge Landis, commenting upon the fact that "Take Me Out to the Ball Game" was virtually the only baseball tune ever written, and that it was hardly suitable for ceremonial purposes, asked Sousa to supply such a march.

SOUSA TO COMPOSE NEW BASEBALL MARCH

At the invitation of Kenesaw Mountain Landis, high commissioner of organized baseball, Lieutenant-Commander John Phillip Sousa will undertake the composition of a new march to be used at all ceremonials on American baseball fields. Judge Landis and Mr. Sousa met recently in Havana and attended a double-header baseball game at Almendares Baseball Park.

During the game Judge Landis, commenting upon the fact that "Take Me Out to the Ball Game" was virtually the only baseball tune ever written, and that it was hardly suitable for ceremonial purposes, asked Sousa to supply such a march.

'THE CO-EDS OF MICHIGAN,' IS NEW WALTZ BY SOUSA

ANN ARBOR, March 26.—John Phillip Sousa, who has been an almost constant visitor to the University of Michigan campus in his years as a bandmaster, has written a waltz, "The Co-Eds of Michigan," it became known here today. Local musicians say this is the first bit of music written about the women of any university by a musician of national prominence.

Patterson News March 11

Wash Post March 11

Baltimore Post March 11

Mail March 11

Wash Post March 11

Sousa's March



Yep, this is John Philip Sousa, no other. The noted bandmaster, now seventy, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

SOUSA'S MARCH



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

Sousa's March



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

Sousa's March



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

SOUSA'S MARCH



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

Buffalo News March 11

Boston Herald March 12

Bandmaster Taking Air at Palm Beach



(Photo by Fotograms)
John Philip Sousa Starting Out on C of His Daily Bicycle Trips at Palm Beach. At 70 He Is in Excellent Health

—Fotograms.

Getting in trim for a busy season. John Philip Sousa, the "March King," who in spite of his 70 years, is still active and in fine health. The came aman snapped John as he was about to take his morning constitutional a la bike at Palm Beach, Fla.

Q. Was Sousa in the Marine Band or was he merely its leader?
K. J.

A. In 1880 Sousa enlisted in the service of the United States and was appointed leader of the United States Marine Band. He resigned in 1892.

LOUISVILLE'S BIGGEST AND BEST EVEN

John Philip Sousa Will Make Baseball 'Famous' By Official Air

By LOUIS P. MCNEELY.

Baseball is to come into its own! The grand old pastime, which finds its greatest expression on the sandlots, rather than in the great commercial enterprises represented by huge stadiums, is to take rank with the banana industry, California, the United States Marines, mammy, almost any State in Dixie, Hard-hearted Hannah and the sidewalks of New York.

You know what I mean. Baseball is to be set to music.

John Philip Sousa, the grand old man of crashing brass and blaring trumpets, is to do the job. Which means that when baseball gets its official "air" it will get something more than a passing fancy, as Sousa was cracking home runs and pitching all strikes in the March Music League long before Babe Ruth, Walter Johnson and Ty Cobb reached the stage where they didn't bowl every time the family poodle looked pop-eyed at a bottle of milk.

At Request of Judge Landis.

Sousa, who is qualified to answer "present" when the roll of United States Navy Lieutenant-Commanders is called, will undertake the composition of a new march to be used at all ceremonials upon American baseball fields, at the invitation of Judge Kenesaw Mountain Landis, High Commissioner of organized baseball. The March King broke the news in a letter to the writer, through his manager, Harry Askin, of New York.

"Judge Landis and Lieutenant Com-

mander Sousa met recently in Havana, where they were spending their winter holidays," Mr. Askin wrote. "While attending together a double-header baseball game at Almendares Baseball Park, Havana, Judge Landis turned to Mr. Sousa and commented upon the fact that 'Take Me Out to the Ball Game' was virtually the only baseball tune ever written."

"Saying that the tune he mentioned was hardly suitable for ceremonial purposes, Judge Landis asked Sousa to compose a National Baseball March, and this the latter consented to do. Mr. Sousa jokingly said he not only would write a baseball march, but would also compose a tune to be known as the 'Pop Bottle Blues,' to be played by bands attached to clubs visiting St. Louis."

Lieutenant Commander Sousa, long an ardent baseball fan, has appeared as guest conductor at many baseball ceremonials. He conducted the band in the rendition of his own march, "The Stars and Stripes Forever," upon the occasion of the dedication of the great Yankee Stadium in New York City.

Times March 18, 1925

Saginaw News March 17

Sousa Writes Waltz, "Coeds of Michigan," Setting Precedent

(By Associated Press).

ANN ARBOR, Mich., March 27.—John Philip Sousa, who has been a frequent visitor to the University of Michigan campus in his years as a band master, has written a waltz, "The Co-eds of Michigan," it became known here Thursday.

Local musicians claim this is the first bit of music written about the women of any university by a musician of national prominence.

Broadcasting From Hip

A bronze portrait will be presented to Gen. John J. Pershing by the American Legion at the New York Hippodrome May 10, when an entertainment, including special tableau and patriotic stage pictures in addition to the testimonial performance which will start at 11.30 at night.

The Keith-Albee ban on broadcasting will be raised for the benefit of the American Legion and the occasion. Among the bands promising to appear will be the Marine Band; Keith's Boys' Band, and possibly Sousa's.

Harry Askin, manager of John Philip Sousa's Band, accepted the invitation on condition the microphone would be silent while the Sousa organization was playing. This will be done by the management.

The testimonial will be held on the anniversary of General Pershing taking command of the A. E. F. overseas.

SOUSA'S BAND TO PLAY CONCERTS AT CHAUTAUQUA

President Bestor Announces Booking for Two Programmes on July Seventeenth.

The booking of John Philip Sousa and his famous band of 100 American musicians for two concerts on July 17th at Chautauqua Institution was announced yesterday by President Arthur E. Bestor.

The programme will be made up entirely of American music and will endeavor to represent the real spirit of America. Sousa and his band will this Summer make their fifteenth tour across the continent occupying a period of 35 weeks. Chautauquans are to be congratulated in having an opportunity of listening to the famous organization under the ideal conditions furnished by the great Amphitheater with its seating capacity of nearly 6,000. There is ample room for twice as many more in perfect hearing distance so that no one need be disappointed.

The name of Lieutenant Commander John Philip Sousa is a household word and probably no band leader of the last third of a century has become so famous in every part of the civilized world. The band owes its reputation not only to the fact that it is different from other band music due to Sousa's instrumentation and resources for producing effects which are much more elaborate than other bands; but particularly to the individual excellence of the players. Among famous principals in the Sousa organization are Miss Winifred Bambrick (Harp), John Dolan (Cornet), George J. Carey (xylophone), John W. Bell (piccolo), Paul O. Gerhardt (oboe), Anthony Maly (coranglais), S. C. Thompson (bassoon), Joseph DeLuca (emphonium), J. P. Schueler (trombone) and C. J. Russell (librarian).

Among the most famous of the world's marches are Sousa's "The Stars and Stripes Forever" and "The Captain." Among the latest of his contributions are "Ancient and Honorable Artillery Company March," "Power and Glory," and "Peaches and Cream." Other favorites include "Camera Studies," "Looking Upward," "Leaves from My Note-book," "High School Cadets," "Washington Post," "Semper Fidelis—(March of the Devil Dogs)," "Nobles of the Mystic Shrine," "U. S. Field Artillery," "Sabre and Spurs," "Comrades of the Legion," "Boy Scouts," "Bullets and Bayonets," "The Gallant Seventh," "The Invincible Eagle," "The Thunderers," and "Liberty Loan March."

Accompanying Sousa in his All-American Tour will be the All-American Soprano, Marjorie Moody. Since her debut with Sousa, Miss Moody has sung with the Boston Moody has sung with the Boston Symphony Orchestra, as well as appearing as soloist at the Worcester (Mass.) Music Festival and at the great Maine Music Festival at Portland. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic Opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

Sousa's March



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

SOUSA'S MARCH



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

Long Island Society Forms Bathing Club

Society along the North Shore of Long Island is much interested in the formation of a new bathing club at Sands Point, to be known as the Sands Point Casino. A group of well known men are sponsoring the club and intend to open the clubhouse with a Fourth of July dinner. Dancing is to take place every night except Sunday. The restaurant will be of the discriminating type.

The club has the Pell property, a peninsula jutting out into the entrance of Manhasset Bay, where the bathing is ideal. Two hundred and fifty bathhouses will be provided, as well as twenty-five private cottages, attractively furnished and facing the water.

The board of governors include E. P. Alker, E. Mortimer Barnes, George G. Bourne, Donald Cowl, L. Gordon Hamersley, Howard Thayer Kingsbury, Hillen Macsherry, Kenneth M. Murchison, Esmond P. O'Brien, Morgan J. O'Brien, Jr., Stephen H. P. Pell, Theodore Roosevelt Pell and Henry R. Tibbits. The office of the club is at 542 Fifth avenue.

Among those who have joined are Harold O. Baker, S. A. Warner Baltazzi, Allen Percy Baxter, Frank Craven, Herbert L. Dillon, Henry Eagle, Fontaine Fox, Bentley Gardiner, Charles D. Gutheridge, Charles E. Hyde, Adrian Iselin 2d, Douglas P. Johnston, W. J. Martin, L. A. D. Percival, E. M. Post, Jr., R. J. Ross, John E. Sheridan, W. Halstead Vander Poel, Eltinge F. Warner, W. Whitewright Watson, Alison C. Wysong, Charles N. Wysong, W. N. Beach, Allen C. Hoyt, Caleb S. Bragg, Lawrence Alexander, Ring Lardner, Fielding Jackson, John Philip Sousa, Jesse J. Ricks, Walter P. Chrysler, Donald Brown, Nicholas F. Brady, Frank C. Henderson and Sterling Postley.

DOUBTLESS the most fortunate of humans are the enthusiasts who have opportunity and health to devote themselves wholeheartedly to the work they love to do. Wealth is a poor measure to apply to satisfaction gained in a life, except as it broadens opportunity for effort in a favorite field. The born loafer is most unfortunate in inability to find work he cares to do. Society never has hit upon a method of exact justice in rewarding those who labor in its behalf. Jack Dempsey entertains a portion of the public for a few minutes for a million dollars. John Philip Sousa composes the "Stars and Stripes Forever" to be heard by millions, and receives \$25 therefor. Clarence Darrow may have performed a doubtful service to society when he won life for Leopold and Loeb. He fee was \$130,000. Luther Burbank, after years of investigation and experiment evolves a new source of sustenance for countless lives—and gets nothing. But in the matter of satisfaction in accomplishment the rewards are equitable. The born loafer gets his meager compensation—and doubtless the Burbanks, the Sousas, the Edisons and big men who are doing great work they do not have to do but wish to do, get more nearly also what is coming to them.

That national character, Lieutenant Commander John Philip Sousa, has promised that other national character, Judge Kenesaw Mountain Landis, to write a new march which will be used at all ceremonies on American baseball fields. The Judge pointed out to the Lieutenant Commander that the only baseball tune in existence was that doubtful song entitled Take Me Out to the Ball Game, quite unsuited for ceremonial occasions. Sousa, it is said, promised not only to write a baseball march but also a tune to be called Pop Bottle Blues for the special benefit of St. Louis fans and their umpire friends.

SOUSA'S MARCH



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

SOUSA'S MARCH



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

At the invitation of Judge Kenesaw Mountain Landis, the high commissioner of organized baseball, Lieut. Com. John Philip Sousa will undertake the composition of a new march to be used at all ceremonies on American baseball fields. Judge Landis and Mr. Sousa met recently in Havana, where they were spending their winter holidays, and attended together a double-header baseball game at Almendares Baseball Park, in Havana. In the course of the game, Judge Landis commenting on the fact that "Take Me Out to the Ball Game" was virtually the only baseball tune ever written, and that it was hardly suitable for ceremonial purposes, asked Sousa to supply such a march. Sousa promised not only to write a baseball march but also a tune to be entitled "Pop Bottle Blues" to be played by bands attached to clubs visiting St. Louis. Sousa, long an ardent baseball fan, has appeared as guest conductor at many baseball ceremonies. He conducted the band in the rendition of his own march called "Stars and Stripes Forever" on the occasion of the dedication of the big Yankee Stadium in New York.

John Philip Sousa, the celebrated bandmaster and composer, has accepted an invitation to compose a special march dedicated to the great American game of baseball. It will be played on all special occasions at the big ball parks.

Sousa to Compose Special March
John Philip Sousa, the celebrated bandmaster and composer, has accepted an invitation to compose a special march dedicated to the great American game of baseball. It will be played on all special occasions at the big ball parks.

John Philip Sousa, the celebrated bandmaster and composer, has accepted an invitation to compose a special march dedicated to the great American game of baseball. It will be played on all special occasions at the big ball parks.

Sousa to Write Baseball March.
At the invitation of Commissioner Kenesaw M. Landis of organized baseball, Lieutenant-Commander John Philip Sousa, the "march king," will compose a new march, which will be used at all ceremonies upon American baseball fields. This composition will be the outcome of a recent meeting between Commissioner Landis and Mr. Sousa in Havana, Cuba, where they were both enjoying a brief holiday.

John Philip Sousa, the celebrated bandmaster and composer, has accepted an invitation to compose a special march dedicated to the great American game of baseball. It will be played on all special occasions at the big ball parks.

Sousa to Write Baseball Music

One of the results of visits simultaneously made to Havana by Philip Sousa and Judge Kenesaw Mountain Landis will be a new march for use at all ceremonies on American baseball fields. Landis and Sousa met recently while both were on winter holidays in Cuba. The baseball official and the bandmaster attended a baseball game together.

Said the one: "It's too bad that the only baseball tune ever written, 'Take Me Out to the Ball Game,' is hardly suitable for ceremonial purposes."

Said the other: "I'll write you one that is, and for good measure I'll put something else together and call it 'Pop Bottle Blues.' It will be something to play when clubs visit St. Louis."

Sousa, who accepted fever for the national sport when he became a citizen of this energetic land, showed his Americanism by conducting his "Stars and Stripes Forever."

Seventy-five thousand spectators are expected to attend the Philadelphia Music Festival June 3. Impressive preparations are under way. There will be a massed chorus of 2,200 voices; solo singers from the Philadelphia Civic Opera Company; eighty players from the Philadelphia orchestra and 1,000 amateur bandmen. Forty choral and other musical organizations will take part. The program as at present outlined will include the second act of "Aida," using the chorus of 2,200 singers and a ballet of 500, under the direction of Alexander Smallens. The massed choruses will sing, "The Heavens Declare," by Beethoven; "Land of Hope and Glory," Elgar; "America" and a Bach chorale. The 1,000 amateur bandmen will be directed by John Philip Sousa.

Seventy-five thousand spectators are expected to attend the Philadelphia Music Festival June 3. Impressive preparations are under way. There will be a massed chorus of 2,200 voices; solo singers from the Philadelphia Civic Opera Company; eighty players from the Philadelphia orchestra and 1,000 amateur bandmen. Forty choral and other musical organizations will take part. The program as at present outlined will include the second act of "Aida," using the chorus of 2,200 singers and a ballet of 500, under the direction of Alexander Smallens. The massed choruses will sing, "The Heavens Declare," by Beethoven; "Land of Hope and Glory," Elgar; "America" and a Bach chorale. The 1,000 amateur bandmen will be directed by John Philip Sousa.

Sousa Is Composing Cuban Suite for Tour

From Havana, where he is spending the winter, Lieut. Com. John Philip Sousa, writes that he has found material for a Cuban suite which will be one of the features of his thirty-third annual tour. The suite utilizes in the Sousa manner previously existing themes, and is divided into three movements, 1875, 1898 and 1925. The 1875 movement is an impression of Cuba under Spanish rule, while in the 1898 movement the American ragtime (with a bar or two of "Hot Time") is heard, working its first influence upon Cuban music. The last movement is the composer's reactions to modern Latin-American jazz.

"John Philip Sousa is writing for Judge Landis a special march to be played at ceremonies on the ball field." It will consist of the usual number of runs, slides, catchy tunes and several bass hits.

Pershing at the Hippodrome

General Pershing will be the guest of honor at a special performance April 25 in the Hippodrome beginning at 11 P. M. Preceding the performance there will be a dinner to General Pershing at the National Vaudeville Artists' Club. At the Hippodrome General Pershing will be given a bronze plaque by the American Legion, and among the features of the entertainment will be the United States Army Band, the United States Marine Band and four other military bands, including that of John Philip Sousa. "Stars and Stripes Forever" will be played by the massed bands under Sousa's direction.

JOHN PHILIP SOUSA will undertake the composition of a new march to be used at all ceremonies on American baseball fields. It is said that "Take Me Out to the Ball Game" was virtually the only baseball tune ever written and it was hardly suitable for ceremonial purposes.

Utica Dispatch March 15

Palm Beach Journal March 16

Cape Cod Times April 10

Murrow April 10

Noted Bandmaster



Yes, this is John Philip Sousa, no other. Now 70, the greatest leader of them all takes a morning ride on his bike every day at Palm Beach, Fla. He says that's what keep him young.

BIKE KEEPS HIM YOUTHFUL



John Philip Sousa, 70, noted bandmaster and composer, keeps young by riding a bicycle every day. Here he is at Palm Beach, Fla.



GOING STRONG AT SEVENTY. John Philip Sousa, the "March King," takes his regular morning constitutional on his "bike" at Palm Beach, Fla.

Fete for Pershing

Legion Will Honor General at "Hip" April 25.

On the night of April 25 at the Hippodrome, Gen. John J. Pershing will be the guest of honor and recipient of a testimonial bronze plaque from the American Legion in commemoration of his appointment to the supreme field command of the American armies overseas in the big war.

President Coolidge has indicated his desire to be present. Members of his Cabinet, many of the diplomatic corps, governors, mayors and leaders of the artistic and other professions in this country will be in the audience.

Lt.-Com. John Philip Sousa will conduct.

Preceding the Hippodrome exercises, a banquet to Gen. Pershing will be given at the N. V. A. Club, at which 200 guests, including high officials of the army, navy and diplomatic establishments will be present. National Commander James A. Drain, of the American Legion, will be toastmaster.

Sousa—John Philip Sousa, the famous com-time with his family in St. Augustine. The Record prints an interview with him in which he said that he never worried and never expected anything to happen that wouldn't please him. "I can always find something to be happy about," he said.

Sousa's March



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

SOUSA'S MARCH



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

The Passing of Jazz

John Phillip Sousa once declared that the supreme test of good music is that it is something the average people want to hear again and again. By that test, there might have been forecast the early passing of the craze for syncopated music, the so-called jazz.

A great critic of the trends of American musical taste, says that "songs of cheap sentiment and tinsel tunes have met a plague and are vanquished. Main street will have none of them. They have shriveled and died and their lifeless bodies clutter up New York's musical zone."

A theatrical journal publishes a list of "erstwhile popular song writers of jazz who have been compelled to go back to their former occupations—selling neck ties again."

A sated public tuned out on its receivers and compelled four hundred and fifty radio broadcasting stations to mark the jazz stuff out of their programs.

Music publishers now report that good music never had such a sale as it is now having.

The Child In The Garden.

John Philip Sousa, celebrating his seventieth birthday, said in an interview in Chicago:

"I have seen many changes, many improvements, in the course of my long and busy life. One change that I hope still to see is the abolition of child labor.

"The defenders of child labor haven't a leg to stand on. They only mutter something that sounds like 'unconstitutional.' Really, you know, they're worse than the child in the garden.

"Oh, you bad, wicked, cruel boy!" his mother said to the child in the garden. "How could you have the heart to cut that poor caterpillar in two?"

"The child muttered: 'Well, it—it looked so lonesome.'"

SOUSA'S MARCH



Yes this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla. and says that's what keeps him young.

ATTA BOY, PHIL



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

Gayette Magazine March 1917

Bklyn. Citizen April 6

Fort Smith American April 8

Bay City Tribune April 10

Los Angeles Record April 11



MARJORIE MOODY,

soprano, of whom the Boston Post said recently: "Her singing yesterday was faultless." Miss Moody has become a national favorite through her annual tours as soloist with Sousa's Band. Her voice, skill and charming personality have also contributed to her success as recitalist in many cities and as soloist with oratorio societies in various parts of the country. Miss Moody is an American of old New England stock and received all her training in this country.



JOHN PHILIP SOUSA, famous American composer and band leader, is shown with his wife and their two daughters in Havana, Cuba. (Int'l Newsreel)

John Philip Sousa will undertake the composition of a new march to be used at all ceremonials on American baseball fields. It is said that "Take Me Out to the Ball Game" was virtually the only baseball tune ever written and it was hardly suitable for ceremonial purposes.

HOW SOUSA IS KEEPING YOUNG



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

MUSIC EDITOR 'LUBRICATES' MELODIES, MAKES THEM GO

A PERSON whistles a topical tune and, if he gives it thought at all, surmises merely that it popped out of some composer's head to a few sheets of gayly bound paper or perhaps to an orchestra, thence to him.

However, it doesn't happen that way. Back of every melody is work—days and nights and weeks of it. And back of it, too, is a great machine—the music industry. And one of the cogs in the machine is the music editor. He's not the man who writes the reviews of the opera or the concert. He is the man who catches the tune from the composer, in many cases, and works out those infinite details of arrangement which fit it for publication and for the countless orchestras that will play it eventually.

Christopher O'Hare is a music editor. He has lubricated thousands of melodies. He has written some of his own. He and the fellows of his craft have literally "made" many composers by their technical knowledge, altho they probably wouldn't claim it. And most of them, like many newspaper editors who have made great papers, are lost in anonymity.

O'Hare was born in Washington. There he studied the fundamentals of music. But he adds that he got much of his training in "the best conservatory in the world—experience." He studied casually the other arts—sculpture for proportion, painting for color—for he is a strong believer in the close relationship of the arts.

As a youth he went tramping with a minstrel show. With his general knowledge of music, he was called to play just about everything the band contained from time to time.

SOUSA ACCEPTS HIS COMPOSITIONS.

At 21 O'Hare became the musical leader of Shreveport, La. He stayed there twelve years, directing every

musical activity the town could produce. In the meantime, he was writing his own music. He sent two compositions, "Cotton Pickers" and "Plantation Pastimes," to John Philip Sousa. The bandmaster accepted them and O'Hare came on to New York. Victor Herbert was one of his early acquaintances there.

"Meeting him was one of my ambitions," O'Hare says. "He was playing at Manhattan beach and I decided to go out and introduce myself. In the intermission I managed to get a friend to introduce us. 'Mr. Herbert,' I said, boldly, 'I've got a piece I want you to play.' He laughed. 'Bring it around some time,' he said. 'I've got it right here,' I replied. He laughed again. 'Have it arranged for me and I'll look at it,' he came back. 'It's all arranged for you now,' I said. He laughed once more, took it, and not long afterward he played it."

At times O'Hare has had to catch a tune as it was whistled or sung by its composer and then work out its harmonies and intricacies. For many composers can't write music.

O'Hare says that every musical "hit" can be traced to something old in music which it resembles.

"Musicians don't borrow from the masters consciously or deliberately. In all art forms recollection plays an important part. If a composer produced a strictly original work, it wouldn't be intelligible to the audience. Sometimes the resemblance is so slight you don't recognize it, but it is safe to say that a song hit is a hit because it sounds at least vaguely like something else you've heard and loved."—New York Letter to the Philadelphia Public Ledger.

SOUSA AGAINST BROADCASTING

Bandmaster Makes Condition for Hip

Sousa will not permit radio to employ his music Saturday night at the New York Hippodrome when the National Tribute to General Pershing will be presented on the stage.

Waiving aside its no-radio rule for that evening, the Keith-Albee office has granted permission for the special performance at the Hip starting at 11 Saturday night to go through the air. That permission is given for the night only.

In view of it the bandmaster entered a condition of his own, that while he occupies the stage the "mike" must be shut off. That has been agreed to. Sousa's inviolable rule has been not to go on Radio.

Pershing's tribute will be a bronze medal of himself, costing about \$2,000. It is to be presented under the auspices of the American Legion.

Further plans for the testimonial to General John J. Pershing at the Hippodrome Saturday night include the playing by five army and navy bands, 25 musicians, massed into one and led by John Philip Sousa; a number by the combined orchestras of the Rivoli, Rialto and Criterion under the direction of Hugo Riesenfeld with Silvio Hein collaborating, and when the war-time songs are played their authors will appear, among them being George M. Cohan, Irving Berlin, Gitz Rice and Percy Weinrich.

Most Widely Known Songs

John Philip Sousa, famous bandmaster and musician, maintains that "Swanee River" and "Home Sweet Home" are the most widely known songs extant. It is because of their great popularity that many attempts, without success, have been made to trace their tunes to ancient folk song.

NY World Apr 18

Worcester Post Feb 11

Springfield Union Feb 13

Yonkers News Feb 13



MARCH KING AT 70, RIDES A BICYCLE John Philip Sousa, who wrote most of our marches before jazz came along, is playing at Palm Beach. As part of his daily exercise he rides a bicycle on the boardwalk. It appears that he has grown a mustache. (Fotograms)

SOUSA'S MARCH IS NOW TAKEN ON BICYCLE



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

Sousa Takes Daily Spin at Palm Beach to Help Keep Young



YEP, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

Sousa's March



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

Sousa's March.



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

SOUSA'S MARCH



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, has been taking a morning ride on his bike every day at Palm Beach, and says that's what keeps him young.

Sousa Rides Bike Daily



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.



YEP, THIS IS John Philip Sousa, no other. The noted bandmaster, now seventy, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

SOUSA'S MARCH



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

Prof. Sousa "Touched" for \$350 in Havana

Havana, March 1.—John Philip Sousa, has returned to New York after enjoying his visit to Havana. However, one of the Havana sleight-of-hand brethren touched the march king for his pocketbook and the following humorous letter from him appears in a local newspaper: "My wife, daughters and I, have just returned from a trip to Cuba, embracing everything from Havana to Santiago and back again, and thoroughly enjoyed each day we were in the Queen of the Antilles. Will you, as no doubt you are read by both the just and unjust, convey thru this letter to the light-fingered gentry that skillfully abstracted somewhere between \$350 and \$400 from my pocket, that I will feel under obligation if he will return the keys found in my pocketbook to my office, 1451 Broadway, New York. If he will, secondly, give himself up to the Cuban authorities, give them the money he robbed me of and then commit hari-kari, all will be forgiven. In the meanwhile loving Cuba and bearing the loss of my cash, be-
Yours very sincerely JOHN

Troy Record Feb 13

Post West Palm Beach Feb 11

Toledo Bee Feb 11

St Joe Press Feb 14

New Jersey News Feb 13

rs. nd tel la, he of on la-re d-he all 's at pr-er

NO TREATY ACTION

St. Louis Post-Dispatch March 13

Sousa's March



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

Proctor's March 13

HE'S NOT LEADING MARCH NOW



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

Chester Times March 13

Sousa's March



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

Kalamazoo Gazette March 13

SOUSA'S MARCH



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

Huntington Advertiser March 13

Sousa's March



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

Wilmington News March 13

Sousa's March



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

Portsmouth Times March 13

Sousa's March



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Florida, and says that's what keeps him young.

Albany Mirror March 13

SOUSA'S MARCH



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

Wilkes-Barre Record March 13

Sousa's March



Yep, this is John Philip Sousa, no other. The noted bandmaster, now 70, takes a morning ride on his bike every day at Palm Beach, Fla., and says that's what keeps him young.

Journal of Commerce March 17

Sousa and His Band to Be Here in October

JOHN PHILIP SOUSA and his band will pay their annual visit to Cleveland on October 17. Guarantees totaling almost \$500,000 have been posted for the third-of-a-century tour of Lieut. Comm. Sousa and his band, according to Harry Askin, Sousa's manager. Sousa's thirty-third season will be of thirty-five weeks' duration, opening in Hershey, Pa., on July 4. The largest single guarantor is the Regina Industrial Exhibition, of Regina, Canada, which will hand the March 13th of \$20,000 to begin the tour.

Telegram March 17

Sousa's Guarantees.

Guarantees totaling almost \$500,000 have been posted for the third-of-a-century tour of Lieut. Comm. Commander John Philip Sousa and his famous band. It was announced yesterday by Harry Askin, his manager. Sousa's thirty-third season will be of thirty-five weeks' duration, opening in Hershey, Pa., on July 4. The guarantees have been posted by individuals and organizations in about one-half the 50 cities which Sousa will visit during the season, and presage a total of more than \$1,000,000 in receipts for the tour.

My Post March 16

Memorial Concert to Honor Victor Herbert

Tribute to the Dead Composer to Be Broadcast

A PRIVATE CONCERT in memory of Victor Herbert will be given the night of Sunday, May 24, in the Ritz-Carlton Hotel, which, however, will be heard by millions all over the world. It is to be broadcast by W. J. Gene Buck.

for the American Society of Composers, Authors and Publishers, under whose auspices the concert is given, and the program will include an address by Augustus Thomas, numbers by Paul Whiteman and his band and many of Herbert's compositions given by his orchestra of over 100 musicians, led in turn by John Philip Sousa, Hugo Riesenfeld, Max Bendix, Henry Hadley and others.

Among the singers will be Anna Fetzli, Alice Nielson, Fritz Scheff and Eugene Cowles, and the instrumental soloists will include Rudolf Friml and Nathan Frank. Other artists will also be heard in the program that is being arranged by Silvio Hain.



STILL YOUNG AT SEVENTY. The "March King," John Philip Sousa, trades his baton for a bicycle and enjoys a morning constitutional a-wheel at Palm Beach. Fotograms.

ANNA MARIA



JOHN PHILLIP SOUSA, FAMOUS COMPOSER, ENJOYING A BRIEF VACATION.

Artists to Honor Herbert In Big Radio Concert.

A concert in memory of Victor Herbert will be broadcast through WEAF May 24, at the Ritz-Carlton, under the American Society of Composers, Authors, and Publishers. Paul Whiteman, Augustus Thomas, Rudolf Friml, Henry Hadley, John Philip Sousa, Anna Fittz, Fritz Scherzer and others will be present to pay tribute to the famous composer.

Sousa's Band Plays Here at Shrine Nov. 7

Famous Organization Has Summer Engagements.

Guarantees totaling almost \$500,000 have been posted for the third-of-a-century tour of Lieutenant Commander John Philip Sousa and his famous band, which is to play in Rockford at Shrine temple, Saturday evening, November 7. Sousa's thirty-third season will be of 35 weeks duration, opening July 4 at Hershey, Pa., the guarantees having been posted by individuals and organizations in about one-half of the 250 cities which Sousa is to visit during the season. It is expected that receipts will be more than \$1,000,000 for the tour.

Sousa has maintained probably the only musical organization in America which has been independent of financial backers upon whom calls might be made in unsuccessful years and the guarantors this year are, without exception, individuals or organizations who expect to present it at a profit in their communities.

The largest single guarantor is the Regina Industrial Exhibition at Regina, Canada, which will hand the March King a fee of \$20,000 for a six days' engagement, beginning July 27. Almost a dozen guarantors are colleges and universities, including the Universities of Washington, Virginia, Florida, Iowa and Indiana, Purdue University, Tuskegee Institute, the Kansas State Manual Training School of Pittsburgh, Kan., and the western branch of the Kansas State Teachers' Training college at Hays, Kas.

Other organization guarantors are 20 Rotary clubs and 10 Shrine organizations. Bookings for concerts of a private nature have been made by Walter Kohler, of Kohler, Wis.; Melville Dewey, president of the Placid Club, Lake Placid, N. Y.; and Pierre du Pont, who each year gives a private concert at his estate near Wilmington, Delaware.

Interest Aroused Over Sousa's Visit

Considerable interest has already been aroused in the city. It is said, over the appearance here on July 29 next of Lieut. Com. John Philip Sousa and his famous band. The performance will be given at the armory in the afternoon.

This is Sousa's thirty-third season, and his tour will continue for 35 weeks, opening in Hershey, Pa., on July 4. From Bay City Sousa and his band will continue west, arriving at the Regina Industrial Exposition, at Regina, Sask., for a six-day engagement starting July 27, for which the bandmaster will receive \$20,000. Guarantees totaling almost \$500,000 have been posted for the appearance of the band in 250 cities that will be visited on the tour. Several universities and colleges have also engaged the band for performances, as have a few wealthy individuals who will present private concerts.

THE CHILD IN THE GARDEN.

John Philip Sousa, celebrating his seventieth birthday, said in an interview in Chicago:

"I have seen many changes, many improvements, in the course of my long and busy life. One change that I hope still to see is the abolition of child labor.

"The defenders of child labor haven't a leg to stand on. They only mutter something that sounds like 'unconstitutional.' Really, you know, they're worse than the child in the garden.

"Oh, you bad, wicked, cruel boy! his mother said to the child in the garden. 'How could you have the heart to cut that poor caterpillar in two?'"

"The child muttered: 'Well, it—it looked so lonesome.'"

SOUSA DEMANDS \$500,000 FOR 33D TOUR

Figure May Reach Million—Plays Every State but One

Bookings for John Philip Sousa's 33d season of 35 weeks, opening in Hershey, Pa., July 4, include guarantees totaling almost \$500,000. The guarantees have been posted by individuals and organizations in about

one-half of the 250 cities booked with the total expected to exceed \$1,000,000.

The largest single guarantee is a fee of \$20,000 for six days at the Regina Industrial Exhibition, Regina, Canada, opening July 27. Among the guarantors are colleges and universities and in addition to 20 Rotary Clubs and 10 Shrine organizations, bookings for concerts of a private or semi-private nature have been made by Walter Kohler, of Kohler, Wis.; Melville Dewey, president of the Placid Club, Lake Placid, N. Y.; and Pierre du Pont for his annual private concert on his estate near Wilmington, Del. Sousa's only New York appearance will be at Mecca Temple, Oct. 11.

Sousa is 70 years of age and the coming tour will round out a third of a century as the director of his own organization. It will be his 15th trip from Coast to Coast and his itinerary will include every state in the Union but one. More

than 500 concerts in 250 cities have been booked by Harry Askin. In some cities three concerts, daily, will be given.

BIG GUARANTEES FOR MARCH KING

Total of Almost Half Million Posted for Sousa and His Band for Thirty-five-Week Season.

BEGINS ON GLORIOUS FOURTH

Guarantees totaling almost \$500,000 have been posted for the third-of-a-century tour of Lieut. Com. John Philip Sousa and his famous band, it was announced yesterday by Harry Askin, his manager. Sousa's thirty-third season will be of thirty-five weeks' duration, opening in Hershey, Pa., on July 4. The guarantees have been posted by individuals and organizations in about one-half the 250 cities which Sousa will visit during the season, and presage a total of more than \$1,000,000 in receipts for the tour.

Sousa has maintained virtually the only musical organization in America which has been independent of financial backers upon whom calls might be made in unsuccessful years, and the guarantors of the band this season are, without exception, individuals or organizations who expect to present it at a profit in their various communities. The largest single guarantor is the Regina Industrial Exhibition, of Regina, Canada, which will hand the "March King" a fee of \$20,000 for a six days' engagement, beginning July 27.

Almost a dozen guarantors are colleges and universities, including the Universities of Washington, Virginia, Florida, Iowa and Indiana, Purdue University, Tuskegee Institute, the Kansas State Manual Training School of Pittsburgh, Kan., and the Western branch of the Kansas State Teachers' Training College, located at Hays, Kan. Other organization guarantors are twenty Rotary clubs and ten Shrine organizations. Bookings for concerts of a private or semi-private nature have been made by Walter Kohler, of the city of Kohler, Wis.; Melville Dewey, president of the Placid Club, at Lake Placid, N. Y.; and Pierre du Pont, who each year gives a private concert on his estate near Wilmington, Del.

Goldman Not Sousa's Successor
New York, April 29, 1925.
Editor The Billboard:
Sir—Edwin Franko Goldman is not the successor to John Philip Sousa.
(Signed) SOUSA BAND OFFICE.
(To the above letter was attached the following item taken from the Musical Comedy Department of The Billboard, dated April 18: "Edwin Franko Goldman, bandmaster, the successor to John Philip Sousa as a composer of marches, will compose the music for some of the coming musical comedies."—The Editors of The Billboard.)

Sousa, of late years one of the breakers of the local musical season, begins his tours early. This summer he starts in July and after two weeks of concertizing, lands July 27, for a week at the Regina Agricultural and Industrial Exhibition, of Canada. It is said \$20,000 will be in his pay envelope at the end of that week. Then he resumes a tour of 35 weeks taking him for the 15th time from "coast to coast," and making his 33rd annual progress.

Sousa's Band at Winona.
(SPECIAL TO THE NEWS-SENTINEL)
WINONA LAKE, Ind., May 1.—John Philip Sousa, famous band leader, will stop over at Winona assembly on his trans-continental tour this summer and lead his band of 150 pieces in several concerts in the William A. Sunday tabernacle. For 24 years the management of Winona has been trying to bring Sousa to Winona, but all previous efforts have failed.

The great music and bandmaster, Phillip Sousa, does not take kindly to radio broadcasting. He stamps it as a menace and has refused steadfastly to contribute to its improvement or even to be tempted by the enormous monetary offers made him by various broadcasting stations. The other night, at the Hippodrome, Sousa and his band furnished music at the impressive ceremony incident to the presentation of a testimonial plaque from World War veterans from the show world to their old commander, the former General John J. Pershing. The testimonial program was broadcast—all of it except that portion of it furnished by Sousa and his band.

John Philip Sousa, one time director of the United States Marine Band, is undoubtedly responsible for the premier position which this band has held in the public mind for so many years, but this week, beginning with the festivities at the N. V. A., continuing at the Hippodrome, followed by the concert on the Mall and finally with the special program broadcast from the Astor Hotel, it was borne in upon us that another arm of our service has a band which cannot be counted as second to any one. The programs which have been given us by the United States Army Band must have sent an infinite number of thrills up and down the backs of those who think that band music is music in its best and most enjoyable form.

SOUSA COMPOSES WALTZ FOR CO-EDS

Dedicates Song To Faculty
And Students of
U. of M.

Ann Arbor, Mich., May 3.—A new waltz entitled "The Co-eds of Michigan" has been written by John Philip Sousa, nationally famous bandmaster and composer of many songs and marches. The new song is dedicated to the students and faculty of the University of Michigan and it is expected will be ready for sale within a short time.

Lieutenant Commander Sousa became interested in the university some time ago through an acquaintance on the Varsity band. He has made several visits to the campus, and during the last one he was made an honorary member of Alpha Epsilon Mu, national honorary musical fraternity.

This is the first piece that Sousa has ever composed and dedicated to a university, and the only one written about co-eds by a musician of national prominence.

Memoirs of a Famous Band Leader

John Philip Sousa usually employs the weeks of spring and early summer which are his vacation time to preparing for another band tour. This year

he has added a bit to his ordinary activities by dictating his memoirs, which, it is said, are destined to appear serially in one of our best known weekly publications.

He has plenty of material and a number of phases to look back upon and reproduce in print—violinist, conductor for musical shows, leader of the Marine band and later of his own, composer of operettas, and, by no means the least important, composer of marches. Not so long ago an item of his history reached this desk, showing that on April 17 and 18, 1891, he made his first appearance in Chicago, giving three concerts with the Marine band at the Auditorium. Marie Decca, soprano, was the soloist.

The item speaks of the half hundred men on the stage in dress uniform of dark blue trousers, scarlet coats, and liberal embellishment of silk cord, epaulets, and gilt buckles. Mr. Sousa is spoken of as a stalwart and pleasant looking gentleman with a large sword hitched in true military fashion to his belt. The program is called so brilliant that few military bands would care to attempt it. "Most of them would probably be seriously discouraged by the opening number, the 'Rienzi' overture."

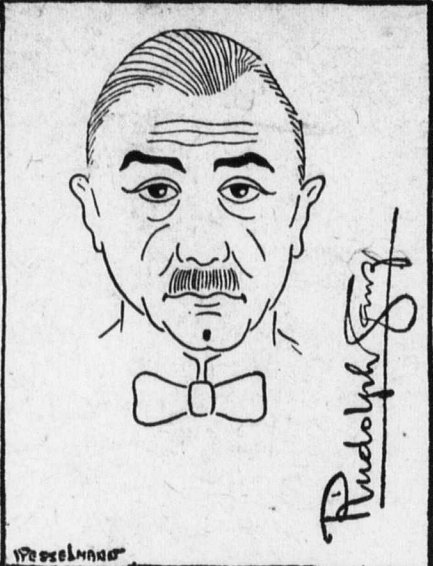
Sousa and Radio

The national tribute paid to General Pershing at the New York Hippodrome last night, is made memorable in a line other than its mounting patriotism. The Keith-Albee people, on account of the nature of the demonstration, decided to break their ban against radio and allow the proceedings to be broadcast.

But here John Philip Sousa came in and said that while he was playing the "mike" must be shut off. No Sousa program may go through the air.

The fight against transmission by radio is like that which the authors and composers won against records and music rolls. They want their profits on the product of their brains.

Celebrities in Caricature



BY THE BILLBOARD ARTIST

John Philip Sousa, noted march king, and Rudolf Ganz, pianist and conductor of the St. Louis Symphony Orchestra.

Stars and Stripes Forever Was Written by John Sousa

"Stars and Stripes Forever," by John Philip Sousa. (Born at Washington, D. C.; still living.)

A Popular March That Lives.

The ordinary band march is like the popular song; it has its day and is then forgotten. Some of Sousa's marches have had exactly this history, but the "Stars and Stripes Forever" is now in its 25th year, and is as great a favorite as it ever was. Who has not been thrilled with a little more patriotic fire when listening to its inspiring strains?

John Philip Sousa, band master and composer, was born in Washington, D. C., and passed much of his life there. At a very early age he learned to play the violin and later played this instrument in the orchestra which toured America under the direction of Jacques Offenbach, composer of the famous "Barcarolle" from the "Tales of Hoffman." Sousa first became widely known as leader of a U. S. Marine Band. When afterwards he organized his own band he traveled extensively with it, both here and abroad. One of his trips, 1910-11, circled the globe and undoubtedly did much to make American band music widely used. Over 3,000,000 copies of the "Stars and Stripes Forever" have been sold. During the late war Lieutenant Sousa was stationed at the Great Lakes Training Camp, where he instructed hosts of band men. He is still active as director and composer.

The "Stars and Stripes Forever" is undoubtedly one of the best military marches ever written. Its vigorous rhythm starts ever foot in keeping time and its brilliant instrumentation develops to a remarkable climax. There are three main themes: the first, sprightly; the second, broad; the third, the so-called trip, quiet at its first appearance. There is then introduced the famous traditional theme with its difficult passage for the basses and trombones. Then as a close the trip is repeated most brilliantly and sonorously with sparkling ornamentations, especially by the piccolo.

(Prepared for Playground and Recreation Association of America by Professor Peter W. Dykeman of the University of Wisconsin.)

John Philip Sousa of No. 1.

It is the first time that "Herding With the Elks" has been written with accompaniment by any band, much less Sousa's.

While this indiction is being accomplished in a balcony office, above the lodge room of No. 1, a joint band composed of the Military and the Marine bands of Washington, D. C., is playing under the direction of John Philip Sousa, a member of No. 1, down in the lodge room.

Among other Elks in the Military Band is Theodore Bingert, a member of No. 1 and a former leader of the volunteer band of No. 1. It is a good thing that the music stops early, so that the musicians can play at the N. V. A. show at Keith's Colossal Hippodrome, for then "The Morning Telegraph" scribe can get his copy in on time!

Sousa's Band To Visit Newark

Newark, April 25.—Sousa's famous band will visit Newark, July 16, giving a concert in the afternoon. This news was received yesterday, from Harry Askin, the band's manager, with whom interested parties have been in correspondence for some time, in an effort to arrange an engagement here. —Rev. A. M. Bahn, pastor of the Emmanuel Evangelical Church, has been returned for another year. This news will be welcomed by the many friends that the Rev. Bahn has made in this village during his little more than two years of residence here.

SOUSA FOR NEWARK.

Newark, April 24.—Sousa's band will visit Newark on July 16th, giving a concert in the afternoon. This news was received yesterday, from Harry Askin, the band's manager, with whom interested parties have been in correspondence for some time in the effort to arrange for an engagement here. This was finally made possible by an arrangement of a date to play in Rochester on the evening of the same date.

SOUSA SUES CIGAR FIRM

Seeks \$100,000 for Alleged Illegal Use of Picture

John Philip Sousa is suing the P. Lorillard Company for \$100,000. His name and picture were used in cigar advertisements, in certain New York newspapers without his authorization, he says, in the interest of cigars at "five for fifteen cents."

Many of Sousa's friends, says his complaint served on the tobacco company, believed that the bandmaster had sold his name and picture for the advertising and made sport of him.

SOUSA ASKS \$10,000 FOR NAME ON 15-CENT CIGAR.

New York, May 23.—Annoyed and angered that his "name and picture and reputation as a high class bandmaster" should be used without his permission or consent to advertise a 15-cent cigar, Lieut. Commander John Philip Sousa began a supreme court action yesterday to recover \$10,000 damages from the P. Lorillard company, which thus advertised the "March King."

Sousa contends that the unwarranted use of his name and picture in connection with the cigar propaganda was an invasion of his rights under the civil rights laws, and that friends have "made sport" of him and expressed surprise that he sold his name, picture and reputation in connection with any commercial matter, especially in connection with such a low-priced cigar as those advertised.

SOUSA SUES CIGAR FIRM.

Picture Advertising 5 for 15 Cents
Smokes Basis of Action.

NEW YORK, May 13 (A.P.).—Because his name and picture have been used to advertise cigars at five for 15 cents, John Philip Sousa, noted bandmaster, is suing the P. Lorillard Co. for \$100,000.

His attorney says that the bandmaster has been made sport of by his friends. Representatives of the defendant admitted today that papers had been served, but declined to comment.

SUES TOBACCO COMPANY FOR USING PICTURE



NEW YORK, May 23.—Because his name and picture have been used to advertise cigars at five for 15 cents, John Philip Sousa, noted bandmaster, is suing the P. Lorillard Company for \$100,000.

His attorney says the bandmaster has been made sport of by friends. Representatives of the defendant admitted today that papers had been served, but declined to comment.

Sousa Sues Tobacco Firm for Using Name

New York, May 23.—(A.P.)—Because his name and picture have been used to advertise cigars at five for 15 cents, John Philip Sousa, noted bandmaster, is suing the P. Lorillard Company for \$100,000.

His attorney says the bandmaster has been made sport of by friends.

HIS NAME IN CIGAR AD, SOUSA ASKS \$100,000

Bandmaster Sues P. Lorillard
Co., Alleging Unauthorized Use
in Exploiting a 3-Cent
Smoke

New York, May 23.—Lieut.-Comdr John Philip Sousa, the bandmaster, is bringing suit against the P. Lorillard company for \$100,000. Papers were served in the suit on May 14, according to A. M. Wattenberg of the law firm of Bennet & Wattenberg, attorneys for Sousa. It is charged, according to Mr. Wattenberg, that the defendant in violation of the plaintiff's rights under the civil rights law caused his name and picture to be used in cigar advertisements published in certain New York newspapers.

Many of Sousa's friends, according to the complaint, saw the advertisement and believed the plaintiff had sold his name and picture for use in connection with the advertising. Mr. Wattenberg said yesterday that his client "had been made sport of" by friends and acquaintances over the advertisement and that he was particularly incensed because in addition to using his name and picture without his permission the defendant had used it to advertise "cigars at five for 15 cents."

Papers in the suit had not been filed yesterday in the supreme court and beyond admitting that papers had been served attorneys for the Lorillard company refused to say anything.

PHILIP SOUSA

Objects to Name
On Cheap Cigar

New York, May 23 (A.P.).—Because his name and picture have been used to advertise cigars at five for fifteen cents, John Philip Sousa, noted bandmaster, is suing the P. Lorillard company for \$100,000.

His attorney says the bandmaster has been made sport of by friends.

Representatives of the defendant admitted today that papers had been served, but declined to comment.

MARCH KING COMING TO DULUTH FOR EXPO



JOHN PHILIP SOUSA.

John Philip Sousa, famous band director, who will appear here during the Exposition of Progress in July, will start on his thirty-first annual tour at Hershey, Pa., July 4, with guarantees for thirty-five weeks in 250 cities running close to the \$1,000,000 mark, according to word received today by Fred W. Beecher, manager of the exposition.

Included in the guarantees is \$20,000 from the Regina Industrial exposition to appear there during the week of July 27, just after finishing his engagement in Duluth, in addition to appearances before twenty rotary clubs and ten Shrine temples throughout the country.

Sousa will appear in every state in the Union but one, the announcement avers.

How Englishman Construed One of Sousa's Stories

NEW YORK, May 23.—John Philip Sousa told the Dutch Treaters that an English friend once bet four Englishmen they would not get the point of a story Sousa told.

"A Virginia gentleman," he said, "was a guest at a banquet in Washington. On his return he reported that among the guests were:

"An elegant gentleman from Virginia, a gentleman from Kentucky, a man from New York and a dam Yankee from Vermont."

After a moment one of the English bettors asked:

"And what then?"

They paid for the dinner. But late that night one of the losers called him up:

"We have been laughing and laughing," he reported, "over that extraordinarily clever story of yours. 'Pon my word, it was one of the best we ever heard.'"

Sousa asked him what he thought was the point:

"Why—haw, haw," laughed the Englishman, "it is that there are no gentlemen in America, of course."

Sousa Sues For Use Of Picture To Advertise Cigars



JOHN P. SOUSA

NEW YORK, May 23.—Because his name and picture have been used to advertise cigars at five for fifteen cents, John Philip Sousa, noted bandmaster, is suing the P. Lorillard Company for \$100,000.

His attorney says the bandmaster has been made sport of by friends. Representatives of the defendant admitted today that papers had been served, but declined to comment.

Sousa, Publicity Shy, Sues Cigar Concern For \$200,000

Lieut. Commander John Philip Sousa, bandmaster, objects to the use of his name and picture in cigar advertisements. He hates publicity, according to his friends.

This may be the reason, they say, that he has instituted suit for \$200,000 against the P. Lorillard Company, tobaccoists, charging they made use of his name and reputation in the advertisement of a low-priced cigar.



John P. Sousa

SOUSA'S PICTURE AND NAME IN CIGAR AD; HE SUES FOR \$100,000

New York, May 22.—[Special.]—Lieutenant Commander John Philip



JOHN PHILIP SOUSA.
[White Photo.]

Sousa, the bandmaster, is bringing suit against the P. Lorillard company for \$100,000. Papers were served in the suit on May 14, according to A. M. Wattenberg, attorney for Sousa. It is charged that the defendant caused Sousa's name and picture to be used in cigar advertisements without the plaintiff's consent. Sousa is particularly incensed, the lawyer said, because, in addition to using his name and picture, the defendant used it to advertise "cigars at 5 for 15 cents."

Papers in the suit had not been filed today in the Supreme court and, beyond admitting that papers had been served, attorneys for the Lorillard company refused to comment.

NAME ON CIGAR ROUSES SOUSA

"March King" Sues Firm Making 15-Center

NEW YORK, May 22.—Annoyed and aggrieved that his name and picture and reputation as a high class bandmaster should be used without his permission or consent to advertise a 15-cent cigar, Lieutenant-Commander John Philip Sousa began a Supreme Court action today to recover \$10,000 damages from the P. Lorillard Company who thus advertised the "March King."

Lieutenant-Commander Sousa contends that the unwarranted use of his name and picture in connection with the cigar propaganda was an invasion of his rights under the civil rights law, and that friends have "made sport of him and expressed surprise that he sold his name, picture and reputation in connection with any commercial matter, especially in connection with such a low-priced cigar as those advertised."

SOUSA SUES CIGAR COMPANY FOR \$100,000; CHARGES USE OF NAME



(By Associated Press.)

New York, May 23.—Because his name and picture have been used to advertise cigars at five for 15 cents, John Philip Sousa, noted bandmaster, is suing the P. Lorillard company for \$100,000. His attorney said today the bandmaster has been made sport of by friends.

SHRINKING FROM FAME.

Our melodious old friend Lieut. Commander JOHN PHILIP SOUSA has sued a tobacco company for damages alleged to have resulted from a violation of his rights under the Civil Rights law by causing his name and picture to be published in advertisements of certain cigars. Of the legal aspects of the case there is nothing to be said; but it is hard to understand why the plaintiff, even if annoyed by the harmless fleers of his friends, should be "particularly incensed because, in addition to using his name and picture without his permission, the defendant had used it to advertise 'cigars at five for 15 cents.'" The price of the cigar has no necessary relation to its merit. There was a time when some of our purplest plutocrats were proud of smoking Pittsburgh stogies at a cent apiece. If Mr. COOLIDGE, as a moderate, contents himself with a ten-center, there is no reason why other disciples of economy shouldn't cut a good deal more their bills for "this same filthy rogues tobacco"; and there are persons of good moral character who thrive on ten-for-a-quarter.

A few years ago one used to see in the windows of certain obscure tobaccoists a curious "tribute" to a then lately departed literary glory. The effigy of HENRY JAMES on a box of five-centers was inexpressibly gratifying to Jacobites with a sense of humor. This was a posthumous honor, however, and trespassed on no right of privacy, if such a right can be established in an age devoted to self-exhibition. Mr. SOUSA has escaped, so far, a distinction which has fallen on many poets and statesmen and other illustrious men. No brand of cigars bears his name. This may come to him later; or some invention of his own or of others may give his name, eminent for other reasons, a collateral perpetuation. Mr. ROOSEVELT didn't object to that "teddy bear" whose symbolism tickled the malefactors of great wealth. WASHINGTON had his pie, WELLINGTON his boots. A budget is a bag; and Mr. GLADSTONE's triumphs as Chancellor of the Exchequer are thus appropriately commemorated.

In the days of paper collars, SHAKESPEARE and BYRON were on many necks. A different but lasting glory is that of making one's name a common word in the language. Who would remember a certain Earl SPENCER and a certain Earl of SANDWICH had not "the one invented half a coat, the other half a dinner"? What Earl of CHESTERFIELD survives in his overcoat? Bowie, derring, maxim, shrapnel are remembrances of as many proper names. The philologist never sees a derrick without remembering the London hangman whose name it keeps fresh. The whiffer of tobacco who runs across "nicotine" and "nicotian" will have a kindly thought of JEAN NICOT, who, as Ambassador of HENRI II at Lisbon in 1559, sent some tobacco plants to the Cardinal of LORRAINE and CATHERINE DE MEDICIS, insisting, as all judicious souls still insist, on the medical, in modern language the antiseptic, virtues of the mother of contentment, the nurse of dreams, the faithful companion.

Mr. Sousa Is Affronted

Litigation just started by JOHN PHILIP SOUSA, the bandmaster, shows how much times really have changed since the days when no American citizen could feel that he had attained a secure place in the esteem of his countrymen until a cigar had been named for him. Mr. Sousa does not regard it as a compliment. On the contrary, he considers it an affront, and he demands \$100,000 in damages because a brand of cigars has been named for him without his consent.

To what extent a jury will agree with him remains to be learned. Perhaps the jurors will be unable to decide until they have sampled the cigars, which are said to sell at the rate of five for fifteen cents. Former Vice-President MARSHALL once said something to the effect that this country's greatest need was a good five cent cigar. If the manufacturers of these have been able to produce a good cigar that costs only three cents, counsel for the plaintiff may find it difficult to overcome a quite natural bias on the part of the triers of fact.

In any event, it is a case that should be watched with much interest. If the spirits of the departed are as concerned with terrestrial happenings as some believe them to be, it should cause a great commotion among the shades of DANIEL WEBSTER, ROBERT BURNS, JAMES G. BLAINE, ROMEO and JULIET, to mention only a few, whose heirs, if there are any, might be able to collect enormous sums if the Sousa case sets a favorable precedent.

SOUSA'S GUARANTEES

ALMOST HALF MILLION

Guarantees totaling almost \$500,000 have been posted for the third-of-a-century tour of Lieut. Commander John Philip Sousa and his famous band, according to announcement just received. Sousa will open a 33 weeks season in Hershey, Pa., on July 4, his thirty-third tour of this country. The guarantees have been posted by individuals and organizations in about one-half the 250 cities which Sousa will visit and presage a total of more than \$1,000,000 in receipts for the tour.

Sousa has maintained virtually the only musical organization in America which has been independent of financial backers upon whom calls might be made in unsuccessful years. Almost a dozen guarantors are colleges and universities, also 20 rotary clubs and 10 Shrine organizations.

FIVE FOR 15 CENTS CIGARS STIR SOUSA

NEW YORK, May 23 (By A. P.)—Because his name and picture have been used to advertise cigars at five for 15 cents, John Philip Sousa, noted bandmaster, is suing the P. Lorillard Company for \$100,000.

His attorney says the bandmaster has been made sport of by friends. Representatives of the defendant admitted today that papers had been served, but declined to comment.

Sousa Composes Baseball March

Responding to the request of Judge Kenesaw Mountain Landis, commissioner of organized baseball, Lieutenant Commander John Philip Sousa has produced a baseball march entitled "The National Game."

"The march is designed to be played as the official march at all baseball ceremonials," according to the statement received yesterday by Donald C. Dougherty, Sousa's Cleveland representative, from Sousa's New York headquarters.

"This composition at this time is particularly fitting as the National league is celebrating its 50th anniversary."

Sousa's Name on 3-Cent Cigars Brings \$100,000 Suit

NEW YORK, May 23.—(A. P.)—Because his name and picture have been used to advertise cigars at 5 for 15 cents, John Philip Sousa, noted bandmaster, is suing the P. Lorillard company for \$100,000.

His attorney says the bandmaster has been made sport of by friends. Representatives of the defendant admitted today that papers had been served, but declined to comment.

SOUSA SUES TOBACCO COMPANY FOR USING HIS PICTURE ON CHEAP CIGARS

Associated Press
New York, May 23.—Because his name and picture have been used to advertise cigars at five for fifteen cents, John Philip Sousa, noted band master, is suing the P. Lorillard company for \$100,000. His attorneys say the band master has been made sport of by friends.

Representatives of the defendant company admitted today that papers had been served but declined to comment.

SOUSA ASKS \$10,000 FOR NAME ON CIGAR

NEW YORK, May 23.—Annoyed and aggrieved that his "name and picture and reputation as a high class bandmaster" should be used without his permission or consent to advertise a fifteen-cent cigar, Lieutenant Commander John Philip Sousa began a Supreme Court action yesterday to recover \$10,000 damages from the P. Lorillard Company, which thus advertised the "March King."

Lieutenant Commander Sousa contends that the unwarranted use of his name and picture in connection with the cigar propaganda was an invasion of his rights under the civil rights laws, and that friends have "made sport of him and expressed surprise that he sold his name, picture and reputation in connection with any commercial matter, especially in connection with such a low-priced cigar as those advertised."

Sousa Cigars Are too Cheap

Bandmaster Sues Tobacco Company for Damages

NEW YORK, May 23.—(A. P.)—Because his name and picture have been used to advertise cigars at five for fifteen cents, John Philip Sousa, noted bandmaster is suing the P. Lorillard company for \$100,000. His attorney said today the bandmaster has been made sport of by friends.

"The League of Nations March," a composition by George T. Bye, New York newspaperman, has been accepted by John Philip Sousa, and will be featured in the famous bandmaster's coming tour.

my Post

MOST men for whom cigars are named are "oblegged for de compliment," feeling that a far-flung reputation is thereby assured. But Lieutenant Commander John Philip Sousa is displeased because without his consent his name has been affixed to a 3-cent brand and his friends and acquaintances are thereby moved to derision. As balm for his wounded feelings, the bandmaster has sued the cigarmaker for \$100,000. What price glory? There are those who would be willing to pay a good deal for such aromatic notoriety. The list of personalities much in the public eye who have achieved portraiture on the decorative lid of a cigar box is a long one and includes some who would rather be popularized thus than to have the distinction of being painted by Sargent and displayed to connoisseurs in a gallery.

Press Representatives Benefit

A remarkable bill was given at the first sick fund benefit of the Theatrical Press Agents' Association. In the audience were John Philip Sousa and Edwin Franko Goldman and each was "discovered" and taken upon the stage to lead a number. George M. Cohan was there all the way from Atlantic City to sing a new song, and so were Ed Wynn, Nora Bayes, Holbrook Blinn, Willie Howard, Lou Holtz, Cecil Arden, Mlle. Gambrelli, Elliot Nugent and Norma Lee from "The Poor Nut," J. C. Nugent, "Lady Be Good" Company, Olga Steck and Dr. Rockwell.

The entire "Trelawny of the Wells" all star cast, which is to be presented under the direction of the "Players' Club," appeared, including Laurette Taylor, Violet Henning, John Drew, O. P. Heggie, Amelia Bingham, Mrs. Whiffen, Gladys Hanson, Mollie Pearson, Theresa M. Conover, Catherine Dale Owen, Ellen Barrett, Charles Coburn, William Courtleigh, John Cumberland, Herbert Cothrell, Ernest Lawford, Claude King and John Seymour.

The Friars' Club presented Willie Collier, Harry Fender, George Beban, Solly Ward, William Frawley and Dave Ferguson. The Lambs presented Charles McNaughton, Irving Fisher, Julius Tannen, Charles Purcell, Ralph Whitehead, Frank Fay, Arthur Deagon and Louis Leoni. Others appearing were Julia Sanderson, Frank Crumit, Gene Lockhart, Bob Hall, Rich Hayes, Five Jolly Cooks, the Ham Bone Quartet, Gertrude Bryan, L. Wolfe Gilbert.

The masters of ceremonies were Marie Dressler, William Collier, Jack Hazzard, Julius Tannen and Captain Irving O'Hay.

Steinert Series for Next Season

Among the artists booked for the Steinert series of concerts next season Mr. Steinert announces Roland Hayes, the celebrated negro tenor; Mario Jeritza, soprano of the Metropolitan Opera Company; Rosa Ponselle, soprano, also from the Metropolitan; and Guy Maier and Lee Pattison in a recital of music for two pianos.

Lieutenant Commander John Philip Sousa will open the Steinert concert season on Sunday evening, Oct. 4, at the E. F. Albee Theatre. The concerts of the series will be given on Sunday afternoons at the same theatre, the date being arranged as follows: Nov. 15, Roland Hayes; Jan. 31, Maria Jeritza; Feb. 7, Rosa Ponselle; Feb. 21, Guy Maier and Lee Pattison. Most of these artists have appeared in Providence before, but the series will introduce Messrs. Maier and Pattison here for the first time.

Charles

John Philip Sousa's contention that it is possible to describe an event as effectively by musical terms as it is by the writer by the written word has been tested by George T. Bye, New York newspaper man, who has composed "The League of Nations March." Lloyd George, Clemenceau, Orlando and Woodrow Wilson are included in the "impressions" set to music and the events of 1919, as chronicled for the press by this correspondent to the Peace Conference at Versailles, include airplane flights, front line trenches and the Big Bertha.

Sousa has accepted the march as a contribution to be played in his third season. It is the first time the famous bandmaster has accepted a march as a contribution to be played in his third season. It is the first time the famous bandmaster has accepted a march as a contribution to be played in his third season.

SOUSA SUES.

Amsterdam Recorder

Because he has been made sport of by his friends, John Philip Sousa, the noted band master, is suing a cigar company for \$100,000 for using his name and picture, without his authorization, in connection with advertising of the company's products.

There has long been need of a strong public sentiment in this country against the practice to which Sousa objects.

It is not the motive of paying honor to William Shakespeare that leads a cannery to name a brand of peas after the bard of Avon.

Perhaps our good Ben Franklin would shudder to think that his name suggests to scores of people only a brand of breakfast stimulant.

Noah Webster, Marie Antoinette, Napoleon and a score of others might not feel honored that their names and features grace the gilded wrapper around cigars—good cigars though these may be.

O. Henry wrote some good literature. It is to be hoped that the coming generations will remember him on that score and not as the man whose name, or a clever twist of it into a phrase, denotes a toothsome bit of confection.

Isn't it about time that we stop poking this sort of fun at the great men of the past who are not blessed, as is Sousa, with the ability to sue?

Publicity and a Three-Cent Cigar

See New York

SOUSA, the March King, heads a procession into court to protest against the use of his portrait without his permission by a manufacturer of cigars whose name is not known to New Jersey. The doughty navy lieutenant commander has his fighting blood up. And not without reason, many will agree. It appears that the Lorillard company recently has put on the market a cigar offered to the ultimate consumer at five for fifteen cents, and on the boxes appear the name and countenance of the composer of "The Stars and Stripes Forever." There is something in the connotation displeasing to the principal in the case. There have been, of course, heroes for whom cigars have been named who have not been reported as restless in their graves because of that fact—take, for instance, Manuel Garcia and Henry Clay. But nobody yet has purchased Manuel Garcia and Henry Clays five for fifteen. Even Lillian Russells are ten straight. In the complex affairs of life circumstances do alter cases. Under the law of civil rights a man can not be robbed of his name and face by any casual trade entrepreneur. And in the case of a five for fifteen cigar this rule might be taken to apply with particularity.

Painting Inspired by Sousa's Marches



The first and the latest of the Sousa marches are pictorially presented in a painting by Paul Stahr, young American artist. The painting commemorates the third of a century tour of Lieutenant Commander John Philip Sousa and his band. When Sousa, who had founded his fame as "The March King" during his leadership of the United States Marine Band, started upon a career for himself, he decided to feature in his programs a new march. The march was "The Liberty Bell," and it was played throughout his first season, that

of 1892 and 1893. The next season Sousa wrote another march, and the following season another, until each season each new Sousa march was eagerly awaited in all sections of America. And so it is that "The Liberty Bell" and "The National Game," written 33 years afterwards and the latest Sousa march, are presented together by Stahr. "The Liberty Bell" was one of the most popular of the Sousa marches. It was the first of the great bandmaster's compositions to be made into a talking machine record, and until the com-

ing of "Stars and Stripes Forever," was more widely played than any other march. "The National Game" is a baseball march, composed by Sousa at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball. The music is designed to be played at all baseball ceremonies. Its composition at this time is particularly fitting, as the National League is observing its fiftieth anniversary.

Sousa and His Band Have Been Playing Good Music to Millions in Thirty-three Annual Tours

Will Come to Eatman Theater for One Concert on Thursday, July 16

If a psychologist any place in America says "Sousa" to a subject, the first word which comes to the mind of the subject is "music" in the traditional nine cases in ten. If a psychologist almost any place in America says "music," the response of the subject is likely to be "Sousa" in almost as great a proportion of cases, for without much doubt Sousa and music are synonymous with many Americans. Sousa and his famous band come to the Eastman Thursday evening, July 16th.

The great popularity which Lieutenant Commander Sousa enjoys in the field of music in America has not been easily won, and it is not lightly held by the March King. Sousa has been a conductor for more than forty years and he is now heading his organization for his thirty-third annual tour. He has become the most popular and the best-known of American musicians for the sole reason that he has been heard during his career by upwards of fifty millions of Americans, the greatest audiences of any musician in the world, and also because there is scarcely a city or town of more than 25,000 population in all America in which he has not appeared during his career.

Sousa is the chief exponent of the theory that the American people love good music and are willing to pay a reasonable fee to hear it. Without exception, Sousa's band is the only large musical organization in America which has been able to maintain itself solely upon the revenue from its concerts. Even the operas and the symphony orchestras of the cities have backers to whom they may look in case of an unfortunate season, but Sousa, visiting 200 to 300 American cities each year, finds in each place visited enough people willing to buy tickets to his concerts to enable him to continue his work.

Perhaps it is this journeying about to a great number of communities which is the real secret of Sousa's success. Many great musicians confine themselves to the cities or if they venture outside a few of the larger communities, it is with an air of condescension. Sousa gives the same programs in the smaller cities as during his annual appearances in New

York, Chicago, Boston, and Cleveland where he only appears in one or two concerts. And he is amply repaid, for in the smaller communities, the visit of Sousa's band is in every measure a holiday, with addresses of welcome, and even suspended business.

The growth of American musical taste is perhaps due in some measure to the extended Sousa tours. Almost ten years before "Parsifal" was performed in New York by the Metropolitan Opera Company, selections from it had been played on tour by Sousa. Last year he played Ernest Schelling's "At the Victory Ball" which at that time had been played only by an orchestra in New York and another in Philadelphia and for one performance each. Last year he presented one of the great musical masterpieces, Johann Strauss' "Don Juan," done by a band by Sousa for the first time either in America or Europe.

Sousa truly strives to give American audiences the music they best enjoy, and that is the reason the Sousa programs include jazz. Sousa makes his own jazz arrangements.

In the World of Music

SOUSA THINKS SYMPHONY ORCHESTRAS SHOULD PLAY JAZZ FOR POPULAR APPEAL

Rochester Herald

Does Lieutenant Commander John Philip Sousa present a concert or a show? The famous bandmaster, who this season will make his Third-of-a-Century Tour, says he rather suspects he is guilty, at the behest of the American public, of giving a musical entertainment. Sousa and his band come to the Eastman Theater Thursday evening, July 16.

"The American is the greatest entertainment-seeker in the world," says Sousa. "The musician must recognize that fact and perhaps one of the reasons for the non-success, financially, of the various symphonic orchestras and opera companies is that they have not recognized it. Many years ago, I discovered that the American wanted entertainment, even in his music, so I sought to make Sousa's Band not only the best concert organization in America, but the best show in America. Whether I have succeeded I leave to the opinion of others.

"The American love for entertainment does not imply a lack of appreciation of good music. The works of the greatest composers always have been represented in my programs, and they were always appreciated. It was my good fortune early in my career to discover what the large motion picture houses were to discover a quarter of a century later, that the person who liked ragtime, might also have a real appreciation of operatic and symphonic music. When I made that discovery, I tried to put into my programs not merely bright, light music, but good, bright light music. I am certain that it has been well received.

"I always have been a great admirer of the symphony orchestras. It always has been a tragedy to me that they have not been able, except in a few instances, to put themselves on a sound financial footing. I believe they have failed in this particular because they have been too much bound by tradition, due to the fact that the majority of conductors and musicians are of foreign birth. I think the orchestras will succeed only when they play the sort of music that Americans like. It need not be trashy music, but it must be vivacious, invigorating music, and I believe it is possible for the symphony orchestras to play music of variety and of general interest better than it can be played by any other musical organization in this country. If jazz, for instance, is well played by an organization of ten or twenty men, which is the size of the average jazz orchestra, how much better it should be played by a full symphony orchestra of 125 men."

John Philip Sousa Has Consistently Followed His Earliest Inclinations

The "March King," at Seventy, Rounds Out Half a Century of Muscial Service

By DONALD KONKLIN

THE Washington, D. C. of the early '60's was in many respects a glorified training camp. Of daily occurrence was the stirring spectacle of soldiers marching, the sound of life and drum, martial music from military bands, parades, demonstrations and as a droning undercurrent to all this feverish activity was the almost ceaseless tramp, tramp of many feet.

What fascination must all this possess for any red-blooded boy of 9 or 10 years and what fascination it did possess for John Philip Sousa, who was then a lad of that age! He was born in Washington and lived there during the harrowing Civil War days. His father was off to the war and his mother,—having her hands full with a large family, John Philip being one of ten—he was left largely to his own devices, to adventures strange and exciting. Every day he would slip out of the house unnoticed and make for the first aggregation of blue coats he saw. A military band possessed an irresistible glamor for him. Whenever one passed down the street in full blast he would fall proudly in line, keeping step to the music and imagining he were leading the band himself by wielding a home-made baton such as drum majors use. For miles he would thus tramp sturdily, putting forth every effort to keep up with the longer strides of the men. Naturally home was soon left far behind and the possibilities were that young Sousa would eventually become hopelessly lost, a performance which frequently occurred, but he cared not as long as he could march with the band.

A Deep Impression

Finally came the Grand Review of the victorious Union Armies in Washington, a spectacle which made a profound impression on young Sousa. It is undoubtedly true that Sousa's boyhood impressions and ambitions had much to do in shaping his career as a band leader as well as that of a composer.

In few instances do our early childish intentions to become locomotive engineers, circus performers, band leaders, etc., materialize. Sousa's did. He wanted to be a band leader from the very beginning. In addition, over 100 marches have come from his pen, each of which breathes that vim, vitality, that exultant power and glory of America, which has reached its most triumphant expression in "Stars and Stripes Forever."

Sousa himself believes that environment and training are much more important factors in our lives than inherited tendencies. He does not believe that musical talent for instance is inherited and points to his own family in confirmation. Out of 10 children he was the only musical member. His mother was, in fact, unmusical and his father played trombone, which is about all that can be said in extenuation.

Sousa tells a story about his father, relating to his attainments on the trombone. During the war his father was a member of a regimental band part of the time. But if the need was pressing he shouldered a musket and did his share of the fighting. Upon one occasion a Union contingent was encamped on one side of a river while the Confederates occupied the other. On gazing through his glasses one morning the Confederate adjutant reported to his commanding officer that he observed Sousa on the other side.

"Has he his trombone?" asked the chief.

"Yes," replied the adjutant.

"Order a general retreat," said the commanding officer. "His trombone is far deadlier than his gun." In further proof of his contention that musical talent is not inherited, Sousa has made extensive investigations among the parents of famous musicians. He has assembled the results of his findings in one of his novels, "The Transit of Venus," and we quote herewith:

"Beethoven's father was a drunken tenor singer, whose name appeared oftener on the police blotter than on musical programs; Berlioz's father was a physician; Chopin's, a captain of the National Guard; Gluck's, a gun-bearer to the Prince of Savoy; Gounod's, a painter; Handel's, a barber; Haydn's, a wheelwright; Mendelssohn's, a banker, and also Meyerbeer's; Mozart's, a lawyer; Rossini's, an inspector in a slaughter house; Schubert's, a school master; Schumann's, a bookseller; Verdi's, a grocer; Wagner's, a government clerk. The only exception in the array of musical geniuses are the Bachs and the Webers. Their families were musical, but lots of them lived in the reflected glory of the one great genius of the name. In the case of these great men

who in turn became fathers, their progeny showed no greater sign of musical greatness than their progenitors."

Sousa at Seventy

Sousa at seventy years of age has just rounded out a half century of musical service as performer, conductor and composer. He is still as active and as enthusiastic about his work as he was in the beginning and calls himself "lucky" because he early found the profession he loved and has stuck to it ever since. An old Spaniard who was exiled to America gave him his first musical instruction when he was about 7 years old, teaching him solfeggio and violin. This worthy gentleman was very dependent upon his large, formidable-looking spectacles, a fact which young



1t. John Philip Sousa as he is today

Sousa well knew. He accordingly slipped these binoculars out of the old gentleman's pocket one day previous to a lesson and hid them. A fruitless search was begun at once with the result that the lesson must be postponed, to Sousa's unbounded delight. He had recourse to this expedient frequently thereafter as he had much in common with all small boys in desiring to get out of a music lesson.

When John S. Espirita started a conservatory in Washington, Sousa attended, studying the cornet and other subjects. When he was 13 he had won five medals at this school. He attributes his clear idea of harmonic structure to the early instruction of George Felix Benkit. Benkit had his own ideas as to how harmony should be taught and he at once enlisted the interest of Sousa. He would write out a theme of 16 measures and tell Sousa to fill in the harmony. This would then be discussed and criticised, man to man and not as teacher to pupil, and he would then be told to use the same bass to write a theme of his own. It was this friendly discussion, criticism, and interplay of thought that proved so valuable to Sousa and laid a solid foundation for his later work in composition.

When he was 15 his first published composition appeared, "Moonlight on the Potomac." By this time he was already a teacher of violin, and at 17 was a conductor in the various theatres devoted to the pretentious operettas of the day. At the age of 21 he became violinist with Jacques Offenbach, whose "Tales of Hoffmann" has established his fame. He was with Offenbach among the violins during the American tour of his orchestra. At the age of 26 he accepted the post of director of the United States Marine Band with rank of lieutenant. He held this post until 1892, when he resigned to become head of his own organization, which he has had ever since with the exception of his service during the World War. The way in which he became identified with that service is notable.

Soon after the United States entered the World

rescued his precious instrument. Needless to say, he was never able after that to assemble a yachting party. He had an aggravated case of misguided enthusiasm and should have played for himself, but not for others. So I think that everyone should form a basis for appreciation by playing an instrument in a band and orchestra.

Famous Men Who Played in Band

"I have met a surprising number of famous men that one time or other who played in a band. When I was director of the Marine Band the question of more money for the boys came up. I went to see Charles Boutelle, who was then chairman of the committee on marine appropriations. Hardly had I come into his office than he began to ask me about my instrumentation and displayed such a wide knowledge of bands that, astonished, I asked him how he got his knowledge.

"Well," he said, with a reminiscent twinkle in his eye, 'I used to play E flat clarinet back in the town band at Bangor, Maine.'

"Another time I was sitting beside Warren G. Harding at a dinner. He was then a Senator. Soon I became curious to know how he secured his unusual understanding of band instruments which he displayed in his talk to me, and learned that he was leader at one time of a band back in Ohio. I have been making these discoveries all my life and am sure that with a little thought I could recall a sizable list of famous men that at one time played a band or orchestral instrument.

"The bands of the future will be divided into two distinct camps. The first will consist of concert bands made up of professional players. Every large city will have its concert band just as many of them now have fine orchestras. They will play the best music of the masters as well as of contemporary composers.

"The second camp will consist of town or street bands, amateur organizations. Every town should have its own band made up of its own townsmen. If every town would realize what an asset a good band can be—what a stimulation to civic pride, what an advertisement of the town's attractions, they would get behind the movement which is already a law in 18 states to provide municipal band tax for the support of their own bands."

Further mention of Sousa's activities as a composer should be included here. He gained his first promi-

War, a group of musical Chicagoans set themselves to the task of doing something for the boys who were pouring by the thousands for training into the Great Lakes Naval School, at Lake Bluff, Ill. The boys were hungry for music, but required a master to teach them the way and a fund to provide the means. The commandant of the vast training-school, now Rear Admiral Moffet, at length said he could afford \$2,500 a year for a bandmaster of ability provided such an one should be of American birth and should be willing to enlist in the Naval Reserves. A friend in Chicago telegraphed to Sousa to ask him to suggest a good bandmaster who could and would meet the requirements. Sousa replied that he would be in Chicago in a day or two. He went there, and enlisted in the Naval Reserves, with the title of lieutenant-commander, and expressed set objections to taking such an insignificant sum as \$2,500 a year. "Why, I often earn that much in a day!" he said. Commandant Moffet, embarrassed, falteringly asked Sousa to name a sum he would accept as pay. "One dollar a month for the duration of the war," replied the avaricious March-King. The outcome is part of the story of morale and discipline and social righteousness which marked the preparation of the United States for its part in the war. Within a year the Great Lakes Band consisted of 1,800 trained, efficient players, divisible into six grand units of 300 players, each unit so balanced that it was sub-divisible into three units of 100 or six units of 80, in case detachments were to be shipped to many places at any one time. The Battalion Band, which was Sousa's own command, was of 318 players, and crossed the line for a Canadian drive on November 10, 1918, less than 24 hours before the armistice was signed.

A Brilliant Career

Sousa has had no less than a brilliant career. Many honors have been accorded him in many lands. He has appeared by command before kings and princes, world famous hosts have made him the lion of the hour. Yet he is still the unassuming, unobtrusive, quiet-mannered gentleman he was years ago. He remains unspoiled by all his success. He will give ear to a youthful, ambitious musician and is ready with kindly advice and a helping hand. The black beard which he affected some years ago and which was known around the world, has given place to a closely cropped mustache. His versatility is most astonishing. While activities of the band take up the major portion of his energy, yet he finds time to compose, to write novels, indulge in a long, cross-country ride, give a demonstration of skillful trap shooting and act as host at his country home on Long Island Sound. At present he is writing his memoirs and it was thus during an intermission between some of his chapters that the present writer found him in his New York office. He is vitally interested in the "great body of talent," as he expresses it, in America.

"America will eventually lead the world in music," he said, "just as she does in commerce, enterprise and initiative. Why are we such a great nation for baseball? Because every red-blooded youngster goes out on the back lot and plays the game and gets familiar with it, during his youth. Then when he grows up he either becomes a fan or a professional ball player. Similarly in music. Anybody can learn to play an instrument and should. Not all will learn to play for the edification of others, nor should they. But they will thus gain a familiarity with music by actual participation and this is where the public schools are beginning to be of service. Then later on some will become amateur performers, some professionals and the majority listeners. The study of an instrument for ensemble playing will undoubtedly fit the student to become a better listener. It is distressing, though, when a listener insists upon being a performer.

"I remember at one time that a very wealthy man implored me to teach him to play the cornet. The shining goal of his ambition was to play as he put it 'the finest piece under God's heaven,' *The Last Rose of Summer*. After working with him intensively for a matter of six months, he developed sufficient lip and technic to play it after a fashion. He immediately invited a party for a yacht trip. Hardly had the guests assembled than he regaled them with *The Last Rose of Summer*. He played it so frequently that the guests soon became unutterably weary of it and finally one of them grabbed the cornet and threw it into the water. Nonplussed, the man jumped in and

(See page 29)

of both increases the perspiration and rids the body of some of the poisons. Not infrequently, an incipient cold can be cut short by a Turkish bath. It is customary to take a cold plunge or a swim after the hot Turkish bath. Voice-users had best avoid this and in its place take a shower, at first warm and then gradually made cold. All forms of baths increase the bodily activities and consequently produce a certain degree of exhaustion. It therefore follows that one should not bathe when tired, or participate in any exhausting exercises directly after bathing. Furthermore, since bathing affects the circulation,—if hot, taking the blood away from the digestive organs, and if cold, congesting them—the process of digestion is interfered with. Therefore, no bath should be taken directly before nor earlier than two hours after a meal, lest indigestion develop. In order to obtain a pleasant reaction after a cold bath and prevent chilling after a hot one, the bather should be covered with warm towels or linen. Sometimes after a hot bath it is wise for weak individuals to lie down for a few hours until the exhaustion wears off. A hot bath should not be taken more often than twice a week in winter and once a week in summer.

Smoking and the Voice

The effect of smoking on the voice is well summarized in the following quotation: "It will be admitted that in no case can the health be positively improved by indulgence in the habit, although one hears much from ardent smokers of the soothing properties of tobacco. When it is considered, however, that Mario who preserved his voice for a much longer period than most tenors, was hardly ever, except when actually singing, without a cigar in his mouth, it cannot be stated that smoking is necessarily injurious to the voice. But as rules are made for the average and not exceptional cases, we would not on such a precedent advise singers to take to tobacco with the expectation of thereby becoming a Mario, any more than we would counsel stout drinking as a certain method of producing a Malibran. Our advice generally is, that if smoking be accompanied by much expectoration it should be discontinued, as an over-stimulation of the salivary glands will lead to general dyspepsia and to local dryness. In all cases the singer must be guided by his own individual experience, and should practice great moderation in the habit."

Sousa to Play March Named for League

GEORGE T. BYE, practical journalist and one of the peace conference correspondents, has successfully written a "feature story" of the world crisis of 1919 in a manner that may stand for some time. He has written, "The League of Nations March," giving his impressions of Woodrow Wilson and Premiers Orlando, Lloyd George and Clemenceau, and telling his story of air raids, trench warfare and the spectacular firing of Big Bertha in terms of music.

John Philip Sousa's contention that it is possible for an individual to describe any event as effectively by musical terms as by the written word is borne out by Bye's march. Sousa, who has not played a march on his programs other than his own for many years, has accepted the composition and will play it on his coming third-of-a-century tour.

Bye is at present with the Putnam Syndicate, of New York. He has a varied career as a newspaper man, including service with the New York World. He has reported airplane flights, wars and peace conferences, his assignment to the Quai D'Orsay and Versailles meetings following the cessation of hostilities forming the background for his musical composition, "The League of Nations March."

SOUSA'S BAND AT HERSHEY JULY 4, 5

Conductor at Age of 70 Is
Starting One of Longest
Tours of His Career—Miss
Moody Soloist

Independence Day, July 4, has been definitely chosen by Lieut. Com. John Philip Sousa as the opening date of his thirty-third annual tour at the head of his famous band. The opening engagement will be played in the Hershy Park Convention Hall, July 4 and 5, afternoon and evening.

At 70 years of age, Sousa is attempting one of the longest and most strenuous seasons of his career. The tour during which he will round out a third of a century as the director of his own organization will be of thirty-five weeks' duration. During the tour he will play at least one engagement in every state in the Union with one exception, and will make his fifteenth trip from coast to coast.

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa march and the other is the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at invitation of Judge Kenesaw

Mountain Landis, high commissioner organized baseball. The Sousa humoresque always is a revue of the ar tunes of the day, with one used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do Sunday, Mary?" and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean." To the annual novelties this season added a new suite, "Cuba Under the Flag," which is Sousa's impression of the changing of Cuba's flag from Spanish to American to the Sousa's American jazz. One of the Sousa features this season will be the revival of "The Liberty Bell" March. This march will be played with a set of chimes, cast and costing more than

The chimes soloist will be F. Carey, for several seasons member of the Sousa organization. expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would be a vocalist of American birth training for solo appearances, therefore the famous bandmaster "points with pride" to the fact Miss Marjorie Moody will be heard this season with the Sousa organization.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo Club, a Boston organization, but known the

John Philip Sousa, famous bandmaster, is incensed and his lawyers have set \$100,000 as the sum necessary to repair his injured feelings. The action is directed against a cigar manufacturer who, it seems, was indiscreet enough to use Mr. Sousa's photograph and implied endorsement in an advertisement without the latter's permission. Mr. Sousa says friends have been making fun of him as a result. It wouldn't have been so bad, perhaps, if they had not been "5 for 15c" cigars. (All rights reserved. Publishers Financial Bureau, Babson Park, Mass.)

Sousa's Reminiscences

Phillip Sousa has written his biography for the "Saturday Evening Post." The story will appear serially under the title of "Living in Step."

The tale will cover Sousa's reminiscences as composer, musician, and band leader during his entire career.

Sousa, America's pioneer band leader, is soon to embark upon another transcontinental tour in his career.



LT. JOHN PHILIP SOUSA

country over because of its fine choral achievements.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra, as well as appearing as soloist at the Worcester (Mass.) Music Festival and at the great Maine Music Festival, at Portland, Maine. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic Opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

The afternoon concerts will be given at 2.30 o'clock, the evening concerts at 7.30 o'clock.

Sousa Selects Holiday for Concert at Hershey



LT. JOHN PHILIP SOUSA

Independence Day, July 4, has been definitely chosen by Lieut. Com. John Philip Sousa as the opening date of his thirty-third annual tour at the head of his famous band. The opening engagement will be played in the Hershy Park Convention Hall, July 4 and 5, afternoon and evening.

At 70 years of age, Sousa is attempting one of the longest and most strenuous seasons of his career. The tour during which he will round out a third of a century as the director of his own organization will be of thirty-five weeks' duration. During the tour he will play at least one engagement in every state in the Union with one exception, and will make his fifteenth trip from coast to coast.

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa march and the other is the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw

Mountain Landis, high commissioner of organized baseball. The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do Sunday, Mary?" and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean." To these annual novelties this season added a new suite, "Cuba Under the Flag," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz. One of the Sousa features this season will be the revival of "The Liberty Bell" March. This march will be played with a set of chimes, cast in England and costing more than \$10,000. The chimes soloist will be George F. Carey, for several seasons a member of the Sousa organization.

It is expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a vocalist of American birth and training for solo appearances, and therefore the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard this season with the Sousa organization.

Miss Moody was reared in Boston,

Would Inspire Cohan And Sousa to Songs

NEW YORK, June 13.—George M. Cohan, the Yankee Doodle boy of America, and Lieut.-Com. John Philip Sousa, whose "star and stripes" will always follow the flag were invited today to make a trip in the army airplane, which is flying over New York every night this week with a Garrison-Size flag attached to its wings, while powerful searchlights play upon its stars and stripes.

The invitation to the distinguished patriots, whose songs and marches have exalted the "grand old flag" in war and peace, was issued by the United States Flag Association.

It is hoped of the members of the association that both Mr. Cohan and Lieut.-Com. Sousa will be enabled to make the flight, and thereby gain inspiration for still other songs and marches centering about the beloved bunting.

The flag-plane, in which the Yankee Doodle boy and the march king have been invited to ride, leaves Mitchell Field each night at 9 o'clock flying over Brooklyn, and reaching Broadway about 9.45 o'clock.

where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo Club, a Boston organization, but known the

country over because of its fine choral achievements. Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra, as well as appearing as soloist at the Worcester (Mass.) Music Festival and at the great Maine Music Festival, at Portland, Maine. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic Opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

The afternoon concerts will be given at 2.30 o'clock, the evening concerts at 7.30 o'clock.

SOUSA AT HERSHEY PARK, JULY 4, 5

Announcement is made by the Hershey Park management that John Philip Sousa, the famous bandmaster, and his band will be the feature attraction at Hershey Park on July 4 and 5. These concerts will doubtless attract thousands of visitors from all parts of central Pennsylvania to the popular resort.

SOUSA STAYS YOUNG BY RIDING BICYCLE

John Philip Sousa, the noted band-master and composer of marches, stays young by riding a bicycle every morning. Sousa is 70 years young, and at Miami, Fla., you can set your watch by his regular morning appearance on the tree-lined paths of that city.

Another youngster of Miami, Willis Nelson Ryan, caretaker of the Florida Society of Arts and Science building, also has the bicycle habit. Mr. Ryan, who is 85, claims his bicycle has carried him more miles than the oldest car in service.

For many years he was under a circus "big top" as an acrobat, and it's a bad day indeed when he does not take his daily workout on his bicycle.

"Motorists need not pity me as I pump my way along the streets," says Mr. Ryan. "It may be necessary for me to sweat occasionally, but it's a healthy sweat, and I do not have to dodge up an alley to get from meeting the garage to the first of the month."

John Philip Sousa and Band Coming Here July 9



JOHN PHILIP SOUSA

"The League of Nations March," the composition of George T. Bye, a New York newspaper man, has been accepted by Lieut. Com. John Philip oSousa, and will be featured in the Sousa programs during the famous bandmaster's third-of-a-century tour. Mr. Bye, at present with the Putnam Syndicate, in New York, has had a varied career as a newspaper man, including service with the New York World. He has reported airplane flights, wars and peace conferences, and it was while he was at the Peace Conference in Paris early in 1919 that he conceived the idea for his march. It includes his impressions of Or-

lando, Clemenceau and Lloyd George, then the premiers of Italy, France and Great Britain, respectively, as well as reminiscences of President Wilson.

Incidentally, "The League of Nations March" is the only march number, except those composed by himself, to appear in a Sousa program for a great number of years. This is not a result of egoism but of a demand for the Sousa marches.

Lieut. Com. John Philip Sousa and his band will come to the State Theatre Thursday evening, July 9.

NEWSPAPER MAN WRITES NEW MARCH FOR SOUSA'S PROGRAMS

"The League of Nations March," the composition of George T. Bye, a New York newspaper man, has been accepted by Lieut. Com. John Philip Sousa, and will be featured in the Sousa programs during the famous bandmaster's third-of-a-century tour. Mr. Bye, at present with the Putnam Syndicate, in New York, has had a varied career as a newspaper man, including service with the New York World. He has reported airplane flights, wars and peace conferences, and it was while he was at the Peace Conference in Paris early in 1919 that he conceived the idea for his march. It includes his impressions of Orlando, Clemenceau and Lloyd George, then the premiers of Italy, France, and Great Britain, respectively, as well as reminiscences of President Wilson.

The selection of "The League of Nation's March" bears out in an interesting manner one of Sousa's theories of music. Several years ago, Sousa declared that he believed it possible to convey in terms of music almost any impression. At that time he said that he thought it was as possible for the individual to describe an event or a locality as effectively by musical terms as by alphabetical characters. Now a practical newspaper man has attempted to express himself in terms of music with a story of four world-figures at a crisis in the world's affairs.

Incidentally, "The League of Nations March" is the only March number, except those composed by himself, to appear in a Sousa program for a great number of years. This is not a result of egoism but of a demand for the Sousa marches.

Sousa at 70 Plans Nation-wide Tour With Famous Band

INDEPENDENCE DAY, July 4, has been definitely chosen by Lieut. Com. John Philip Sousa as the opening date of his thirty-third annual tour at the head of his famous band. The opening engagement will be played in Hershey, Pa., and the season will end in Richmond, Va., March 6. Syracuse will hear Sousa's band on July 10.

At 70 years of age, Sousa is attempting one of the longest and most strenuous seasons of his career. The tour, during which he will round out a third of a century as the director of his own organization, will be of thirty-five weeks' duration. He will play at least one engagement in every state with one exception, and will make his fifteenth trip from coast to coast.

BOOK SOUSA'S BAND

(Special to the Argus-Leader) Mitchell.—The corn palace committee has succeeded in booking Sousa's band for the evening of November 20. The date will just precede the opening of the annual convention of the South Dakota Education society, and it is thought that many teachers will come early to attend the concert.

15TH TOUR OF COUNTRY WILL BE MADE BY SOUSA



Lieut. Commander John Philip Sousa Friday announced that he would undertake a transcontinental tour, rounding out a third of a century at the head of the famous band which bears his name, beginning in June, and continuing for about 35 weeks. The tour will be the 15th which has taken him from coast to coast.

Sousa announced that subject to a final decision his next tour will be devoted exclusively to American music and musicians. It has been his ambition for several years to make a tour during which he would play only the works of American composers with an organization of more than 100 American born musicians. Such a tour would be in marked contrast to his own beginnings, when American musicians were held in such slight esteem, that Sousa, born in Washington, grew a beard and made himself as un-American as possible in his personal appearance in order to receive serious consideration when

he applied for the post of director of the United States Marine Band. "I have postponed this plan for a decade because it would have involved disloyalty to four or five members of my organization who were born abroad. I would not dismiss these men, because of their thorough musicianship and long service, in order to make such a demonstration of American musical growth, interesting as it might be. I have always endeavored to take the best music of all composers to the audiences throughout the country, and I believe I played excerpts from 'Parsifal' on tour 12 years before that work was given an opera performance in New York. My sole purpose in an all-American tour would be to impress upon the American people the artistry and variety of our modern American music."

Lieut. Commander John Philip Sousa and his band will come to the State Theatre on Thursday evening, July 9.

SOUSA'S BAND AT HERSHEY PARK, JULY 4



LIEUTENANT COMMANDER JOHN PHILIP SOUSA

Independence Day, July 4, has been definitely chosen by Lieutenant Commander John Philip Sousa as the opening date of his thirty-third annual tour at the head of his famous band. The opening engagement will be played in the Hershey Park Convention Hall, July 4 and 5, afternoon and evening.

At 70 years of age, Sousa is attempting one of the longest and most strenuous seasons of his career. The tour during which he will round out a third of a century as the director of his own organization will be of thirty-five weeks' duration. During the tour he will play at least one engagement in every state in the Union with one exception, and will make his fifteenth trip from coast to coast.

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa march and the other is the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball. The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do on Sunday, Mary," and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean." To these annual novelties his season is added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz.

One of the Sousa features this season will be the revival of "The Liberty Bell" March. This march will be played with a set of chimes last in England and costing more than \$10,000. The chimes soloist will be George F. Carey, for several seasons a member of the Sousa organization.

It is expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a vocalist of American birth and training for solo appearances, and therefore the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard this season with the Sousa organization.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo Club, a Boston organization, but known

SOUSA HERE FOR ONE CONCERT

"March King" To Be Heard
with His Famous Band at
the Eastman on July 16

THROUGHOUT the world Lieutenant Commander John Philip Sousa is known as "the march king." He has written more than one hundred marches, one of which, "Stars and Stripes Forever," has achieved the status of a national march.



JOHN PHILIP SOUSA

In every country in the world, soldiers and sailors have marched to the Sousa measure, and one of his marches, "Semper Fidelis," is the official march of the United States Marine Corps. But in the thirty-three years at the head of his own organization, Sousa but four times has marched with his band.

Sousa has marched at the head of a band many times, of course. As director of the United States Marine Band, before the formation of his own organization, Sousa marched at the inaugurations of three Presidents, as well as taking part in countless ceremonies in Washington. During the World War he marched with his great organization of blue jackets from the Great Lakes Naval Training School.

Mr. Sousa and his band will come to Rochester for a single concert at the Eastman Theater, Thursday evening, July 16.

FURTHER PLANS FOR RECEPTION TO SOUSA

Trenton Lions are planning for a big reception to Prof. John Philip Sousa, in connection with the luncheon meeting of the club, at the Stacy-Trent, July 7.

The clubmen are arranging to meet the distinguished bandmaster upon his arrival at the Clinton Street Station of the Pennsylvania Railroad, and in company with the Hopewell Orphanage Band, accompany him to the place of meeting.

Lions and members of their families will be present at the function and a special program is now being arranged under the direction of William A. Schlegel, who will assume his duties as president of the Lions at that time.

Miss Lillian Oris, soprano soloist, will sing and there will be other numbers of a pleasing nature.

SOUSA FIXES PROGRAMS TO SUIT HURRYING MOOD OF AMERICAN AUDIENCES

"Make It Snappy" is the watchword of the public," says Lieutenant Commander John Philip Sousa, who this season will make his 33d annual tour at the head of his own band. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan.

"The musician should remember that the people who attend his entertainment are the people who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back to their offices in fifteen minutes,

and drive sixty miles an hour in an automobile enroute to the place where they expect to loaf all day," says Sousa. "The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives."

"When I am in New York, I attend the performances of the symphony orchestras. Always I watch them in the audience, and particularly those who seem to be business men. As long as the theme is subject to frequent variation, they are the most appreciative persons in the hall. But if a passage is long and involved, their minds will be wandering off to other things, generally to business. Even while the strings play allegro non tanto, the Tired Business Man is back at his desk."

"This lack of attention does not indicate a failure to appreciate good music. It merely indicates a trend of the national mind resulting from national habits of life, and the musicians should learn to meet it rather than to decry it."

Mr. Sousa and his famous organization will give a single concert at the Eastman Theater Thursday evening, July 16.

Sousa's Famous Band Coming to Medford

Independence Day, July 4, Lieut. Com. John Philip Sousa will open his thirty-third tour at the head of his famous band in Hershey, Pa., and the season will end in Richmond, Va., on March 6, next.

At seventy years of age, Sousa is attempting one of the longest and most strenuous seasons of his career, thirty-five weeks' duration, will play at least one engagement in every state in the union with one exception, and will make his fifteenth trip from coast to coast, including Medford, Oregon, in January, 1926.

The season's arrangements call for more than 500 concerts in almost 250 cities. Sousa is now at his home near Port Washington, Long Island, working upon his season's programs, which as usual, will contain several numbers of his own composition or arrangement. There will be two new marches,

SOUSA COMING AS CONCERT GUEST OF SHRINE BANDSMEN

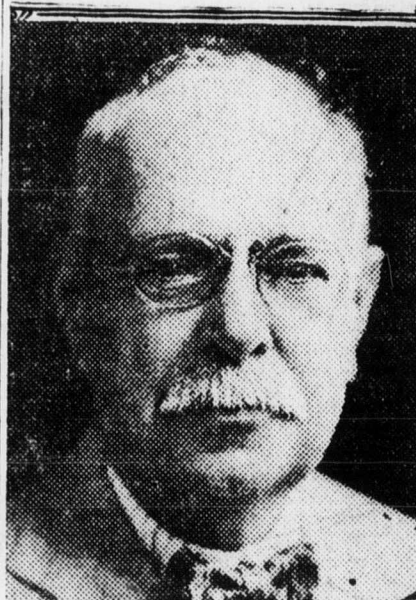
To Give Benefit Concerts
in Keith's Theater
July 10.

John Philip Sousa and his famous band will be in Syracuse July 10. They come as guests of the Tigris Temple Band and will give two performances in Keith's theater on the date mentioned. These concerts, matinee and night, will be for the benefit of the Shrine musicians and Dr. Harry H. Turner, their director, will train his charges so as to play some of the big numbers in conjunction with the visiting artists.

Sousa, just about to start on his regular annual tour, declares his men were never in better trim. He has prepared a number of new compositions for the trip and will present these in connection with many of the old favorites. It is possible that the "march king" will take a flight skyward in the next few days as he has been invited to take the "Stars and Stripes" up with him in an airship in New York City.

Throughout the world, Lieut. Com. John Philip Sousa is known as the "march king." He has written more than 100 marches, one of which, "Stars and Stripes Forever," has achieved the status of a national march. In every country in the world, soldiers and sailors have marched to the Sousa measure, and one of his marches, "Semper Fidelis," is the official march of the United States Marine Corps.

Famous Band Leader Coming to Syracuse



JOHN PHILIP SOUSA.

John Philip Sousa's thirty-third tour, which opens at Hershey, Pa., July 4, is expected to cover 250 cities. Sousa's only appearance in New York will be at Mecca Temple Oct. 11.

The noted band director is now 70 years of age and the coming tour will round out a third of a century as director of his own organization. It will be his fifteenth trip from coast to coast, and his itinerary will include every State in the Union but one. In some cities three concerts daily will be given.

John Philip Sousa is suing a cigar manufacturer for putting his name on a three-cent cigar. John Phillip doesn't like to be found associated with that kind of a band.



AN ALL-AMERICAN SOPRANO

Marjorie Moody, Soloist With Sousa's Band, American Born and American Trained

It is expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its thirty-third annual tour, and therefore the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard this season with the Sousa organization.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. C. Piccoli, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo Club, a Boston organization, but known to the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young lifetime when she sang in the spacious Auditorium in Chicago, where she was heard, among others, by Herman De Vries, of the Chicago Evening American, who said of her:

"The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose 'Ah! Fore e lui' from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems

to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations and in absolute pitch and clarity of tone."

From that day, of course, Miss Moody ceased to be an "unknown soprano," and for the past five seasons, she has been singing, she has been a delight to the great Sousa audiences. In addition to her singing, it must be noted that Miss Moody has the unusual faculty to be able to make herself heard in the great halls and auditoriums in which the Sousa organization gives many of its concerts, and yet before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York. Miss Moody's singing is as sweet, as delicate and as free from any suggestion of effort as if she were singing in an intimate concert chamber before an audience of a few hundred people or even in her own home for a few friends.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra, as well as appearing as soloist at the Worcester (Mass.) Music Festival and at the great Maine Music Festival, at Portland, Maine. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic Opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

Miss Moody is not the first woman musician who has been introduced to the American public by the "March King." The late Maude Powell, the violinist began her career with Sousa, and it was during country-wide tours with Sousa that she became famous.



SOUSA TO REVIVE "LIBERTY BELL" MARCH

"The Liberty Bell" featured in his programs by Lieut. Com. John Philip Sousa during his first tour at the head of his own organization, the season of 1892 and 1893, will be revived by the famous bandmaster for his third-of-a-century tour. Sousa began his career as a band director in 1880 when he assumed command of the United States Marine Band, in Washington. While he was director of the Marine Band, he laid the foundation of his fame as the March King with such compositions as "High School Cadets," "Semper Fidelis" and others. In 1892 he resigned his commission to head his own organization.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially-constructed railway car, and the Sousa March is a record of the enthusiasm which greeted

the famous relic at every stopping place during its journey. The march caught the popular fancy, and was played by Sousa not only during the season in which it was written but as an encore number for several seasons afterward. It is interesting to note that "The Liberty Bell" was one of the first phonograph records made after the talking machine, as it is now known, was placed on the market. Indeed it was recorded before the copyright laws were amended to give to composers royalties from the sale of mechanical records so that from the enormous sales of the record Sousa never received a penny.

For the revival of "Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, for several years xylophonist with the Sousa organization, and may be compared to a set of chimes which cost about \$500 when "The Liberty Bell" was the latest Sousa March.

SOUSA AND HIS POPULAR BAND COMING JULY 16

Famous Organization To Give One Concert in Eastman Theater on Thursday Night, July 16th.

To the average person the task of standing upon a small platform and waving a light wand over the devoted heads of a hundred musicians is merely a profession involving a minor amount of physical exertion. But to Lieut. Com. John Philip Sousa, who has been waving his stick over his own organization for thirty-two years, and over various bands and orchestras for at least forty years, it is a species of exceptionally hard labor. Any person has Mr. Sousa's permission to demonstrate this for himself in the privacy of his own home, simply by standing in one spot and swinging his right arm at the rate of seventy-two beats to the minute for a period of two hours and a half to three hours twice a day for a period of twenty to thirty weeks each year for a third of a century. In case he cannot put in this amount of time, Sousa suggests that the experimenter merely multiply "that tired feeling" at the end of the third minute by forty or fifty and then multiply that result by 300 and again by thirty.

In musical circles Mr. Sousa is known as the "iron man" of con-



Lieut. Com. John Philip Sousa.

ductors. The majority of orchestra conductors leave the stage between numbers. Even in musical comedy, the orchestra conductor, with frequent spells of dialogue to relieve him, finds it necessary to have an assistant. But Sousa has no assistant, he has no chair by his platform and he has no interval between numbers. He never sits down on the stage and he never leaves the stage except during the intermission. From first to last Sousa is in command, and perhaps one of the reasons for the great success of Sousa's Band is that literally every minute of its programs is under his direct control.

Mr. Sousa and his Band come to the Eastman for a single performance on Thursday evening, July 16th.

OBJECTS TO CIGARS.

Those of us here who met John Philip Sousa at a banquet a year or so ago, when he visited Helena, were impressed by the exceeding good nature of the famous band director. It is therefore a little surprising to find that he recently started suit against a cigar manufacturer for \$100,000 because a brand of cigars had been named for him without his consent.

Either Mr. Sousa, as the years creep on, is becoming grouchy like Mr. Bryan, or the cigars must be something terrible. Yet the manufacturer in his pleadings, declares the cigars are of good quality and sell for fifteen cents retail. And the sales are large enough to indicate he is speaking the truth.

Sousa, however, doesn't like the idea of commercialism treading on the toes of art, and therefore he wants damages. Whether \$100,000 is the right amount will be determined by the courts, but it occurs to us that even so noted a bandmaster as Mr. Sousa might not feel insulted because somebody has named a cigar for him, bearing a bright golden band and his picture in colors.

If memory serves us rightly, Mr. Sousa's name has been used advertising a brand of soap, yet history does not record that he lodged a complaint. Also his testimonial approving certain ammunition, which the bandmaster as a shooter used in a clay pigeon match, was peddled a few years ago. But, after all, if the cigars are of a sort to bring Director Sousa into contempt as he claims, maybe the suit might be settled out of court, by improving the quality of the smokes.

NEWS OF A DAY

CHICAGO—All heat records for June 1 broken when temperature soared to 91.5 degrees at 2 p. m.

PHILADELPHIA—John Philip Sousa, famous composer and band leader, will be one of conductors at Spring Music Festival which will be held tomorrow on Franklin Field.

OSLO, Norway—Norwegian Aeronautical Association denies rumor that five of Amundsen's party of Polar fliers have returned to Spitzbergen and that sixth was killed.

SHANGHAI—Score killed in anti-Japanese riots and foreign consuls ask for warships.

TOKIO—Japanese Foreign Office announces policy of watchful waiting regarding Shanghai.

PARIS—Colonel House, visiting France, gives interview in which he says French debt might be only half of what it now is and U. S. follow Wilson's policy and signed and live up to treaty of Versailles.

CHICAGO—Robbers loot bank jewelry store in two daring daylight holdups and seize loot worth \$25,000.



SOUSA

TIME WAS WHEN ONE'S name and face on a cigar box was ample guarantee of personal distinction and its own reward. Not for John Philip Sousa. He sues a tobacco manufacturer, because his name and likeness decorate a brand of five-for-fifteen-cents smoke. Perhaps it is the quality of the product to which Mr. Sousa objects. This could be remedied by renaming the brand and transferring his photo to a fifteen-cent cigar. The case will open an interesting legal question. How much of a man's face belongs to him?

As we understand, John Philip Sousa's suit against that cigar manufacturer his real complaint is against associating his name with a cheap band.

ROCKFELLER 2/14 Sousa THINKS AMERICANS DEMAND "ACTION" EVEN IN THEIR MUSICAL PROGRAMS

Makes His Programs with Plenty of Lively Numbers of Wide Variety and Pppeal.



JOHN PHILIP SOUSA.

Americans crave action, even in their music according to Lieut. Com. John Philip Sousa, who this season will make his thirty-third annual tour of America. Perhaps the real reason for the success of "the march king" is that he has given the American people action, both in his programs and in his own musical compositions.

"The average American is so filled with nervous energy that it is almost impossible for him to listen for any time to a musical program which does not bristle with action," says Sousa. "The American is the only individual in the world who cannot rest merely by relaxing. He rests by playing, either actively at golf, hunting or fishing, or vicariously by watching a baseball game or going to a movie. If he reads as a means of relaxation, he has to have action, and even such a thoroughly erudite man as the late President Wilson rested by reading detective stories—most of them thrillers.

"I sometimes believe that one of the reasons symphony orchestras in this country never have been self-support-

ing is that symphonic music is too lacking in action for the American temperament. And remember, always that the 'tired business man' does not rest himself by attending a sedate drama, but by seeing a girl-and-music entertainment, preferably the one in which there is the most dancing. Perhaps the greatest reason for the success of the motion picture in America is that it is all action.

"My programs always have contained a fair proportion of numbers that I term music of action, such as marches, suites, and novelties containing a variety of ideas. But I found that even action music could be made more enjoyable to the resting American, if the bandmen themselves could be made to move about the stage ably during the performance. That is the reason, for instance, that the trumpeters, the trombonists and the piccolo players all advance to the footlights during the presentation of 'Stars and Stripes Forever.'"

Mr. Sousa will bring his famous organization to the Eastman for a single performance, Thursday evening July 16th.

THE BUSINESS SIDE OF A SOUSA TOUR

The American music lover has learned, long ago, that music costs money, whether he takes it free over a radio set costing \$100 to \$200, through talking machine records costing a dollar or more each and played on machines costing \$150 to \$200 or at first hand at concert and opera. He also has learned that the presentation of music is not 100 per cent. profit, generally from reading in his local newspaper that the opera company or symphony orchestra of his city again has not been able to meet operating expenses from gate receipts and therefore is obliged once more to call upon its guarantors. But because on its guarantors. But because Lieut. Com. John Philip Sousa has learned from Henry Ford that mass production is the most economical production, and because Sousa for a third of a century has been standing on his own financial feet, even the Sousa fan does not always realize that a tour such as that to be undertaken this season must attract box office receipts in excess of \$1,000,000 in order to finish upon the right side of the ledger.



Lieut. Commander John Philip Sousa

Salaries of course form the greatest item of expense in the Sousa budget. The Sousa bandmen are the

finest instrumentalists to be had and with the soloists, the average wage for the 100 men is well over \$125 a week. That is \$12,500 a week in salaries and for the season of thirty-five weeks, \$437,500. The second greatest item of expense is the \$90,000 which will be paid the railroads for 25,000 miles of transportation at the rate of 3.6 cents a mile. To this will be added, during the season, about \$30,000 for sleeping car accommodations and special trains to enable the band to make some of its longest "jumps." Transfer men who haul the Sousa from railway train to concert hall and back to the railway train will receive about \$40,000 in Sousa money, while the weekly average for newspaper and billboard advertising is about \$5,000—\$175,000 for the season. These figures total \$772,000 and no allowance yet has been made for rehearsal expenses, library, insurance against loss of instruments or music by wreck or fire, preliminary expense, booking fees and incidentals.

In spite of his enormous operating expenses, Sousa has been able to keep his prices well below those of any other touring attraction, musical or theatrical. Sousa attracts a wide public. As many as 10,000 persons have paid admission to a single concert, and as many as 19,000 have heard two concerts in a single day, and according to the Sousa cost sheet, the expense of the average performance is not met until the attendance is more than 2,000 persons.

March King Will Lead Bands at Armory



JOHN PHILIP SOUSA, the march king, will be one of the features of the Moose convention next week. He will conduct a massed band concert in the Fifth Regiment Armory. This concert, as well as other features, will be broadcast by WFBR. Several other stations may hook up for the features, among them WJJD.

HARVARD TO HEAR SOUSA AND BAND

Harvard University is going to open in the fall to the strains of John Philip Sousa's military band. Announcement to this effect was made today by Prof. Spalding of the department of music. The concert will be on Sousa, there will be no charge whatever. Sanders theatre Sept. 28 is the date. Sousa and his band have never appeared at Harvard.

Boston Herald June 4

Plagiarism!

You've heard the news that John Philip Sousa has transferred his attention from military to cigar bands! At that, it looks as if the cigar concern has stole a march on him!

Baltimore News June 16

John Philip Sousa is suing a cigar manufacturer for putting his name on a three-cent cigar. John Philip doesn't like to be found associated with that kind of a band.

Denver Post May 29

Newspaper Man's March Is To Be Featured by Sousa On Third-of-a-Century Tour

"The League of Nations March," the composition of George T. Bye, a New York newspaperman, has been accepted by Lieut. Com. John Philip Sousa, and will be featured in the Sousa programs during the famous bandmaster's third-of-a-century tour. Bye, at present with the Putnam Syndicate, in New York, has had a varied career as a newspaperman, including service with the New York World. He has reported airplane flights, wars and peace conferences, and it was while he was at the peace conference in Paris early in 1919 that he conceived the idea for his march. It includes his impressions of Orlando, Clemenceau and Lloyd George, then the premiers of Italy, France and Great Britain, respectively, as well as reminiscences of President Wilson.

The selection of "The League of Na-

tions March" bears out in an interesting manner one of Sousa's theories of music. Several years ago, Sousa declared that he believed it possible to convey in terms of music almost any impression. At that time he said that he thought it was as possible for the individual to describe an event or a locality as effectively by musical terms as by alphabetical characters. Now a practical newspaperman has attempted to express himself in terms of music with a story of four world figures at a crisis in the world's affairs.

Incidentally, "The League of Nations March" is the only march number, except those composed by himself, to appear in a Sousa program for a great number of years. This is not a result of egotism but a demand for the Sousa marches.

Sousa a Bike Enthusiast

John Philip Sousa, the noted bandmaster and composer of marches, stays young by riding a bicycle every morning. Mr. Sousa is 70 years young, and at Miami, Fla., you can set your watch by his regular morning appearance on the tree-lined paths of that city.

Another youngster of Miami, Willis Nelson Ryan, caretaker of the Florida Society of Arts and Science building, also has the bicycle habit. Mr. Ryan, who is 85, claims his bicycle has carried him more miles than the oldest car in service.

For many years he was under a circus "Big Top" as an acrobat, and it's a bad day indeed when he does not take his daily workout on his bicycle.

"Motorists need not pity me as I pump my way long the streets," says Mr. Ryan. "It may be necessary for me to sweat occasionally, but it's a healthy sweat, and I do not have to dodge up an alley to keep from meeting the garage owner the first of the month."

SOUSA ASKS BIG SUM FOR NAME ON CIGAR

Annoyed and aggrieved that his "name and picture and reputation as a high class bandmaster" should be used without his permission or consent to advertise a 15-cent cigar, Lieutenant Commander John Philip Sousa has begun a Supreme Court action in New York to recover \$10,000 damages from the P. Lorillard Company, which thus advertised the "March King." Sousa contends that the unwarranted use of his name and picture in connection with the cigar propaganda was an invasion of his rights under the civil rights laws, and that friends have "made sport of him and expressed surprise that he sold his name, picture and reputation in connection with any commercial matter, especially in connection with such a low-priced cigar as those advertised."

Sousa a Bike Enthusiast

John Philip Sousa, the noted bandmaster and composer of marches, stays young by riding a bicycle every morning. Mr. Sousa is 70 years young, and at Miami, Fla., you can set your watch by his regular morning appearance on the tree-lined paths of that city.

Another youngster of Miami, Willis Nelson Ryan, caretaker of the Florida Society of Arts and Science building, also has the bicycle habit. Mr. Ryan, who is 85, claims his bicycle has carried him more miles than the oldest car in service.

For many years he was under a circus "Big Top" as an acrobat, and it's a bad day indeed when he does not take his daily workout on his bicycle.

"Motorists need not pity me as I pump my way long the streets," says Mr. Ryan. "It may be necessary for me to sweat occasionally, but it's a healthy sweat, and I do not have to dodge up an alley to keep from meeting the garage owner the first of the month."

SOUSA'S BAND AT HERSHEY JULY 4

HERSHEY, June 3.—John Philip Sousa and his famous band will open the band's thirty-third season here with two concerts, afternoon and evening in the Hershey Park convention hall, Saturday and Sunday, July 4 and 5. The guarantees have been posted by individuals and organizations in about one-half the 250 cities which Sousa will visit during the season, and presage a total of more than \$1,000,000 in receipts for the tour.

Sousa's Band, as constituted this year consists of seventy-five pieces, with several soloists in addition, directed by John Philip Sousa in person. They will play a varied program, including classic compositions, stirring marches by Sousa himself, and spiced with modern syncopated music.

Sousa's reputation has undoubtedly made his the most famous and most popular of American musical organizations, appealing alike to critical, musically-educated people and to those who know nothing at all about music except as its swing and rhythm stir them. Detailed announcements regarding the Sousa concerts here will be made later.

SEL
For
John Philip Sousa has sued a
cigar manufacturer for making a
Sousa cigar for three cents each. In
these days of trust indictments,
that's the first charge that anything
was too cheap.

MUSIC

Affront

In the advertisements for a cigar which is, in appearance, somewhat squat, in odor, somewhat acrid, has been pictured a face known to all lovers of loud music—the face of John Philip Sousa. The famed bandmaster was depicted gazing in tender contemplation at the



© Keystone

SOUSA

It made him suffer

squat object or, with a presumably acrid stogy inserted between his crisp military mustache and his neat professional Vandike, enjoying a happy solace while he listened, rapt, to some exalted strain. Last week Lieut. Commander Sousa began a Supreme Court action to recover \$100,000 damages from the P. Lorillard Co., which had thus, without his permission, advertised the "March King" cigar. He asserted that, beyond the mere trespass upon his name or affront to his taste which the advertisement embodied, it had made him suffer the ribaldries of his friends who have "made sport of him, expressing feigned surprise that he sold his name, picture and reputation in connection with such a low-priced* cigar as those advertised."

Other cigars named for famed persons:

15 cents or less: Peter Schuyler, Robert Burns, (Daniel) Webster,† (Vitus) Bering (discoverer of the Straits),† William Penn, Raphael, Duke of Savoy, Flor de Spencer, Hanan Bros. (Shoe People), Tom Wilson, Lady Churchill, Captain Marryat.

More than 15 cents: Henry Clay,

*Five for 15c.
†Also in more expensive varieties.

Manuel Garcia.

Cigars named after fictional persons: Monte Cristo, Robin Hood.



JOHN PHILIP SOUSA arrives to conduct Civic Junior Symphony Orchestra at Music Festival at Franklin Field. Jackie Kane presented the noted conductor with a bouquet of roses

Music Itself Is Never Immoral, Says Sousa

"Music in itself is never immoral," says John Phillip Sousa, writing apropos of much criticised jazz in the July number of the Woman's Home Companion. "It can be made immoral only by the association of improper words with it," adds Mr. Sousa. "The so-called 'jingle rhythms' of jazz are simply the natural walking step of a human being, sometimes hurried."

"What is wrong with many of the popular jazz selections is not that they are ethically bad but that they are musically bad. They are stupid, dull. Even the young men think of them as something to dance by—not something to remember as music."

The democratic music of motion picture orchestras and of player pianos and phonographs, however, is heartily defended by Mr. Sousa, who holds that movie and phonograph music are doing much to educate a discriminating public. Enlarging on his theory that music is the most democratic of the arts, the band leader makes a serious plea for "major and minor league bands," organized along much the same lines as baseball teams, and for more extensive teaching of music in the public schools.

John Philip Sousa and "Five for Fifteen Cents"

As was bound to happen, the published disapproval of so well-known a person as John Philip Sousa to having his name and picture used without his permission in a cigar advertisement, gives wider publicity to the event than it might otherwise have had. Mr. Sousa, it appears, has sued the tobacco company; and is, by report, especially incensed that the cigars thus advertised sell to smokers at five for fifteen cents. But this, one may be sure, is not because Mr. Sousa would be unwilling, even without the courtesy of being consulted, to encourage thrift in an age of careless expenditure. One owes something to the higher veracity. One may not wittingly encourage even so admirable a virtue in others by hypocritical suggestion that one practices it oneself. And so, if the advertisement falsely implied that the true owner of the borrowed name and honest original of the abducted picture did himself smoke these three-cent cigars, the plaintiff would seem justified of his plaint.

Without having seen the advertisement, it seems likely enough that this may have happened, and that Mr. Sousa, so to speak, was given a cigar (which he had never asked for) in exchange for his name and picture. Advertisers are keen students of psychology; and, although in this case it would hardly be necessary for any man (who had already surmounted the barrier

which nature tries to set up against the acquisition of the tobacco habit) to auto-suggest himself into an "I can do it" attitude of mind, the suggestive value of a popular example is sufficiently evident. The case is one of spoken suggestion, conveyed by the craft of printing. "The main feature about it," says a book of instruction in self-improvement, referring to the importance of spoken suggestion, "is that it is personal. . . . I may look at a shop window, admire the goods, think of buying something, and pass on. But if a friend comes up whilst I am looking, he may urge me to make a purchase, and the silent suggestion is matured by the personal appeal. This illustration shows that, however strong may be the influence of environment, it is not so strong as that which is exerted by the human factor." If this human factor adds that he has made a like purchase himself, he adds another powerful incentive to our growing desire to own the wonderful thing himself: he appeals, subtly but with insistent vigor, to our imitative tendency. If by implication Mr. Sousa was made to go to this extreme, to not only suggest smoking the cigar, but to say, in effect, "I smoke this cigar myself," he was made to add this appeal to the reader's imitative tendency—and the cigar, if the purchase could be made before the suggestion had time to fade, was as good as sold. It would seem possible, therefore, that here is more than a mere borrowing of name and picture without permission; that, by the discoveries of psychology, Mr. Sousa, again without his permission, had been made a cigar salesman. Certainly there is nothing dishonorable in that occupation, except to the few who regard tobacco as the little brother of the Demon Rum; but a man may reasonably wish to be consulted before being enrolled in it.

The judicious will sympathize with Mr. Sousa in his disapproval of what the tobacco company probably considered a compliment. A little examination of the involved psychology, as it is now widely taught, shows that such matters are deeper and graver than we used to think.

R. B.

SOUSA'S BAND BOWS TO RIVERSIDE SHORTLY

Lieut-Comdr John Philip Sousa, who will be at Riverside park for five days starting July 11, has announced that he will undertake a transcontinental tour, rounding out a third of a century at the head of the famous band which bears his name, beginning this month and continuing for about 35 weeks. The tour will be the 15th which has taken him from coast to coast.

Sousa announced that subject to a final decision his next tour will be devoted exclusively to American music and musicians. It has been his ambition for several years to make a tour during which he would play only the works of American composers with an organization of more than 100 American-born musicians. Such a tour would be in marked contrast to his own beginnings, when American musicians were held in such slight esteem, that Sousa, born in Washington, grew a beard and made himself as un-American as possible in his personal appearance in order to receive serious consideration when he applied for the post of director of the United States marine band.

"I have postponed this plan for a decade because it would have involved disloyalty to four or five members of my organization who were born abroad. I would not dismiss the men, because of their thorough musicianship and long service, in order to make such a demonstration of American musical growth, interesting as it might be. I have always endeavored to take the best music of all composers to the audiences throughout the country, and I believe I played excerpts from 'Parsifal' on tour 12 years before that work was given an open performance in New York. My purpose in an all-American tour would be to impress upon the American people the artistry and variety of our modern American music."

MUSIC FESTIVAL WILL BE TONIGHT

60,000 Persons Expected to Attend Big Event in Stadium of the U. of P.

BALLETS TO BE FEATURES

Final preparations have been made for the largest and most elaborate musical event ever attempted in Philadelphia, and Franklin Field will tonight be a scene of spectacular beauty when the Musical Festival of the Philadelphia Music League is staged in the University of Pennsylvania Stadium.

There will be singing by huge massed choruses, ballet dancing of rare appeal and charm, music by virtually all of the best amateur bands, under the leadership of John Philip Sousa and Albert N. Hoxie, and, as a colorful climax, a presentation of the second act of the opera "Aida."

Virtually every prominent musician of the city has co-operated in the planning of this enormous undertaking, and a new highwater mark of musical achievement is expected to be set. The entire cast will be composed of Philadelphians, including members of the city's forty leading choruses, and an audience of at least 60,000 persons is expected to attend.

Introductory Concert at 7:30

An introductory concert, consisting of music and novelties, will begin at 7:30 o'clock, a half hour before the start of the main program, and members of the audience have been requested to be in their seats by 7:15 if possible, in order to avoid delays. In case of rain, the event will be postponed until tomorrow evening.

The program proper will open with a fanfare of trumpets, and "America" will be sung by the entire chorus and audience. Coronation of the Queen of the Festival, Mrs. Helen Buchanan Hixner, will furnish a picturesque incident, followed by a court reception of individual chorals groups. Among the various organizations that will appear in part 1 will be the Civic Junior Orchestra, the Civic Junior Band, the Temple Chorus and Glee Club, the West Philadelphia Musical Association, the Shrine Glee Club, the Fortnightly Club, the Palestrina Choir, the Matinee Musical Club Chorus, the Junger Maennerchor Society, the United Singers, the Women's Symphony Orchestra of Philadelphia and the Grand Festival Chorus and Orchestra.

Festival of Bacchus

Part 2 will be devoted to the various dancing features of the program, with a Roman pantomime ballet, "The Festival of Bacchus," as the opening number. Fire vestals, bachelors, vestals of music and of incense, dance vestals, flower bearers and many other figures will take part in this fanciful and beautiful interpretation of an old pagan ceremony.

A military ballet, an Indian war dance, a Polish peasant wedding dance and many other novelties will be among the features of this section of the program.

An all-Philadelphia cast, including such widely known artists as Henri Scott, Blanca Saroya and Marie Stone Langston, will present "Aida," with a ballet of 500 or 600 local dancers augmenting the Philadelphia Civic Opera Company.

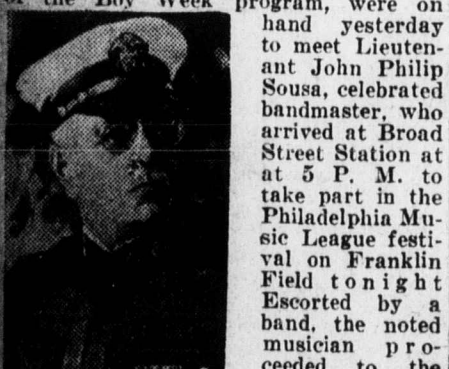
Sousa's famous "Stars and Stripes Forever" will be played by the massed bands under his personal direction. "The Star Spangled Banner" will be sung by the entire assembly of audience and performers, and a unique display of fireworks will be shown as the grand finale to the evening's entertainment.

In immediate charge of the festival will be the following: George E. Nitzsche, festival manager; Dr. Herbert J. Tily, president of the Music League; Mrs. Frederick W. Abbott, director, and the following committees: Music, H. Alexander Matthews, Nicola Montani and Alexander Smallens; Advisory, Henry Gordon Thunder, Horace Alwyne, Clarence Bawden, Bruce Carey, J. Marvin Hanna, James Hartzell, Helen Pulaski Innes, Lindsay Norden, Karl J. Schneider and E. F. Ulrich; Executive, Dr. Herbert J. Tily, Mrs. Frederick W. Abbott, Robert V. Bolger, Mrs. J. S. W. Jordan, Helen Pulaski Innes, Harry T. Jordan, Henry L. McCloy and George E.

BANDMASTER SOUSA IS HERE FOR BIG FESTIVAL

Will Take Part in Music League's Program Tonight on Franklin Field.

Many prominent local musicians, headed by Albert H. Hoxie, who had charge of the Boy Week program, were on hand yesterday to meet Lieutenant John Philip Sousa, celebrated bandmaster, who arrived at Broad Street Station at 5 P. M. to take part in the Philadelphia Music League festival on Franklin Field tonight.



Escorted by a band, the noted musician proceeded to the Thirty-second street armory, where a dress rehearsal for the big event was held in the evening. The festival is promised to be the most elaborate and artistic of its kind ever held in this city. It will open at 7:30 P. M. with an introductory concert, consisting of music and novelties.

The preliminary entertainment will take place on stage and field. Due to the fact that one of the largest audiences that ever attended a similar affair is expected, the management has requested patrons to be in their seats at 7:15 to avoid delays.

The league also announced that the Falls of the Schuylkill Chorus, with Joseph Smith conducting, will be part of the chorus which will reproduce the act of "Aida," which is one of the features of the festival. The opera is by the Philadelphia Alexander

SOUSA TO GIVE MANY OF OWN COMPOSITION

When John Philip Sousa brings his band to Keith's Theater Friday night, July 10, for a concert under auspices of Tigris Temple band, nobles of the Mystic Shrine, he will present, among other numbers "Peaches and Cream," a fox trot of his own composition. There is also to be a "Sousa Fantasy" of syncopation entitled "Music of the Minute," in which he will give a Sousa interpretation of modern

dance music which will be as Sousaesque in its arrangement as the Sousa marches, the Sousa Humoresque and the Sousa suites. The "March King," while in Syracuse will also revive some of the compositions which won him early fame and he is going to play recent creations heard for the first time at Los Angeles during the Shrine convention there. Officers and members of Tigris Temple here are waiting to give Noble Sousa the same warm welcome that greeted him here one year ago.



JOHN P. SOUSA

Inimitable-bandmaster and his organization will be heard at Riverside Park in near future

RESOURCEFULNESS KEYNOTE OF SOUSA SUCCESS

Bandmaster Makes Programs Accident-Proof

Perhaps one of the secrets of the success of Lieut. Com. John Philip Sousa, who this season will make his thirty-second annual tour at the head of the band which bears his name is the resourcefulness of the famous bandmaster and of the men who play under his direction, the majority of whom literally have been reared in the Sousa traditions. Sousa and his band will come to Woodlawn Park, July 7.

Sousa's programs are planned months in advance, and much thought goes into their makeup. This is necessary because several numbers in each program are Sousa numbers, either original compositions or arrangements, and it takes time to prepare these novelties. In the second place, special arrangements for band must be made for such numbers as the great Strauss "Don Juan" tone-poem, which is one of the features of this season's tour, as such selections are published solely for orchestra. And with all of this forethought, Sousa and his men must be in readiness with a repertoire which will meet almost any departure from normal conditions.

The number of emergencies which can develop during the tour of Sousa's Band is remarkable and the emergencies range all the way from loss of baggage to weather. And Sousa attests that weather makes a great difference in audiences.

Last season, one of the great emergencies which the Sousa organization faced was the loss on a baggage truck of a trunk containing the score of the great "Tannhauser" overture. Yet the band surmounted that difficulty by playing the entire selection from memory.

Once Sousa averted a panic when an electrical storm of great intensity put out the lights in the theatre where he was playing by ordering his men to play from memory a group of the liveliest tunes in their repertoire.

It is well known fact among musicians that an entire program may be ruined for an audience by weather conditions. For instance, no musical organization can hold the attention of an audience with a slow dragging number, whatever the artistry of the musicians, or the worth of the selection, when a sudden storm breaks outside. Sousa doesn't try. A piece of gay, attention-compelling music goes in its place. If train connections make it necessary to begin a concert behind the usual hour, a cheerful, bright selection is pressed into service as the opening number. When the weather is cold and dismal, a cold audience is cheered with a number which contains musical warmth. Even humorous music is brought into the programs in emergency, and to quote the words of an old song, "The Band Plays On."

SOUSA IS COMING AGAIN THIS FALL

March King and His Band Billed For Sept. 29

Portland will have the privilege of entertaining the March King this Fall.

Announcement was made today from the local store of M. Steinert & Sons Co., that John Philip Sousa and his world famous band have been engaged for a concert under Steinert auspices at City Hall Tuesday, Sept. 29.

It will be recalled that Sousa gave a concert here last year on the 50th anniversary of his debut as a bandmaster, and that it was most largely attended and most successful concert he had ever had in this City.

The hosts of people that turned out to welcome Sousa last year will look forward with keenest interest to his coming this Fall, especially as it is stated that he will present an unusually brilliant program, with an unrivalled galaxy of soloists.

SYRACUSE TO BE FEATURE IN NEW SOUSA CREATION

City's Noises to Form Part of Proposed Tone Picture.

When John Philip Sousa comes to Syracuse he is going to pay close attention to the peculiar noises of the city. The noted band leader has in mind to write a tone poem which he proposes to name "Songs of the Cities" and he plans to pick up his colorings all along the route of his present tour of the country. He always includes Syracuse in his itinerary because of his fondness for the folks here and their affection for him. He will give the coming concert here in Keith's theater Friday evening, July 10, and the affair will be under the auspices of Tigris Temple Band, Order of the Mystic Shrine.

The tone poem in prospect is to be an experiment in giving musical value to the rhythms of American urban and industrial life. Sousa, the musician, finds the noises of the various American cities their most pronounced characteristics. New York, he says, is distinguished by the subterranean boom of its subway trains, the clatter of its elevated lines and clank of its surface cars. Chicago roars with might and main and to Sousa's ear there is more vocal quality in its street noises than in those of any other city. Syracuse hums with the noises of industry, and even Philadelphia, where life is more serene than any other large city in America, there is a distinctive range of street sounds.

Musicians in the past have found inspiration in pastoral quiet, in the sounds of the winds and of the sea, says Sousa. To him it is as reasonable that music, which is a reflection of life, should be found in the sounds of the modern city. The crash and the rumble of the great urban areas he finds as appealing as were the sylvan districts to the musicians of another day.

How Paris Put U. S. A. in Sousa Told Once More

ENOUGH years have passed since John Philip Sousa first took his famous band to Europe to make new again the telling of a press agent's yarn that found its way into hundreds of newspapers in Great Britain and on the Continent, not to speak of Asia, Africa and Australia, and at the same time gave a new chance for laughter to the hundred million of Americans and Canadians, to whom Sousa has been a household word ever since, in the '80's, his quick steps and marches first caught the popular ear. Sousa brings his world famous band to the Eastman for a single concert Thursday evening, July 16.

This is the old, ever new story as retold by Harry Askin, Lieutenant Commander Sousa's manager and long time friend. "Mr. Sousa took with him to Europe a brilliant young American journalist, Colonel George Frederick Hinton. When Sousa registered in Paris, Hinton, knowing his business, called the manager of the hotel and impressed him with the necessity of not letting the newspapers know that Sousa was in Paris.

"The hotel manager promised, and then talked about the strange bearded American with a foreign name who did not care to have his presence known to the press. In less than an hour, every Paris daily and some of the weeklies were in the foyer of the hotel, clamoring for information. In the course of half an hour, all the reporters centered upon one question—the origin of Sousa's name.

"So, Hinton, driven into a corner, replied that the march king's name was really So—John Philip So—and that the usa stood merely for the initials 'U. S. A.' And the next day every newspaper in Paris and the French provinces ran a column or so to tell of the arrival and the forthcoming concerts by John Philip So, U. S. A."



JOHN PHILIP SOUSA

STRAIN OF CONDUCTING CONCERTS HAS NO TERROR FOR SOUSA, COMING SOON

With the addition of thirty minutes of jazz to his programs, the slogan for the annual tour of Lieutenant Commander John Philip Sousa and his band has officially been made, "Try To Keep Your Feet Still," but the unofficial slogan for this particular tour—his 33d by the way—or for any other is "Sousa, Himself, in Person (Not a Motion Picture)."

There is only one Sousa, there is only one Sousa's Band, and Sousa conducts every concert, and every number of the concert in which the Sousa organization appears. There is no post of assistant conductor with Sousa's Band, and if the Olympic games included an event for conductors of bands and orchestras, Sousa, without much doubt would be returned the winner.

When Sousa first organized his band, he made it a rule never to turn over his band to the direction of another person, and while he was told by older and presumably wiser conductors, that the strain of conducting constantly would wear him out in a few years, Sousa apparently is as able to undergo the physical strain of a concert as at the outset of his career.

A Sousa concert lasts about two hours but into that space of time Sousa puts considerably more than two hours of music. This Einstein statement is explained by the fact that Sousa does not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore. Within fifteen seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

Sousa not only conducts the ensemble numbers on his program, but also the solos. The great majority of conductors find it necessary, because of physical exertion, to relinquish the conductor's stand to an assistant during these numbers, and most conductors find a few minutes' rest between parts of a suite or a symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage, and he never leaves it, except at the intermission, from the beginning to the end of the concert. There is a story among the Sousa bandmen that the "governor," as they lovingly term him, rests himself during the ten-minute intermission by taking a brisk walk!

Lieutenant Commander Sousa will bring his world-famous band to the Eastman Theater for a single concert on Thursday evening, July 16. Mail orders are now being received and box office sale will open Monday morning, July 13.

TO REVIVE "THE LIBERTY BELL" MARCH



John Philip Sousa and His Band at Riverside for Five Days, Starting July 11



COMMANDER JOHN PHILIP SOUSA Whose Band Will Soon Be Heard at Riverside

SOUSA TELLS OF DAYS OF YORE WHEN AMERICAN BAND PLAYERS WERE RARITIES

Now Most of His Players Are Americans, Many Graduates of Colleges



WINIFRED BAMBRICK,

Harpist of Sousa's Band Coming to Eastman Theater July 16th.

With a musical career now extending over half a century and with a record of a third of a century at the head of his own band, Lieut. Com. John Philip Sousa occasionally takes occasion to compare the present day with the early days of his musical leadership.

"The most pronounced change in my time has been that in the personal and antecedents of musicians and particularly of bandmen," says Sousa. "When I was a youth, it was seldom that an American was found in any of the large bands or orchestras. Indeed, I found it expedient to grow a beard so that I would not look too American, when I was a candidate for the directorship of the United States Marine Band in 1880. As I was but 26 years old at the time, the ferocity of the initial Sousa beard may well be imagined.

"For the first twenty years of Sousa's Band, I was constantly on the search for native musicians. I was writing a type of music which I hoped would become recognized as thoroughly American music, and it seemed to me that the proper persons to play it were Americans. I am a bit proud of the fact that I never committed the artistic sin of selecting a man solely upon grounds of nationality.

The American had to be as good as the foreigner to get the job.

"For a long time the best native musicians came from the small-town brass bands, and for that matter I still find an occasional recruit who learned his music in the 'silver cornet' organizations. Of late years, I have been getting the finest new blood from the universities and colleges. This season I will have about forty college and university graduates, students and former students in my band.

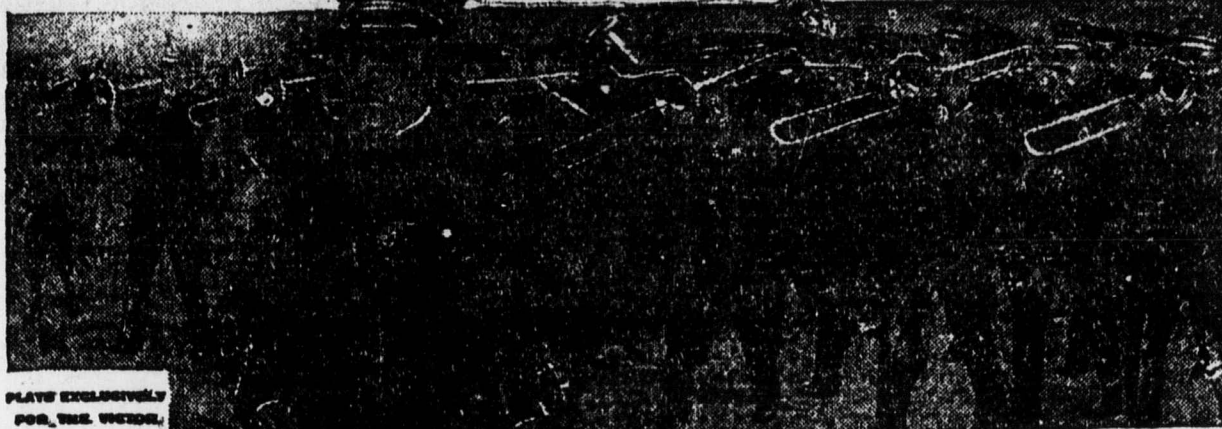
"Frequently I have been urged to make my band an all-American organization. To do this would mean the dismissal of four or five who were born abroad, and who have been faithful to me and do not feel that the bores of American band ever would do the injustice of dismissing these men. It would be as narrow and snobbish to dismiss them as it would to exclude all but American music from my programs, another thing I frequently have been urged to do."

Sousa and his world-famous band will give a single concert at the Eastman Theater Thursday evening, July 16th. Mail orders are now being received and box office sale opens Monday, July 13th.



Lieutenant Commander John Philip Sousa

THE WORLD'S GREATEST MUSICAL ORGANIZATION SOUSA AND HIS BAND



SOUSA MARCHES FOUR TIMES WITH BAND IN THIRD OF A CENTURY

Throughout the world, Lieut. Com. John Philip Sousa is known as "the march king." He has written more than 100 marches, one of which "Stars and Stripes Forever" has achieved the status of a national march. In every country in the world, soldiers and sailors have marched to the Sousa measure, and one of his marches "Semper Paratus" is the official march of the United States Marine Corps. But in the thirty three years at the head of his own organization, Sousa but four times has marched with his band.

In 1893, when Sousa's Band had been in existence but a year, Sousa marched with his men at the ceremonies opening the World's Fair in Chicago.

In 1898, five years later, Sousa and his band headed the procession which

bade farewell to the famous Black Horse Troop, of Cleveland, Ohio, departing for service in the Spanish-American War.

A few months later Sousa marched with his band in the procession which welcomed home Admiral Dewey, hero of Manila Bay.

A few days after his participation in the welcome to Dewey, Sousa and his Band marched in the parade of a Pittsburgh, Pa., regiment returning from Cuba.

Sousa marched at the head of a band many times, of course. As director of the United States Marine Band, before the formation of his own organization, Sousa marched at the inaugurations of at least three Presidents, as well as taking part in countless ceremonies in Washington. During the World War, he marched with his great organization of blue jackets from the Great Lakes Naval

Training School. One of these marches down Fifth Avenue, New York, with an organization of 1,800 men, probably was the greatest military display even seen in America, and this band probably was the largest marching band ever assembled, although Sousa since has directed massed bands of as many as 6,000 musicians.

And Sousa has done other marching. Virtually every Sousa march has been composed as he marched, by himself, mile after mile, around his estate on Long Island, on the decks of ocean liners as in the case of "Star and Stripes Forever" or along the streets and in the parks of the cities which he visits each season.

Sousa and his band will be at the Hippodrome Monday July 6, afternoon and evening. Seats will be reserved in advance.

PROCLAMATION

Sentiments of pride and patriotism come unbidden with the name of Sousa. For nearly half a century Americans have been thrilled in every fibre by the martial stir of "The March King's" inspiring music. In peace and in war its rhythmic cadences have been an urge to the highest devotion to native land, to the greatest personal sacrifice for love of country.

It is not surprising that the composer of this music of loyalty and fidelity to our beloved country should hold a place in the affections of our people which none other may pre-empt. Indeed it would be strange if it were not so, strange, and, in face, unworthy of our hallowed tradition if, at the mention of John John Philip Sousa, hats were not doffed and heads held erect in salutation.

For thirty years or more Pottsville has held the latchstring out for this master maker of melody. For thirty years he has been coming to our city with his splendid artists to cheer and inspire us. First as the leader of the United States Marine Corps Band, then as the conductor of his own band, and again as Lieutenant-Commander of as fine a group of musicians as ever responded to the baton of a maestro.

Hence, the news that Sousa is coming to celebrate his Seventieth Birthday in the city that has welcomed him so often, cannot fail to arouse in the people of Pottsville the happiest anticipations. Monday July 6th, is the date of his engagement at the Hippodrome Theatre. Let us call it "SOUSA DAY", and let it be an occasion for rejoicing throughout the county. I commend its observance to the people and suggest that a welcome be given "The March King" which will be an eloquent and long-remembered testimonial of our love for and appreciation of America's beloved composer. May he be spared to return to us many, many times.

Sincerely,
J. OREN BEARSTLER
Mayor of Pottsville

SOUSA TO PLAY NEW MARCH HERE

"The League of Nations March," the composition of George T. Bye, a New York newspaper man, has been accepted by Lieutenant-Commander John Philip Sousa and will be featured in the Sousa programs during the famous bandmaster's concerts at Woodlawn Park July 7 under the auspices of the Women's Association of McKinley Hospital. Mr. Bye has had a varied career as a newspaper man, including service with the New York World. He has reported airplane flights, wars and peace conferences, and it was while he was at the Peace Conference in Paris early in 1919 that he conceived the idea for his march. It includes his impressions of Orlando, Clemenceau and Lloyd George, then the premiers of Italy, France and Great Britain, respectively, as well as reminiscences of President Wilson.

The selection of "The League of Nations March" bears out in an interesting manner one of Sousa's theories of music. Several years ago Sousa declared that he believed it possible to convey in terms of music almost any impression. At that time he said that he thought it was as possible for the individual to describe an event or a locality as effectively by musical terms as by alphabetical characters. Now a practical newspaper man has attempted to express himself in terms of music with a story of four world figures at a crisis in the world's affairs.

Incidentally, "The League of Nations March" is the only march number, except those composed by himself, to appear in a Sousa program for a great number of years. This is not a result of egoism, but of a demand for the Sousa marches.

Sousa Is Bringing Novelties to Syracuse

When John Philip Sousa comes to Keith's Theater for a concert under auspices of the Tigris Temple shrine band Friday evening, July 10, he is going to bring several novelties that are likely to make musical Syracuse "sit up." One of these, "Peaches and Cream," is the March King's conception of what real jazz ought to be. This he follows up with a syncopation fantasy that is extremely Sousaesque in every particular. While in Chicago the

other day, Sousa told of his impressions of jazz, and said this melody was here to stay. While in Syracuse, Sousa will be guest of Dr. Harry H. Turner, director of Tigris Temple band.

SOUSA TO GIVE 30 MINUTES OF SYNCOPATION

Thirty minutes of jazz is a new feature of the Sousa program that will be presented at Keith's Theater by the march king's band when this celebrated organization comes to Syracuse July 10 for a concert to be given that evening under auspices of the Tigris Shrine Band.

Upwards of fifty millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to And this season, for approximately three millions of people, annually, 30 minutes in each program, the audiences will be introduced to the Sousa Syncopators.

Half an hour of modern syncopated music has been added to the Sousa programs for this season, because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music, and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side.

SOUSA AND HIS BAND WILL PLAY AT TRENTON

Believed That Many From This City Will Go To Woodlawn Park For Hospital Benefit

Sousa and his Band will play at Woodlawn Park, Trenton, on Tuesday afternoon and evening, July 7, for the benefit of McKinley Hospital, Trenton. The concert will take place under the auspices of the Ladies' Association of the McKinley Hospital.

It is believed that many in this city will want to hear the band and for that reason a move has been made to interest Burlingtonians in the benefit. The Burlington end has been placed in charge of Clarence E. Smith, of St. Michael Drive, director of Smith's Band.

Mr. Smith will be glad to give information and supply tickets to all those interested in the big musical event.

Sousa to Open His Tour Saturday.

Lieut. Commander John Philip Sousa will open his third-of-a-century tour of America at Hershey, Pa., on Saturday. He will conclude his season March 6, 1926, in Richmond, Va. The tour will include visits to 202 cities in forty-three States and four Canadian provinces. During the season he will give 436 concerts and will travel more than 25,000 miles.

Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina Agricultural Exhibition, from July 27 to Aug. 1, for which he will receive a fee of \$20,000.

JAZZ HERE TO STAY -SOUSA

**Band Master Proves Liberal
in His Ideas on Dry Issue
and Clothes**

Chicago, June 29.—John Philip Sousa claims he has celebrated seventy birthdays, but he apparently has discovered Ponce de Leon's fountain, for it crowds him to look fifty.

And he says that if an American girl—or any girl—appeared on the streets tomorrow morning wearing a pair of stockings—no, he didn't say gloves—thickly studded with diamonds, in ten days we'd see a hundred pairs just like them, in twenty days a thousand and inside of a month a million, and that the only difference would be that after the first day the diamonds would all be rhinestones.

Stately and debonaire, America's great bandmaster detained at the Union Station, having been a passenger on the Pennsylvania's Broadway Limited from New York.

IMITATION A STRONG FACTOR.

"The imitative faculty," Mr. Sousa said, "is, next to the instinct for self-preservation, the great common factor of the human equation, and the same thing is as true of jazz as it is of hosiery. It was only necessary to start an old form of popular music going under a new name.

"Like the poor, jazz has always been with us and always will be. The phase of it we are witnessing today will pass, but tomorrow some individual will give it a new label and it will drift along its merry way, a rose under another name, but smelling just as sweet.

"History is rhythm, and our crazes like everything else move in cycles. The younger generation, no less than jazz, is eternal. There's always one passing across the stage, and there's always a lot of fuss about it at the time. The present one is all right, the girl part of it especially.

LAUDS WOMAN'S DRESS.

"Women have never been more attractive than they are today—nor better dressed. The well dressed woman is now the rule, not the exception. The immodest woman lives in every age, and she is the one that attracts attention and causes all the alarm. The modest woman has learned to combine her modesty with common sense, and that's all there is to that.

"Prohibition has not destroyed the band concert, and I wouldn't exactly say either that it has taken the joy out of it, but irrespective of the band concert and the beer garden, prohibition in its present form is a failure. Under a modified form of licensing, the populace would become its own police and the unhappy conditions would be corrected without entirely destroying the amenities of human intercourse."

Band Leader Urges More School Music

Enlarging on his theory that music is the most democratic of the arts, John Philip Sousa makes a serious plea for more extensive teaching of music in the public schools in the current number of the Woman's Home Companion. He suggests major and minor league bands, organized along much the same lines as baseball teams.

The democratic music of motion picture orchestras and of player pianos and phonographs, is heartily defended by the band leader, who holds that movie and phonograph music are doing much to educate a discriminating public.

"Music in itself is never immoral," says Sousa, apropos the much criticized jazz. "It can be made immoral only by the association of improper words, with it," he added. "The so-called jungle rhythms of jazz are simply the natural walking step of a human being, sometimes hurried. What is wrong with many of the popular jazz selections is not that they are ethically bad but that they are musically bad. They are stupid, dull. Even the young men think of them as something to dance by—not something to remember as music."

Sousa and His Band Will be Heard in Concert Here July 7

Fine Musical Event Being Given Under Auspices of Ladies' Association of McKinley Hospital, With Mrs. Mortimer H. Potts as Chairman

A real treat is in store for music lovers of Trenton on Tuesday afternoon and evening, July 7, when Sousa and his band will be heard in concerts at Woodlawn park, under the auspices of the Ladies' association of McKinley hospital. Sousa's music is representative of the real spirit of America, and the programs which he will give here are of such a nature that they will appeal to all. Mrs. Mortimer H. Potts, the general chairman, has appointed Mrs. C. Ewing Neal as treasurer for the event. Mrs. Clarence Hall has charge of the distribution of tickets in the suburban towns, and other captains are: Mrs. Wilfred H. Croasdale, Mrs. Charles Jones, Mrs. Hazel Perrine, and Mrs. John Howell.

JAZZ ALWAYS HERE SAYS 'BANDMASTER

John Philip Sousa, the distinguished bandmaster, who is to give two concerts here July 7, at Woodlawn Park, believes that "jazz, like the poor, has always been with us."

"The imitative faculty," Mr. Sousa said, is, next to the instinct of self-preservation, the great common factor of the human equation, and the same thing is as true of jazz as it is of hosiery. It was only necessary to start an old form of popular music going under a new name.

"Like the poor, jazz has always been with us and always will be. The phase of it we are witnessing today will pass, but tomorrow some individual will give it a new label and it will drift along its merry way, a rose under another name, but smelling just as sweet.

"History is rhythm, and our crazes, like everything else, move in cycles. The younger generation, no less than jazz, is eternal. There's always one passing across the stage, and there's always a lot of fuss about it at the time. The present one is all right, the girl part of it especially."

Sousa and his famous band will play in Trenton for the benefit of the Ladies' Aid Society of McKinley Hospital. There has been a great demand for tickets for both of these concerts, one of which will be in the afternoon and the other at night.

Shrine Band Plays With Sousa

WHEN Lieut. Commander John Philip Sousa comes to Syracuse he holds, for a brief period, a sort of reunion with old friends. It is not generally known that residing here are men who played under the veteran maestro many years ago—some when Sousa led the Marine Band at Washington. With these the "March Master" likes to review the olden days when the United States Marine Band was one of the big attractions at the National Capital.

Sousa will be in Syracuse July 10 to give an evening entertainment at Keith's Theatre for the benefit of the Band of Tigris Temple, Order of the Mystic Shrine, of which Dr. Harry H. Turner is director. Sousa himself is an ardent Shriner and will invite the local musicians to join his organization in playing some of the compositions for which his band is noted.

The Sousa soloists this year are Miss Marjorie Moody, young American soprano; Miss Winifred Bambrick, harpist; George Carey, xylophonist, and John Dolan, cornetist. The program to be presented will be made up of new selections and old favorites. Sousa has some surprises in store which he is sure are going to please his admirers of this section.

Sousa at Riverside.

"The Liberty Bell," featured in his programs by Lieut. Comdr. John Philip Sousa during his first tour at the head of his own organization, the season of 1892 and 1893, will be revived by the famous bandmaster for his third-of-a-century tour, during which he will appear at Riverside Park for five days, starting July 11. Sousa began his career as a band director in 1880, when he assumed command of the United States Marine Band in Washington. While he was director of the Marine Band he laid the foundation of his fame as the March King with such compositions as "High School Cadets," "Semper Paratus" and others. In 1892 he resigned his commission to head his own organization.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially-constructed railway car, and the Sousa March is a record of the enthusiasm which greeted the famous relic at every stopping place during its journey. The march caught the popular fancy, and was played by Sousa not only during the season in which it was written, but as an encore number for several seasons afterward. It is interesting to note that "The Liberty Bell" was one of the first phonograph records made after the talking machine, as it is now known, was placed on the market. Indeed it was recorded before the copyright laws were amended to give to composers royalties from the sale of mechanical records so that from the enormous sales of the record Sousa never received a penny!

For the revival of "Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, for several years xylophonist with the Sousa organization, and may be compared to a set of chimes which cost about \$500 when "The Liberty Bell" was the latest Sousa March.

SOUSA TO OPEN THIRTY-THIRD SEASON ON FOURTH OF JULY

Only Organization Independent of Financial Backing
For Unsuccessful Years When Bands
Do Not Pay.

Guarantees totaling almost 1/2 million dollars have been posted for the third-of-a-century tour of Lieut. Com. John Philip Sousa and his famous band, it was announced Friday by Harry Askin, his manager.

Sousa's thirty-third season will be of thirty-five weeks' duration, opening in Hershey, Pa., on July 4. The guarantees have been posted by individuals and organizations in about one-half the 250 cities which Sousa will visit during the season, and presage a total of more than one million dollars in receipts for the tour.

Sousa has maintained virtually the only musical organization in America which has been independent of financial backers upon whom calls might be made in unsuccessful years, and the guarantors of the band this season are, without exception, individuals or organizations who expect to present it at their various communities.

The largest single guarantor is the Canada Industrial exhibition of Regina, Canada, which will hand the "March King" a fee of \$20,000 for a six days engagement, beginning July 27.

Almost a dozen guarantors are colleges and universities, including the universities of Washington, Virginia, Florida, Iowa, and Indiana, Purdue university, Tuskegee institute, the Kansas State Manual Training school of Pittsburg, Kan., and the western branch of the Kansas State Teachers Training college, located at Hays, Kansas. Other organization guarantors are twenty Rotary clubs and ten Shrine organizations. Bookings for concerts of a private or semi-private nature have been made by Walter Kohler, of the City of Kohler, Wis., Melville Dewey, president of the Placid club, at Lake Placid, N. Y., and Pierre duPont, who each year gives a private concert on his estate near Wilmington, Del.



Miss Winifred Bambrick, Harpist, with Sousa's Band.
To Appear in Cohen's Theatre, July 7.

CITIZENSHIP HONORS GIVEN

Class of 1500 Men and Women Earn Gold Medals and Become "Trained Voters"

Special from Monitor Bureau
CHICAGO, June 20.—At a public ceremony in the new Municipal Stadium here Vice-President Da presented gold medals to 1500 young men and women in recognition of their completion of two years' study of the obligations of an American citizen. Sixty-two citizen clubs of the middle west participated in this first commencement of the recently organized American Citizenship Foundation, formed by prominent educators and leaders.

Certificates, identifying the graduates as trained voters, were awarded by William Wrigley Jr., and the oath of allegiance to the flag was administered by Floyd B. Thompson, chief justice of the Illinois Supreme Court. William McAndrew, superintendent of public schools in Chicago, spoke on the national importance of citizenship training, highly praising the purposes of the foundation in establishing such courses.

Commander John Philip Sousa, U. S. N., R. F., conducted a 300-piece band. At the opening of the program the young men and women passed before the speaker's stand, accompanied by escorts of honor from various civic and patriotic organizations co-operating in the movement. William E. Dever, Mayor of Chicago, and state officials, members of the judiciary, school representatives of various organizations were present. Res. Moffett.

Sousa Band Tour Will Take In Woodlawn Park On July 7

Lieut. Com. John Philip Sousa, coming to Woodlawn Park July 7, is undertaking a transcontinental tour, rounding out a third of a century at the head of the famous band which bears his name, beginning in June, and continuing for about thirty-five weeks. The tour will be the fifteenth which has taken him from coast to coast.

Sousa announces that subject to a final decision his next tour will be devoted exclusively to American music and musicians. It has been his ambition for several years to make a tour during which he would play only the works of American composers with an organization of more than 100 American musicians. Such a tour would be marked contrast to his own career, when American musicians were in such slight esteem, that in Washington, grew a made himself as un-American in his personal appearance to receive serious consideration he applied for the post of of the United States Marine

ve postponed this plan for a because it would have involved ty to four or five members of anization who were born abroad, because of their thorough musicianship and long service, in order to make such a demonstration of American musical growth, interesting as it might be. I have always endeavored to take the best music of all composers to the audiences throughout the country, and I believe I played excerpts from 'Paradise' on tour twelve years before that

work was given an opera performance in New York. My sole purpose in an all-American tour would be to impress upon the American people the artistry and variety of our American music."

A "MARCH KING" who doesn't march. That's John Philip Sousa. He's been head of his own organization night on to thirty-three years, has John Philip. And in that period of time, just four times he marched with his band. But with the United States Marine Band and the Great Lakes Naval Training Station Band—ah, that's a different matter.



Sousa Offers Band July 10

THROUGHOUT the world Lieutenant Commander John Philip Sousa is known as "the march king." He has written more than one hundred marches, one of which, "Stars and Stripes Forever," has achieved the status of a national march.

In every country in the world, soldiers and sailors have marched to the Sousa measure, and one of his marches, "Semper Fidelis," is the official march of the United States Marine Corps. But in the thirty-three years at the head of his own organization, Sousa but four times has marched with his band.

Sousa has marched at the head of a band many times, of course. As director of the United States Marine Band, before the formation of his own organization, Sousa marched at the inaugurations of three Presidents.

Mr. Sousa and his band will come to Syracuse for one concert at B. F. Keith's Theatre, Friday evening, July 10.

JOHN PHILIP SOUSA is going to celebrate the Fourth of July by beginning the season which marks his completion of a third of a century as bandmaster. The new season will mean 250 concerts. The guarantees so far amount to half a million, but the receipts will top the million and a quarter. How's that for an energetic young man of seventy-two?

CHICAGO HAS CITIZENSHIP DAY

500 Young Men and Women Graduate from School for Patriotic Betterment

With elaborate patriotic ceremonies of official Chicago today set aside its civic cares to celebrate the commencement exercises of the first "graduates" in American citizenship.

A score of prominent army and navy, civic and state officials, Vice-President Dawes, and patriotic organizations joined in making the initial event of a national movement in citizenship training impressive. Bands led by John Philip Sousa led with each other in playing the national airs. American Legion posts and army regiments staged intricate flag ceremonies and military parades in the Grant Park stadium.

Dawes Presents Medal

Vice-President Dawes presented each of the 1,500 young men and women who completed the twenty-lesson course in sixty-two "citizenship clubs" with a gold medal. William Wrigley, Jr., awarded diplomas.

The graduates were marched on the field shortly after a military escort passed before the reviewing stand where the vice-president, accompanied by Maj. Gen. H. C. Hale, Rear Admiral W. A. Moffett and Maj. Gen. Milton J. Foreman, took his place. All stood with bared heads as the band played "Illinois" and "The Star-Spangled Banner" and Chief Justice Floyd Thompson of the Illinois Supreme court administered the oath of allegiance.

"Taps" Close Exercises

J. J. Sloan, president of the board of local improvements, welcomed the graduates in American citizenship on behalf of the city. Following the unveiling of a special pose by Miss Margaret Leigh, the 1924 "Miss Chicago" as the goddess of liberty, the bugle sounding "taps" brought the exercises to a close.

The American citizenship foundation, an organization of business leaders and educators formed three years ago, is responsible for the pioneer work in actual academic training of citizens. Joseph B. Strauss, president of the foundation, told the first citizenship experts it is not so much their duties as citizens that count but the ideals they can instill in others to promote a better realization of those duties."

Sousa's Band Visits Newark

Sousa's Band will be in Newark July 16th. It was originally planned to have the musicians give a concert in the Opera House. The fire, arrangements made to have them appear at the High School Gymnasium. The platform has been so as to provide for the eighty members of the famous band and the

Painting of Sousa and His Band



This picture is a photographic reproduction of an oil painting by Paul Stahr, which was presented to Lieut. Commander John Philip Sousa by veterans of foreign wars. The picture portrays the enthusiasm of the march past of the band battalion organized by Mr. Sousa during the World War.

30 MINUTES OF JAZZ TO BE FEATURE OF PROGRAM

In thirty-one consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. Com. John Philip Sousa, and his estimable one hundred bandmen. Upwards of fifty millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people, annually. And this season, for approximately thirty minutes in each program, the audiences will be introduced to the Sousa Syncopators.

Half an hour of modern syncopated music has been added to the Sousa programs for this season, because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music, and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side, and it is because of this belief that it is added by Sousa's band for the first time. "Music of the Minute," a

Sousaesque tying together of half a dozen of the current syncopated hits will serve to introduce syncopation to the Sousa programs.

Incidentally the Sousa organization will be the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with ten or a dozen trombones, thirty clarinets, half a dozen trumpets, half a dozen sousaphones—the brass equivalent of the stringed bass—piccolos, oboes, French horns, and saxophones to create melodies and counter-melodies, syncopation will have its first deluxe presentation. Sousa will make further acknowledgment that the present is a dancing age by offering a foxtrot of his own composition, entitled "Peaches and Cream," said to have been inspired by a dancing granddaughter.

In addition to the Sousa syncopation and the Sousa foxtrot, there will be the annual Sousa march, Sousa suite and Sousa humoresque. The American public would be about as willing to get along without Thanksgiving, Christmas and the Fourth of July as without these Sousa features.

Sousa and his band will come to the State Theatre, Thursday evening, July 9.

MUSIC NEVER IMMORAL, IS SOUSA'S IDEA

"Music in itself is never immoral," says John Philip Sousa, writing apropos of much-criticized jazz in the July number of the Woman's Home Companion. "It can be made immoral only by the association of improper words with it," adds Mr. Sousa. "The so-called 'jungle rhythms' of jazz are simply the natural walking steps of a human being, sometimes hurried.

"What is wrong with many of the popular jazz selections is not that they are ethically bad, but that they are musically bad. They are stupid and dull. Even the young men think of them as something to dance by, not something to remember as music."

The democratic music of motion picture orchestras and of player pianos and phonographs, however, is heartily defended by Mr. Sousa, who holds that movie and phonograph music are doing much to educate a discriminating public. Enlarging on his theory that music is the most democratic of the arts, the band leader makes a serious plea for "major and minor league bands," organized along much the same lines as baseball teams, and for more extensive teaching of music in the public schools.

Music Never Immoral, Says John Sousa

"Music in itself is never immoral," says John Philip Sousa, writing apropos of much criticized jazz in the July number of the Woman's Home Companion. "It can be made immoral only by the association of improper words with it," adds Mr. Sousa. "The so-called 'jungle rhythms' of jazz are simply the natural walking step of a human being, sometimes hurried.

"What is wrong with many of the popular jazz selections is not that they are ethically bad but that they are musically bad. They are stupid, dull. Even the young men think of them as something to dance by—not something to remember as music."

The democratic music of motion picture orchestras and of player pianos and phonographs, however, is heartily defended by Mr. Sousa, who holds that movie and phonograph music are doing much to educate a discriminating public. Enlarging on

his theory that music is the most democratic of the arts, the band leader makes a serious plea for "major and minor league bands," organized along much the same lines as baseball teams, and for more extensive teaching of music in the public schools.

Sousa Says Only Words Can Make Music Immoral

"Music in itself is never immoral," says John Philip Sousa, writing apropos of much criticized jazz in the July number of the Woman's Home Companion.

"It can be made immoral only by the association of improper words with it," adds Mr. Sousa. "The so-called 'jungle rhythms' of jazz are simply the natural walking step of a human being, sometimes hurried.

"What is wrong with many of the popular jazz selections is not that they are ethically bad but that they are musically bad. They are stupid, dull. Even the young men think of them as something to dance by—not something to remember as music."

The democratic music of motion picture orchestras and of player pianos and phonographs, however, is heartily defended by Mr. Sousa, who holds that movie and phonograph music are doing much to educate a discriminating public. Enlarging on his theory that music is the most democratic of the arts, the band leader makes a serious plea for "major and minor league bands," organized along much the same lines as baseball teams, and for more extensive teaching of music in the public schools.

Sousa Criticizes Jazzy Lyrics

"Music in itself is never immoral," says John Philip Sousa, writing apropos of much criticized jazz in the July number of the Woman's Home Companion. "It can be made immoral only by the association of improper words with it," adds Mr. Sousa. "The so-called 'jungle rhythms' of jazz are simply the natural walking step of a human being, sometimes hurried.

"What is wrong with many of the popular jazz selections is not that they are ethically bad but that they are musically bad. They are stupid, dull. Even the young men think of them as something to dance by—not something to remember as music."

The democratic music of motion picture orchestras and of player pianos and phonographs, however, is heartily defended by Mr. Sousa, who holds that movie and phonograph music are doing much to educate a discriminating public. Enlarging on his theory that music is the most democratic of the arts, the band leader makes a serious plea for "major and minor league bands," organized along much the same lines as baseball teams, and for more extensive teaching of music in the public schools.



SOUSA SAXOPHONE OCTET.

"SOUSA SYNCOPATORS" GIVEN PLACE ON MARCH KING'S PRESENT PROGRAMS

**Sousa Believes Best of Modern Jazz Will
Remain in Repertory.**

In thirty-two consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieutenant-Commander John Philip Sousa, and his estimable one hundred bandmen. Upwards of fifty millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people annually. And this season, for approximately thirty minutes in each program the audiences will be introduced to the Sousa Syncopators.

Half an hour of modern syncopated music has been added to the Sousa programs because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music, and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side, and it is because of this belief that it is played by Sousa's band for the first time. "Music of the Minute," a Sousaesque tying together of a half a dozen of the current syncopated hits will serve to introduce syncopation to the Sousa programs.

Incidentally, the Sousa organization is one of the first musical organizations of size to present syncopated music. Jazz bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with ten or a dozen trombones, thirty clarinets, half a dozen trumpets, half a dozen sousaphones—the brass equivalent of the stringed bass—piccolos, cellos, French horns and saxophones to create melodies and counter-melodies, syncopation will have its first deluxe presentation. The Sousa organization comes to the Eastman for a single concert Thursday evening, July 16th.

Sousa Begins Third of a Century Tour July 4

Lieut.-Commander John Philip Sousa assembles to-day his big band for his third of a century tour of America. Through the courtesy of Charles Dillingham the rehearsals will be held at the Fulton Theatre.

Sousa's third of a century tour will be one of the longest he ever has undertaken. Opening in Hershey, Pa., on Saturday, July 4, he will conclude his season on March 6, 1926, in Richmond, Va. The tour includes visits to 202 cities in forty-three States and four Canadian provinces. During the season he will give no less than 436 concerts and will travel more than 25,000 miles. Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina Agricultural Exhibition, from July 27 to August 1, for which he will receive a fee of \$20,000, said to be the largest sum ever paid any musical organization for an engagement of similar length.

More of his own compositions than usual will be featured this year in the Sousa programs. There are two new marches, "The National Game," written at the request of Judge Kenesaw Mountain Landis, to be used at flag raisings and other baseball ceremonials, and "The Black Horse Troop," dedicated to the famous Cleveland military organization. There is a new Sousa suite, "Cuba Under Three Flags," "Jazz America," a Sousa arrangement of modern jazz tunes, and the annual humoresque, this season based upon "Follow the Swallows" from "Kid Boots." He will revive "The Liberty Bell," which was featured during his first tour, the season of 1892-1893, and will play it in Hershey on Saturday, which will mark the thirty-third anniversary of its composition.

Soloists this season will be Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone, and Harold E. Stephens, saxophone. The band will consist of 100 men and will make its only New York appearance of the season at the new Mecca Temple Sunday night, October 11.

Sousa gave his first concert as the director of his own organization in Plainfield, N. J., September 26, 1892.



WINIFRED BAMBRICK, HARPIST

She will appear with Sousa and his band Saturday and Sunday at Hershey Park. Creator's Band will be at the park July 25 and 26, and efforts are being made to book Conway's Band for Labor Day.

SOUSA ISSUES PROGRAMS FOR HERSHEY CONCERTS

Sousa's band will open its thirty-second annual tour at the Hershey Park convention hall, on Saturday and Sunday, July 4 and 5.

The 100-piece band will give two performances—afternoon and evening—on both days. All concerts will be given in the convention hall at the park.

John Philip Sousa will personally direct the concerts. He has been a band conductor for more than forty years.

For the Hershey concerts the band will be accompanied by two soloists. Miss Marjorie Moody will be the soprano soloist and Miss Winifred Bambrick harp soloist. Miss Bambrick has played with Sousa's band for several years, playing in that period before two millions of people. Besides her solo work she plays the harp for the entire band program.

The additional soloists are John Dolan, cornet; George Carey, xylophone; Howard Goulden, xylophone, and Harold B. Stephens, saxophone.

The band will give the same programs at Hershey that it offers in its concerts in the larger cities. As a part of the Hershey program the band will play Sousa's newest march, "The Black Horse Troop" for the first time.

Recognizing the American craving for action, even in its music, several of the most famous marches of "the march king" will be included in the program, as will "Music of the Minute," Sousa's own jazz arrangement.

The programs for the four concerts are as follows:

Saturday Afternoon, July 4
Sousa and his band, Lieut. Com. John Philip Sousa, conductor.
Miss Marjorie Moody, soprano.
John Dolan, cornetist.
George Carey, xylophone.
Howard Goulden, xylophone.
Harold B. Stephens, saxophone.
1. Rhapsodie, "The Irish,"—Herbert
2. Cornet solo, "Our Maid,"—Short
John Dolan
3. Suite, "El Capitan and His Friends"
Sousa
4. Soprano solo, "Villanelle," Del
Acqua
Miss Marjorie Moody
5. Scenes Neapolitan, Massenet
Interval.
6. Scenes from "Rose Marie," Friml-Soothart

7. (a) Saxophone solo, "Erica," Widdoft
Harold B. Stephens
(b) March, "The Black Horse Troop," (new) Sousa
8. Xylophone duet, "March Wind," Carey
Messrs. Carey and Goulden
9. "Pomp and Circumstance," Elgar
Saturday Evening, July 4
1. Prelude, "The American Maid," Sousa
2. Cornet solo, "The Carnival of Venice," Arban
John Dolan
3. Suite, "Cuba Under Three Flags," (new) Sousa
(a) "Under the Spanish,"
(b) "Under the American,"
(c) "Under the Cuban,"
4. Vocal solo, "Shadow Dance," Meyerbeer
Miss Marjorie Moody
5. (a) Large, "The New World," Dvorak
(b) March, "The Liberty Bell," Sousa
Interval.
6. "Jazz America," (new) put together by Sousa
7. (a) Saxophone Octet, "Indian Love Call," Friml
(b) March, "The National Game," (new) Sousa
8. Xylophone solo, "The Pin Wheel," Carey
George Carey
9. Old Fiddlers tune, "The Sheep and Goats are Going to Pasture," Guion
Sunday Afternoon, July 5
1. Rhapsody, "The Ethiopian," (new) Hosmer
2. Cornet solo, "Pyramids," Liberati
John Dolan
3. Suite, "Looking Upwards," Sousa
4. Vocal solo, "Serenade of Seville," Sousa
Miss Marjorie Moody
5. Finale, "Andre Chenier," Giordano
Interval.
6. Excerpts from the Gilbert and Sullivan Operas, Sullivan
7. (a) Saxophone solo, "Erica," Widdoft
Harold B. Stephens
(b) March, "Ancient and Honorable Artillery," Sousa
8. Xylophone duet, "Minute Valse," Chopin
Carey and Goulden
9. Tues, "Country Gardens," Grainger
Sunday Afternoon, July 5
1. Overture, "Maximilien Robespierre, or The Lion"

YOUNG AMERICAN SOPRANO TO BE HEARD HERE AGAIN WITH SOUSA BAND JULY 16

It is expected that the composer-conductor as thoroughly American as Lieutenant Commander John Philip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its 33d annual tour, and therefore the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard again this season with the Sousa organization, when it comes to the Eastman for a single concert, Thursday evening, July 16.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme M. C. Piccoli, who has trained many singers for the operatic and concert stages, and who in turn had been a prima donna with many opera organizations in Europe and South America. She

first attracted the attention of Sousa after he had heard her sing with the Apollo Club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her lifetime when she sang in the spacious Auditorium in Chicago, where she was heard, among others, by Herman

De Vries of the Chicago Evening American, who said of her.

"The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose 'Ah, Fors a lui' from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and absolute pitch and clarity of tone."

ALL AMERICANS CRAVE ACTION, SAYS SOUSA

When he comes to Syracuse next week John Philip Sousa hopes to demonstrate his theory that the Americans crave action even in their music, and perhaps the real reason for the success of the "March King" is that he has given the American people action both in his programs and in his own musical compositions.

"The average American is so filled with nervous energy that it is almost impossible for him to listen for any time to a musical program which does not bristle with action," says Sousa. "The American is the only individual in the world who cannot rest merely by relaxing. He rests by playing, either actively at golf, hunting or fishing, or vicariously by watching a baseball game or going to a movie."

"If he reads as a means of relaxation, he has to have action, and even such a thoroughly erudite man as the late President Wilson rested by reading detective stories—most of them thrillers."

The Sousa concert will be given at Keith's theater Friday night, July 10, under auspices of Tigris Temple Shrine band.

Canadians Give Sousa a New Horse



Sergt. Edward Elliot of the Royal Northwest Mounted police band is shown here presenting to Lieut. Commander John Philip Sousa a saddle horse as a gift from the mounted police of Saskatchewan.

EVERY SAXOPHONE IN SOUSA'S BAND IS A CONN

"The Excellence of Conn Instruments Enhances the Musical Value of Any Band at Least 50 Per Cent," Says the March King, Concluding Successful Tour



Saxophone Section of Sousa's Band. The Eight Instruments Are Conns

THE accompanying picture is the saxophone section of Sousa's Band, which has been one of the outstanding features of his concerts during the present tour, with a concert at the Manhattan Opera House in New York City recently.

As can be seen from the picture, this saxophone section is completely Conn equipped, as is the rest of Sousa's Band. In the words of Sousa himself:

"My band is completely equipped with Conn instruments. I consider the excellence of these instruments enhances the musical value of any band at least 50 per cent."

"Such high words of praise coming from such an authority carry a great deal of weight with musicians, says J. H. Troup, Harrisburg dealers in Conn instruments.

Sousa's Band Will Open Season At Hershey Park

Sousa's band will open its thirty-second annual tour at the Hershey Park convention hall, on Saturday and Sunday, July 4 and 5.

The 100-piece band will give two concerts—afternoon and evening—on both days. All concerts will be given in the convention hall at the park. John Philip Sousa will personally direct the concerts.

For the Hershey concerts the band will be accompanied by two soloists. Miss Marjorie Moody will be the soprano soloist and Miss Winifred Bambrick, harp soloist. Miss Bambrick has played with Sousa's band for several years, playing in that period before two millions of people.

RAISE FUNDS FOR

Besides her solo work she plays the harp for the entire band program.

The additional soloists are Messrs. John Dolan, cornet; Geo. Carey, xylophone; Howard Goulden, xylophone; and Harold B. Stephens, saxophone.

The band will give the same programs at Hershey that it offers in its concerts in the larger cities. A part of the Hershey program the band will play Sousa's newest march, "The Black Horse Troop" for the first time.

Recognizing the American craving for action, even in its music, several of the most famous marches of "the march king" will be included in the program, as will "Music of the Minute," Sousa's own jazz arrangement.

TOUR OF SOUSA'S BAND

Lieut. Com. John Philip Sousa today assembled his big band for his Third-of-a-Century tour of America. The rehearsals will be held at the Fulton theater, New York.

Sousa's third-of-a-century tour will be one of the longest he ever has undertaken. Opening in Hershey, Pa., on Saturday, July 4, he will conclude his season on March 6, 1926, in Richmond, Va. The tour includes visits to 202 cities in 43 states and four Canadian provinces. During the season he will give no less than 436 concerts, and will travel more than 25,000 miles. Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina Agricultural Exhibition.

More of his own compositions than usual will be featured this year in the Sousa programs.

Soloists this season will be Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone, and Harold E. Stephens, saxophone. The band will consist of 100 men and will make its only New York appearance of the season at the new Mecca Temple, Sunday night, Oct. 11. Sousa gave his first concert as the director of his own organization in Infield, N. J., on Sept. 26, 1892.

SOUSA COMES TO COLONIA

ON FRIDAY, JULY 10

Famous Bandmaster Carries Out Kreisler's Dictum That Music Is Good Only If It Brings a Thrill

Before he sailed on a recent trip to Europe, Fritz Kreisler, the Austrian violinist, in a newspaper interview, struck the keynote of all music with the declaration that the test for all music is in the spine, and unless a tune causes the thrills to run up and down the spine of both player and listener, something is wrong with the tune. That has been the lifetime test of music with Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his 32d annual tour, and perhaps one of the great reasons for his success has been that the Sousa music, both his own compositions and his renditions of the works of others has been music of thrills. The famous bandmaster gives a concert at the Colonia theatre, Friday, July 10, matinee only.

"I know a great deal about art, the technical side of it, as well as the interpretative, the mechanics and the artifices, but in the last analysis, we must all fall back on the most primal thrill, the thrill down the length of the spinal column," Kreisler said. "It is the primitive registering of impressions, and when I get such a thrill, I know what I am listening to or playing is all right. If I don't get it, I know there is something wrong."

For a third of a century, Sousa has asked himself the question, "Will this selection thrill an audience?" and unless he was satisfied that the selection contained thrill, it has been excluded from his programs. Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a music of thrills. The march lends itself to a greater coloration than any other form of music, it has the primitive war-appeal which stirs the imaginations, and with a liberal number of march selections in his programs, no matter what he plays in the way of classical or operatic music, the great thrill of the Sousa program comes when the band plays his glorious "Stars and Stripes Forever."

This year there will be different thrills and new thrills in the Sousa programs, for the March King has added jazz to his presentations for the first time, and "Music of the Minute" a fantasy of jazz tunes played by one hundred men—the largest organization which ever played jazz music in America—will be a feature at his concert in this city.

SOUSA'S BAND STARTS TOUR JULY 4--IN COHEN'S JULY 9

Saturday has been chosen by Lieut. Com. John Philip Sousa as the opening date of his thirty-third annual tour at the head of his famous band. The opening engagement will be played in Hershey, Pa., and the season will end in Richmond, Va., on March 6 next. The band will be in Cohen's for matinee only on July 9. The only New York appearance of the season will be in the new Mecca Temple, of the Nobles of the Mystic Shrine, on Sunday, October 11. At seventy years of age, Sousa is attempting one of the longest and most strenuous seasons of his career. The tour during which he will round out a third of a century as the director of his own organization will be of thirty-five weeks' duration. During the tour he will play at least one engagement in every state in the Union with one exception, and will make his fifteenth trip from Coast to Coast. The season's engagements will include his thirtieth consecutive season in Philadelphia, Pa., and a week's engagement, beginning July 27 at the Regina Industrial Exhibition, in Canada. For this engagement he will receive a fee of \$20,000 said to be the largest amount ever paid a musical organization for a week's appearances. The season's arrangements call for more than 500 concerts in almost 250 cities. In several cities arrangements have been made to play as many as three concerts in a single day, beginning at 10 o'clock in the morning, as previous visits have demonstrated that the "March King's" public is much greater than twice capacity of their auditoriums. Sousa is now at his home near Port Washington, Long Island, working upon his season's programs, which, as usual, will contain several numbers of his own composition or arrangement. There will be two new marches, "National Baseball March" and "The Black Horse Troop", the latter being dedicated to the Cleveland military organization of that name.

SOUSA'S NATIONALITY (J. J. T.)

John Philip Sousa, the March King, was born in Washington, November 6, 1854, and therefore is a citizen of the United States by birthright. The History of American Music says his father, Antonio Sousa, was a political refugee from Spain and his mother, whose maiden name was Elizabeth Trinkhaus, was a German. A letter addressed to 1451 Broadway, New York, will reach Sousa.

Still Going Strong.



JOHN PHILIP SOUSA.

SOUSA OPENS HIS TOUR ON THE FOURTH

To Visit 202 Cities in 43 States and Four Canadian Provinces.

New York, July 2.—Lieut. Commander John Philip Sousa will open his third-of-a-century tour of America at Hershey, Pa., on Saturday, July 4, 1926, in Richmond, Va. The tour will include visits to 202 cities in 43 states and four Canadian provinces. During the season he will give 436 concerts and will travel more than 25,000 miles.

Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina Agricultural Exhibition, from July 27 to August 1. The tour ends March 6, next year, in Richmond, Va.

SOUSA URGES BAND LEAGUES

March King Would Have Them Organized Into Majors and Minors.

"Music in itself is never immoral," says John Philip Sousa, writing of the much criticized jazz, in the Woman's Home Companion. "It can be made immoral only by the association of improper words with it," adds Mr. Sousa. "The so-called 'jungle rhythms' of jazz are simply the natural walking step of a human being, sometimes hurried."

"What is wrong with many of the popular jazz selections is not that they are ethically bad, but that they are musically bad. They are stupid, dull. Even the young men think of them as something to dance by—not something to remember as music."

The democratic music of motion picture orchestras and of player pianos and phonographs, however, is heartily defended by Mr. Sousa, who holds that movie and phonograph music are doing much to educate and discriminate public. Enlarging of his theory that music is the most democratic of the arts, the band leader makes a serious plea for "major and minor league bands," organized along much the same line as baseball teams, and for more extensive teaching of music in the public schools.

SOUSA PLAYS LEAGUE MARCH

An interesting feature of the Sousa program this year is "The League of Nations March" written by George T. Nye, prominent in New York City newspaper circles. It will be found on the menu to be presented when the Sousa band comes here Friday, July 10, for an evening concert to be given in Keith's Theater.

The selection of "The League of Nations March" bears out in an interesting manner one of Sousa's theories of music. Several years ago, Sousa declared that he believed it possible to convey in terms of music almost any impression. At that time he said that he thought it was as possible for the individual to describe an event or a locality as effectively by musical terms as by alphabetical characters. Now at practical newspaper man has attempted to express himself in terms of music with a story of four world figures at a crisis in the world's affairs.

SOUSA STARTS TOUR

New York, July 2.—John Philip Sousa will assemble his band, starting today, for another tour, it was announced yesterday. Rehearsals have been held at the Fulton Theater, through the courtesy of Charles Dillingham. The tour will be one of the longest ever taken, opening in Hershey, Pa., on Saturday. It will include 202 cities in 43 states and four Canadian provinces.

202 CITIES TO HEAR SOUSA

John Philip Sousa will assemble his band, starting today, for another tour, it was announced yesterday. Rehearsals have been held at the Fulton Theater, New York, through the courtesy of Charles Dillingham. The tour will be one of the longest ever taken, opening in Hershey, Pa., on Saturday. It will include 202 cities in 43 states and four Canadian provinces.

Sousa Begins Third-of-a-Century Tour; Plays at Woodlawn Park Tuesday

Lieut. Com. John Philip Sousa today begins his Third-of-a-Century tour of America. Opening at Hershey, Pa., Saturday, he will conclude his season on March 6, 1926, in Richmond, Virginia. The tour includes visits to 202 cities in forty-three states and four Canadian provinces. During the season he will give no less than 436 concerts, and will travel more than 25,000 miles. Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina Agricultural exhibition, from July 27 to August 1, for which he will receive a fee of \$20,000, said to be the largest sum ever paid any musical organization for an engagement of similar length.

More of his own compositions than usual will be featured this year in the Sousa programs. There are two new marches, "The National Game," written at the request of Judge Kenesaw Mountain Landis, high commissioner of Organized Baseball, and to be used at flag raisings and other baseball ceremonies, and "The Black Horse Troop," dedicated to the famous Cleveland military organization. There is a

new Sousa suite, "Cuba Under Three Flags," "Jazz America," a Sousa arrangement of modern jazz tunes, and the annual humorous, this season based upon "Follow the Swallow," from "Kid Boots." He will revive "The Liberty Bell," which was featured during his first tour, the season of 1892-1893, and will play it in Hershey on Saturday, which will mark the thirty-third anniversary of its composition. He will also present the prelude of one of his light operas, "The American Maid." Other program numbers will include selections from the works of Dvorak, Arban, Meyerbeer and Guion. Soloists this season will be Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone; and Harold E. Stephens, saxophone. The band will consist of 100 men and will make its only New York appearance of the season at the new Mecca Temple, Sunday night, October 11.

Sousa, who gave his first concert as the director of his own organization in Plainfield, N. J., on September 26, 1892, will be heard at Woodlawn Park next Tuesday.

SOUSA'S BAND REHEARSES

Prepare for Tour Starting in Pennsylvania To-morrow.

Lieutenant Commander John Philip Sousa started rehearsals yesterday with his big band in preparation for his third-of-a-century tour which opens to-morrow in Hershey, Pa. Through the courtesy of Charles Dillingham, the band is rehearsing in the Fulton Theatre.

The tour includes visits to 202 cities in forty-three states and four Canadian provinces and will cover 25,000 miles. Included in the itinerary is a week's engagement in Regina, Saskatchewan, during an agricultural exposition, July 27 to August 1. The tour ends March 6, next year, in Richmond, Va.

John Philip Sousa, composer of so many marches that he has probably lost the exact count, announces his intention of writing an operetta around a libretto supplied by Robert W. Chambers. This will not be the march king's first venture in the operatic field. His "El Capitan" was one of the choicest bits of its day. "The Glass Blowers," coming some years later, was not as well favored either as to book or score, but it went to the credit of the veteran bandmaster.

CHICAGO

NEW YORK

SAN FRANCISCO

BOSTON

BERLIN

PARIS

LONDON

FOUNDED 1900 BY CHARLES F. FRENCH

LONG DISTANCE TELEPHONE
HARRISON 4839

CABLE ADDRESS: MUSICLEAD, CHICAGO

SUBSCRIPTION:

\$3.00 FOR YEAR

FOREIGN \$4.50 FOR YEAR



PUBLISHED EVERY THURSDAY

FLORENCE FRENCH
EDITOR

E. M. FRENCH

J. DEMERATH

F. LESTER

618 MCCORMICK BUILDING
COR. VAN BUREN ST. & MICHIGAN AVE.

CHICAGO, JAN 19 1925

YOUR ATTENTION IS CALLED TO THE ATTACHED CLIPPING WHICH APPEARED IN LAST THURSDAY'S ISSUE OF THE MUSICAL LEADER.

SOUSA TO MAKE THIRD-OF-A-CENTURY TOUR

Lieut. Com. John Philip Sousa will undertake a trans-continental tour, rounding out a third of a century at the head of the famous band which bears his name, beginning in June, and continuing for about thirty-five weeks. The tour will be the fifteenth which has taken him from coast to coast.

Sousa announced that, subject to a final decision, his programs will be devoted exclusively to American music and musicians. It has been his ambition for several years to make a tour during which he would play only the works of American composers with an organization of more than 100 American-born musicians. Such an undertaking would be in marked contrast to his own beginnings, when American musicians were held in such slight esteem that Sousa, born in Washington, grew a beard and made himself as un-American as possible in appearance in order to receive serious consideration when he applied for the post of director of the United States Marine Band.

"I have postponed this plan for a decade because it would have involved disloyalty to four or five members of my organization who were born abroad. I would not dismiss these men, because of their thorough musicianship and long service, in order to make such a demonstration of American musical growth, interesting as it might be. I have always endeavored to take the best music of all composers to the audiences throughout the country, and I believe I played excerpts from 'Parsifal' on tour twelve years before that work was given an opera performance in New York. My sole purpose in an all-American tour would be to impress upon the American people the artistry and variety of our modern American music."

SOUSA ASSEMBLES HIS BAND TO-DAY

100 Members to Rehearse at Fulton Theatre for Tour That Begins Saturday.

WILL COVER 25,000 MILES

Lieutenant Commander John Philip Sousa will assemble his big band to-day for his Third-of-a-Century tour of America. Through the courtesy of Charles Dillingham, the rehearsals will be held at the Fulton Theatre.

Sousa's Third-of-a-Century tour will be one of the longest he ever has undertaken. Opening in Hershey, Pa., on Saturday, July 4, he will conclude his season on March 6, 1926, in Richmond, Va. The tour includes visits to 202 cities in forty-three States and four Canadian provinces.

During the season he will give 436 concerts, and will travel more than 25,000 miles. Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina Agricultural Exhibition, from July 27 to August 1 for which he will receive \$20,000 said to be the largest sum ever paid a musical organization for an engagement of similar length.

More of his own compositions than usual will be featured this year in the Sousa programs. There are two new marches, "The National Game" written at the request of Judge Kenesaw Mountain Landis, high commissioner of organized baseball and to be used at flag raisings and other baseball ceremonials and "The Black Horse Troop," dedicated to the famous Cleveland military organization.

There is a new Sousa suite, "Cuba Under Three Flags," "Jazz America," an arrangement of modern jazz tunes, and the annual humoresque, this season based upon "Follow the Swallow" from "Kid Boots." He will revive "The Liberty Bell" which was featured during his first tour, the season of 1892-1893, and will play it in Hershey on Saturday, the thirty-third anniversary of its composition. He will present also, the prelude of one of his light operas, "The American Maid."

Other program numbers will include selections from the works of Dvorak, Arban, Meyerbeer and Guion.

Soloists this season will be Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone, and Harold E. Stephens, saxophone. The band will consist of 100 men and will make its only New York appearance at the New Mecca Temple, Sunday night, October 11.

Sousa gave his first concert as the director of his own organization in Plainfield, N. J., on September 26, 1892.

AMERICANS CRAVE ACTION SAYS SOUSA

Americans crave action, even in their music, according to Lieut. Com. John Philip Sousa, who this season will make his thirty-third annual tour of America. Perhaps the real reason for the success of "the march king" is that he has given the American people action, both in his programs and in his own musical compositions.

"The average American is so filled with nervous energy that it is almost impossible for him to listen for any time to a musical program which does not bristle with action," says Sousa. "The American is the only individual in the world who cannot rest merely by relaxing. He rests by playing, either actively at golf, hunting or fishing, or vicariously by watching a baseball game or going to a movie. If he reads as a means of relaxation, he has to have action, and even such a thoroughly erudite man as the late President Wilson rested by reading detective stories—most of them thrillers."

"I sometimes believe that one of the reasons symphony orchestras in this country never have been self-supporting is that symphonic music is too lacking in action for the



Lieut. Commander John Philip Sousa

American temperament. And remember always, that the 'tired business man' does not rest himself by attending a sedate drama, but by seeing a girl-and-music entertainment, preferably the one in which there is the most dancing. Perhaps

the greatest reason for the success of the motion picture in America is that it is all action.

"My programs always have contained a fair proportion of numbers that I term music of action, such as marches, suites, and novelties containing a variety of ideas. But I found that even action music could be made more enjoyable to the resting American if the bandsmen themselves could be made to move about the stage a bit during the performance. That is the reason, for instance, that the trumpeters, the trombonists, and the piccolo players all advance to the footlights during the presentation of 'Stars and Stripes Forever.'"

Sousa Day, Monday July 6th

In honor of Lieut. Com. John Philip Sousa, Monday July 6th, will be known as Sousa Day, thereby honoring the man who has done more for the cause of good music than any other man, woman or organization in America. More than a quarter of a century ago, John Philip Sousa assembled a band of the best musicians obtainable, and all of these years without assistance from individuals or communities, depending entirely upon the popularity of his organization and its music for his financial success, he has presented programs appealing to all classes of people. And he has brought to countless cities and towns throughout the country the best music they have known. Without Sousa, they would have been bereft of any opportunity to acquire an appreciation for the world's greatest music.

Lieutenant Commander Sousa stands for the best in music.

Sousa Starts Again.

Lieut. Com. John Philip Sousa to-day will assemble his big band for his Third-of-a-Century tour of America. Through the courtesy of Charles Dillingham, the rehearsal will be held at the Fulton Theatre.

Sousa's Third-of-a-Century tour will be one of the longest he ever has undertaken. Opening in Hershey, Pa., on Saturday, July 4, he will conclude his season on March 6, 1926, in Richmond, Va. The tour includes visits to 202 cities in forty-three States and four Canadian provinces. During the season he will give no less than 436 concerts, and will travel more than 25,000 miles.

Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina Agricultural Exhibition, from July 27 to August 1 for which he will receive a fee of \$20,000, said to be the largest sum ever paid any musical organization for an engagement of similar length.

His Own Compositions.

More of his own compositions than usual will be featured this year in the Sousa programs. There are two new marches, "The National Game," written at the request of Judge Kenesaw Mountain Landis, high commissioner of organized baseball and to be used at flag raisings and other baseball ceremonials, and "The Black Horse Troop," dedicated to the famous Cleveland military organization.

There is a new Sousa suite, "Cuba Under Three Flags," "Jazz America," a Sousa arrangement of modern jazz tunes, and the annual humoresque, this season based upon "Follow the Swallow" from "Kid Boots." He will revive "The Liberty Bell" which was featured during his first tour, the season of 1892-1893, and will play it in Hershey on Saturday, which will mark the thirty-third anniversary of its composition. He will also present the prelude of one of his light operas, "The American Maid."

Other program numbers will include selections from the works of Dvorak, Arban, Meyerbeer and Guion. Soloists this season will be Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone; and Harold E. Stephens, saxophone. The band will consist of 100 men and will make its only New York appearance of the season at the New Mecca Temple, Sunday night, October 11.

Sousa gave his first concert as the director of his own organization in Plainfield, N. J., on September 26, 1892.

SOUSA SAYS JAZZ TO STAY

John Philip Sousa, who comes to Pottsville on Monday, July 6th, to celebrate his 70th anniversary, apparently has discovered Ponce de Leon's fountain, for it crowds him to look 50.

And he says that if an American girl—or any girl—appeared on the streets tomorrow morning wearing a pair of stockings—no, he didn't say gloves—thickly studded with diamonds, in 10 days we'd see a hundred pairs just like them; in 20 days a thousand and inside of a month a million, and that the only difference would be that after the first day the diamonds would be all rhinestones.

"The initiative faculty," Mr. Sousa said, "is next to the instinct for self-preservation, the great common factor of the human equation, and the same thing is as true of jazz as it is of history. It was only necessary to start an old form of popular music going under a new name.

"Like the poor, jazz has always been with us and always will be. The phase of it we are witnessing today

will pass, but tomorrow some individual will give it a new label and it will drift along its merry way, a rose under another name, but smelling just as sweet.

"History is rhythm, and our crazes like everything else move in cycles. The younger generation, no less than jazz, is eternal. There's always one passing across the stage, and there's always a lot of fuss about it at the time. The present one is all right, the girl part of it especially.

"Women have never been more attractive than they are today—nor better dressed—The well dressed woman is now the rule, not the exception. The immodest woman lives in every age, and she is the one that attracts attention and causes all the alarm. The modest woman has learned to combine her modesty with common sense, and that's all there is to that.

"Prohibition has not destroyed the band concert, and I wouldn't exactly say either that it has taken the joy out of it, but, irrespective of the band concert and the beer garden, prohibition in its present form is a failure. Under a modified form of licensing, the populace would become its own police and the unhappy conditions would be corrected without entirely destroying the amenities of human intercourse."

SOUSA TO START TOUR OF AMERICA SATURDAY

Will Receive \$20,000 for Week in Canada.

Way back in September, 1892, John Philip Sousa gave his first concert as the director of his own band in Plainfield, N. J.

This Saturday, July 4, the famous bandmaster will start his third-of-a-century tour of America, which will include 202 cities in forty-three states and four Canadian provinces.

John Philip Sousa

he will give 436 concerts and will travel more than 25,000 miles.

The tour begins Saturday in Hershey, Pa., and will end March 6, 1926, in Richmond, Va. Included in the itinerary is a week's engagement in Regina, Saskatchewan, for which Sousa will receive a fee of \$20,000, reputed the largest sum to be paid to a musician's organization.

Sousa will feature more of his own compositions on this tour than he has been doing in the past. Two new marches, "The National Game," written at the request of Judge Kenesaw M. Landis, baseball czar, and "The Black Horse Troop," dedicated to the Cleveland military organization.

A new Sousa suite, "Cuba Under Three Flags," and "Jazz America," an arrangement of modern jazz tunes, will also be included in the concerts.

Sousa Begins July 4

Lieutenant Commander John Philip Sousa today will assemble his big band for his third-of-a-century tour of America, which will be one of the longest he ever has undertaken. Opening in Hershey, Pa., on Saturday, he will conclude his season on March 6, 1926, in Richmond, Va., visiting 202 cities in forty-three States and four Canadian provinces. During the season he will give no less than 436 concerts and will travel more than 25,000 miles. Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina Agricultural Exhibition, from July 27 to August 1. More of his own compositions than usual will be featured this year. There are two new marches, "The National Game," written at the request of Judge Kenesaw Mountain Landis, and "The Black Horse Troop," dedicated to the Cleveland military organization. There is a new Sousa suite, "Cuba Under Three Flags," "Jazz America," a Sousa arrangement of modern jazz tunes, and the annual humoresque, this season based upon "Follow the Swallow."

Sousa Assembles His Band for Tour

Lieut. Commander John Philip Sousa today will assemble his big band for his third-of-a-century tour of America.



Sousa's third-of-a-century tour will be one of the longest he has undertaken. Opening in Hershey, Pa., tomorrow, he will conclude his season on March 6, 1926, in Richmond, Va. The tour includes visits to 202 cities in 43 states and four Canadian provinces.

FURTHER PLANS FOR RECEPTION TO SOUSA

Members of the Lions Club are completing elaborate plans for the entertainment of John Philip Sousa next Tuesday at the Stacy-Trent. Details in connection with the entertainment of the distinguished visitor were furthered by the Lions at yesterday's luncheon meeting of that body.

The speaker today was the Rev. Harry A. Relyea, pastor of the First Methodist Church. He discussed national unity.

The club is represented at the International Convention of Lions, at Cedar Point, Ohio, by William A. Schlegel, the Rev. E. J. Brewer, the Rev. Dr. W. E. Zimmerman and Stanley Switlick.

Sousa Starts New Tour.

John Philip Sousa's thirty-third tour, which opens at Hershey, Pa., July 4, is expected to cover 250 cities.

The noted band director is now 70 years of age and the coming tour will round out a third of a century as director of his own organization.

It will be his fifteenth trip from coast to coast, and his itinerary will include every state in the Union but one. In some cities three concerts daily will be given.

John Philip Sousa, the celebrated bandmaster and composer, has accepted an invitation to compose a special march dedicated to the American game of baseball. It will be played on all special occasions at big ball parks.

SOUSA TO START TOUR OF AMERICA SATURDAY

Will Receive \$20,000 for Week in Canada.

Way back in September, 1892, John Philip Sousa gave his first concert as the director of his own band in Plainfield, N. J.



John Philip Sousa

he will give 436 concerts and will travel more than 25,000 miles.

The tour begins Saturday in Hershey, Pa., and will end March 6, 1926, in Richmond, Va. Included in the itinerary is a week's engagement in Regina, Saskatchewan, for which Sousa will receive a fee of \$20,000, reputed the largest sum to be paid to a musical organization.

Sousa will feature more of his own compositions on this tour than he has been doing in the past. Two new marches, "The National Game," written at the request of Judge Kenesaw M. Landis, baseball czar, and "The Black Horse Troop," dedicated to the Cleveland military organization.

A new Sousa suite, "Cuba Under Three Flags," and "Jazz America," an arrangement of modern jazz tunes, will also be included in the concerts.

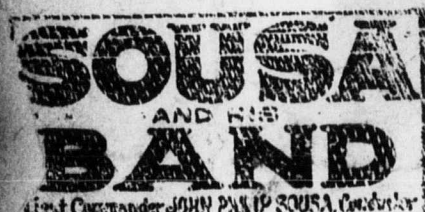
Sousa to Open His Tour Saturday.

Lieut. Commander John Philip Sousa will open his third-of-a-century tour of America at Hershey, Pa., on Saturday. He will conclude his season March 6, 1926, in Richmond, Va. The tour will include visits to 202 cities in forty-three states and four Canadian provinces. During the season he will give 436 concerts and will travel more than 25,000 miles.

Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina Agricultural Exhibition, from July 27 to Aug. 1, for which he will receive a fee of \$20,000.

HERALD TRIBUNE WO—JULY 2—GEO MARTIN—6 Pfs—85 x

3rd of a Century Tour of the World's Greatest Musical Organization



- Opening July 4, 5
- Hershey, Pa.
 - Pottsville, Pa.
 - Woodlawn Park, Trenton
 - Cedarhurst, L. I.
 - Newburgh, N. Y.
 - Middletown, N. Y.
 - Norwich, N. Y.
 - Syracuse, N. Y.
- 11 to 15
- Riverside Park, Springfield, Mass.
 - Newark and Rochester, N. Y.
 - Chautauqua, N. Y.
 - Winona Lake, Ind.
 - Kohler, Wis., Nature Theatre
 - Bay City and Saginaw, Mich.
 - Sault Ste. Marie, Mich.
 - Duluth, Minn.
 - Hancock, Mich.
 - Crockston, Minn.
 - Devils Lake, N. D.

- Week of July 27
- Regina, Saskatoon, Exhibition—\$20,000 guarantee
- Aug. 3, 4
- Winnipeg, Man.
 - Fort William, Ont.
 - Sudbury, Ont.
 - Ottawa, Ont.
 - Lake Placid N. Y.
- 9 to
- Sept. 13 Philadelphia, Pa.

This is the 15th Trans-Continental Tour, Ending March 6, 1926, in Richmond, Va.

SOUSA TO FEATURE REPORTER'S MARCH

Newspaper Man Gets Idea at Peace Conference

"The League of Nations March," the composition of George T. Bye, a New York newspaper man, has been accepted by Lieut. Com. John Philip Sousa, and will be featured in the Sousa programs during the famous bandmaster's third-of-a-century tour. Mr. Bye, at present with the Putnam Syndicate, in New York, has had a varied career as a newspaper man, including service with the New York World. He has reported airplane flights, wars and peace conferences, and it was while he was at the peace conference in Paris early in 1919 that he conceived the idea for his march. It includes his impressions of Orlando, Clemenceau and Lloyd George, then the premiers of Italy, France and Great Britain, respectively, as well as reminiscences of President Wilson.

The selections of "The League of Nations March" bears out in an interesting manner one of Sousa's theories of music. Several years ago, Sousa declared that he believed it possible to convey in terms of music almost any impression. At that time he said that he thought it was as possible for the individual to describe an event or a locality as effectively by musical terms as by alphabetical characters. Now a practical newspaper man has attempted to express himself in terms of music

with a story of four world figures at a crisis in the world's affairs.

Incidentally, "The League of Nations March" is the only march number, except those composed by himself, to appear in a Sousa program for a great number of years. This is not a result of egoism but of a demand for the Sousa marches.

COHAN AND SOUSA TO FLY WITH FLAG

Broadway to See Stars and Stripes Flutter by Night Under a Searchlight.

COMPOSERS TO AID EXERCISES

At the suggestion of The Morning Telegraph, George M. Cohan, the Yankee Doodle Boy of America, and Lieut.-Com. John Philip Sousa, whose "Stars and Stripes Forever" will always follow the flag, were invited yesterday to make a trip in the army airplane which is flying over New York every night this week with a garrison-size flag attached to its wings, while powerful searchlights play upon its stars and stripes.

The invitation to the distinguished patriots, whose songs and marches have exalted the "Grand Old Flag" in war and peace, was issued last night by the United States Flag Association.

It is the hope of the members of the association that both Mr. Cohan and Lieut.-Com. Sousa will be enabled to make the flight, and thereby gain inspiration for still other songs and marches centering about the beloved bunting.

By the same token, these men who have done as much toward keeping the flag in the public eye as any one, with the possible exception of Betsy Ross—have been invited to attend the special Flag Day exercises at 4 o'clock Sunday afternoon on the Mall in Central Park, when Flag Week will come to an official close.

The flag-plane, in which the Yankee Doodle Boy and the March King have been invited to ride, leaves Mitchell Field each night at 9 o'clock, flying over Brooklyn, and reaching Broadway about 9:45 o'clock.

New March for Sousa.

"THE League of Nations March," a composition by George T. Bye, a New York newspaper man, has been accepted by Lieut. Comdr. John Philip Sousa, and will be featured in the Sousa programs during the famous bandmaster's "third-of-a-century tour."

Mr. Bye, at present with the Putnam Syndicate, in New York, has had a varied career as a newspaper man, including service with the New York World. He has reported airplane flights, wars and peace conferences, and it was while he was at the peace conference in Paris early in 1919 that he conceived the idea for his march. It includes his impressions of Orlando, Clemenceau and Lloyd George, then the premiers of Italy, France and Great Britain, respectively, as well as

reminiscences of President Wilson. The selection of "The League of Nations March" bears out in an interesting manner one of Sousa's theories of music. Several years ago Sousa declared that he believed it possible to convey in terms of music almost any impression. At that time he said that he thought it was as possible for the individual to describe an event or a locality as effectively by musical terms as by alphabetical characters. Now a practical newspaper man has attempted to express himself in terms of music with a story of four world figures at a crisis in the world's affairs.

Sousa to Play Music By Newspaper Man

Something New in the Matter of Musical Expression

"THE LEAGUE of Nations March," the composition of George T. Bye, a New York newspaper man, has been accepted by Lieutenant Commander John Philip Sousa, and will be featured in the Sousa programs during the famous bandmaster's third-of-a-century tour. Mr. Bye has had a varied career as a newspaper man. He has reported airplane flights, wars and peace conferences, and it was while he was at the Peace Conference in Paris early in 1919 that he conceived the idea for his march. It includes his impressions of Orlando, Clemenceau and Lloyd George, then the Premiers of Italy, France and Great Britain respectively, as well as reminiscences of President Wilson.

The selection of this march bears out in an interesting manner one of Sousa's theories of music. Several years ago Sousa declared that he believed it possible to convey in terms of music almost any impression. At that time he said that he thought it was possible for the individual to describe an event or a locality as effectively by musical terms as by alphabetical characters. Now a practical newspaper man has attempted to express himself in terms of music with a story of four world figures at a crisis in the world's affairs.

Incidentally, "The League of Nations March" is the only march number, except those composed by himself, to appear in a Sousa program for a great number of years. This is not a result of egoism, but of a demand for the Sousa marches.

SOUSA IS BUSY MAN

John Philip Sousa is perhaps one of the most versatile bandmen that ever sent a drum down the spine of a marching club. It is said now that he is preparing to compose another opera, on a libretto by Robert W. Chambers. Not very many of the younger ones know that Sousa has written several operas, among them "El Capitán," whence comes the famous march; and "The Chantrelle." He is said to be at work on his third novel and keep everlastingly at regular tuns composing marches and directing his band on long tours.

TIGRIS TO GET COPY OF SOUSA SHRINE MARCH

Illustrious Potentate Charles F. Northrup of Tigris Temple Shrine has been called upon to play a part when Sousa's Band gives its concert in Kellers Theater Friday night. Acting for the noted "March King" he will present Dr. Henry H. Turner, leader of Tigris Temple Band, with the autographed original manuscript of the celebrated Shrine March composed especially for the Imperial Council session held at Washington several years ago. Syracuse shriners are manifesting much interest in the coming concert here. Sousa opened his third of century tour in Hershey, Pa., Saturday, with concerts given in the Auditorium there and which attracted audiences totaling 8,000. Two new marches, "The National Game" and "The Black Horse Troop" made hits. The revival of "The Liberty Bell" was also enthusiastically received. There are to be other novelties heard by the band when it plays here Friday night.

Sousa Tour Begins

Lieutenant Commander John Philip Sousa's Third-of-a-Century Tour will be one of the longest he ever has undertaken. Opening in Hershey, Pa., yesterday, July 4, the season will conclude on March 6, 1926, in Richmond, Va. The tour includes visits to 202 cities in 43 States and four Canadian provinces. During the season he will give 436 concerts and will travel more than 25,000 miles. Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina Agricultural Exhibition, from July 27 to August 1, for which he will receive a fee of \$20,000. It is said to be the largest sum ever paid any musical organization for an engagement of similar length.

Sousa, Famous Band Man, Has Written Numerous Marches

For almost a generation, now, Lieut. Com. John Philip Sousa, the famous bandmaster, who with his band will appear at the Kerredge theatre Wednesday, July 22, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in fad and fancy since the eighties, Sousa has recorded American history in music.

The band is filling but two engagements in the upper peninsula, Sault Ste. Marie and Hancock. It will appear at the Kerredge in the afternoon and evening.

The earliest of the Sousa Marches was "The High School Cadets," written in the eighties and sold for \$25. It was written when the high school, as now instituted, was just coming into being. Shortly afterwards came "King Cotton." It records in music the first awakening of the New South, the return of cotton to its kingship, and the new prosperity of the southeastern section of America. "Manhattan Beach" is a history of a bit of New York—the era in the nineties.

When one hears "Semper Fidelis" one remembers the era when revolutions were a daily affair in the Latin American republics, and then the state department frequently announced, "the Marines have landed and have the situation well in hand." And "Semper Fidelis" is the official march of the United States Marine Corps.

"Liberty Loan March," "The Volunteers," "Who's Who in Navy Blue," "The Man Behind the Gun" and "Pathfinder of Panama" are all typical Sousa titles, reflections of American history, their significance known to all America. And his immortal "Stars and Stripes Forever," rising above time or place, has become the march song of a nation, apparently for all time.

KEEN INTEREST IN COMING OF SOUSA

That Lieut. Comdr. John Philip Sousa and his famous band, which opens a five-day engagement at the Crystal ballroom, Riverside park, on Saturday of next week and this season makes its third-of-a-century tour, is America's favorite musical organization has been demonstrated in a most emphatic way. The recent announcement that the Chicago Opera company had lost \$400,000 on its last season and had been forced to call upon its guarantors for 80 per cent of their underwriting brought attention to the fact that Sousa, and Sousa alone, has been able to provide a type of musical entertainment which will be adequately supported by the American people.

Sousa's organization never has been subsidized. The sole source of revenue has been the sale of tickets, yet Sousa has been able to find a public so great in numbers that at a maximum price of \$2, he has been able to meet operating expenses now approaching a million dollars a season, approximately those of the average opera company, having an admission scale, however, of approximately twice that asked for the Sousa entertainments.

Sousa has appealed to the American public so strongly that his coming is an event. He believes his success has been due entirely to a policy of giving programs which always contained the elements of novelty and variety and by novelty and variety he did not mean solely he found an appreciative public for excerpts from "Parsifal" throughout America before that work was performed at the Metropolitan opera in New York, and two years ago American audiences throughout America, heard Schelling's much discussed "Victory Ball" which at that time had been performed by but two orchestras.

It was originally planned to have Sousa and his band play at the new bandstand at Riverside park, but owing to the fact that seating arrangements are not big enough the management has decided to transfer the attraction to the Crystal ballroom, where the "March King" will give afternoon and evening concerts throughout his five-day stay.

The new move gives a notable attraction at the ballroom, for the public during the evening will be given the Sousa concert from 8 o'clock to 9:30 and then be allowed to dance to the E. J. McElroy orchestra for the same price. Afternoon programs will be from 3:30 to 5. The Sousa will be from the Crystal ballroom stage as the Crystal ballroom is to be enlarged so that the famous band may be comfortably seated.

Troop A March

Lieut. Commander John Philip Sousa has kept the promise he made last Nov. 17 when at a dinner in his honor at the Union Club he accepted an invitation from present and former officers of Troop A to write a march for the troop.

Gathered around the table that evening with Commander Sousa were Dr. F. E. Bunts, C. C. Bolton, Irving Bolton, Reuben Hitchcock, Otto Miller, Ralph Perkins, Walker Nye, Woods King, Carleton Burdick and Donald C. Dougherty, the bandmaster's Cleveland representative. Recalling that "the march king" had but recently composed a march for the Ancient and Honorable Artillery Company of Boston, Capt. Nye requested Sousa to write a march for Troop A.

Accepting the invitation, Sousa drew from his store of anecdotes, accumulated in his thirty-two years of touring with his band. He surprised his hosts by telling them that in all that long period, he had taken his own band on the streets for parade but three times and that one of the three occasions was at the outbreak of the War with Spain, when he escorted Troop A from their armory to Union Depot to entrain. This he did he said, out of his deep friendship for Capt. Burdick, now deceased. The other two occasions his band paraded in the streets were in Chicago at the World's Fair and in New York when Admiral Dewey returned from Manila.

He also recalled that as leader of the United States Marine Band he marched with the James A. Garfield funeral cortege to Lakeview Cemetery for which Troop A was the guard of honor.

"The Black Horse Troop" is the title of the spirited military march Sousa has written for Troop A. On July 4 it was played for the first time in public before audiences of 8000 at Hershey, Pa. In cities and towns throughout United States and in some parts of Canada "The Black Horse Troop" will be played daily by Sousa's ninety musicians as he journeys on his "third of a century tour." But the official dedication will be saved until Sousa reaches Cleveland for his annual concerts in the Public Auditorium, Oct. 17. It is intended that the dedication be a colorful military and society event.

It is somewhat of a coincidence that the new march has been published by a Cleveland concern—the Sam Fox Publishing Co., 202 The Arcade. Mr. Fox, who is Sousa's official publisher, announces that the march is to be on sale throughout the United States. He is authority for the statement that "The Black Horse Troop" composition is full of the fire and dash which has characterized the productions of "the march king" for more than thirty years.

The March is also to be recorded by the Victor Talking Machine Co., but will not be heard on the radio. Sousa still astutely refuses to have his band broadcast.

Sousa's Band To Play March Composed By Newspaper Man Here

When John Philip Sousa and his famous band appear in Bay City on the afternoon of July 20 for a concert at Central High auditorium, "The League of Nations March," the composition of George T. Bye, a New York newspaper man, will be heard here for the first time. Lieut. Com. Sousa has accepted this composition and is featuring it in his programs during his third-of-a-century tour.

Mr. Bye has had a varied career as a newspaper man, reporting airplane flights, wars and peace conferences, and it was while at the peace conference in Paris early in 1919 that he conceived the idea for his march. It includes his impressions of Orlando, Clemenceau, and Lloyd George, then the premiers of Italy, France and Great Britain respectively, and also reminiscences of President Woodrow Wilson.

The selection of The League of Nations March bears out one of Sousa's theories of music in an interesting manner. Several years ago, Sousa declared that he believed it possible to convey in terms of music almost any impression. At that time he said that he thought it was as possible for the individual to describe an event or a locality as effectively by musical terms as by alphabetical characters.

Incidentally, the League of Nations March is the only march



John Philip Sousa

number, except those composed by Sousa himself to appear in a Sousa program for a great number of years.

Coming Tour Of Sousa And His Band Will Cost \$1,000,000

Famous Organization To Give Concert at Eastman Theater on Thursday Night, July 16.

The American music lover has long since learned that music costs money, whether he takes it free over a radio set costing \$100 to \$200, through talking machine records costing \$150 to \$200, or at first hand at concert and opera.

But because Lieut. Com. John Philip Sousa has learned from Henry Ford that mass production is the most economical production, and because Sousa for a third of a century has been standing on his own financial feet, even the Sousa fan does not always realize that a tour such as the one to be undertaken this season must attract box office receipts in excess of \$1,000,000 in order to finish upon the right side of the ledger. Sousa brings his famous band to the Eastman Theater for a single concert on Thursday evening July 16th.

Salaries of course form the greatest item of expense in the Sousa budget. The Sousa bandmen are the finest instrumentalists to be had and, with the soloists, the average wage of the 100 men is well over \$125. That is \$12,500 a week in salaries and for the season of 35 weeks, \$437,500. The second greatest item of expense is the \$90,000 which will be paid the railroads for 25,000 miles of transportation at the rate of 3.6 cents a mile. To this will be added during the season, about \$30,000 for sleeping car accommodation and special trains to enable the band to make some of its long "jumps." Transfer men who haul the band from railway train to concert hall and back to the railway train will receive about \$40,000 in Sousa money, while the weekly average for newspaper and

concert will be as follows:
Prelude—"The American Maid"
Cornet Solo—"The Carnival of Venice"
Suite—"Cuba Under Three Flags"
(a) Under the Spanish
(b) Under the American
(c) Under the Cuban
Vocal Solo—"Shadow Dance"
Miss Marjorie Moody
(a) Largo, "The New World"
(b) March, "The Liberty Bell"
Interval
Jazz America (New) put together by
(a) Saxophone Octette—"The Indian Love Call"
Messrs. Stephens, Heney, Johnson, Page, Weir, Machner, Conklin, Monroe.
(b) March—"The National Game"
Xylophone Solo—"The Pin Wheel"
Old Fiddler's Tune—"The Sheep and Goats Are Going to the Pasture"
Encores will be selected from the following: New Humoresque

based on "Follow the Swallow" and "Look for the Silver Lining," "Bride-Elect," "Charlatan," "Diplomat," "Directorate," "El Capitán," "Fairest of the Fair," "Free Lance," "From Maine to Oregon," "Glory of the Yankee Navy," "Hands Across the Sea," "Imperial Edward," "Invincible Eagle," "Jack Tar," "King Cotton," "Man Behind the Gun," "Manhattan Beach," "Co-Eds of Michigan," "Power and Glory," "Ancient and Honorable Artillery," "Peaches and Cream," "Music of the Minute," "Nobles of the Mystic Shrine," "The Dauntless Battalion," "High Post," "Semper Fidelis," "The Gallant Seventh," "U. S. Field Artillery," "Sabre and Spurs," "Comrades of the Legion," "Boy Scouts," "Bullets and Bayonets," "The Thunderer," "Liberty Loan March," "League of Nations March" and "Stars and Stripes Forever."

Sousa Begins Season

Third-of-a-Century Tour Includes 436 Concerts

Lieutenant Commander John Philip Sousa began his thirty-third annual tour yesterday at Hershey, Pa., and will conclude it at Richmond, Va., on March 6, 1926, after visiting 202 cities in forty-three states and four Canadian provinces. During the period he will give 436 concerts and travel over 25,000 miles. His itinerary includes a week in Regina, Saskatchewan, during the Regina Agricultural Exhibition, from July to August 1, for which he will receive a fee of \$20,000. The band of 100 will make its only New York appearance next season at Mecca Temple Sunday night, October 11.

The programs will include two new Sousa marches, "The National Game," written at the request of Judge Landis for use at baseball ceremonies, and "The Black Horse Troop," dedicated to that Cleveland military organization. There is a new Sousa suite, "Cuba Under Three Flags"; "Jazz America," a Sousa arrangement of jazz tunes, and the annual humoresque, "Follow the Swallow" from "Kid Boots." Soloists this season will be Marjorie Moody, soprano; John Dolan, cornet; George



Lieut.-Com. John Philip Sousa

billboard advertising is about \$5,000—\$175,000 for the season. These figures total \$772,000 and no allowance yet has been made for rehearsal expenses, library, insurance against loss of instruments or music by wreck or fire, preliminary expense, booking fees and incidentals.

The program for the Rochester



John Philip Sousa—Woodlawn

Sousa's Music Heard Thousands of Miles from London Hotel

A current issue of the New York Times is authority for the statement that John Philip Sousa's marches have recently achieved a fame never reached before by any music in being broadcasted in a band concert from the Hotel Savoy, London, thousands of miles across the ocean and as far west as Milwaukee in such a manner that every instrument in the band could be distinguished clearly, as though the listeners were standing on the sidewalk and hearing the band in a military parade.

Never before, states the article, has a music message been broadcasted from one station, picked up at another station, broadcasted from there, then received at a third station and sent out again on the ether. For two hours the strains of "The Stars and Stripes Forever" and many other popular American airs, by Sousa, were plainly heard in thousands of homes, having been sent out from 2LO station, England, thence to Chelmsford, Eng., then to Belfast, Ireland, thence to Cortlandt Park south at Saxon avenue, then transferred by land wire to Aolian hall on to Washington, D. C., and then west. Sousa makes only one stop in his great third-of-a-century tour in this section, and that is at Winona Lake, Ind., where he gives two concerts, July 15.

Local Shrine Band to Play With Sousa in Shrine Number

John Philip Sousa and his famous band, that will visit Saginaw for a concert at the Auditorium July 20, will open the present season's tour Saturday at Hershey, Pa. This thirty-third annual tour will be one of the longest and most strenuous ever attempted by the veteran Sousa, now in his seventieth year. It will end March 6 next at Richmond, Va. His only New York appearance will be on October 11 at the new Mecca Temple of the Nobles of the Mystic Shrine.

The band of Elf Khurafeh Shrine will be guests of Sousa and his bandmen at the concert here two weeks from Monday. Sousa will play as an encore, "The Nobles of the Mystic Shrine," which he wrote and dedicated to the Shrine, and the Elf Khurafeh band will sit in with Sousa's band in playing this number.

Sousa's program this year will include two new marches written by the march king, "National Baseball March" and "The Black Horse Troop," the latter dedicated to the Cleveland military organization of that name.

Sousa and His Band Off On Long American Tour

Lieutenant-Commander John Philip Sousa has assembled his big band for his third-of-a-century tour of America. Through the courtesy of Charles Dillingham, the rehearsals were held at the Fulton Theatre.

Sousa's third-of-a-century tour will be one of the longest he ever has undertaken. Opening in Hershey, Pa., last night, he will conclude his season on March 6, 1926, in Richmond, Va. The tour includes visits to 202 cities in forty-three States and four Canadian Provinces. During the season he will give no less than 436 concerts, and will travel more than 25,000 miles.

More of his own compositions than usual will be featured this year in the Sousa programs. There are two new marches, "The National Game," written at the request of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and to be used at flag raisings and other baseball ceremonies, and "The Black Horse Troop," dedicated to the famous Cleveland military organization. There is a new Sousa suite, "Cuba Under Three Flags"; "Jazz America," a Sousa arrangement of modern jazz tunes, and the annual humoresque, this season based upon "Follow the Swallow" from "Kid Boots." He will revive "The Liberty Bell," which was featured during his first tour, the season of 1892-1893, and will play it in Hershey on Saturday, which will mark the thirty-third anniversary of its composition. He will also present the prelude of one of his light operas, "The American Maid." Other program numbers will include selections from the works of Dvorak, Arban, Meyerbeer and Guion. The band will consist of 100 men and will make its only New York appearance of the season at the New Mecca Temple on Sunday night, October 11.

Sousa gave his first concert as the director of his own organization Plainfield, N. J., on September

ARCHES, SUITES AND JAZZ MAKE VARIED PROGRAM FOR SOUSA'S EASTMAN CONCERT

Some New Sousa Music Included in List
for Coming Performance.



JOHN PHILLIP SOUSA.

The world at large recognizes Lieut.-Com. John Phillip Sousa, who will come to the Eastman Theater with his great band for a concert on Thursday evening, July 16th, as the composer of the greatest march music the world has known, and as the director of the finest band that ever has been developed in America. It would seem that Sousa's fame should be secure on these two counts without further accomplishments. But an examination of the catalogues of Sousa's publishers reveals that Sousa has written music of a greater number of classifications than any other American composer. If one writes to Sousa's publishers for a catalogue of Sousa compositions, he will receive a list of almost one hundred successful, wide-selling marches, topped of course by "Stars and Stripes Forever," of which more than two million copies have been sold, to say nothing of five million talking machine records. In this list, if it is a late one, will be found one of the newest Sousa marches, "The Ancient

and Honorable Artillery Company," which was dedicated last season to the famous Boston military organization.

In the catalogue also will be found a list of the Sousa suites, including the new composition, "Looking Upward," and such favorites of other years as "At the King's Court," "Camera Studies," "Dwellers of the Western World" and others, a total list of about twenty suite compositions. Also will be found a list of more than forty songs, the scores of six operas, two selected march folios, five arrangements of Sousa numbers for male choruses and mixed choirs, more than fifty instrumental numbers not to be classified as marches, and a collection of waltzes, as full of life and swing as his marches.

Sousa's published numbers represent only a small part of his great labors as a musician. The countless transcriptions and arrangements never have

been published, yet the pile of original manuscripts representing these numbers is twice the size of the pile of published numbers.

Two new numbers are now listed among the Sousa publications. The first of these is the first Sousa fox-trot, "Peaches and Cream," which was published recently, and "The Last Crusade," perhaps his most pretentious work for orchestra, organ and choir, recently performed for the first time in Philadelphia at the Philadelphia Music Week exposition by the Wanamaker Orchestra and a choir of two hundred voices.

The program that the great bandmaster and composer has arranged for his concert at the Eastman here a week from Thursday night is marked, as his programs always are, by excellent variety. Each of the numbers is entirely unlike the others, and each has its peculiar musical merit and popular appeal. Sousa's programs always build up to stirring climaxes, and this one is no exception. And it is assured that he will be as generous as ever with encores chosen from among his noted marches:

1. Prelude, "The American Maid".....
2. Solo, "The Carnival of Venice".....

Conn Instruments Used by Members of Sousa's Band



The picture shown above is the saxophone section of Sousa's Band, which has been one of the most popular features of the Sousa concerts during the past season. All eight of the saxophones used are of Conn manufacture, as are the rest of the instruments in the band. Conn musical instruments, which have secured this high endorsement from Sousa, are handled in this city by J. H. Troup, 38 West King street. The band will appear in concerts at Hershey on July 4 and 5.

John Phillip Sousa, at 80, Still Aims at Biggest Work

John Phillip Sousa, composer of more than a hundred band pieces, the titles of at least eight of which are known in almost every home in the country, is 70 years old, but he hopes still to do his greatest work.

That will be an American opera on the librets, of which Robert W. Chambers is now working. It will be an opera of melodic design, Mr. Sousa pointed out today, because "beauty is the first consideration in music."

"The only way to reach the heart of the world through music is by melodic design," said Mr. Sousa, who came to Chicago for the "citizenship" ceremonies at the Grant park stadium. "Color, in opposition to melodic design, can never reach the hearts of the listeners, and I want my opera to reach the heart."

Writing His Memoirs

It has been a busy year for Mr. Sousa. He has written his memoirs, 100,000 words of them. He has written many marches and given many concerts.

He spent some time in Cuba and wrote a suite, "Cuba Under Three Flags." He attended some baseball games with Judge Landis and with his customary facility composed "The National Game March."

He went to Ann Arbor to be made honorary member of a fraternal society and wrote "The Coeds of Michigan." He attended ceremonies of the Black Horse troop in Cleveland and wrote "The Black Horse Troop March."

He has written eight chapters of a new novel this year, his third novel, and he is soon to start on a concert tour that will keep him away from his home until March 6 of next year.

Will Write Opera Next

"I hope after that to find time

to write my opera," concluded the world's most famous bandmaster.

Mr. Sousa, despite his many activities, has the leisurely air of a man who finds life pleasant and not too serious.

"I think my memoirs, which deal with my life and observations from my fifth year, show a tendency to look at life through rose spectacles," he added.

SOUSA AND WORLD'S FINEST BAND IN COHEN'S THURSDAY

Novelty—and more novelty—is the demand of the American music public, says Lieut. Com. John Phillip Sousa, who this season will make his Third-of-a-Century Tour at the head of his famous band, which will be heard in Cohen's for the matinee only on Thursday. Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa march and the other is the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball. The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do On Sunday, Mary," and the year before that it was the classic chanson, "Mr. Gallagher—Mr. Shean." To these annual novelties this season are added a new suite, "Cuba Under Three Flags", which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz. One of the Sousa features this season will be the revival of "The Liberty Bell" march. This march will be played with a set of chimes, cast in England and costing more than \$10,000. The chimes soloist will be George F. Carey, for several seasons a member of the Sousa organization.

Sousa's Band to Give Wide Range Program

Perhaps one of the secrets of the success of Lieut. Com. John Phillip Sousa, who comes to Keith's with his band Friday night, July 10, is the resourcefulness of the famous bandmaster and of the men who play under his direction, the majority of whom literally have been reared in the Sousa traditions. Sousa's programs are planned months in advance, and much thought goes into their makeup. This is necessary because several numbers in each program are Sousa numbers, either original compositions or arrangements, and it takes time to prepare these novelties. In the second place, special arrangements for band must be made for such numbers as the great Strauss "Don Juan" tone-poem, which is one of the features of this season's tour, as such selections are published solely for orchestra. And with all of this forethought, Sousa and his men must be in readiness with a repertoire which will meet almost any departure from normal conditions.

Kiwanis, Rotary and the Lions Club will meet in joint session at the Allan Hotel, Monday, noon, to receive John Phillip Sousa and the world's famous band master who delivers a concert at the Hipp after-noon and evening of that day. The wives and sweethearts of the various club members will be numbered among those present.

The Kiwanis club will not meet this week, they have a full week next week. Beside the reception to Sousa, the Kiwanis club will take part in the official opening of the Schuykill-Haven-Pinegrove road opening. At Pinegrove the Kiwanians will be served a chicken and waffle supper by the ladies of the Reformed church of that town. The date of the official opening of the road has been set for July 8th.

Varied Program To Be Given Here by Sousa's Band

HERE is the program for Sousa's concert at the Eastman Theater Thursday evening, July 16:

Prelude, "The American Maid". Sousa
Carnet solo, "The Carnival of Venice".....Arban
John Dolan.
Suite, "Cuba Under Three Flags" (new).....Sousa
a. Under the Spanish.
b. Under the American.
c. Under the Cuban.
Vocal solo, "Shadow Dance".....Meyerbeer
Miss Marjorie Moody.

Largo, "The New World".....Dvorak
March, "The Liberty Bell".....Sousa
Interval.

"Jazz America" (new) put together by.....Sousa
Saxophone octette, "The Indian Love Call".....Erlind
Messrs. Stephens, Heney, Johnson, Page, Weir, Machner, Conklin, and Monroe.

March, "The National Game" (new).....Sousa
Xylophone solo, "The Pin Wheel".....Carey
George Carey

Old fiddler's tune, "The Sheep and Goats Are Going to the Pasture".....Gulon

Encores will be selected from the following: New Humoresque based on "Follow the Swallow" and "Look for the Silver Lining," "Bride Elect," "Charlatan," "Diplomat," "Directorate," "El Capitán," "Fairest of the Fair," "Free Lance," "From Maine to Oregon," "Glory of the Yankee Navy," "Hands Across the Sea," "Imperial Edward," "Invincible Eagle," "Jack Tar," "King Cotton," "Man Behind the Gun," "Manhattan Beach," "Co-eds of Michigan," "Power and Glory," "Ancient and Honorable Artillery," "Peaches and Cream."

"Music of the Minute," "Nobles of the Mystic Shrine," "The Dauntless Battalion," "High School Cadets," "Washington Post," "Semper Fidelis," "The Gallant Seventh," "U. S. Field Artillery," "Saber and Spurs," "Comrades of the Legion," "Boy Scouts," "Bullets and Bayonets," "The Thunderer," "Liberty Loan March," "League of Nations March" and "Stars and Stripes Forever."

Mail orders are now being received and box office sale opens Monday morning, July 13.

LOCAL FOLK HEAR SOUSA'S BAND

Hershey, July 4.—Many Reading and Berks music lovers heard John Phillip Sousa's Band here this afternoon and evening. The crowd packed the Hershey music hall to its capacity.

Three members of the Rajah Temple Band, Earle Keller, of Reading, tuba; Al Meyers, cornet, and William Herb, oboe, of Allentown, are with Sousa this season, and greeted friends.

"The Black Horse Troop," Sousa's latest march, made a hit, while the popular Sousa marches, "Stars and Stripes Forever," "Washington Post," "Liberty Bell" and "Semper Fidelis," played as encores, were applauded.

The cornet solo, "Our Maid," rendered by John Dolan, was enjoyed and brought Sousa's "Grim Warrior" as an encore. The Sousa Band will render two concerts on Sunday afternoon and evening, while Monday the band will play two concerts in the Hippodrome Theatre, Pottsville.

MUSIC NEVER IMMORAL

"Music in itself is never immoral," says John Phillip Sousa, "and in the Woman's Home Companion." "It can be made immoral only by the association of improper words with it," adds Mr. Sousa. "The so-called ungle rhythms of jazz are simply the natural walking step of a human being, sometimes hurried."

"What is wrong with many of the popular jazz selections is not that they are ethically bad, but that they are musically bad. They are stupid, dull. Even the young men think of them as something to dance by—not something to remember as music."

The democratic music of motion picture orchestras and of player pianos and phonographs, however, heartily defended by Mr. Sousa, who holds that movie and phonograph music are doing much to educate a discriminating public. Enlarging on his theory that music is the most democratic of the arts, the band leader makes a serious plea for "major and minor league bands," organized along much the same lines as baseball teams, and for more extensive teaching of music in the public schools.



Sousa Discusses Bandsmen

With a musical career now extending over half a century and with a record of a third of a century at the head of his own band, Lieut. Com. John Philip Sousa, who comes to the Hippodrome Monday, occasionally takes occasion to compare the present day with the early days of his musical leadership.

"The most pronounced change in my time has been that in the personnel and antecedents of musicians and particularly of bandsmen," says Sousa. "When I was a youth, it was seldom that an American was found in any of the large bands or orchestras. Indeed, I found it expedient to grow a beard so that I would not look too American, when I was a candidate for the directorship of the United States Marine Band in 1880. As I was but 26 years old at the time, the ferocity of the initial Sousa beard may well be imagined.

"For the first twenty years of Sousa's band, I was constantly on the search for native musicians. I was writing a type of music which I hoped would become recognized as thoroughly American music, and it seemed to me that the proper persons to play it were Americans. I am a bit proud of the fact that I never committed the artistic sin of selecting a man solely upon grounds of nationality. The American had to be as good as the foreigner to get the job.

"For a long time the best native musicians came from the small-town brass bands, and for that matter I still find an occasional recruit who learned his music in the 'silver cornet' organizations. Of late years, I have been getting the finest new blood from the universities and colleges. This season I will have about forty college and university graduates, students and former students in my band.

"Frequently I have been urged to make my band an all-American organization. To do this would mean the dismissal of four or five men who were born abroad, and who in addition to being excellent musicians, have been faithful to me and my band. I do not feel that the boast of an all-American band ever would be worth the injustice of dismissal to these men. It would be as narrow and snobbish to dismiss them as it would to exclude all but American music from my programs, another thing I have frequently been urged to do.

Americans Demand Constant Novelty, Sousa Finds



JOHN PHILIP SOUSA AND HIS FIVE GRANDCHILDREN.

NOVELTY—and more novelty—is the demand of the American music public, says Lieutenant Commander John Philip Sousa, who this season will make his Third-of-a-Century Tour at the head of his famous band, coming to Rochester Thursday evening, July 16, for a single concert at the Eastman Theater.

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa march and the other is the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball. The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme.

One of the Sousa features this season will be the revival of "The Liberty Bell" March. This march will be played with a set of chimes, cast in England and costing more than \$10,000. The chimes soloist will be George F. Carey, for several seasons a member of the Sousa organization.

The Sousa program for Rochester follows:

Prelude—"The American Maid"....Sousa
Carnet Solo—"The Carnival of Venice".....Arban
Mr. John Dolan.
Suite—"Cuba Under Three Flags" (New).....Sousa
Under the Spanish.
Under the American.
Under the Cuban.
Vocal solo—"Shadow Dance".....Meyerbeer
Miss Marjorie Moody.
Largo—"The New World".....Dvorak
March—"The Liberty Bell".....Sousa

INTERVAL.

Jazz America (new) put together by.....Sousa
Saxophone Octet—"The Indian Love Call".....Friml
Messrs. Stephens, Henry, Johnson, Page, Weir, Macneer, Conklin, Munroe.
March—"The National Game" (new).....Sousa
Xylophone Solo—"The Pin Wheel".....Carey

Mr. George Casey.
Old Fiddler's Tune—"The Sheep and Goats Are Going to the Pasture".....Gulon
Mail orders are now being received and box-office sale will open Monday morning, July 13, at the Eastman Theater box-office.

NEW

MARCH AT RIVERSIDE

"The League of Nations March," a composition by George T. Bye, a New York newspaper man, has been accepted by Lieut. Comdr John Philip Sousa, and will be featured in the Sousa programs during the famous bandmaster's third-of-a-century tour, during which he will play five days at the Crystal ballroom, Riverside park, starting Saturday. It was while he was at the peace conference in Paris early in 1919 that Mr. Bye conceived the idea for his march. It includes his impressions of Orlando, Clemenceau and Lloyd George, then the premiers of Italy, France and Great Britain, respectively, as well as reminiscences of President Wilson. "The League of Nations March" is said to be the only march number, except those composed by himself, to appear in a Sousa program for a great number of years.

SOUSA'S NEW NUMBERS WILL BE PLAYED HERE

Three of John Philip Sousa's newest compositions will be included in the program prepared by the noted musician for the concert to be given by his band at Keith's, Friday evening, for the benefit of Tigris temple, A. A. O. N. M. S. Syracuseans will thus have their first opportunity to hear "Cuba Under Three Flags," a suite of three numbers; "Jazz America," a self-explanatory title, and the annual march, "The National Game." The old favorite, "The Liberty Bell" march and the prelude, "The American Maid," other Sousa compositions will be played.

SOUSA AND BAND DUE FOR WALKER

Every Concert by Band Conducted, Start to Finish, by "March King"

With the addition of thirty minutes of jazz to his programme, the slogan for the annual tour of Lieut. Com. John Philip Sousa and his band has officially been made, "Try to Keep Your Feet Still," but the unofficial slogan for this particular tour—his thirty-second by the way—or for any other is "Sousa, Himself, in Person (Not a Motion Picture)." Sousa and his band will be at the Walker theatre August 3 and 4.

There is only one Sousa, there is only one Sousa's band, and Sousa conducts every concert, and every number of every concert in which the Sousa organization appears. There is no post of assistant conductor with Sousa's band, and if the conductors of bands and orchestras, Sousa without much doubt would be returned the winner.

When Sousa first organized his band, he made it a rule never to turn over his band to the direction of another person, and while he was told by older and presumably wiser conductors, that the strain of conducting constantly would wear him out in a few years, Sousa apparently is as able now to undergo the physical strain of a concert as at the outset of his career.

A Sousa concert lasts about two hours and thirty minutes, but into that space of time Sousa puts considerably more than three hours of music. This Einsteinian statement is explained by the fact that Sousa does not leave his platform at the end of each number, make his exit return to the platform two or three times for bows and then play an encore. With fifteen seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

Sousa not only conducts during the ensemble numbers on his programme, but also during the solos. The great majority of conductors find it necessary because of physical exertion to relinquish the conductor's stand to an assistant during these numbers, and most conductors find a few minutes' rest between parts of a suite or a symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage, and he never leaves it, except at the intermission, from beginning to end of the concert. There is a story among the Sousa bandmen that the "governor," as they lovingly term him, rests himself during the ten-minute intermission by taking a brisk walk.

SOUSA STARTS ON WORLD TOUR

Lieut. Com. John Philip Sousa on Thursday will assemble his big band for his Third-of-a-Century tour of America. Through the courtesy of Charles Dillingham, the rehearsals will be held at the Fulton Theatre.

Sousa's Third-of-a-Century Tour will be one of the longest he ever has undertaken. Opening in Hershey, Pa., on Saturday, July 4, he will conclude his season on March 6, 1926, in Richmond, Va. The tour includes visits to 202 cities in 43 States and four Canadian Provinces. During the season he will give no less than 436 concerts, and will travel more than 25,000 miles. Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina Agricultural Exhibition, from July 27 to Aug. 1, for which he will receive a fee of \$20,000, said to be the largest sum ever paid any musical organization for an engagement of similar length.

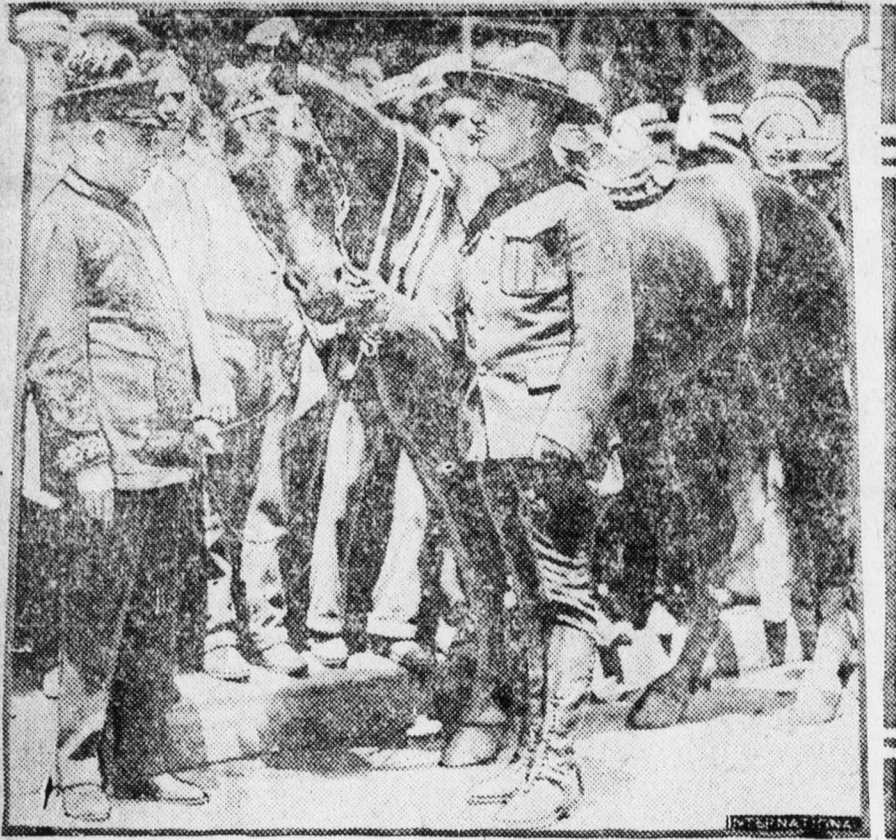
More of his own compositions than usual will be featured this year in the Sousa programs. There are two new marches, "The National Game," written at the request of Judge Kenesaw Mountain Landis, high commissioner of Organized Baseball, and to be used at flag raisings and other baseball ceremonials, and "The Black Horse Troop," dedicated to the famous Cleveland military organization. There is a new Sousa suite, "Cuba Under Three Flags," "Jazz America," a Sousa arrangement of modern jazz tunes and the annual humoresque this season based upon "Follow the Swallow" from "Kild Boots." He will revive "The Liberty Bell," which was featured during his first tour, the season of 1892-1893, and will play it in Hershey on Saturday, which will mark the 33rd anniversary of its composition. He will present the prelude of one of his light operas, "The American Maid." Other program numbers will include selections from the works of Dvorak, Arban, Meyerbeer and Guion. Soloists this season will be Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone, and Harold E. Stephens, saxophone. The band will consist of 100 men and will make its only New York appearance of the season at the New Mecca Temple, Sunday, Oct. 11. Sousa gave his first concert as the director of his own organization in Plainfield, N. J., on Sept. 26, 1892.

Sousa and His Band to Come to Eastman Theater for a Single Concert on July 16th

A season without John Philip Sousa and his world-famous band would be a dull season indeed. The March King's annual visit to Rochester is eagerly awaited and he attracts an audience that is characteristically his own. Lieutenant Commander Sousa will bring his band to the Eastman Theater on Thursday evening, July 16th for a single concert. It is his Third of a Century tour and in honor of the event he has written two new marches—one "The National Game March" dedicated to the millions of American baseball players and the other "The Lib-

Advance Syracuse Herald June 26

Canadians Give Sousa a New Horse



Sergt. Edward Elliot of the Royal Northwest Mounted police band is shown here presenting to Lieut. Commander John Philip Sousa a saddle horse as a gift from the mounted police of Saskatchewan.



A PHOTOGRAPHIC reproduction of an oil painting by Paul Stahr, which was presented to Lieut. Comdr. John Philip Sousa by Veterans of Foreign Wars. The picture portrays the enthusiasm of the march of the band battalion organized by Mr. Sousa during the late war. Sousa opens a five-day engagement at the Crystal Ballroom, Riverside Park, on Saturday.

Downing Capital July 1

Sousa's Band Is On Tour

Lieut. Com. John Philip Sousa today will assemble his big band for his Third-of-a-Century tour of America. Through the courtesy of Charles Dillingham, the rehearsals will be held at the Fulton theater.

Sousa's Third-of-a-Century tour will be one of the longest he ever has undertaken. Opening in Hershey, Pa., on Saturday, July 4, he will conclude his season on March 6, 1926, in Richmond, Va. The tour includes visits to 202 cities in forty-three states and four Canadian provinces. During the season he will give no less than 436 concerts, and will travel more than 25,000 miles. Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina Agricultural exhibition, from July 27 to Aug. 1, for which he will receive a fee of \$20,000, said to be the largest sum ever paid any musical organization for an engagement of similar length.

Sousa's Compositions.

More of his own compositions than usual will be featured this year in the Sousa programs. There are two new marches, "The National Game," written at the request of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and to be used at flag raisings and other baseball ceremonies, and "The Black Horse Troop," dedicated to the famous Cleveland military organization. There is a new Sousa suite, "Cuba Under Three Flags," "Jazz America," a Sousa arrangement of modern jazz tunes, and the annual humoresque, this season based upon "Follow the Swallow," from "Kid Boots."

He will revive "The Liberty Bell," which was featured during his first tour, the season of 1892-1893, and will play it in Hershey on Saturday, which will mark the thirty-third anniversary of its composition. He will also present the prelude of one of his light operas, "The American Maid." Other program numbers will include selections from the works of Dvorak, Arban, Meyerbeer and Guion.

Soloists this season will be Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone; and Harold E. Stephens, saxophone. The band will consist of 100 men and will make its only New York appearance of the season at the New Mecca temple, Sunday night, Oct. 11.

Sousa gave his first concert as the director of his own organization, in Plainfield, N. J., on September 26, 1892.

Rockefeller Journal July 7

SOUSA EARLY IN LIGHT OPERA

John Philip Sousa, who comes with his famous band to the Eastman Theater Thursday evening of next week, is the sole survivor of the three pioneers who insisted that the United States should have its own school of light opera.

Indeed, Sousa is not only the last of the trio; he was the first as well. As far back as 1884, before his fame had been established as either composer or bandmaster, he had produced his operetta, "Desiree"—a work in which, by the way, De Wolf Hopper made his debut as a singing comedian.

Reginald De Koven, who died early in 1919, came along in 1887 with "The Begum," Victor Herbert, whose death occurred last May, first clicked in 1894 with "Prince Ananias." It is singular that not one of the three was a success; and it is doubtful if any save the antiquarians have preserved a copy of any of the three scores that put America on the musical map in the rich field of comic opera.

De Koven was the first of the trio to win a lasting success. That was by means of "Robin Hood." Then Sousa came to the fore with "El Capitan." Soon thereafter, Herbert made a resounding success with "The Serenade." The three pieces remain the outstanding successes of American composition in a style that until then had been mastered prosperously by the French and German composers.

The seat sale for the concert here will open next Monday forenoon. Mail orders will be filled now.

Springfield Mass July 6

SOUSA'S SIX MEDALS FROM FOUR NATIONS

Six medals, conferred by four governments, may be worn by Lieut. Comdr. John Philip Sousa, the famous bandmaster, who is now on his 32d annual tour with his band and will appear at the Crystal ballroom, Riverside park, for five days starting Saturday. The medals of which Sousa is most proud are the Victory medal, the Officers of the World War medal received during the World war, and the Spanish war medal, of the 6th army corps. Upon his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian order, while from the Academy of Hainault in Belgium, he received the Fine Arts medal. From the French nation he received the Palms of the Academy.

Because of the size of some of the medals, Mr Sousa does not wear the originals, but has had them reproduced in miniature. The reproductions are faithful copies, both as to medal and ribbon, and cost more than \$1000. The originals are kept in a vault.

SOUSA'S BAND TO GIVE CONCERT AT EASTMAN



The first and the latest of the Sousa marches are pictorially presented in a painting by Paul Stahr, the young American artist, which commemorates the third-of-a-century tour of Lieutenant-Commander John Philip Sousa and his band. When Sousa, who had founded his fame as "The March King" during his leadership of the United States Marine Band, launched a career for himself, he decided to feature in his programs a new march. The march was "The Liberty Bell," and it was played throughout his first season—that of 1892 and 1893. In its revival George Carey, the popular Rochester musician in the band, plays a \$15,000 set of chimes.

The next season Sousa wrote another new march, and the following season another, until the new Sousa march was eagerly awaited in all sections of America. And so it is that "The Liberty Bell" and "The National Game," written thirty-three years afterward and the latest Sousa march, are presented together by Mr. Stahr.

Sousa and his band will give a concert at the Eastman Theater on Thursday evening, July 16th. Seats will be placed on sale at the Eastman box office next Monday morning. Mail orders will be filled now.

CHAUTAUQUA WILL OFFER EXTENSIVE LECTURE PROGRAM

Music and Study Form Part of Season's Attractions.

SOUSA'S BAND TO PLAY

(SPECIAL TELEGRAM TO THE GAZETTE TIMES.)

CHAUTAUQUA, N. Y., July 4. — Many people have come to the beautiful summer resort of Chautauqua even before the season opens. Large crowds are expected this year and numerous forms of entertainment will be enjoyed. Noted lecturers will be on the platform and musical programs will be given by the New York Symphony Orchestra directed by Albert Stoessel. The famed Sousa's Band will give concerts in July.

Among those present from Pittsburgh are:

Mr. and Mrs. C. S. Cury, at the St. Elmo; Mr. and Mrs. C. W. Scheck, Mr. and Mrs. Wallis J. Tener and Miss Mary Napel, at the Athenaeum; Mr. and Mrs. J. J. Mathews, Mrs. W. H. Wagner, Mrs. J. C. Armstrong, Rev. Charles E. Held, Mrs. A. D. Curtis, Mrs. Stephan A. Shep-

hard, Mrs. A. A. Thompson, Anthony Slanton, J. H. Perkins, at the St. Elmo. Mrs. K. N. Neely, Margaret Neely, Katherine Neely have opened a cottage at Chautauqua. Bradford A. Booth, Mrs. M. E. Hambach, Russree Hambach, Mrs. J. C. Nelson, Stanley D. Nelson, Jack Nelson, Peggy Nelson, Douglas Nelson, Mrs. E. G. Ford Barnes, N. Earl Barnes are at the Indiana.

Arnold L. Holmes and Mary Dunnean are at the Muncie. Miss Denna Kennedy, Mrs. William Serdee, W. H. Serdee, Mrs. Yalbert Meyer, Myrtle Dillinger and Mrs. Charles E. Held, Roberta Held, Miss Janette E. Wright, Robertson Mercer, Mr. and Mrs. A. N. Gandan, Ada Bailey, Marie W. Atkinson, A. H. Gerwig, Mr. The Lutheran people have erected a fine new building on the Chautauqua Assembly Grounds, of which Mrs. G. G. Ruff, a Pittsburgher, is proud to be hostess. Her daughter, Henrietta Ruff, and her son, G. Elson Ruff, also of Pittsburgh, will spend the season there. Mrs. Hiet, Miss Enla Kells and Mrs. R. P. Hice, of Beaver; Helen Hickman, from Washington, Pa.; Mrs. Oca Shattuck, of Titusville, Pa. Quite a few people from Wilkesburg are visiting Chautauqua this season.

Among them are: Mary Jane Gray and Dr. E. P. Gray, Nannie L. Fordyce, Miss Ida Mae Cornack, A. H. Gerwig, who has opened his cottage on Center avenue, where he will spend the season with his grandchildren, Betty Gerwig, Janet Gerwig and Bud Gerwig, and their grandmother, Mrs. E. E. Lile of Donora, Pa., and Mrs. Joseph A. Zimmerman will be at Chautauqua for the season. Mr. C. Kistler, of Ben Avon, and Mrs. J. N. Junkin, of Oakdale, Mrs. G. H. Thomas has opened the Newport Cottage for the season. Among her guests are Miss Jessie MacCrackin, Mr. and Mrs. A. W. Thomas, of Pittsburgh, and Mr. and Mrs. Thomas Galbraith, of Charleroi.

Syracuse Herald July 7

SYRACUSAN IS PLAYING WITH SOUSA'S BAND

Clarence W. Page Has Principal Saxophone Part in Company.

Clarence W. Page of Syracuse, formerly with Conway's band, will be among the notable performers here with Sousa at Keith's under the auspices of Tigris Temple band Friday night.

He has the principal saxophone part and has held more chairs in the orchestra than any other member. He still doubles occasionally on the bass clarinet and has played the B flat clarinet, the first E flat, alto sax and the alto clarinet.

The program for the Sousa appearance here has been completed as follows:

Margaret Moody, Soprano.
John Dolan, Cornet.
George Carey, Xylophone.
Prelude—"The American Maid".....Sousa
Cornet Solo—"The Carnival of Venice".....Arban
John Dolan.
Suite—"Cuba Under Three Flags (new).....Sousa
a. "Under the Spanish".....Sousa
b. "Under the American".....Sousa
c. "Under the Cuban".....Sousa
Vocal Solo—"Polonaise," from Mignon.....Thomas
Miss Marjorie Moody.
(a) Large—"The New World".....Dvorak
(b) March—"The Liberty Bell".....Sousa
Interval.
"Jazz America" (new).....Sousa
(a) Saxophone octet, "Indian Love Call".....Frim
Menzies, Stephens, Henry, Johnson, Fink, Weir.
Menzies, Conklin and Monroe.
(b) March—"The National Game" (new).....Sousa
Xylophone Solo—"The Pin Wheel".....Carey
Mr. Carey.
Old Fiddler's Tune—"Sheep and Goats Walk-
ing to the Pasture".....Guion

Sousa Will Bring World Famous Band to Woodlawn Park Tuesday

Beginning tomorrow Woodlawn Park will enter upon the busiest week of the season. Tuesday afternoon and evening Sousa and his band will be heard in programs that have pleased audiences in every civilized nation of the globe. Sousa and his organization come to Woodlawn Park under the auspices of the Ladies' Association of McKinley Hospital.

The afternoon program follows: Rhapsodie, "The Irish," Herbert; Cornet Solo, "Our Mauf," Short; John Dolan; Suite, "El Capitan and His Friends," Sousa; (a) "El Capitan;" (b) "The Charlatan;" (c) "The Bride Elect;" Soprano Solo, "Villanelle," Del Accua; Miss Marjorie Moody; "Scenes Neapolitan," Massenet.

Interval - Scenes from "Rose Marie," Friml-Stothart; (a) Saxophone solo, "Erica," Weidert, Harold Stephens; (b) March, "The Black Horse Troop" (new), Sousa; Xylophone duet, "March Wind," Carey, Messrs. George Carey and Howard Goulden; "Pomp and Circumstance," Elger.

The evening bill includes: Prelude "The American Maid," Sousa; concert solo, "The Carnival of Venice," Arban, John Dolan; suite, "Cuba Under Three Flags," (new), Sousa; (a) Under the Spanish, (b) under the American, (c) under the Cuban; vocal solo, "Shadow Dance," Meyerbeer, Miss Marjorie Moody; (a) largo, "The New World," Dvorak; (b) March, "The Liberty Bell," Sousa.

Interval-Jazz America (new) put together by Sousa; (a) saxophone octette, "The Indian Love Call," Friml; Messrs. Stephens, Heney, Johnson, Page, Weir, Machner, Conklin, Munroe; (b) March, "The National Game," (new) Sousa; xylophone solo, "The Pin Wheel," Carey, George Carey; Old Fiddler's Tune, "The Sheep and Goats are Going to the Pasture," Guion.

Following the Sousa concerts, Santo Cola and his band, with assisting opera singers, will begin a series of recitals. The first will be July 8 and will continue the balance of the week with a matinee concert Saturday afternoon.

Tomorrow night will be "Opportunity Night," a performance being conducted in the Auditorium in which five cash awards will be made to successful contestants.

Free sacred concerts will be given this afternoon and evening by Passeri's Band and sextette. This will close a successful engagement by the famous organization during the past week.

Picnics scheduled at the park this week are: Wednesday, July 8, the Consolidated Sunday Schools of the Bordentown Presbyterian, Methodist and Baptist Churches and also on the same day the White Horse Methodist and the Fieldsboro Sunday Schools. Thursday, Parent-Teachers' Association of the Franklin Public School.

SOUSA BAND OPENS 32D CONCERT TOUR

Convention Hall at Hershey Park Crowded for Performances—Play Many Encores

The convention hall at Hershey Park was packed to the doors to hear the first of the series of concerts by Sousa and his band in the beginning of his thirty-second annual tour Saturday afternoon. There were four concerts given, each one attended by an enthusiastic audience. Saturday evening, however, the thunder showers frightened many people away, and a mere handful was there in comparison with the large crowds Saturday afternoon, and yesterday afternoon and evening.

The audience insisted upon encore after encore at each concert, and Sousa graciously responded, even on Saturday night with the small attendance as well as when the large auditorium was crowded. That old time favorite, "The Stars and Stripes Forever," fairly took the people off their feet. It was played as an encore, but the applause continued until Sousa responded with one more favorite, "Semper Fidelis."

New Compositions
The suite, "Cuba Under Three Flags," a new composition of Sousa's, was heartily applauded. The number begins with a series of Spanish selections, representing the time of the Spanish rule, followed by American popular airs at the time the United States had control of the island, and ends with several modern Cuban selections, representing Cuba of today.

The two new marches, "The Black Horse Troop" and "The National Game," the latter dedicated to American baseball, were thoroughly appreciated. "Jazz America," also new, arranged by Sousa, consisted of some of the most popular jazz melodies of the day, and was applauded vigorously.

The soloists, Miss Marjorie Moody, soprano; John Dolan, cornet; and

WINIFRED BAMBRICK,
pretty and talented, and her harp, will form a special feature of the Sousa concert, to be given at B. F. Keith's Theatre next Friday evening under auspices of Tigris Temple Shrine Band. Another Sousa innovation this season is a \$10,000 set of chimes, made abroad.



SOUSA'S BAND COMING



JOHN PHILIP SOUSA.

Sousa's band will play in Winnipeg Aug. 3 and 4 for both matinee and evening performance at the Walker theatre under its leader, Lieut.-Com. John Philip Sousa, famous "march king." That Sousa "is a genius whose music stands supreme as a symbol of the red-bloodedness of humanity in general" was the tribute paid the bandmaster by Dr. Leopold Stokowski, in Philadelphia, in May, before 8,000 people gathered to hear Sousa's cantata, "The Last Crusade," sung by a choir of 154 voices with organ and orchestra.

"He has something different in his music," says Stokowski, "from any other I have heard. Others have written marches, and last year I studied many of the marches of composers in different countries. But none of them reached out to his plane. They say that genius is doing something better than any other person does it. Sousa is such a man, and I say that such a man is a genius."

It was from an exchange of viewpoints with Dr. Stokowski on this occasion that Sousa decided to add jazz music to his programmes for the present tour, and as a result "Music of the Minute," a Sousa jazz fantasy, is being played.

SOUSA TO PLAY FIRST AND LATEST MARCHES

"Liberty Bell," Written 33 Years Ago—"March King" at Riverside July 11-15

The first and the latest of the Sousa marches are pictorially represented in a painting by Paul Stahr, a young American artist, which commemorates the "Third of a Century Tour," which opens a five-day engagement at the Crystal ballroom, Riverside park, Saturday. When Sousa, who had founded his fame as "the March King" during his leadership of the United States Marine band, launched on a career for himself, he decided to feature in his programs a new march. The march was "The Liberty Bell," and it was played throughout his first season, that of 1892 and 1893. The next season Sousa wrote another new march, and the following season another, until the new Sousa march was eagerly awaited in all sections of America. And so it is that "The Liberty Bell" and "The National Game," written 33 years afterwards and the latest Sousa march, are presented together by Mr. Stahr.

"The Liberty Bell" was one of the most popular of the Sousa marches. It was the first of the great bandmaster's compositions to be made into a talking machine record, and until the coming of "Stars and Stripes Forever" it was more widely played than any other march. "The National Game" is a baseball march, composed by Sousa at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball and is designed to be played as the official march of the baseball players at all baseball ceremonials, and its composition at this time is particularly fitting, as the national league is celebrating its 50th anniversary.

It was originally planned to have Sousa and his band play at the new bandstand at Riverside park, but owing to the fact that seating arrangements are not big enough the management has decided to transfer the attraction to the Crystal ballroom, where the "March King" will give afternoon and evening concerts throughout his five-day stay. The public during the evening will be given the Sousa concert from 8 o'clock to 9.30 and then be allowed to dance to the E. J. McEnelly orchestra for the same price. Afternoon programs by Sousa will be from 3.30 to 5. The musician's stage at the Crystal ballroom is to be enlarged so that the famous band may be comfortably seated.

"FOLLOW THE SWALLOW" IS SOUSA HUMORESQUE

Second only in interest to the announcement of the new Sousa marches is the announcement of the theme-song of the annual humoresque written by Lieut. Comdr. John Philip Sousa, who this season will make his third-of-a-century tour at the head of his famous organization and appear at the Crystal ballroom, Riverside park, five days, starting Saturday. "National Baseball March" and "The Black Horse Troop," are the new Sousa marches, and "Follow the Swallow," sung in "Kid Boots," by Eddie Cantor, the comedian, will be the theme-song of the new humoresque.

Sousa, among all composers of the present day, has the ability to put humor into his music, and perhaps it is his gratification of the American love of laughter which brings a round million people to his entertainments each season. The Sousa recipe for a humoresque calls for a theme-song. It must be a popular, well-known song, at once recognized by every member of the audience. Then with the aid of bassoons, clarinets, piccolos, flutes, trumpets and even the big sousaphones, Sousa embroiders the theme with strains from other tunes, old and new, until the result is a running fire of comment and witticisms, gay, pert and saucy.

The new Sousa humoresque literally will "follow the swallow" from North to South as he makes his long flight from summer home to winter quarters. Sousa describes musically his summer home, the places he stops and the birds he sees along the way. And perhaps of greater interest is Sousa's report of what he tells Mrs. Swallow when he gets there—and what she tells him.

John Philip Sousa, the great band leader, has brought suit against a tobacco manufacturer for ten thousand dollars damages for using his name and picture advertising a fifteen cent cigar without his consent. Mr. Sousa does not state the amount he would have required if the manufacturer had used his name on a real cigar selling at five cents.

SOUSA BAND TO PLAY AT CHAUTAUQUA SOON

Two Concerts Scheduled for Friday, July 17th—To Arrive "The Liberty Bell."

"The Liberty Bell" featured in his programmes by Lieutenant Commander John Philip Sousa during his first tour at the head of his own organization, the season of 1892 and 1893, will be revived by the famous bandmaster for his third-of-a-century tour. Sousa began his career as a band director in 1880 when he assumed command of the United States Marine Band in Washington. While he



JOHN PHILIP SOUSA.

was director of the Marine Band, he laid the foundation of his fame as the March King with such compositions as "High School Cadets," "Semper Fidelis" and others. In 1892 he resigned his commission to head his own organization.

Sousa's Band will give two concerts at Chautauqua on July 17th, Friday. His band consists of nearly a hundred American-born musicians and the programme to be given at Chautauqua will consist only of American music.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially constructed railway car, and the Sousa march is a record of the enthusiasm which greeted the famous relic at every stopping place during its journey. The march caught the popular fancy, and was played by Sousa not only during the season in which it was written but as an encore number for several seasons afterward. It is interesting to note that "The Liberty Bell" was one of the first phonograph records made after the talking machine, as it is now known, was placed on the market. Indeed it was recorded before the copyright laws were amended to give to composers royalties from the sale of mechanical records so that from the enormous sales of the record Sousa never received a penny!

For the revival of "Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, for several years xylophonist with the Sousa organization, and may be compared to a set of chimes which cost about \$500 when "The Liberty Bell" was the latest Sousa march.

"MAKE IT SNAPPY"

American Demand for Action and Novelty, Says Sousa.

"Make It Snappy" is the watchword of the American music public, says Lieut. Comdr. John Philip Sousa, who this season will make his 33d annual tour at the head of his own band and appear at the Crystal Ballroom, Riverside Park, for five days starting Saturday. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan.

"The musician should remember that the people who attend his entertainments are the people who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back to their offices in 15 minutes, and drive 60 miles an hour in an automobile en route to the place where they expect to loaf all day," says Sousa. "The American lives so fast that he is losing his ability to give full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives.

"When I am in New York I attend the performances of the symphony orchestras. Always I watch the men in the audience, and particularly those who seem to be businessmen. As long as the theme is subject to frequent variation, they are the most appreciative persons in the hall. But if a passage is long and involved, their minds will be wandering off to other things generally to business. Even while the strings play allegro non tanto, the tired business man is back at his desk.

"This lack of attention does not indicate a failure to appreciate good music. It merely indicates a trend of the national mind resulting from national habits of life, and the musician should learn to meet it rather than to defy it."

SOUSA BEGINS A LONG TOUR.

Lieut. Com. John Philip Sousa has assembled his big band for his third-of-a-century tour of America. Sousa's third-of-a-century tour will be one of the longest he ever has undertaken. Opening in Hershey, Pa., yesterday July 4, he will conclude his season

March 6, 1926, in Richmond, Va. The tour includes visits to 202 cities in forty-three states and four Canadian provinces. During the season he will give no fewer than 436 concerts, and will travel more than twenty-five thousand miles. Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina agricultural exhibition, from July 27 to August 1, for which he will receive a fee of \$20,000, said to be the largest sum ever paid any musical organization for an engagement of similar length.

More of his own compositions than usual will be featured this year in the Sousa programs. There are two new marches, "The National Game," written at the request of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and to be used at flag raisings and other baseball ceremonials, and "The Black Horse Troop," dedicated to the famous Cleveland military organization. There is a new Sousa suite, "Cuba Under Three Flags," "Jazz America," a Sousa arrangement of modern jazz tunes, and the annual humoresque, this season based upon "Follow the Swallow."



JOHN PHILIP SOUSA coming Aug 3rd & 4th WALKER

Wheeling News July 5 1918

SOUSA'S THIRD OF CENTURY TOUR TO INCLUDE WHEELING

WILL APPEAR IN COURT THEATRE EARLY THIS WINTER WITH FAMOUS MUSIC

VETERAN MUSICIAN STARTED LONGEST TOUR OF CAREER YESTERDAY AT HERSCHEY

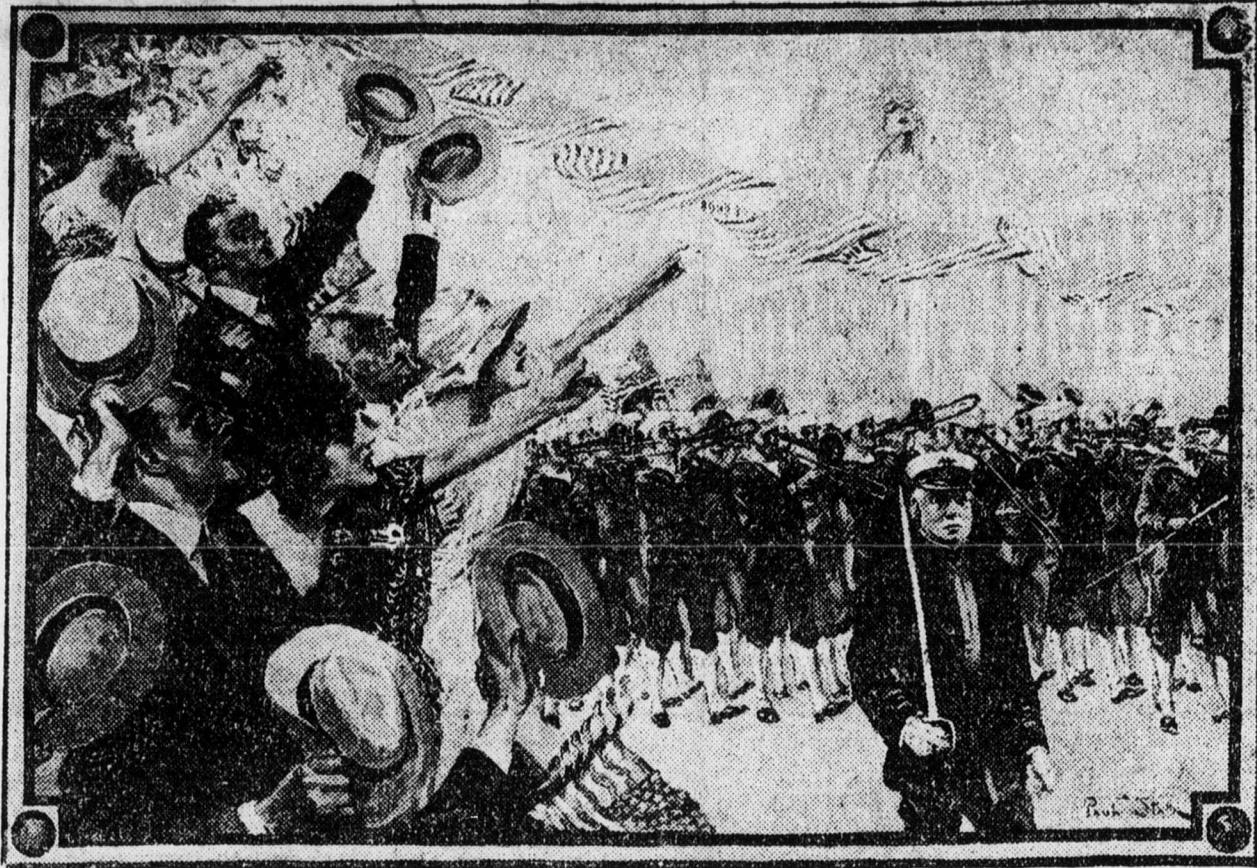
WILL VISIT 202 CITIES IN 34 STATES AND FOUR CANADIAN PROVINCES

Lieut. Com. John Phillip Sousa's Third of a Century tour, which he started yesterday, will include Wheeling. Although the date has not been definitely set, it is expected that he will be here in the early part of the winter to give a performance at the Court theatre. Sousa's Third of a Century tour

is one of the longest he ever has undertaken. Opening in Hershey, Pa., yesterday, July 4, he will conclude his season on March 6, 1926, in Richmond, Virginia. The tour includes visits to 202 cities in forty-three States and four Canadian Provinces. Will Give 436 Concerts During the season he will give no less than 436 concerts, and will travel more than 25,000 miles. Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina Agricultural Exhibition, from July 27 to Aug. 1 for which he will receive a fee of \$20,000, to be the largest sum ever paid any musical organization for an engagement of similar length.

Wheeling News July 5 1918

SOUSA'S BAND OF ALL AMERICANS WILL PLAY IN TWO CONCERTS AT CHAUTAUQUA JULY 17TH



A photographic reproduction of an oil painting by Paul Stahr, which was presented to Lieutenant Commander John Phillip Sousa by the Veterans of Foreign Wars. The picture portrays the enthusiasm of the march of the band-battalion organized by Sousa during the World War.

NOTED SOPRANO WILL
APPEAR AT KERREDGE
WITH SOUSA'S BAND

All-American Soloist Among Those to Appear at Concerts.

Miss Marjorie Moody, noted soprano, will be heard with Lieut. Commander John Phillip Sousa and his band, when the famous bandmaster appears at the Kerredge theatre the afternoon and evening of Wednesday, July 22, for his only concerts in this section of the upper peninsula. Miss Moody, who is American born and American trained, is starting her fifth consecutive season with the Sousa organization.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Appollo Club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young lifetime when she sang in the spacious auditorium in Chicago, where she was heard, among others, by Herman DeVries, of the Chicago Evening American, who said of her:

Praised by Critics

"The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose 'Ah! Fors e lui' from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli Cruci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone."

This present season may be Miss Moody's last with Sousa, as she has entered into a contract with the Chicago Civic Opera, that contract not becoming operative, however, until after conclusion of Sousa's current season.

Miss Moody is not the first woman musician who has been introduced to the American public by the "March King." The late Maude Powell, the violinist, began her career with Sousa, and it was during her country-wide tours with Sousa that she became famous.

SOUSA AT HERSCHEY

THE management of Hershey Park is to be commended for bringing as its Fourth of July attraction such a famous organization as Sousa's Band, giving the people of Central Pennsylvania such a holiday opportunity as has not been presented for years. Sousa is more than a great band conductor; he is an institution, and a patriotic institution at that. We know of nothing more inspiring than his famous "Stripes Forever."

SOUSA'S BAND.

Public libraries, including the Congressional Library in Washington, eventually will receive the entire musical collection of Lieutenant Commander John Phillip Sousa, who comes to Riverside Park for five days, starting July 11. The famous bandmaster's scores, valued at upwards of \$500,000 and containing thousands of works by modern and classic composers, now for the greater part stored in fireproof vaults in New York, are to become available to the

entire public, according to Sousa's announcement made recently.

The Sousa library of music probably is the most comprehensive in America, and it is by far the finest privately-owned collection. Sousa began to collect manuscripts when he was with the Jacques Offenbach Orchestra during that composer's tour of America, and throughout all the years that have followed Sousa has added to it a varied collection of works. Because of his prominence in American music, Sousa has been given unusual opportunities to collect manuscripts and autographed scores, and upon his return from his world tour, he brought with him manuscripts and autographed scores of the works of virtually every contemporary European composer. The value of this collection of course increases with each passing year.

A recent catalogue of the Sousa collection revealed that it contained the works of about 1,100 composers. The library now contains a total of about 3,800 manuscript or autographed scores, other than the works of Sousa himself.

Sousa carries with him on his average tour complete band arrangements of more than 500 selections. As a rule about \$25,000 insurance is carried on the music taken on tour. The Sousa collection contains virtually all of the numbers which have been played by the Sousa organization during the thirty-two years of its history.

SOUSA LUCKY

Has Canceled Engagements Only Once in Career.

"There is only one Sousa and he will be there rain or shine." This statement might well be the slogan of Lieut. Com. John Phillip Sousa who this season will make his third of a century tour with his world famous band and appear at the Crystal Ballroom, Riverside Park, for five days starting Saturday. Although his fame as an organizer of musical ensembles is great enough to justify the presentation of other Sousa trained organizations, and although he frequently has been urged to do so, there never has been but one Sousa's Band and Sousa is the director of that.

The bandmaster, knocking on wood, declares the greatest good luck which ever came to any musical director has accompanied him through his years of travels. Only once in his career has he been compelled to cancel engagements and that was for a period of two weeks, about five years ago, when he was injured by a fall from a horse. But he quickly recovered and resumed his tour.

Rochester Herald July 9 1918

"LIBERTY BELL" MARCH REVIVED FOR SOUSA TOUR

"The Liberty Bell" featured in his programs by Lieutenant Commander John Phillip Sousa during his first tour at the head of his own organization, the season of 1892 and 1893, is being revived by the famous bandmaster for his third-of-a-century tour. It will be heard here when Sousa and his band give a concert at the Eastman Theater on Thursday evening of next week. Sousa began his career as a band director in 1880, when he assumed command of the United States Marine Band, in Washington. While he was director of the Marine Band, he laid the foundation of his fame as the



JOHN PHILIP SOUSA.

March King with such compositions as "High School Cadets," "Semper Fidelis" and others. In 1892 he resigned his commission to head his own organization.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially constructed railway car, and the Sousa march is a record of the enthusiasm which greeted the famous relic at every stopping place during its journey.

Sousa March to Be Dedicated October 17

Formal dedication of John Phillip Sousa's latest march, "The Black Horse Troop," is scheduled for October 17 during a visit of the noted bandmaster to this city.

As its title indicates, the march is dedicated to the officers and men of Troop A, 107th cavalry, Ohio National Guard, which is noted for its spirited, coal-black horses.

Sousa was invited to compose the march by Capt. Walker Nye last November while the bandmaster was dining at the Union Club. It was recalled that Sousa's band escorted Troop A to union station when the troop entrained for duty in the war.

MUSIC THAT THRILLS IS SOUSA'S DEMAND

Before he sailed on a recent trip to Europe, Fritz Kreisler, the Austrian violinist, in a newspaper interview, struck the keynote of all music with the declaration that the test for all music is in the spine, and unless a tune causes the thrills to run up and down the spine of both player and listener, something is wrong with the tune. That has been the lifetime test of music with Lieut-Comdr John Phillip Sousa, the famous bandmaster, who is to appear at the Crystal Ballroom, Riverside park, for five days starting Saturday.

"I know a great deal about art, the technical side of it, as well as the interpretative, the mechanics and the artifices, but in the last analysis, we must all fall back on the most primeval thrill, the thrill down the length of the spinal column," Kreisler said. "It is the primitive registering of impressions, and when I get such a thrill, I know what I am listening to or playing is all right. If I don't get it, I know there is something wrong."

For a third of a century, Sousa has asked himself the question, "Will this selection thrill an audience?" and unless he was satisfied that the selection contained thrill, it has been excluded from his programs. Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a music of thrills. The march lends itself to a greater coloration than any other form of music, it has the primitive war-appeal which stirs the imaginations, and with a liberal number of march selections in his programs, no matter what he plays in the way of classical or operatic music, the great thrill of the Sousa program comes when the band plays his glorious "Stars and Stripes Forever."

This year there will be different thrills and new thrills in the Sousa programs, for the March King has added jazz to his presentations for the first time, and "Music of the Minute," a fantasy of jazz tunes played by 100 men—the largest organization which ever played jazz music in America—will be a feature of his concerts.

LIKES COLLEGE MEN

Nearly Half of Sousa's Band Rah Rah Boy Recruits.

That the "silver cornet" band of the small town gradually is yielding to the college and university as the recruiting ground for brass band musicians is the statement of Lieut. Com. John Phillip Sousa, who this season will make his third of a century tour at the head of his famous organization, and appear at the Crystal Ballroom, Riverside Park, for five days starting Saturday. This year the Sousa personnel of more than 100 men will include about 40 college and university graduates, students and former students.

Throughout most of his musical career, Sousa has been looking to small-town America for his most promising new blood. Small city brass bands, always a source of local pride, have yielded the big organization many cornetists, saxophonists and trombonists. But a few years ago, Sousa began to notice an occasional college boy in his ensemble, and this season almost one half his entire band will be composed of college men.

Other qualifications being equal, the college man of course has the preference when Sousa's roll for the season is made up. The Sousa bandsman must not only be a capable performer upon his chosen instrument—he must be clean-cut and intelligent as well.

SOUSA'S BAND WILL PLAY FINE MATINEE CONCERT ON JULY 22

Excellent Program Arranged for Initial Appearance Here.

An excellent matinee concert will be played by Lieut. Commander John Phillip Sousa's famous band when it appears at the Kerredge theatre Wednesday, July 22, under the personal direction of the veteran bandmaster.

Sousa will play but two concerts in the upper peninsula, coming directly to Hancock from Sault Ste. Marie. From Hancock he will go to Duluth. At the Kerredge the band will present two different programs, one in the afternoon and the other in the evening. Soloists at the afternoon concert will be Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone; Howard Goulden, xylophone and Harold B. Stephens, saxophone.

The matinee program follows: Rhapsodie, "The Irish" Herbert Cornet Solo, "Our Maud" Short John Dolan.

Suite, "El Capitan and His Friends" Sousa

(a) "El Capitan" (b) "The Charlatan" (c) "The Bride Elect"

Soprano Solo, "Villanelle" Del Acqua Miss Marjorie Moody.

"Scenes Neapolitan" Massenet

—INTERVAL—

Scenes from "Rose Marie" Fridl-Stothart

(a) Saxophone Solo, "Erica" Wiedoeft

Harold Stephens.

(b) March, "The Black Horse Troop" (new) Sousa

Xylophone duet, "March Wind" Carey

George Carey and Howard Goulden

Compl and Circumstance" Elger

SOUSA TO MAKE ADDRESS TO KIWANIS CLUB TOMORROW

From advices received from the headquarters of Lieut. Commander John Phillip Sousa, it is definitely announced that the famous conductor will be present at the luncheon of Newburgh Kiwanis on tomorrow noon in the Palatine and make a brief address. A Kiwanian himself, Mr. Sousa makes a practice of visiting the clubs enroute when the date of their meetings coincides with the date of his engagements. A large attendance of the local club is expected to welcome their distinguished fellow-member. Sousa's Band plays the Cohen Opera House tomorrow afternoon and hence the opportunity for Kiwanians to hear from its noted leader.

Canadians Give Sousa a New Horse



Sergt. Edward Elliot of the Royal Northwest Mounted police band is shown here presenting to Lieut. Commander John Philip Sousa a saddle horse as a gift from the mounted police of Saskatchewan.

Sousa Admits He Aims at Popular Fancy in Music

Noted Composer and Band Will Be Attraction at Keith's Tonight.

Whether he presents a concert or a show is a question Lieutenant-Commander Sousa himself seems at a loss to answer. He rather suspects, however, so he avers, that he is guilty, at the behest of the American public, of giving a musical entertainment.

"The American is the greatest entertainment seeker in the world," says Sousa. "The musician must recognize that fact, and perhaps one of the reasons for the non-success financially of the various symphonic orchestras and opera companies is that they have not recognized it. Many years ago I discovered that the American wanted entertainment, even

in his music, so I sought to make Sousa's band not only the best concert organization in America but also the best show in America.

"The American love of entertainment does not imply a lack of appreciation of good music. The works of the greatest composers have always been represented on my programs and have always been appreciated."

The fact brought out in this interview of Conductor Sousa will be reflected in the concert he will give in Keith's theater tonight. He has prepared a program of wonderful merit and the soloists selected for the occasion are Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone, and Miss Winifred Bambrick, harp. The numbers presented will include new compositions by Commander Sousa.

AMERICANS CRAVE ACTION SAYS SOUSA

Americans crave action, even in their music, according to Lieut. Com. John Philip Sousa, who this season will make his thirty-third annual tour of America. Perhaps the real reason for the success of "the march king" is that he has given the American people action, both in his programs and in his own musical compositions.

"The average American is so filled with nervous energy that it is almost impossible for him to listen for any time to a musical program which does not bristle with action," says Sousa. "The American is the only individual in the world who cannot rest merely by relaxing. He rests by playing, either actively at golf, hunting or fishing, or vicariously by watching a baseball game or going to a movie. If he reads as a means of relaxation, he has to have action, and even such a thoroughly erudite man as the late President Wilson rested by reading detective stories—most of them thrillers.

"I sometimes believe that one of the reasons symphony orchestras in this country never have been self-supporting is that symphonic music is too lacking in action for the



Lieut. Commander John Philip Sousa

American temperament. And remember always, that the 'tired business man' does not rest himself by attending a sedate drama, but by seeing a girl-and-music entertainment, preferably the one in which there is the most dancing. Perhaps

CONCERT PROGRAMS ARE CONDUCTED PERSONALLY

With the addition of 30 minutes of jazz to his programs, the slogan for the annual tour of Lieut. Commander John Philip Sousa and his band has officially been made "Try to Keep Your Feet Still," but the unofficial slogan for this particular tour—his thirty-second, by the way—or for any other is "Sousa, Himself, in Person (Not a Motion Picture)."

There is only one Sousa, there is only one Sousa's Band, and Sousa conducts every concert, and every number of every concert in which the Sousa organization appears. There is no post of assistant conductor with Sousa's Band, and if the Olympic games included an event for conductors of bands and orchestras, Sousa without much doubt would be returned the winner.

When Sousa first organized his band, he made it a rule never to turn over his band to the direction of another person, and while he was told by older and presumably wiser conductors, that the strain of conducting constantly would wear him out in a few years, Sousa apparently is as able to undergo the physical strain of a concert as at the outset of his career.

A Sousa concert lasts about two hours and thirty minutes, but into that space of time Sousa puts considerably more than three hours of music. This Einsteinian statement is explained by the fact that Sousa does not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore. Within fifteen seconds of the end of a number, Sousa has decided from the volume

of applause whether an encore is justified and is directing the number.

Sousa not only conducts during the ensemble numbers on his program, but also during the solos. The great majority of conductors find it necessary because of physical exertion to relinquish the conductor's stand to an assistant during these numbers, and most conductors find a few minutes' rest between parts of a suite or a symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage, and he never leaves it, except at the intermission, from the beginning to the end of the concert. There is a story among the Sousa bandmen that the "governor" as they lovingly term him, rests himself during the ten-minute intermission by taking a brisk walk.

Sousa and his band will come to the State Theatre tomorrow night.

'March King' and Band Here Today



Lieut. John Philip Sousa

SOUSA A HIT IN OPENING CONCERT

Hershey, Pa., July 6.—Lieutenant Commander John Phillip Sousa opened his third-of-a-century tour with Independence day concerts given at the auditorium here to two capacity audiences totaling 8,000 persons. Sousa is making one of the longest tours of his career, visiting nearly every state in the union and provinces in Canada. His two new marches, "The National Game" and "The Black Horse Troop," were enthusiastically received, as was "Liberty Bell," which was featured on the first Sousa tour and which he is reviving this season.

Sousa Praises Trenton As Great, Growing City

"I was in Trenton four years ago. I note many changes here today," declared Lieutenant Commander John Philip Sousa, America's foremost bandmaster, while in this city yesterday.

"I consider Trenton a good town, and I am always glad to visit it," continued the famed musician, who has traveled practically all over the world.

Lieutenant Sousa added that it is his hope to some time return to Trenton. He was much impressed with the progress of the city and the hospitality of its people, he said.

SOUSA MADE A HIT HERE

Despite the humidity of the weather Monday, admirers of Sousa from all parts of the county journeyed to Pottsville to hear the March King and his wonderful band.

The lineup of musicians on the stage of the Hipp was impressive and seldom, if ever before, did he have such a large band with him. The program was well balanced, ranging from Herbert's "The Irish" a fantasy on airs of the Emerald Isle, woven about that classic, "Carry Owen" to Elgar's stately "Pomp and Circumstance." Of course the Sousa numbers occupied a prominent place. All of the encores were of his own composition and included The Stars and Stripes Forever, and his humorous arrangement of Follow the Swallow. His latest march The Black Horse Troop, was also on the list and made quite a hit.

A large number of bandmen from all over the county were in the audience, but it may be interesting to those who had not the pleasure of being there, to read of the number of instruments that a band like Sousa's carries, in the reeds and wood winds. There were 25 clarinets, 3 oboes, 2 bassoons, an alto and bass clarinet, six flutes and piccolos and 8 saxophones. There was a harp, four French horns, four trombones, six giant upright Sousa-phone basses; six cornets, 2 euphoniums or baritone, three tympani and the usual bass and snare drums.

The performers are all artists and every man is a soloist. The concert was most enjoyable and Lt. Commander Sousa made another host of Schuylkill County friends for himself and his famous musical organization.

the greatest reason for the success of the motion picture in America is that it is all action.

"My programs always have contained a fair proportion of numbers that I term music of action, such as marches, suites, and novelties containing a variety of ideas. But I found that even action music could be made more enjoyable to the resting American if the bandmen themselves could be made to move about the stage a bit during the performance. That is the reason, for instance, that the trumpeters, the trombonists, and the piccolo players all advance to the footlights during the presentation of 'Stars and Stripes Forever.'"

CONCERT ROW BRINGS NEW DENIAL

By A. R. DECKER
By Radio to the Times-Press and the Chicago Daily News.

Vienna, July 8.—Marie Jeritza has written an open letter to the Vienna newspapers denying that she disturbed Frau Olszewska during a Vienna performance of Walkure, causing the latter to retaliate in such a manner that she earned the name of the "Spitting Diva."

It seems that Olszewska was in the midst of a most difficult part when Jeritza is said to have approached the back stage and talked loudly. The singer was so much disturbed that she disobeyed the non-spitting signs but she missed Jeritza and hit another singer.

Since the incident the Viennese public has taken sides, some stating that Jeritza is a cat and others claiming Olszewska is to blame.

In her letter Jeritza says she does not know the woman and that she only sang with her twice. She wants the opera officials to issue a denial that she disturbed the performance.

Copyright, 1925, by the Chicago Daily News Company.

LOCAL LIONS TO ENTERTAIN SOUSA

Trenton Lions will today pay tribute to John Phillip Sousa, famous bandmaster, who will come to Trenton to conduct two band concerts at Woodlawn park. Lieutenant Commander Sousa is an honorary member of a number of Lions' clubs in various parts of the country.

Upon his arrival in Trenton shortly before noon, the bandmaster will be met by a delegation of Lions in automobiles. He will arrive at the North Warren Street station at 11:45, and there will be an auto procession to the Stacy-Trent hotel, where he will be the guest of honor at a reception and luncheon. The Hopewell Orphanage band will lead the procession and the young musicians will also be guests at the luncheon.

This event will be made additionally enjoyable by the participation of Miss Lillian Gros, concert soprano. Bandmasters Martin Mayer, Benedict Napoliello, Thomas Oakes, and Frank Lomas have accepted invitations to be

SOUSA'S BAND PLAYS AT KEITH'S TOMORROW

Word comes to Syracuse from Conductor John Phillip Sousa that he is completing the program for the Syracuse concert at Keith's tomorrow night and promises that there are going to be novelties never heard here before as well as some of the old time favorites.

The noted director has taken more than ordinary pains with his program this year because of the season he is to put in at Regina, Saskatchewan, where he goes to play during the large agricultural exposition.

Some of the new numbers to be presented this season by Sousa are two new marches, "The National Game" and "The Black Horse Troop." There is also a new Sousa suite "Cuba Under Three Flags" and "Jazz America," a Sousa arrangement of modern jazz tunes. Sousa also will revive the "Liberty Bell." Other numbers will include selections from works by Dvorak, Arban, Meyerbeer and Gounod.

BAND IS COMBINATION CONCERT AND BIG SHOW

Does Lieut. Com. John Philip Sousa present a concert or a show? The famous bandmaster, who this season will make his Third-of-a-Century Tour, and who should know, says he is blessed and dog-goned if he does, but he rather suspects he is guilty, at the behest of the American public, of giving a musical entertainment.

"The American is the greatest entertainment-seeker in the world," says Sousa. "The musician must recognize that fact and perhaps one of the reasons for the non-success, financially, of the various symphonic orchestras and opera companies is that they have not recognized it. Many years ago, I discovered that the American wanted entertainment, even in music, so I sought to make Sousa's Band not only the best concert organization in America but the best show in America. Whether I have succeeded I leave to the opinion of others.

"The American love for entertainment does not imply a lack of appreciation for good music. The works of the greatest composers always have been represented in my programs, and they were always appreciated. It was my good fortune early in my career to discover what the large motion picture houses were to discover a quarter of a century later, that the person who liked ragtime might al-

so have a real appreciation of operatic and symphonic music. When I made that discovery, I tried to put into my programs not merely bright, light music, but Good, bright light music. I am certain that it has been well received.

"I always have been a great admirer of the symphony orchestras. It always has been a tragedy to me that they have not been able, except in a few instances, to put themselves on a sound financial footing. I believe they have failed in this particular because they have been too much bound by tradition, due to the fact that the majority of conductors and musicians are of foreign birth. I think the orchestras will succeed only when they play the sort of music that Americans like. It need not be trashy music, but it must be vivacious, invigorating music, and I believe it is possible for the symphony orchestras to play music of variety and of general interest better than it can be played by any other musical organizations in this country. If jazz, for instance, is well-played by an organization of ten or twenty men, which is the size of the average jazz orchestra, how much better it should be played by a full symphony orchestra of 125 men."

Mr. Sousa and his band will come to the State Theatre next Thursday evening, July 9.

Sousa Opens At Hershey Saturday For 32nd Tour

Sousa's band will open its thirty-second annual tour at the Hershey Park convention hall, on Saturday and Sunday, July 4th and 5th.

The 100-piece band will give two performances—afternoon and evening—on both days. All concerts will be given in the convention hall at the park.

John Philip Sousa will personally direct the concerts. He has been a band conductor for more than forty years.

For the Hershey concerts the band will be accompanied by two soloists. Miss Marjorie Moody will be the soprano soloist and Miss Winifred Bambrick harp soloist. Miss Bambrick has played with Sousa's band for several years, playing in that period before two millions of people. Besides her solo work she plays the harp for the entire band program.

The additional soloists are Messrs. John Dolan, cornet; Geo. Carey, xylophone; Howard Goulden, xylophone, and Harold B. Stephens, saxophone.

The band will give the same programs at Hershey that it offers in its concerts in the larger cities. As a part of the Hershey program the band will play Sousa's newest march "The Black Horse Troop" for the first time.

Recognizing the American craving for action, even in its music, several of the most famous marches of "the march king" will be included in the program, as will: "Music of the Minute," Sousa's own jazz arrangement.

The program for the four concerts are as follows:

Saturday Afternoon, July 4th.
Sousa and His Band.
Lieut. Com. John Philip Sousa,
Conductor.

Rhapsody, "The Irish", Herbert; Cornet solo, "Our Maid", Short, Mr. John Dolan; Suite, "El Capitan and his Friends", Sousa; Soprano solo, "Villanelle", Del Acqua, Miss Marjorie Moody; Scenes: Neapolitan, Massenet; INTERVAL; Scenes from "Rose Marie", Friml-Stothart; (a) Saxophone solo, "Erica", Widdoft, Mr. Harold B. Stephens; (b) March, "The Black Horse Troop", (new) Sousa; Xylophone, duet, "March Wind", Carey, Messrs. Carey and Goulden; "Pomp and Circumstance" Elgar.

Saturday Evening, July 4th.
Prelude, "The American Maid", Sousa; Cornet solo, "The Carnival of Venice", Arban, Mr. John Dolan; Suite, "Cuba Under Three Flags" (new), Sousa; (a) "Under the Spanish", (b) "Under the American", (c) "Under the Cuban", Vocal solo, "Shadow Dance", Meyerbeer, Miss Marjorie Moody; (a) Large, "The New World", Dvorak; (b) March, "The Liberty Bell", Sousa; INTERVAL; "Jazz America", (new) put together by Sousa; (a) Saxophone octave, "Indian Love Call", Friml; (b) March, "The National Game" (new) Sousa; Xylophone solo, "The Pin Wheel", Carey, Mr. Geo. Carey; Old Fiddlers tune, "The Sheep and Goats are going to Pasture", Guion.

Sunday Afternoon, July 5th.
Rhapsody, "The Ethiopian" (new) Hosmer; Cornet solo, "Pyramid", Liberatori, Mr. John Dolan; Suite, "Looking Upwards", Sousa; Vocal solo, "Serenade of Seville", Sousa, Miss Marjorie Moody; Finale, "Andre Chenier", Giordano; INTERVAL; Excerpts from the Gilbert & Sullivan Operas, Sullivan; (a) Saxophone solo "Erica", Widdoft, Mr. Harold B. Stephens; (b) March, "Ancient and Honorable Artillery", Sousa; Xylophone duet, "Minute Valse", Chopin; Messrs. Carey and Goulden; Tunes, "Country Gardens", Grainger.

Sunday Evening July 5th.
Overture, "Maximilien Robespierre, or 'The Last Day of the Reign of Terror'", Litolf; Cornet solo, "Volunteer", Rogers, Mr. John Dolan; Suite, "Tales of A Traveler", Sousa; Vocal solo, Polonaise, "Mignon", Thomas; "Songs of Grace and Songs of Glory", Sousa; INTERVAL; Fantasia, "Music of the Minute", Sousa; (a) Saxophone solo, "Souvenir", Drdla, Mr. Harold Stephens; (b) March, "Power and Glory", Sousa; Xylophone solo, "Nola", Arndt, Mr. Geo. Carey; Finale, "Carnival Night in Naples", Massenet.

HOW SOUSA CAME TO WRITE FAMOUS SCORE

It goes without saying that every man, woman and child in the United States can, with the help of the tune, repeat the words of the first verse of the national anthem, "The Star Spangled Banner," and it also goes without saying that virtually every man, woman and child in the United States can hum or whistle the tune of "Stars and Stripes Forever," by acclamation the national march. But it is a queer quality of our Americanism that scarcely a man, woman or child in America can repeat the third verse of "The Star Spangled Banner"—or the second, for that matter, and few people know that words ever were written for "Stars and Stripes Forever," in spite of the fact that more than 2,000,000 copies of the sheet music and 5,000,000 copies of the record of the famous selection have been sold in America alone.

As everyone knows, Lieut. Com. John Philip Sousa, who opens a five-day stay of afternoon and evening concerts at Riverside park tomorrow, wrote "The Stars and Stripes Forever" when he was at sea, returning to America from a long visit abroad. As a matter of fact the greater part of the original theme came to Sousa on a sleety, foggy night in December when the liner upon which he was re-

turning lay fogbound in the lower bay of New York harbor, waiting for the clearing weather to permit it to sail up the bay to its dock. What everyone does not know is that Sousa at the same time wrote a single verse for his famous march. Those words were published in an arrangement for mixed voices and for male voices. Perhaps one of the widest uses made of the words was by the Slayton Jubilee Singers, an organization of colored singers, who used the number for a finale to its entertainments. The Slayton Jubilee Singers at the time were regarded as the finest singing organization of any kind in America.

The reason that the comparatively small number of persons know the words of the "Stars and Stripes Forever," of course lies in the fact that the great fame of the march has been achieved through its use as martial music. Every army in the world has marched to its strains and in the 23 years since it was first performed, Sousa has never been able to leave it out of his programs. Here, merely as a matter of record, are the original words, as set down by Mr. Sousa:—

Hurrah for the Flag of the Free!
May it wave as our standard forever.
The gem of the land and the sea,
The Banner of the Right!
Let despots remember the day
When our fathers, with mighty endeavor,
Proclaimed as they marched to the fray,
That by their might, and by their right, it waves forever!

FORTY COLLEGE MEN COMING WITH SOUSA BAND TOMORROW

That the "silver cornet" band of the small town gradually is yielding to the college and university as the recruiting ground for brass band musicians is the statement of Lieut. Com. John Philip Sousa, who this season will make his Third of a Century Tour at the head of this famous organization and who will be in Cohen's for the matinee only, tomorrow. This year the Sousa personnel of more than 100 men will include about forty college and university graduates, students and former students. Throughout most of his musical career, Sousa has been looking to small-town America for his most promising new blood. Small city brass bands, always a source of local pride, have yielded the big organization many cornetists, saxophonists and trombonists. But a few years ago, Sousa began to notice an occasional college boy in his ensemble, and this season almost one-half his entire band will be composed of college men. A few of Sousa's college musicians of course received their elementary training in the small town bands. But courses in band music have been added to the curricula of many schools of higher learning. Perhaps a student completes a course in band music and comes to Sousa to begin a life career. Or perhaps he earns with his trombone or clarinet the wages which will enable him a year later to return to his university for the remainder of his course in law or medicine. Other qualifications being equal, the college man of course has the preference when Sousa's roll for the season is made up. The Sousa bandsman must not only be a capable performer upon his chosen instrument—he must be clean-cut and intelligent as well, and college men may be counted upon for these virtues.

CLUBS PAY SOUSA HONOR

John Philip Sousa, the world's march king, was given joint luncheon at the Allan Hotel at noon Monday by the Kiwanis, Rotary and Lions clubs of the city. Many members of each club attended and occasion was marked by the playing of Sousa selections.

E. S. Fernsler, Rotarian and local druggist, was toastmaster and he handled the affair with his usual good wit and humor which was well received and thoroughly enjoyed.

The luncheon was entirely an informal affair and the speeches were brief. The only other speaker besides the toastmaster was Mayor Bearstler who officially welcomed Pottsville's famous guest.

There were one other humorous incident when the toastmaster, with a humorous speech, presented Sousa with a cork screw, telling him that he would probably find that of more use to him in Pottsville and all Schuylkill County than anything else.

Lt. Commander Sousa made a brief but very witty speech. He told of many humorous incidents that have befallen him in his tours of the world and one particularly funny one which he experienced in Africa some years ago.

He told his hearers that he always reads much concerning the town he is to play in. He said that before coming to Pottsville he acquaints himself with what is going here and what is interesting us the most. This knowledge enables him to make up his program.

The program closed with the singing of a song to the tunes of Sousa's "Stars and Stripes Forever," the words of which were written by Ed. Fernsler.

Among those who attended the luncheon were: E. Sheets, Richard Jones, Luther Getz, Isarel Rubinsky, Albert Maberry, G. Gangloff, E. Miller, L. Miller, John Stanton, Miss Mary Mitchell, Mrs. Olive Hebllich, Ralph B. Shore, Oliver Hebllich, Gertrude Schuetter, Dr. A. Ryland, A. Knauss, Mrs. J. Fleet, J. Fleet, Nat. Tuckerman, Geo. Moyer, H. R. Knapp, J. Garbin, Ed. A. Zwiebel, Jr., Howard Mengel, Wallace Davis, F. Sanner, Mrs. J. Nicum, E. Sanner, L. Stoner, Mrs. L. Stoner, Rev. and Mrs. William Christ, Frank Fisher, William R. Edmunds, W. Biever, P. Letcher, C. Messersmith, Llewellyn Edwards, R. Bevan, Howard Paul, Edward Fisher, C. Whitehouse, Charles Hummel, J. Noecker, Conrad Hock, John Canfield, Charles Haussman, Lee Hummel, Miss Ruth Wentley, Mrs. Wm. Brobst William Brobst, O. Underwood, Mrs. Underwood, Edward McCool Harold Paul, Mrs. J. Miller, John Miller, E. Fernsler, Mrs. E. Fernsler, Mrs. Mae Faust, Miss Lila Hodgson, Dr. and Mrs. H. Stewart, Mrs. H. Sillman, Mrs. E. Rudloff, E. Rudloff, William Fernier, William Pugh, Mayor J. Oren Bearstler, C. Tyson and Walter Farquhar.

SOUSA HAS BEGUN HIS THIRD-OF-A-CENTURY TOUR OF COUNTRY

Lieut. Com. John Philip Sousa is on his Third-of-a-Century tour of America.

Sousa's Third-of-a-Century tour will be one of the longest he ever has undertaken. It opened in Hershey, Pa., on Saturday, July 4, and will conclude on March 6, 1926, in Richmond, Va. The tour includes visits to 202 cities in forty-three states and four Canadian provinces. During the season he will give no less than 436 concerts, and will travel more than 25,000 miles. Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina agricultural exhibition, from July 27 to Aug. 1 for which he will receive a fee of \$20,000, said to be the largest sum ever paid any musical organization for an engagement of similar length.

More of his own compositions than usual will be featured this year in the Sousa programs. There are two new marches, "The National Game," written at the request of Judge Kene-saw Mountain Landis, high commissioner of organized baseball, and to be used at flag raisings and other baseball ceremonials and "The Black Horse Troop," dedicated to the fa-

mous Cleveland military organization. There is a new Sousa suite, "Cuba Under Three Flags," "Jazz America," a Sousa arrangement of modern jazz tunes, and the annual humoresque, this season based upon "Follow the Swallow" from "Kid Boots." He will revive "The Liberty Bell," which was featured during his first tour, the season of 1892-1893, and will play it in Hershey on Saturday, which will mark the thirty-third anniversary of its composition. He will also present the prelude of one of his light operas, "The American Maid." Other program numbers will include selections from the works of Dvorak, Arban, Meyerbeer and Guion. Soloists this season will be Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone, and Harold E. Stephens, saxophone. The band will consist of 100 men and will make its only New York appearance of the season at the New Mecca temple, Sunday night, Oct. 11.

Sousa gave his first concert as the director of his own organization in Plainfield, N. J., on Sept. 26, 1892.

Sousa Says:

"One thing worth remembering is that music in itself is never immoral," writes John Philip Sousa.

Of course. But it was only yesterday that jazz music was being denounced as immoral.

It's an interesting human tendency to imagine perils in whatever is new and unfamiliar.

Most of us can remember the wide credence given the superstition that cigarettes contain opium, or hashish.

The other day we read that the same thing was said of tea, and was widely believed, when tea first was introduced in Europe.

Jazz Tunes

John Philip Sousa is only a little prejudiced against jazz. He writes, "What is wrong with many of the popular jazz selections is not that they are ethically bad but that they are musically bad. They are stupid, dull."

Of course they are. But that was true no less of the two-steps, the fox-trots supplanted. As for marches—not all the marches were so good as those written by Sousa.

FAMOUS BANDMASTER MAY WEAR VARIOUS GOVERNMENT MEDALS

Six medals, conferred by four governments, may be worn by Lieut. Com. John Philip Sousa the famous bandmaster, who is now on his thirty-second annual tour with his band. The medals of which Sousa is most proud of course are his military medals, three in number. They are the Victory Medal and the Officers of the World War Medal received during the World War, and the Spanish War Medal, of the Sixth Army Corps.

Sousa and his band will give a concert at the State Theatre tonight.

SOUSA MADE A HIT HERE

Despite the humidity of the weather Monday, admirers of Sousa from all parts of the county journeyed to Pottsville to hear the March King and his wonderful band.

The lineup of musicians on the stage of the Hipp was impressive and seldom, if ever before, did he have such a large band with him. The program was well balanced, ranging from Herbert's "The Irish" a fantasy on airs of the Emerald Isle, woven about that classic, "Carry Owen" to Elgar's stately "Pomp and Circumstance." Of course the Sousa numbers occupied a prominent place. All of the encores were of his own composition and included "The Stars and Stripes Forever," and his humorous arrangement of "Follow the Swallow." His latest march "The Black Horse Troop," was also on

The Hula Glide

John Philip Sousa, writing in the Woman's Home Companion, makes the following statement: "Music in itself is never immoral. It can be made immoral only by the association of improper words with it. The so-called 'jungle' rhythms of jazz are simply the natural walking step of a human being.

"What is wrong with many of the popular jazz selections is not that they are ethically bad, but that they are musically bad."

But with this theory knocked in the head, we'll have to look around for something else on which to lay the blame for the goings-on of the young people. We don't subscribe to Mr. Sousa's views on this "walking step" business, however. If people actually walked in fox trot rhythm, we'd have throngs of slinking, sensuous pedestrians, gliding down the street in South Sea fashion, and we wonder how the march king would like that?

THE MARCH KING

After passing his 70th year John P. Sousa is about to write an American opera. He expects Robert W. Chambers to set the words. American operas are rare, blue diamonds and our musicians welcome the chance to interpret one. Besides his usual activities during the Sousa has written a big volume of his memoirs and composed seven or eight marches. He is going strong and can put America into music more skillfully than the youngsters.

SOUSA'S LATEST PORTRAIT



Painted by Paul Stahr, the Young American Artist Who Painted the First Poster Issued by the United States Government in the World War. The Portrait of Lieut. Commander John Philip Sousa is Considered a Masterpiece.

NEW NUMBERS ON SOUSA'S PROGRAMS

Famous Bandmaster In Two Concerts Today at Woodlawn Park

Those who enjoy a real musical treat will have an opportunity of hearing the world's greatest bandmaster this afternoon and tonight at Woodlawn Park, when Lieut. John Philip Sousa, with his famous band of one hundred musicians and vocalists, will be the attraction. The concerts will be given under the auspices of the Ladies' Auxiliary of the McKinley Hospital. The concerts will begin at 3 and 8:15 p. m.

Cola Santo and his band will begin a series of concerts tomorrow. The Sousa programs follow:

Afternoon

Miss Marjorie Moody, soprano; Mr. John Dolan, cornet; Mr. George Carey, xylophone; Mr. Harold B. Stephens, saxophone. Rhapsodie—"The Irish," Herbert; cornet solo—"Our Maud," Short; Mr. John Dolan, Suite—"El Capitan and His Friends," Sousa; (a) "El Capitan," (b) "The Charlatan," (c) "The Bride-Elect," Soprano solo—"Villanelle," Del Aquila; Miss Marjorie Moody; "Scenes Neapolitan," Massenet.

Interval

Scenes from "Rose Marie," Friml-Stet-hart; (a) saxophone solo, "Erica," Weid-oeff; Mr. Harold Stephens; (b) march, "The Black Horse Troop" (new), Sousa; xylophone duet, "March Wind," Carey; Messrs. George Carey and Howard Goulden; "Pomp and Circumstance," Elgar.

Night

Miss Marjorie Moody, soprano; Mr. John Dolan, cornet; Mr. George Carey, xylophone; Mr. Harold B. Stephens, saxophone. Pre-lude, "The American Maid," Sousa; cornet solo, "The Carnival of Venice," Arban; Mr. John Dolan, Suite, "Cuba Under Three Flags" (new), Sousa; (a) Under the Span-ish, (b) Under the American, (c) Under the Cuban, Vocal solo, "Shadow Dance," Meyerbeer; Miss Marjorie Moody; (a) Largo, "The New World," Dvorak; (b) march, "The Liberty Bell," Sousa.

Interval

Jazz America (new) put together by Sousa; (a) saxophone octette, "The In-dian Love Call," Friml, Messrs. Stephens, Heney, Johnson, Page, Weir, Machen, Conklin, Munroe; (b) march, "The Na-tional Game" (new), Sousa; xylophone solo, "The Pin Wheel," Carey; Mr. George Carey; Old Fiddler's Tune, "The Sheep and Goats are Going to the Pasture," Guion.

Syracusan With Sousa's Band in Concert at Keith's Tonight

Matt Gleason One of Best Trombone Players in Famous Troupe.

Lieutenant Colonel John Philip Sousa, composer and band conductor, will appear tonight at Keith's Theater with his celebrated band under the auspices of the Tigris Temple Shrine band.

Music lovers are manifesting unusual interest in this concert and their interest is increased two fold by the fact that a Syracuse boy, Matt Gleason, appears in the Sousa organization.

Gleason is one of the mainstays in the trombone section and is a seasoned performer on the "zieg-posaune."

The recent statement of Sousa that he has sought not only to make

Sousa's band the best concert organization in America, but also the best show in America will be reflected in the concert he will give tonight.

He has prepared a program of wonderful merit. The soloists are Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone, and Miss Winifred Bambrick, harp. The numbers presented will include new compositions by Composer Sousa.

SOUSA GUEST OF LIONS' CLUB HERE

Lieutenant Commander John Philip Sousa, America's distinguished musician and bandmaster, was the guest of honor at yesterday's luncheon meeting of the Lions' Club at the Stacy-Trent. He gave a short talk, during which he praised Trenton and told of some of his experiences on world tours.

The meeting was attended by about 200 persons. William Schlegel, president-elect of the club, presided. The band leader was met upon his arrival in this city by Mr. Schlegel, T. Arthur Karno, past president of the Lions' Club; Joseph N. Ruckle, publicity director of Woodlawn Park, a large delegation of Lions' Club members, and the Hopewell Orphanage Band.

At the luncheon, the band contributed several selections and Lillian Oros sang. She was accompanied by her sister, Miss Elsie Oros.

Among the guests at the luncheon were Martin Mayer, Benedict Napoliello, Thomas Oakes and Frank Lanza. Awards were made to Mrs. Leon A. Slack, Robert Yates, Jr., and Frederick Randow, of this city, leader of the orphanage band.

Commander Sousa was made an honorary member of the Trenton club.

During the luncheon the Rev. W. Earle Zimmerman, pastor of the Cad-walader Heights Methodist Church, led in the singing of club songs.

SOUSA AND CHAMBERS ARE WRITING AN OPERA

John Philip Sousa is planning what he declares will be his greatest work—an American opera on the libretto of which Robert W. Chambers is now working. It will be an opera of melodic design, Mr. Sousa pointed out, because "beauty is the first consideration in music."

"The only way to reach the heart of the world through music is by melodic design," said Mr. Sousa. "Color, in opposition to melodic design, can never reach the hearts of the listeners, and I want my opera to reach the heart."

SOUSA FILLS PROGRAM WITH EXTRA NUMBERS

With the addition of 30 minutes of jazz to his programs, the slogan for the annual tour of Lieut. Com. John Philip Sousa and his band has officially been made "Try to Keep Your Feet Still," but the unofficial slogan for this particular tour—his thirty-second, by the way—or for any other is "Sousa, himself in person (not in motion picture)." Sousa and his band will be at Keith's Friday night.

A Sousa concert lasts about two hours and 30 minutes, but into that space of time Sousa puts considerably more than three hours of music. This Einsteinian statement is explained by the fact that Sousa does not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore. Within 15 seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

CLUBS PAY SOUSA HONOR

John Philip Sousa, the world's march king, was given joint luncheon at the Allan Hotel at noon Monday by the Kiwanis, Rotary and Lions clubs of the city. Many members of each club attended and occasion was marked by the playing of Sousa selections.

E. S. Fernsler, Rotarian and local druggist, was toastmaster and he handled the affair with his usual good wit and humor which was well received and thoroughly enjoyed.

The luncheon was entirely an informal affair and the speeches were brief. The only other speaker besides the noted bandmaster was Mayor Bearstler who officially welcomed Pottsville's famous guest.

There were one other humorous incident when the toastmaster, with a humorous speech, presented Sousa with a cork screw, telling him that he would probably find that of more use to him in Pottsville and all Schuylkill County than anything else.

Lt. Commander Sousa made a brief but very witty speech. He told of many humorous incidents that have befallen him in his tours of the world and one particularly funny one which he experienced in Africa some years ago.

He told his hearers that he always reads much concerning the town he is to play in. He said that before coming to Pottsville he acquaints himself with what is going here and what is interesting to the most. This knowledge enables him to make up his program.

The program closed with the singing of a song to the tunes of Sousa's "Stars and Stripes Forever," the words of which were written by Ed. Fernsler.

Among those who attended the luncheon were: E. Sheets, Richard Jones, Luther Getz, Israel Rubinsky, Albert Maberry, G. Gangloff, E. Miller, L. Miller, John Stanton, Miss Mary Mitchell, Mrs. Olive Hebllich, Ralph Bashore, Oliver Hebllich, Gertrude Schuet-tler, Dr. A. Ryland, A. Knauss, Mrs. J. Fleet, J. Fleet, Nat Tuckerman, Geo. Moyer, H. R. Knapp, J. Garbin, Ed. A. Zwiebel, Jr., Howard Mengel, Wallace Davis, F. Sanner, Mrs. J. Nicum, E. Sanner, L. Stoner, Mrs. L. Stoner, Rev. and Mrs. William Christ, Frank Fisher, William R. Edmunds, W. Blever, P. Letcher, C. Messersmith, Llewellyn Edwards, R. Bevan, Howard Paul, Edward Fisher, C. Whitehouse, Charles Hummel, J. Noecker, Conrad Hock, John Canfield, Charles Hausman, Lee Hummel, Miss Ruth Wertley, Mrs. Wm. Brobst, William Brobst, O. Underwood, Mrs. Underwood, Edward McCool Harold Paul, Mrs. J. Miller, John Miller, E. Fernsler, Mrs. E. Fernsler, Mrs. Mae Faust, Miss Lila Hodgson, Dr. and Mrs. H. Starnett, Mrs. H. Silliman, Mrs.

SOUSA'S LIBRARIAN HAS MUSIC VALUED AT \$250,000; 300 SELECTIONS READY FOR 100 BANDSMEN TWICE DAILY

Sousa's librarian has music valued at \$250,000; 300 selections ready for 100 selections ready for 100 bandsmen twice daily.

Sousa's band, with Lieutenant Commander John Philip Sousa at its head, coming to Woodlawn Park, July 7, shows every indication of going on forever, and aside from its leader, perhaps one of the reasons for the long-sustained career of this famous organization is that a great number of the men with the band have been with it over a period of years, so that it is not a year-to-year organization but a continuing thing, which constantly is growing in popularity merely from its own momentum, and which is constantly becoming a finer organization, as its men year after year absorb more of the Sousa traditions of music.

One of the veterans of the Sousa organization who carries a great measure of responsibility for the day-by-day appearances of the band is C. J. Russell, its stage manager. Mr. Russell, a graduate of Williams college, has been with the band for the past fourteen years, serving as librarian and stage manager. He came to the band after twelve years as assistant principal of a high school in Massachusetts, and that he has musical ability as well as executive ability is indicated by the fact that he was formerly a trumpet player with the New York Symphony Orchestra, and at present, between the Sousa tours, he is instructor of trumpet and bugle in the Brooklyn School of Music.

Mr. Russell is directly responsible for the presence of the band upon the concert platform at the scheduled time, and has direct supervision of the arrangements of scenery and seating facilities for the band at each auditorium in which it appears. But his great and

important duty is as librarian, and as such he has charge of one of the most valuable and most comprehensive libraries of music in America. This library has a practical value of about \$250,000 and a collectors' value of considerably more because of the great numbers of manuscripts and rare arrangements which Sousa has accumulated during his forty years as a director either at the head of his own organization or of the United States Marine Band.

Not all of the music is carried on tour, of course, but enough music is carried to fill many trunks, and it is Mr. Russell's duty to see that upwards of 300 selections ranging from operatic and symphonic music to the latest jazz are immediately at hand. Since approximately 100 parts, not counting reserve parts, are carried for each selection, it will be seen that the Sousa music really assumes library proportions. In addition to the mere preservation of the music, it is Mr. Russell's duty to adapt the music of foreign publications for American rendition. The various European compositions offer peculiarities of instrumentation which must be adapted for Sousa's band. The adaptation embodies that which is best in European orchestration, together with Mr. Sousa's own ideas. In addition, the great majority of foreign selections are written for orchestra, which means that parts must be written for the sousaphones and the other brass and reed instruments used with the band in place of stringed instruments.

Not a small portion of Mr. Russell's work is of a theatrical nature, and involves the "staging" of concerts in which local organizations take part in the concert. For instance a year ago

in Madison Square Garden, in New York, where Sousa appeared at his "home coming" with a band of 250 pieces, it was necessary for Mr. Russell to find places in the program for the great Shrine Band of Mecca Temple, New York, which played with Sousa his Shrine march, "Nobles of the Mystic Shrine," as well as a navy band and countless bluejackets and marines who took part in the concert out of compliment to the many who led the navy's music during the World war.

"MAKE IT SNAPPY" IS SLOGAN OF SOUSA

"Make It Snappy" is the watchword of the American music public," says Lieut. Com John Philip Sousa, who this season will appear at the Crystal ballroom, Riverside park, for five days starting Saturday, making his 33d annual tour at the head of his own band. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones is their slogan.

"The musician should remember that the people who attend his entertainments are the people who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back to their offices in 15 minutes, and drive 60 miles an hour in an automobile enroute to the place where they expect to loaf all day," says Sousa. "The American lives so fast that he is losing his ability to give his full attention to one

particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives.

"When I am in New York, I attend the performances of the symphony orchestras. Always I watch the men in the audience, and particularly those who seem to be business men. As long as the theme is subject to frequent variation, they are the most appreciative persons in the hall. But if a passage is long and involved, their minds will be wandering off to other things, generally to business. Even while the strings play allegro non tanto, the tired business man is back at his desk.

"This lack of attention does not indicate a failure to appreciate good music. It merely indicates a trend of the national mind resulting from national habits of life, and the musicians should learn to meet it rather than to decry it."

NO SUCH THING AS TYPICAL AMERICANS; DECLARES SOUSA

From the standpoint of musical preference the typical American is a mess of applesauce, large gobs of jada and a lot of static, says Lieut. John Philip Sousa who this season will lead his band on its Third-of-a-Century tour. Moreover, there ain't no such animal. Being an American, the average American is too much of an individualist to be typical says Sousa. So Sousa, as he tours the country—this season he visits 47 states and 4 Canadian provinces—is always on the lookout for changing preferences in the way of music. His band plays in the State Theatre here July 9.

POTTSVILLE GREETES SOUSA, MARCH KING

Citizens of City Honor Him at Noon Luncheon Today Arranged as Reception

YEARS KIND TO COMPOSER

John Philip Sousa, bandman extraordinary and composer of marches that ring with something that we know is American, marches that have been played in all corners of the world and thrilled where ever played, came to town today and was extended a greeting by many people who have gotten to know and love him.

The years have been kind to Sousa. Although just seventy, his form and features are those of a man ten or fifteen years younger. Unostentatious and undemonstrative, he appeals to the masses who would rather have Sousa conduct than any man in the world.

Away from his band Sousa is a man of quiet tastes. For many years he collected the wording of odd and amusing signs over shop doors and elsewhere all over the country. These he sent to the newspapers and they were widely published. If memory serves aright somebody published a collection of them.

At a dinner given him by Rotary club at Hotel Allan at noon today, the world famous march king arose and acknowledged the compliments paid him by the toastmaster in a way that belittled the real fame which he has achieved.

He said nothing of any serious portent, but told stories and reminiscences of his tours in a subtle and witty way that kept his audience in constant subdued laughter.

Mayor Bearstler, who preceded Sousa as speaker, said that the first instrument he ever played was a home made mandolin and that the first music he ever played was a Sousa march, though its composer was unknown to him at that time. He impressed on the famous composer that Pottsville holds him in respect and reverence as preeminent in march music. E. S. Fernsler presided with his usual felicity.



TOO YOUNG FOR GOLF—John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

Music Never Immoral Says John Phillip Sousa

"Music in itself is never immoral," says John Phillip Sousa, writing apropos of much criticized jazz in the July Number of the Woman's Home Companion. "It can be made immoral only by the association of improper words with it," adds Mr. Sousa. "The so-called 'jingle rhythms' of jazz are simply the natural walking step of a human being, sometimes hurried."

"What is wrong with many of the popular jazz selections is not that they are ethically bad but that they are musically bad. They are stupid, dull. Even the young men think of them as something to dance by—not something to remember as music."

The democratic music of motion picture orchestras and of player pianos and phonographs, however, is heartily defended by Mr. Sousa, who holds that movie and phonograph music are doing much to educate a discriminating public. Enlarging on his theory that music is the most democratic of the arts, the band leader makes a serious plea for "major and minor league bands," organized along much the same lines as baseball teams, and for more extensive teaching of music in the public schools.

The Concert

John Philip Sousa.

Whatever may be the fate in store for the kings of Europe, John Philip Sousa, the American "March King," still retains his title and is quite likely to retain it so long as he can wield a baton. This was attested last night by the enthusiastic reception given the great leader when he appeared at Keith's under auspices of Tigris Temple band.

An audience that filled the auditorium expressed its appreciation in no uncertain manner and refuted the old saying about a prophet being without honor in his own country.

It was a typical Sousa program containing some new numbers and many of the old favorites, the type of program that appeals to all classes of music lovers and retains interest from beginning to end. And, if anything, the encores outnumbered the listed selections. Sousa aims to please. He knows what an American audience wants and gives it.

The popular "Washington Post" march and "Nobles of the Mystic Shrine," both played as encores, brought as hearty a response as when they were first played, and the "U. S. Field Artillery" march, with a battery of trombones lined across the front of the stage, demonstrated the virile leader has lost none of his tricks of showmanship.

Sousa himself is acquiring dignity as he grows older, the old mannerisms are less in evidence, but his band is the same well balanced, colorful ensemble, his tempo's have lost none of their vitality and his rhythm is as clear-cut and impelling as ever, all of which accounts for his continued popularity. The "March King" is still on his throne.

TOO YOUNG FOR GOLF.



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

BABY OF THE SOUSA BAND



WINIFRED BAMBRICK, Harpist.

It is doubtful if more than a few hundred people ever heard the famed harp "that once through Tara's halls," but upwards of 2,000,000 of Americans each season for the past several years have heard its twentieth century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lieut. Commander John Philip Sousa, who is now on his thirty-second annual tour at the head of the great band which bears his name, and who will appear at the Exposition of Progress next Thursday. Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the Sousa organization is interesting, and she is a figure of unusual interest when she appears in a bright frock against the background of the 100 member-clad musicians who make up the Sousa ensemble.

Miss Bambrick is probably the only woman who has been a harp soloist with a band, and her instrument, usually seen only in connection with an orchestra, is but one of the many novelties which Sousa has welded into his programs. Her appearance with the Sousa organization, of course, is due to the fact that she is one of the best harpists

in America of either sex, and Miss Bambrick's solos are one of the features of the Sousa program which are certain to be widely acclaimed. But she is more than a mere soloist. Miss Bambrick is the only woman soloist with the Sousa organization who maintains her place on the platform throughout the program, and during the band numbers she performs an important service which Sousa describes as maintaining liaison between the reed sections and the brass. For some reason, not well understood either by Sousa or by sound experts, who are not musicians, the presence of the harp makes a difference in the "finished product" of the Sousa presentation which is readily noticeable if Miss Bambrick finds it necessary to cease playing for a few bars to tighten a string upon her instrument, and of all instruments, the harp, with its susceptibility to weather and atmospheric conditions is most difficult to keep in exact pitch.

Miss Bambrick was born in Canada, and like all of the Sousa soloists, received her training entirely in America. Her present engagement may be a farewell one, as she has entered into a contract with Lionel Powell, the London concert manager, for an engagement abroad.

By DAVIS

"THE BLACK HORSE TROOP," a new march by John Philip Sousa, is dedicated to Troop A, of Cleveland. Another new march by Sousa, dedicated to Judge Landis, is called "The National Game." Both these pieces are published by Sam Fox of Cleveland.

Perhaps John Philip Sousa declines to play golf because of the handicap of carrying his medals around a course.

Sousa too Young to Play Golf at 70, He Declares

NEW YORK, July 13 (AP).—John Philip Sousa, noted band master, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

SOUSA TOO YOUNG TO PLAY GOLF SAYS

NEW YORK, July 13. (AP)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself too young to play golf.

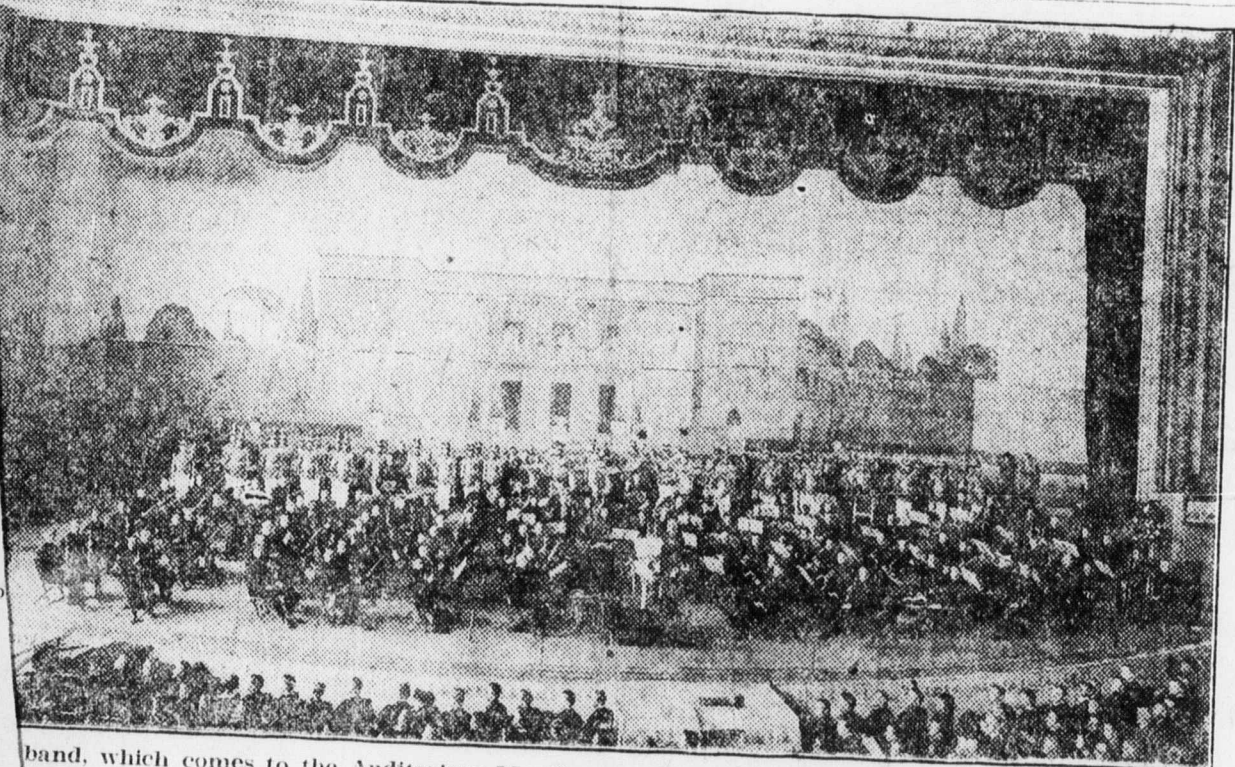
"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, New York.

SOUSA MARCHES—OLD AND NEW



Paul Stahr, young American artist, famous for his war posters, has found inspiration again in the marches of Lieut. Com. John Philip Sousa. "Liberty Bell" written in 1892 has been revived by the famous bandmaster for his "Third Century Tour." The "National Game," the latest march, glorifies the great American pastime—baseball, and was written at the suggestion of Judge Kenc-saw Mountain Landis.

Sousa's Band Here Monday



band, which comes to the Auditorium Monday, is here depicted in the New York Hippodrome.

Canadians Give Sousa a New Horse



Sergt. Edward Elliot, of the Royal Northwest Mounted police band is shown here presenting to Lieut. Commander John Philip Sousa a saddle horse as a gift from the mounted police of Saskatchewan.

30,000 at Kohler Hear Sousa Free

BY MARCELIA NEFF
OF THE JOURNAL STAFF

Kohler, Wis.—This town was host Sunday to a vast throng who came to hear Sousa and his band of 84 pieces play two free concerts. Estimates of the crowd ran as high as 30,000.

At 1 o'clock the inside of the bowl of the natural amphitheater began to be lined with women in gay colored dresses and hats, children who attempted to roll down the hillsides and men who sought a cool place under the burning sun and finally took refuge under their wives' umbrellas. The weather was decidedly unsettled in the morning, but at the last minute the crowd was forced to use its umbrellas from the sun that flooded the grounds. It was "Sousa luck," according to the bandmaster.

Cars by Thousands

Since cars came by the thousands from all towns in the vicinity and from places as far distant as Milwaukee, the Kohler Recreation club provided for them by roping off sections in horizontal lines near the theater. To guard against congestion in the village certain streets were shut off to handle traffic and guards were placed at strategic spots by the courtesy committee.

The programs were free of charge for all. A small section was reserved for Kohler people. The concerts, attended by 15,000 in the afternoon and more than 18,000 in the evening, were financed by the Kohler company and by Walter Kohler, president. In the morning Mr. Kohler sent over a carload of hollyhocks, the official town flower, and other varieties from his own garden, to decorate the bandstand.

All Love Music

"Everyone in Kohler is crazy about music and every year we arrange something like this for the people," he explained. "Many of our men are foreigners and these concerts are a factor in their Americanization." Mr. Kohler is called the man who makes smiles as well as enamelware and one only needs to glimpse the pleasant rows of homes and the well kept hedges and lawns to bear out the remark, made by Sousa, that happiness comes from economic stability and good work.

"Without commerce there is no art," Sousa declared and pointed to Kohler as an example where commerce had made art possible and to his band, in which he allows no trouble makers.

Kohler Model Village

"He who toils here hath set his mark," is the slogan of the little industrial town of 1,200, and it is reflected in Kohler's factories, the homes and the office where paintings by Arthur Covey, Milwaukee, hang. Americanization work is the scheme of the entire village, according to Mr. Kohler.

"Each worker is urged to own his own home and he is helped to help himself," said Mr. Kohler. "Evening classes in citizenship are provided

for them. Every year we take carloads of workers to Sheboygan to take out their citizenship papers."

At the pretentious American clubhouse, where unmarried working men have their rooms, Mr. Kohler entertained Sousa and his band at dinner.

"Retire? Who said I was going to retire?" exclaimed Mr. Sousa. "As a matter of fact I have just signed a contract for 20 years and I am not going to stop until then." The bandmaster kept the entire table amused with his jokes and recollections.

Everybody Turns Out

Cripples, babies, the sturdy working men and their families all turned out for the concert and when Sousa played his Stars and Stripes. Forever the crowd patted its feet and bobbed its umbrellas to its own undecurrent humming.

The Black Horse Troop, a new piece of Sousa's: Indian Love Call, a suite called Cuba Under Three Flags, with the Spanish, the American and the Cuban, were included in the programs. Jazz America, Rose Marie and a number of popular encores kept the audience in repeated applause. Cornet and vocal solos were given by John Dolan and Marjorie Moody. Sousa and his band left Sunday night for Ludington.

SOUSA'S BAND GAVE TWO FINE CONCERTS

Famous Organization of One Hundred Men Thrilled Huge Audience at Chautauqua.

Lieut. Commander John Philip Sousa and his band were at Chautauqua on Friday, and the largest crowds of the season heard the two concerts given by this distinguished group of musicians. Thousands of cars were parked on and near the grounds in the evening, and a continuous stream of people moved into the assembly grounds until after the hour of the evening concert.

The huge amphitheater was filled an hour or more before each performance, and hundreds stood during the entire program. Dr. Arthur E. Bestor, president of Chautauqua Institution, introduced the leader, and led in the distinctive Chautauqua salute with which distinguished visitors to the platform are greeted. The sea of waving white handkerchiefs billowed in honor of the great conductor who has been famous as a band leader and composer for thirty years.

In the afternoon, the band played a Victor Herbert rhapsody, "The Irish," "El Capitan and His Friends" by Sousa, Massenet's "Scenes Neapolitan," selections from "Rose Marie," the "Pomp and Circumstance" of Elgar and a new Sousa march, "The Black Horse Troop." The stirring rhythm of the marches and the perfect musicianship of each player with the fine ensemble of the group, resulted in many calls for encores. The "United States Field Artillery March" was rendered with a snap and gusto which delighted all.

John Dolan played a cornet solo, "Our Maid" by Short, and Miss Marjorie Moody, a soloist with a splendid soprano voice, sang "Villanelle" by Del Acqua. She responded to encores. Harold B. Stephens played a saxophone solo, "Erica," and the xylophone duets by George Carey and Howard Goulden were very popular.

The evening concert opened with "The American Maid" by Sousa. Mr. Dolan rendered "The Carnival of Venice" as a cornet solo, and Miss Moody sang "Shadow Dance" by Meyerbrun, with "Danny Boy" by Weatherly and "Goose Girl" by Sousa as encores.

One of the most popular numbers was the new suite, "Cuba Under Three Flags," written by the conductor. Drorak's Largo, "The New World" and a saxophone octette, "Indian Love Call" from Friml's opera, "Rose Marie," followed. The well known "March of the Wooden Soldiers" was perfectly executed.

There is a lilt and a swing to Sousa marches which make them different from any others, and "The Liberty Bell," "Semper Paratus" and "Stars and Stripes Forever" were wonderfully popular. The conductor having his musicians under complete control. Mr. Carey gave a xylophone solo, "The Pin Wheel," and as an encore an arrangement of "Humoresque."

The last number was an old fiddler's tune arranged by Guion, "The Sheep and Goats Are Going to Pasture." During the performance, voluntary applause broke out at different times and the enthusiasm was high among the thousands who heard the

What Sousa Has Missed

John Philip Sousa, aged 70, says that he still is too young to play golf. Maybe music, heavenly maid, has kept the veteran composer and orchestral leader so young in heart that he has never felt the call of the fairways, or has caused him to ignore that urging.

Nevertheless, an increasing army of men and women, young and old, will reply that, had Sousa taken up the game years ago, he and music would have been gainers. These people will charge Sousa with denying birth to musical children of his brain that could be born only under the inspiration that would have touched his genius as he pursued the ball through trap and rough out on to the fair road to the greens. Who so well might have expressed in crashing, titanic chords, harmonious and also deafening, the despair and rage of the dub fighting vainly to score below 100? Who among golfers will write, if not Sousa, the March of the Golf Ball, starting with a magnificent flight from the tee, 250 yards toward the goal, and making the last, 200 on the approach shot? Moreover, Sousa, with the diversion and relaxations of golf, might now look forward to living another three score and ten.

EVERY AID GIVEN DULUTH TO MAKE EXPO A SUCCESS

Neighboring States and Cities Join Hands in Helping City.

The army and the navy, the Federal government and the state government, with all the states bordering on the Great Lakes, have outdone one another in making Duluth's Exposition of Progress and Iron Ore Golden Jubilee one of the outstanding celebrations of the year in America.

From every quarter, assurances of co-operation came into Duluth. The exposition and jubilee that had as its original idea a local affair developed into an undertaking of national significance.

Governors of practically every state that borders on the great inland seas have given the project their unqualified indorsement.

Astounded by the fame that its celebration has attracted, Duluth is prepared to entertain the greatest host of visitors that ever came to the Head of the Lakes. With several new hotels erected during the last year, the city is prepared to handle the crowd.

"Come on to Duluth where the summers are cool and the hospitality is warm" is the invitation and the challenge that the Arrowhead country is broadcasting to the nation.

Governor Theodore Christianson will lend official dignity to the affair on Governors' day next Wednesday, when he will head a group of half a dozen Western governors to the city.

The celebration will get under way Monday, just fifty years to a day since ore was discovered in paying quantities in the wilderness that now is the famous Mesaba range.

MARCH KING COMING TO EXPO



JOHN PHILIP SOUSA.

Too Young for Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few

more years, probably after his 75th birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

TOO YOUNG FOR GOLF.



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.



Too Young for Golf

John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

All-American Soprano, Miss Marjorie Moody, Appearing With Sousa

It is expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its thirty-second annual tour, and therefore the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard for her fifth consecutive season with the Sousa organization, which will appear at the Auditorium next Monday evening.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccioli, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo Club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young lifetime when she sang in the spacious Auditorium in Chicago, where she was heard, among others, by Herman DeVries, of the Evening American, who said of her:

"The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose 'Ah! Fors e lui' from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli-Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone."

Sousa, 70, But Still Too Young to Golf

John Philip Sousa, the March King, is more than 70, but not old enough yet to play golf, he yesterday told William Cross of Middleton, N. Y., whose guest he was.

"I'll start golfing when I can't do anything else," the veteran composer said, when Mr. Cross expressed surprise over his failure to indulge in the game.



John Philip Sousa

SOUSA SAYS HE'S TOO YOUNG FOR GOLF

NEW YORK, July 15.—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend, whom he has been visiting at Middletown, N. Y.

SOUSA AND BAND IN SAGINAW MONDAY

John Philip Sousa and his band of 100 pieces will give a concert in the Auditorium at Saginaw on Monday, July 20, according to an announcement made Saturday. The band which is the largest musical organization in the world, is now completing a tour of the United States.

Appearing with Lieut. Co. Sousa and his band will be several soloists who will be brought to Saginaw as an extra concert feature. The entire program will be directed by the famous conductor.

Sousa's Band Opens 25,000 Mile Tour

Lieutenant Commander John Philip Sousa has opened his third-of-a-century tour with his band at Hershey, Pa. Through the courtesy of Charles Dillingham the organization held its rehearsals at the Fulton theater, New York.

The tour, which closes March 6, 1926, includes visits to 202 cities in 43 States and four Canadian provinces and will cover 25,000 miles. The itinerary includes a week's engagement in Regina, Sask., during the Regina Agricultural Exhibition, July 27 to August 1, for which Sousa will receive \$20,000. Richmond, Va., is the final stop in the trip.

Sousa at 71 Is Too Young To Play Golf

Public Ledger-Times Herald Service. Copyright, 1925, by Public Ledger Co. New York, July 15.—At 71, John Philip Sousa believes he is too young to golf.

The veteran composer was a week-end guest at the Middleton home of William Cross Sunday, and when his host urged him to play a round a golf Sousa replied, "Good Lord, man, I'm only a bit over 70! I'll start playing golf when I can't do anything else, but I haven't reached that stage yet. I'm too young for the game!"

Duluth Herald July 18

Sousa, World's March King, and Band Coming to Expo

Will Give Afternoon and Evening Concert at the Amphitheater Next Thursday.

John Philip Sousa, world's march king, and his famous band of eighty pieces will be one of the chief attractions at the Exposition of Progress next Thursday afternoon and evening.

The band will entertain exposition visitors with several concerts at the Amphitheater during the afternoon and evening, this building having been designated as the amusement and entertainment center of the week's festivities. The exhibits and displays will be at the Armory and Curling rink.

There will be no additional charge to hear Sousa, all exposition visitors being privileged to attend the concerts.

In thirty-one consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. Commander John Philip Sousa and his estimable 100 bandmen. Upwards of 50,000,000 of people have heard the Sousa concerts since 1892, when he resigned as director of the United States Marine band to establish an organization of his own, and of late years the Sousa audience has grown to 3,000,000 of people annually. And this season, for approximately thirty minutes in each program, the audiences will be introduced to the Sousa syncopators.

Half an hour of modern syncopated music has been added to the Sousa programs for this season because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music,

and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side, and it is because of this belief that it is played by Sousa's band for the first time. "Music of the Minute," a Sousaesque tying together of half a dozen of the current syncopated hits, will serve to introduce syncopation to the Sousa programs.

Incidentally the Sousa organization will be the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with ten or a dozen trombones, thirty clarinets, half a dozen trumpets, half a dozen sousaphones—the brass equivalent of the stringed bass—piccolos, oboes, French horns and saxophones to create melodies and counter-melodies, syncopation will have its first de luxe presentation. Sousa will make further acknowledgment that the present is a dancing age by offering a fox trot of his own composition, entitled "Peaches and Cream," said to have been inspired by a dancing granddaughter.

In addition to the Sousa syncopation and the Sousa fox trot there will be the annual Sousa march, Sousa suite and Sousa humoresque. The American public would be about as willing to get along without Thanksgiving, Christmas and the Fourth of July as without these Sousa features.

Some of the principals of the Sousa organization follow: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; E. E. Williams, flute; H. B. Stephens, saxophone; John C. Carr, clarinet; Louis A. Wisman, piccolo; Clifford F. Ruckle, bassoon; Joseph de Luca, euphonium; J. P. Schueler, trombone; C. J. Russell, librarian; Jay G. Sims, contractor.

Rochester Times July 16

Sousa And His Band To Give Concert Tonight In The Eastman Theater

Popular features of the Sousa band concerts are the xylophone solos played by George Carey, a Rochester musician with the band. Mr. Carey will be heard at tonight's concert at the Eastman Theater.

The program will be as follows:
Prelude—"The American Maid"
Cornet Solo—"The Carnival of Venice"
Suite—"Cuba Under Three Flags" (new)
(a) Under the Spanish.
(b) Under the American.
(c) Under the Cuban.
Vocal Solo—"Shadow Dance"
Miss Marjorie Moody.
(a) Largo, "The New World"
(b) March, "The Liberty Bell"

Interval.
Jazz America (new) put together by
(a) Saxophone Octette—"The Indian Love Call"
Messrs. Stephen, Heney, Johnson, Page, Weir, Machner, Conklin, Monroe.
(b) March—"The National Game" (new)
Xylophone Solo—"The Pin Wheel"
George Carey.

Old Fiddler's Tune—"The Sheep and Goats Are Going to the Pasture"
Encores will be selected from the following: New Humoresque based on "Follow the Swallow"



and "Look for the Silver Lining," "Bride-Elect," "Charlatan," "Diplomat," "Directorate," "El Capitán," "Fairest of the Fair," "Free Lance," "From Maine to Oregon," "Glory of the Yankee Navy," "Hands Across the Sea," "Imperial Edward," "Invincible Eagle," "Jack Tar," "King Cotton," "Man Behind the Gun," "Manhattan Beach," "Co-Eds of Michigan," "Power and Glory," "Ancient and Honorable Artillery," "Peaches and Cream," "Music of the Minute," "Nobles of the Mystic Shrine," "The Dauntless Battalion," "High Post," "Semper Fidelis," "The Gallant Seventh," "U. S. Field Artillery," "Sabre and Spurs," "Comrades of the Legion," "Boy Scouts," "Bullets and Bayonets," "The Thunderer," "Liberty Loan March" and "Stars and Stripes Forever."



JOHN DOLAN,
Cornetist.

Unusually large crowds went down to Riverside Park last week to hear Sousa and his band. Whether this was due to Sousa or to the fact that dancing followed his programs is not known but all who went heard some fine music.

The veteran band leader is as virile as a man much younger than 71 years old and he has kept up with the times. One might hear saxophone solos or a saxophone octet and Sousa's arrangement of "Follow the Swallow" was most ingenious.

As far as programs went Pat Conway and his band were far more satisfying but Conway with his 35 men could not approach some of the tonal effects gained by Sousa. In the playing of marches Sousa stands alone. We have heard no one who can approach him in this country.

From now on things are going to be very quiet musically. So quiet in fact that a little trip to Canada is going to be taken by the writer. The MacDowell Club will get started soon, for they are to sing at the Eastern States Exposition. This club sang splendidly last season and its members were more than enthusiastic and put all concerts over in fine shape.

Springfield Rep. July 17

MARJORIE MOODY, AMERICAN SOPRANO



Soloist With Sousa and His Band, Now at Riverside

Musician

Sousa Discusses Bandmen

With a musical career now extending over half a century and with a record of a third of a century at the head of his own band, Lieut. Com. John Philip Sousa sometimes takes occasion to compare the present day with the early days of his musical leadership.

"The most pronounced change in my time has been that in the personnel and antecedents of musicians and particularly of bandmen," says Sousa. "When I was a youth, it was seldom that an American was found in any of the large bands or orchestras. Indeed, I found it expedient to grow a beard so that I would not look too American, when I was a candidate for the directorship of the United States Marine Band in 1880. As I was but twenty-six years old at the time, the ferocity of the initial Sousa beard may well be imagined."

"For the first twenty years of Sousa's Band, I was constantly on the search for native musicians. I was writing a type of music which I hoped would become recognized as thoroughly American music, and it seemed to me that the proper persons to play it were Americans. I am a bit proud of the fact that I never committed the artistic sin of selecting a man solely upon grounds of nationality. The American had to be as good as the foreigner to get the job."

"For a long time the best native musicians came from the small-town brass bands, and for that matter I still find an occasional recruit who learned his music in the 'silver cornet' organizations. Of late years, I have been getting the finest new blood from the universities and colleges. This season I will have about forty college and university graduates, students and former students in my band."

"Frequently I have been urged to make my band an all-American organization. To do this would mean the dismissal

of four or five men who were born abroad, and who, in addition to being excellent musicians, have been faithful to me and my band. I do not feel that the boast of an all-American band ever would be worth the injustice of dismissal to these men. It would be as narrow and snobbish to dismiss them as it would to exclude all but American music from my programs, another thing I frequently have been urged to do."

Sousa's only Indiana or Middle West engagements are at Winona Lake, July 18.

Pittsburgh Press July 19

SOUSA BAND FEATURE AT CHAUTAUQUA LAKE

By Bradford Booth.

Chautauqua, N. Y., July 18.—Outstanding among the events of the past week at Chautauqua was the appearance of John Philip Sousa and his band. Sousa is just beginning a long tour of the country and he chose Chautauqua as one of his first stops. Everyone who has ever heard the famous leader knows that no matter what he plays in the way of classical or operatic music, the great thrill of the Sousa program comes when the band plays his glorious "Stars and Stripes Forever."

The great crowd that heard Sousa's two concerts broke into profuse applause when the famous march was played. This year there were different and new thrills in the Sousa programs, for the "march king" has added jazz to his presentations for the first time, and "Music of the Minute," a fantasy of jazz tunes played by his own band of 100 men was a feature of the concerts.

Two Pittsburgh men walked off with handsome trophies in the two golf tournaments conducted here last week. In the first series J. G. Wyman of the Highland Country club won the consolation cup by defeating William Cairns, 7 and 5. The second series was won by C. W. Scheck of the St. Clair Country club, who defeated William Troy in the finals.

Recent arrivals from Pittsburgh and vicinity are:
Rhoda E. McCahan, Laetitia E. McCahan, Mrs. Edwin H. Pickett, Mrs. Ella V. Pickett, Mrs. Louise Pickett, Mrs. Jessie H. Savage, Ruth Savage, Sara Cuthbert Dean, Dr. W. D. Sharp and family, Mrs. L. R. C. Howard, Harriet Howard, Mr. and Mrs. Elmer L. Steele, Mr. and Mrs. V. M. Richards, Donald Dolgas, Mrs. Charles C. Moore, Bobby Moore, Mrs. A. H. McKibben, Claranella McKibben, Stanard McKibben, Mr. and Mrs. Frank Ruffcorn, Genevieve and Mildred Ruffcorn, Mary E. Stewart, Mrs. E. T. Hacy, Mrs. E. H. Johnson, Miss Lulu Current, Elizabeth A.

Jones, Mary Long, Pauline Prichard, Paul R. Weyand, Mr. and Mrs. J. Elmer Serena, John R. Serena, Elmer Porter, Serena, Anna E. Graham, Mary Louise Astor, Mildred M. Maites, Mabel Walker, Mrs. Leo H. Gould, Mrs. M. P. Treat, Edna Lee Treat, Mrs. J. W. Saigem, Mr. and Mrs. George Baran, Helen E. Jones, Edna E. Griffith, Mrs. Jeanette Dickson, Mrs. H. L. Dieffenfer, E. J. Riley, Anna C. Hull, Mr. and Mrs. Ernest Wilson and daughter, Mrs. Elizabeth D. Williams, Mrs. George Moore, Mrs. Carl Meyer, Mrs. Francis W. Graham, Mary E. Gibson, Miss Alice C. Ferris, Mr. and Mrs. R. C. West, Mr. and Mrs. Lyden D. Wood, Mary E. Smith, Harriet Green, Mr. and Mrs. John R. Leggate, Pauline Mohn, Mr. and Mrs. H. B. Skinner, Eunice A. Morgan, Esther R. Irwin, Mary L. Platts, Leah M. Thornton, Lella M. Dodd, Mrs. G. W. Mungris, Kitty Mungris, Lena Pearson, Leona McCartney, R. G. Maxwell, Robert Maxwell, Mrs. Margaret Maxwell, Edith Maxwell, R. H. McCloy, Mrs. P. H. McCloy, Mrs. Anna E. Finlay, Mrs. S. P. Cloy, Mrs. Anna E. Finlay, Mrs. S. P. Cloy, Mr. and Mrs. Armstrong Shirley Burke, Mr. and Mrs. S. U. Carrier, Laura O. Wesson, Grace L. Vaughn, Sarah T. Derby, Lucille Taft, June Talbot, Mrs. Elizabeth A. Walker, M. Jesta Baker, J. Margaret Smith, Mrs. Ezra Kuhn, Byron M. McWilliams, Mrs. Jean M. Roll, John H. Bubb and wife, Miss Anna Hat Bubb, Harry C. Hubb, F. B. Bellamy, Mr. and Mrs. Glen Kritsch, Mr. and Mrs. Ray H. Williams, Mrs. W. R. Gallagher, Suzanne Gallagher, Mrs. A. F. Christy, Mrs. E. P. Clark, Mr. G. B. Higgins, W. C. Lytle, Mrs. R. J. Moore, Mrs. Jean Alexander, Mrs. Mahon, Mrs. William Hugh Wilson, Jennie W. Alexander, Mrs. Maude Wilson, Mrs. William C. Hodill, Mrs. J. C. Cooper and family.

San Francisco Call July 13

March King, 70, Too Young to Begin Golf

NEW YORK, July 13 (By AP). John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Wilmington News July 17

Sousa and Golf
John Philip Sousa's music used to have a fresh and exhilarating swing; and, for that matter, it still has, even though a jazz-loving generation dances to more exotic strains. But his conversation is reminiscent of other days. Being 70 years old, he says that he will play golf when he can't do anything else. If he is not more discreet, golfers will expect him to be the raconteur of a yarn for Will Rogers to retell as "the worst story I have heard today."—Baltimore Sun.

Oakland Tribune July 13

Sousa, at 70, Too Young For Golf

NEW YORK, July 13. — (AP) — John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

Music in itself is never immoral, and can be made immoral only by the association with improper words, says John Philip Sousa.

Too Young for Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

SOUSA AT 71



John Philip Sousa playing croquet on his seventy-first birthday after declaring that he was not old enough yet to take up golf.

SOUSA'S BAND AT RIVERSIDE PARK

To Open Five-Day Engagement There To-day.

From the standpoint of musical preferences the typical American is a mess of applesauce, large gobs of jada and a lot of static, says Lieutenant Commander John Philip Sousa, who this season will lead his band on its Third-of-a-Century tour, and play for five days at Riverside park to-day. Moreover, there ain't no such animal. Being an American, the average American is too much of an individualist to be typical, says Sousa. So Sousa, as he tours the country—this season he visits forty-seven states and four Canadian provinces—is always on the

look-out for changing preferences in the way of music.

"When I first began my travels, the United States was divided into two sections—the one in which it was safe to play 'Marching Through Georgia,' and the one in which it wasn't," says Sousa. "A program in those days was fairly certain to please both in Portland, Maine, and Portland, Oregon. Now it is possible to perceive a difference in the musical preferences of St. Paul and Minneapolis. Two influences have been most largely responsible for variations in American musical tastes. One is the talking machine and the other is the motion picture. I have found that musical appreciation in a city which has a good quality of music in its motion picture houses is miles in advance of that in the town where the music of the movies is only so-so. The talking machine record performed the invaluable service of familiarizing thousands who never saw an opera or heard a symphony concert with best music.

"From my standpoint, at least, the finest audiences nowadays are in the college towns. They are made up of students, of faculty people and townsmen, which always means a greater proportion than usual of college and university graduates. They get the points quicker than other audiences, and my programs nowadays contain humoresques, suites, arrangements and small ensemble novelties which bristle with points.

"I have found that a city in which the newspapers are above the average also is a superior concert town. I believe the newspapers reflect the ways of thinking of any city more accurately than any other agency. When I go into a city which I have not visited for several years I always send for the newspapers. If the newspaper which seems to me to be the best in the quality of its news, its editorial and its mechanical get-up is the city's largest paper in point of circulation, I know all I need to know about that city."

Too Young for Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

TOO YOUNG FOR GOLF



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

John Philip Sousa to Direct Soo High Band

SAULT STE. MARIE, July 13.—Something very unusual for a northern Michigan resort musical organization will occur here next Thursday when the Sault Ste. Marie high school band, champion organization of Cleveland will be personally directed by John Philip Sousa, world famous band director, who will be at the Soo resorts under the auspices of the Soo Rotarians. During the intermission in Sousa's band concert the director will take charge of the Cloverland lads. Funds from the concert will go to the Sault Ste. Marie Boy Scouts. Physicians and surgeons from all over Cloverland were at this resort for the upper Michigan post-graduate medical conference at the Country club. Dr. Phil Marsh, Ann Arbor; Dr. M. A. Mortenson, Battle Creek; Dr. G. Van Amber Brown, Detroit; Dr. Homer T. Clay, Grand Rapids, and Dr. George H. Ramsey, Lansing, were the main speakers.

YOU CAN GUESS WHAT HE THINKS OF GOLF

New York, July 12.—At 71, John Philip Sousa believes he is too young for golf. The veteran bandmaster and composer was a week-end guest at the Middleton home of William Cross today, and when his host urged him to play a round of golf, Sousa replied:



John Sousa

"Good Lord, man, I'm only a bit over 70. I'll start playing golf when I can't do anything else—but I haven't reached

John Philip Sousa, composed of more than 100 band pieces, intends to write an opera on a libretto supplied by Robert W. Chambers. Mr. Sousa has been writing his memoirs, besides composing some new marches, "Cuba Under the Three Flags," "The National Game March,"

"The Co-eds of Michigan" and "The Black Horse Troop March." He has written eight chapters of his third novel and is on a concert tour which will take him away from home till March 6 next year.

SOUSA'S BAND THROUGH HERE.

Members of Sousa's band passed through the city at noon today enroute from New York City to Winona Lake. The band came into the city over the New York Central railroad on a special train consisting of four cars. The train was transferred over to the Pennsylvania lines and left the city at 12:50 p. m.

John Philip Sousa writes to a New York paper from Springfield extolling the courtesy of a tiny simian which—or is it whom?—he encountered on the streets of this city. Residents of Springfield who have come into contact, financial or merely social, with this betailed little gentleman recognize that, not only does he doff his cap most suavely on receipt of a penny; he has never been known to argue with a traffic cop, to refuse his seat in a street car to a lady, to jostle people unnecessarily in crowds or to jump in ahead of his turn in a cafeteria line.

John Harrison Demsey still maintains that his

Too Young to Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

AUDITORIUM

Sousa's Band.

In thirty-one consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. Com. John Philip Sousa, and his estimable one hundred bandmen. Upwards of fifty millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people annually. And this season, for approximately thirty minutes in each program, the audiences will be introduced to the Sousa Syncopators. Sousa brings his band to the Auditorium Monday.

Half an hour of modern syncopated music has been added to the Sousa programs for this season, because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music, and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side, and it is because of this belief that it is played by Sousa's band for the first time. "Music of the Minute," a Sousaesque tying together of half a dozen of the current syncopated hits will serve to introduce syncopation to the Sousa programs.

Incidentally the Sousa organiza-

tion will be the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with ten or a dozen trombones, thirty clarinets, half a dozen trumpets, half a dozen sousaphones—the brass equivalent of the stringed bass—piccolos, oboes, French horns, and saxophones to create melodies and counter-melodies, syncopation will have its first deluxe presentation. Sousa will make further acknowledgement that the present is a dancing age by offering a foxtrot of his own composition, entitled "Peaches and Cream," said to have been inspired by a dancing granddaughter.

In addition to the Sousa syncopation and the Sousa foxtrot, there will be the annual Sousa march, Sousa suite and Sousa humoresque. The American public would be about as willing to get along without Thanksgiving, Christmas and the Fourth of July as without these Sousa features.

Miami Herald July 17

SOUSA LAUGHS AT YEARS

MIDDLETOWN, N. Y., July 16.—John Philip Sousa, veteran composer and bandmaster, now over 70 years old, was quoted by William Cross, after being his guest, as stating that he isn't old enough to play golf yet. "I'm not old enough to play golf yet," declared Mr. Sousa. "I'll start golfing when I can't do anything else."

Miami Herald July 17

JOHN PHILIP SOUSA, the famous band master, who is 70 years old, informed a friend he was too young to play golf. This was his indirect method of attacking golf, setting forth his belief that a man still able to work has no time for such recreation. Still, Mr. Sousa must admit, there are men who are just as busy as himself who find leisure to gain this form of healthful exercise. It must also be conceded that a man playing golf is not devoting his spare moments to playing some band instruments. A golf fan does not trouble his neighbors like a saxophone enthusiast.

NO GOLF FOR SOUSA

New York, July 13.—AP—John Philip Sousa, noted band master who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he told William Cross, a friend, whom he has been visiting at Middletown, N. Y.

EDITOR'S ANALYSIS

SOUSA GIVES HIS THEORIES ON GOLF.

San Jose Mercury July 19

JOHN PHILLIP SOUSA, 70, says he is too young to take up golf. The statement is authentic, and being so shows that Sousa is a greater buffoon than most people thought him to be. The man who leaves his golf too late in life may not be a maron, but he certainly is wanting in judgment. Those who fall dead on the links from day to day are the Sousa type who look upon the white ball as an allurements to men who have passed the mile stone of old age, not those who are still fit physically and mentally. It is the man who provides against the future who has common sense—he who does not should have a guardian.

DON'T WAIT TOO LONG.

It is a mistake for anyone to suppose that golf appeals only to men of great age. Those who get the most from it are middle aged men who have sense enough to start it early enough in life to reap its benefits. Later on instead of benefiting it is a positive menace to the player. All that it does for anyone is to keep the blood stream moving, and when it fails in that it is a curse rather than a blessing. This may be disputed, may be treated with contempt, but it is a fact that exercise is only useful when it stimulates a circulation. Stagnation spells death—it visits those chiefly who point with contempt at physical exercise.

GOLF LINKS ARE MULTIPLYING.

Men will die, of course. They die in church, on the street, in bed, and at their dining tables. It will be so to the end of time, but the man who accustoms himself to some regular form of exercise, whether golf, tennis, swimming, volleyball or whatever it may be, stands a better chance of living and enjoying reasonable health from day to day. The foolish man is the one who has no time to play, who would not play if he had the time, who gives little thought to his physical fitness or non-fitness. It is not necessary to buy a set of clubs and join a golf club to get exercise. Gladstone chopped trees and lived to be eighty-five.

San Jose Mercury July 16

JOHN PHILIP SOUSA, the composer and bandmaster, declares that he will start playing golf as soon as he is old enough. The "marching" is only seventy. Music lovers throughout the United States will wish him many more years before he ceases to feel "too young" to lay down the baton. The niblick will wait.

Sousa Sues When "Face" Appears on Three-Cent Cigar

Southwestern Grocer July 19

NEW YORK.—Because his name and pictures have been used to advertise cigars at five for fifteen cents, John Philip Sousa, noted bandmaster, is suing the P. Lorillard Company for \$100,000. His attorney said the bandmaster has been made sport of by friends.

EXERCISE AND THE CANCER PROBLEM.

The writer knows a man past seventy who for years has kept himself in perfect physical condition by chopping wood for an hour in the morning before breakfast. Thus he is able to furnish his friends with perfectly split wood and to keep cords and cords of it neatly piled up for emergency. The average man would find no pleasure in this. He prefers a combination of work and play.

A faulty dietary is of course responsible for many ills and meat eating is said to be in many cases the cause of cancer. A Johns Hopkins savant, however, says that the prevalence of cancer in this country is due to a lack of exercise, the value of which the American business man is only beginning to learn.

SOME EXERCISE FOR EVERYONE.

So far as golf is concerned it should not be played by men with weak hearts or other organic ailments which requires to be nursed along with extreme care. Those who die on the links as a rule started the game too late in life, played it too violently and often in spite of the protestations of friends and the family physician. The normal man in normal health who takes up the game when he is well, according to Dr. Blue, not only adds from ten to fifteen years to his life, but enjoys it. Chauncey Depew, at ninety-six says that every man should have a hobby, and he agrees with Mr. Rockefeller, eighty-six, who made the best score of his life a week ago, that golf is the most healthful of all hobbies.

E. K. J.

A Sousa Suite.

St Paul Dispatch July 19

That energetic fellow, John Philip Sousa, without whose annual appearance no musical season would be complete, has just announced that at 70 he is too young to play golf. He will start, he says, when he can't do anything else. But in this decision Mr. Sousa has displayed less than his customary shrewdness. It has always been evident from the names of his compositions that he has set himself the amusing and congenial task of expressing American life. "Stars and Stripes Forever," "King Cotton March" and the various descriptive works on native themes indicate clearly what his conscious intention or unconscious desire has been. It will occur to many that in neglecting to do a descriptive suite on a golfing motif, Sousa has evaded an evident responsibility.

It is sufficiently obvious what the outline of the suite should be. Six phases might cover the subject adequately. The first which might be called "Tee Off!" should be in the buoyant, optimistic mood of the golfer before the play begins; the second, "A Nice Lie on the Fairway" would express the crescendo rising of the golfer's spirits; the third, "In the Rough," would introduce a more somber mood with certain grumblings from the horns and moanings in the saxophones paraphrasing the idiom of the player in such circumstance; the fourth, "Mental Hazards," would permit the composition to reach its highest point of thoughtfulness in its musical observations about the frailty of human nature; the fifth, "The Eighteenth Green" would recover the buoyant mood with honor saved from disaster; and the last, "The Nineteenth Hole" would afford a robust finale with characteristic American jocularity.

Certainly Mr. Sousa should reconsider his decision against golf. Some such composition cries to be made.

Too Young For Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

SOUSA'S BAND TO GIVE FINAL CONCERT TODAY

Programs This Afternoon
and Tonight Will Close
Engagement at
Riverside.

Lieut. Comdr. John Philip Sousa, who is conducting his world famous band on its third-of-a-century tour, the itinerary of which will carry it to 47 States and four Canadian Provinces, winds up a five-day engagement of afternoon and evening concerts at the Crystal Ballroom, Riverside Park, today. The concert tonight, which will be finished at 9:30 o'clock, will be followed by dancing to the McEnelly orchestra.

Sousa has struck upon an impressive way in which to bid Springfield and vicinity adieu for he has selected as his last number none other than that stirring piece of march music from his own pen, "Stars and Stripes Forever." There could be no better ending to such a continuous round of notes that Sousa has played and pleased thousands with during his stay at Riverside Park.

Three Soloists Today.

Marjorie Moody, soprano; Henry B. Stephens, saxophone, and John Dolan, cornet, all soloists with the Sousa organization, will be heard at each concert today. This is the first time that all three have appeared on both programs during the band's stay at Riverside.

The overture "William Tell," always an inspiring number with the inimitable Sousa directing it, is also on tonight's program.

The world at large recognizes Sousa as the composer of the greatest march music the world has known, and as the director of the finest band that ever has been developed in America. It would seem that Sousa's fame should be secure on these two counts without further accomplishments. But an examination of the catalogs of Sousa's publishers reveals that Sousa has written music of a greater number of classifications than any other American composer.

Almost 100 Marches.

If one writes to Sousa's publishers for a catalog of Sousa compositions he will receive a list of almost 100 successful, wide-selling marches, topped off of course by "Stars and Stripes Forever," of which more than 2,000,000 copies have been sold, to say nothing of 5,000,000 talking machine records. In this list, if it is a late one, will be found the newest Sousa march, "The Ancient and Honorable Artillery Company," which will be dedicated this season to the famous Boston military organization.

In the catalog also will be found a list of the Sousa suites, including the new composition, "Looking Upward," and such favorites of other years as

Miss Winifred Bambrick, Harpist, with Sousa's World-Famed Band



Miss Bambrick is the harpist with Lieut. Comdr. John Sousa's band, appearing at Riverside Park, and because of her small size and the great size of the instrument she plays, her presence is one of unusual interest when she appears in a bright frock against a background of 100 somber-clad musicians who make up the Sousa ensemble. Her appearance with the Sousa organization is due to the fact that she is one of the best harpists in America of either sex.

"At the King's Court," "Camera Studies," "Dwellers of the Western World," and others, a total list of about 20 suite compositions. Also will be found a list of more than 40 songs, the scores of six operas, two selected march folios, five arrangements of Sousa numbers for male choruses and mixed choirs, more than 50 instrumental numbers not to be classified as marches, and a collection of waltzes as full of life and swing as his marches.

Many Manuscript Numbers.

Sousa's published numbers represent but a small share of his great labors as a musician. The countless transcriptions and arrangements never have been published, yet the pile of original manuscripts representing these numbers is twice the size of the pile of published numbers.

Two new numbers soon will be listed among the Sousa publications. The first of these will be the first Sousa foxtrot, "Peaches and Cream," which will not be published until after the beginning of Sousa's season, and "The Last Crusade," perhaps his most pretentious work for orchestra, organ and choir, recently performed for the first time in Philadelphia at the Philadel-

phia Music Week exposition by the Wanamaker Orchestra and a choir of 200 voices.

Today's Programs.

Following are today's band programs:

Afternoon.	
Rhapsody, "The First."	Herbert
Cornet solo, "The Solitaires."	John Dolan
Suite, "Famous Melodies."	Sullivan
Vocal solo, "Le Deputé."	Charpentier
Scenes, "Robert le Diable."	Meyerbeer
Interval.	
(a) Scherzo from "Sonata Tragica."	McDowell
(b) "A Japanese Sunset."	Deppen
Saxophone, "Lantern."	Hendon
Excerpts, "Lilac Time."	Schubert
March, "The Rifle Regiment."	Sousa
Interval.	
Finale, "Fourth Symphony."	Tchaikovsky
Cornet solo, "Philosophic Maid."	Sousa
Suite, "At the Movies."	Sousa
(a) "The Serenaders."	
(b) "The Crafty Villain."	
(c) "Balance All and Swing Partners."	
Vocal solo, "Depuis le Jour" from "Louise."	Charpentier
Scenes, "La Boheme."	Puccini
Interval.	
Overture, "William Tell."	Rossini
Saxophone solo, "Caprice Minia."	Stephens
Vocal solo, "Reminiscences of Scotland."	Godfrey
March, "Stars and Stripes Forever."	Sousa

"SOUSA" MEANS "BAND" TO AVERAGE AMERICAN

Fan as Bandmaster Now on Thirty-second
Tour Has Visited More American Cities
and Played Before More People Than Any
Other Conductor—At Newark July 16

If a psychologist at any place in America says "Sousa" to a subject, the first word which comes to the mind of the subject is "band" in the traditional nine cases in ten. If a psychologist almost any place in America says "band," the response of the subject is likely to be "Sousa" in almost as great a proportion of cases, for without much doubt Sousa and band are synonymous with the great rank and file of Americans.

The great popularity which Lieut. Com. John Philip Sousa enjoys in the field of music in America has not been easily won, and it is not lightly held by the March King. Sousa has been a conductor now for more than forty years and he is now heading his organization for his thirty-second annual tour. He has become the most popular and the best-known of American musicians for the sole reason that he has been heard during his career by upwards of fifty millions of Americans, the greatest audiences of any musician in the world, and also because there is scarcely a city or town of more than 25,000 population in all America in which he has not appeared during his career.

Sousa is the chief exponent of the theory that the American people love good music and are willing to pay a reasonable fee to hear it. Without exception, Sousa's Band is the only large musical organization in America which has been able to maintain itself solely upon the revenue from its concerts. Even the operas and the symphony orchestras of the cities have backers to whom they may look in case of an unfortunate season, but Sousa, visiting 200 to 300 American cities each year, finds in each place visited enough people willing to buy tickets to his concerts to enable him to continue his work.

Perhaps it is this journeying about to a great number of communities which is the real secret of Sousa's success. Many great musicians confine themselves to the cities or if they venture outside a few of the larger communities, it is with an air of condescension. Sousa gives the same programs in the smaller cities as during his annual appearances in New York, Chicago, Boston and Cleveland, where he only appears in one or two concerts. And he is amply repaid, for in the smaller communities, the visit of Sousa's Band is in every measure a holiday, with addresses of welcome, and even suspended business.

Sousa's Band.

John Philip Sousa, as he surveys the annals of his musical activity, will have an affectionate memory for two of his comrades who have passed on, leaving him the survivor of the brave trio who first insisted that the United States should have its own school of light opera. Indeed, Sousa is not only the last of the trio: he was the first, as well. As far back as 1884, before him fame had been established as either composer or bandmaster, he had produced his opera, "Desiree"—a work in which, by the way, De Wolf Hopper made his debut as a singing comedian.

Reginald De Koven, who died early in 1919, came along in 1887 with "The Begum." Victor Herbert, whose death occurred last May, first clicked in 1884 with "Prince Ananias." It is singular that not one of the three was a success, and it is doubtful if any save the antiquarians have preserved a copy of any of the three scores that put America on the musical map in the rich field of comic opera.

De Koven was the first of the trio to win a lasting success. That was by means of "Robin Hood." Then Sousa came to the fore with "El Capitán." Soon thereafter, Herbert made a resounding success with "The Serenade." The three pieces remain the outstanding successes of American composition in a style that until then had been mastered prosperously by the French and German composers. Sousa brings his band to the Auditorium July 20.

The growth of American musical taste undoubtedly is due in a large measure to the extended Sousa tour. Almost 40 years before "Parsifal" was performed in New York by the Metropolitan Opera Company, selections from it had been played on tour by Sousa. Last year he played Ernest Schelling's "At the Victory Ball" which at that time had been played only by an orchestra in New York and another in Philadelphia and for one performance each. This year he will present one of the great musical masterpieces of all time, Johann Strauss' "Don Juan," done by a band for the first time either in America or Europe.

Sousa surely strives to give American audiences the music they best enjoy, and that is the reason that this season, for the first time, the Sousa programs will include jazz. Sousa has made his own jazz arrangements, a melange of jazz melodies of the moment which will be programmed as "Music of the Minute." "Sousa" will play at the Newark gymnasium at 2:30 P. M., July 16.

MR. SOUSA AND GOLF.

John Philip Sousa, the veteran composer and bandmaster, is quoted by a friend in Middletown, New York, as remarking, "I'm not old enough to play golf yet. I'll start golfing when I can't do anything else." Evidently Mr. Sousa doesn't believe that golf is a worth-while game for vigorous young gentlemen; and evidently he doesn't believe that when a man is three score and ten—which is the veteran bandmaster's age—he is particularly old in these days and times.

On the other hand there are younger gents than Brother Sousa who don short pants and caps, and, fortified with a score card and a niblick, invade the greens. Indeed, we know a number of estimable members of the Rotary and Kiwanis Clubs in Wilmington who insist that they are under seventy—and yet they find in golf the greatest kind of joy and relaxation.

No one would dare to suggest that golf is an avenue which leads from home worries—even from a nagging wife—but Mr. Sousa might give the matter more serious consideration from this angle, in which event he might not be so severe in his condemnation of the pastime.

Golf also gives play to that complex in man which urges him to tell fish stories. The real truth about the golf scores of tired business men—and tired husbands—probably will be one of the many things that will be left out of the future histories of mankind. This probably will be because the scores so often resemble the ages of the players. It is, we might add, because golfers and their scores frequently are not unlike the ladies and their ages.

We are inclined to believe that Mr. Sousa, in any event, enjoys an unusually happy home life.

Too Young to Golf



JOHN PHILIP SOUSA

NEW YORK, July 13 (AP).—John Philip Sousa, noted bandmaster who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

SOUSA WILLING BUT TIME TOO SHORT

The woman's auxiliary of the Springfield American Legion post sought out Lieutenant-Commander John Philip Sousa, the famous bandmaster who is giving concerts at Riverside park, in an effort to secure the band for a concert at the government War Veteran hospital in Northampton. It was learned today, though, that Sousa and all his bandmen were eager to play for the disabled soldiers in the hospital, it was found that the time required for the trip to North-

ampton and to set up the large number of instruments for a concert, would conflict with the Riverside park schedule of concerts, so the idea had to be abandoned.

Sousa at Seventy Too Young for Golf

NEW YORK, July 13 (AP).—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Sousa, 70, too Young for Golf

(By The Associated Press.)

NEW YORK, July 13.—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Sousa Thinks Golf Is An Old Man's Game

(By Chicago Tribune-The Commercial Appeal Leased Wire.)

MIDDLETOWN, N. Y., July 12.—John Philip Sousa, who has just passed his seventieth year, thinks that golf is an old man's game, and refuses to play it. When asked today by his host, William Cross of Middletown, at whose estate he spent the week-end, if he did not wish to try his hand on the links, the famous march king answered in an emphatic negative.

"I'm not old enough to play golf yet," Sousa said. "I'll start golfing when I can't do anything else."

Soo news July 3

Sousa and Famous Band Start on Longest Tour

Will Travel 25,000
Miles; Play in the
Sault July 21.

NEW YORK, July 3. (Special)—Following a final rehearsal at the Fulton theater, Lieut. Com. John Philip Sousa and his band leave here today on the longest tour ever undertaken by this famous organization. This Third-of-a-Century tour opens in Hershey, Pa., tomorrow and it will conclude March 6, 1926, in Richmond, Va.

Among the first cities visited will be Sault Ste Marie, Michigan, where two concerts are scheduled for the afternoon and evening of July 21.

Visits 202 Cities

The tour includes visits to 202 cities in forty-three States and four Canadian Provinces. During the season he will give no less than 436 concerts, and will travel more than 25,000 miles. Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina Agricultural Exhibition, from July 27 to August 1 for which he will receive a fee of \$20,000 said to be the largest sum ever paid any musical organization for an engagement of similar length.

More of his own compositions than usual will be featured this year in the Sousa programs. There are two new marches, "The National Game" written at the request of Judge Kenesaw Mountain Landis, high commissioner of Organized Baseball and to be used at flag raisings and other baseball ceremonials and "The Black Horse Troop," dedicated to the famous Cleveland military organization. There is a new Sousa suite, "Cuba Under Three Flags," "Jazz America," a Sousa arrangement of modern jazz tunes, and the annual humoresque, this season based upon "Follow the Swallow" from "Kid Boots." He will revive "The Liberty Bell" which was featured during his first tour, the season



JOHN PHILIP SOUSA

son of 1892-1893, and will play it in Hershey on Saturday, which will mark the thirty-third anniversary of its composition. He will also present the prelude of one of his light operas, "The American Maid."

Has Fine Soloists

Other program numbers will include selections from the works of Dvorak, Arban, Meyerbeer and Guion. Soloists this season will be Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone; and Harold E. Stephens, saxophone. The band will consist of 100 men and will make its only New York appearance of the season at the New Mecca Temple, Sunday night, October 11.

Sousa gave his first concert as the director of his own organization in Plainfield, N. J., on September 26, 1892.

Boston Traveler July 3

SOUSA, 70, TOO YOUNG FOR GOLF

Famous Bandmaster Says
He May Play When Too
Old for Anything Else

MIDDLETOWN, N. Y., July 13.—John Philip Sousa says he's too young to play golf.

He recently passed his 70th birthday. The famous bandmaster said that golf is not a young man's game, and he, therefore, refuses to be persuaded, cajoled, intimidated, or anything else one may want to call it, into playing.

In other words, "all the king's horses, and all the king's men" can't get John out on the links. William Cross, at whose estate Sousa spent to week-end, knows today just how the great musical director feels about golf, because he was the one who tried to sic golf on John.

Sousa closed the debate by stating he would start golfing when he couldn't do anything else.

Not Old Enough
Yet for the Links



(Photo by White, N. Y.)
JOHN PHILIP SOUSA

Peop Springfield July 5

Miss Winifred Bambrick Here As Harpist With Sousa's Band



Lieut-Comdr John Philip Sousa, who is conducting his world-famous band on its "Third-of-a-Century tour," the itinerary of which will carry it to 47 states and four Canadian provinces, winds up a five-day engagement of afternoon and evening concerts at the Crystal ballroom, Riverside park, today. The concert tonight, which will be finished at 9.30, will be followed by dancing to music of the McEnelly orchestra.

Sousa has struck on an impressive way in which to bid Springfield and vicinity adieu for he has selected as his last number his own stirring piece of march music, "Stars and Stripes Forever." Marjorie Moody, soprano; Henry B. Stephens, saxophone; and John Dolan, cornet, all soloists with the Sousa organization, will be heard at each concert today. This is the first time that all three have appeared on both programs during the band's stay at Riverside.

The overture, "William Tell," always

an inspiring number with the inimitable Sousa directing it, is also on tonight's program.

Afternoon
Rhapsody, "The First".....Liszt
Cornet solo, "The Solitaires".....Herbert
John Dolan
Suite, "Famous Melodies".....Sullivan
Vocal solo, "Le Deputé".....Charpentier
Marjorie Moody
Scenes, "Robert le Diable".....Meyerbeer
Interval

(a) Scherzo from "Sonata Trajica".....Mc Dowell
(b) "A Japanese Sunset".....Deppen
Saxophone, "Lannette".....Henton
Henry B. Stephens
Excerpts, "Lilac Time".....Schubert
March, "The Little Regiment".....Sousa

Evening
Finale, "Fourth Symphony".....Tschaiakowsky
Cornet solo, "PhiloSophic Maid".....Sousa
John Dolan
Suite, "At the Movies".....Sousa
(a) "The Serenaders"
(b) "The Crafty Villain"
(c) "Balance all and Swing Partners"
Local solo, "De Puls le jour" from
"Leulise".....Charpentier
Marjorie Moody
Scenes, "La Boheme".....Puccini
Interval

Overture, "William Tell".....Rossini
Saxophone solo, "Caprice Mintia".....Stephens
Henry B. Stephens
Reminiscences of Scotland.....Godfrey
March, "Stars and Stripes Forever".....Sousa

Marjorie Moody, soprano; Henry B. Stephens, saxophone; and John Dolan, cornet, all soloists with the Sousa organization, will be heard at each concert today. This is the first time that all three have appeared on both programs during the band's stay at Riverside.

The overture, "William Tell," always

Notovich Sent July 9

SOUSA SYNCOPATORS —ARE COMING TOMORROW

Thirty Minutes of Jazz New Feature
of Programs for Thirty-Second
Annual Tour

In thirty-one consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. Com. John Philip Sousa, and his estimable one hundred bandsmen. Upwards of fifty millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people, annually. And this season, for approximately thirty minutes in each program, the audiences will be introduced to the Sousa syncopators. They will be heard at the Colonia tomorrow afternoon at two o'clock.

Half an hour of modern syncopated music has been added to the Sousa programs for this season, because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music, and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side, and it is because of this belief that it is played by Sousa's band for the first time. "Music of the Minute," a Sousaesque tying together of half a dozen of the current syncopated hits will serve to introduce syncopation to the Sousa programs.

Incidentally the Sousa organization will be the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with ten or a dozen trombones, thirty clarinets, half a dozen trumpets, half a dozen sousaphones—the brass equivalent of the stringed bass—piccolos, oboes, French horns, and saxophones to create melodies and counter-melodies, syncopation will have its first de luxe presentation. Sousa will make further acknowledgement that the present is a dancing age by offering a foxtrot of his own composition, entitled "Peaches and Cream," said to have been inspired by a dancing granddaughter.

In addition to the Sousa syncopation and the Sousa foxtrot, there will be the annual Sousa march, Sousa suite and Sousa humoresque. The American public would be about as willing to get along without Thanksgiving, Christmas and the Fourth of July as without these Sousa features.

Sacramento Bee July 11

Sousa's Band Plans Tour Of America

Lieutenant Commander John Philip Sousa to-day will assemble his band for his Third-of-a-Century tour of America. Through the courtesy of Charles Dillingham, the rehearsals will be held at the Fulton Theatre, New York.

This tour will be one of the longest Sousa ever has undertaken. Opening in Hershey, Pa., on Saturday, July 4th, he will conclude his season on March 6, 1926, in Richmond Virginia. The tour includes visits to 202 cities in forty-three states and four Canadian provinces. During the season he will give 436 concerts, and will travel more than 25,000 miles. Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina Agricultural Exhibition, from July 27th to August 1st for which he will receive a fee of \$20,000.

More of his own compositions than usual will be featured this year in the Sousa programs. There are two new marches, The National Game, and The Black Horse Troop, dedicated to the famous Cleveland military organization.

There is a new Sousa suite, Cuba Under Three Flags, Jazz America, a Sousa arrangement of modern jazz tunes, and the annual humoresque, this season based upon Follow the Swallow, from Kid Boots. Sousa will revive The Liberty Bell which was featured during his first tour, the season of 1892-1893, and will play it in Hershey on the thirty-third anniversary of its composition. He will also present the prelude of one of his light operas, The American Maid. Other program numbers will include selections from the works of Dvorak, Arban, Meyerbeer and Guion.

The soloists this season will be Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone; and Harold E. Stephens, saxophone. The band will consist of 100 men. It will make its only New York appearance of the season at the New Mecca Temple, Sunday night, October 11th.

Herald Rochester July 16

SOUSA AND BAND AT EASTMAN FOR CONCERT TONIGHT

Lieutenant Commander John Philip Sousa, long recognized as the foremost bandmaster and composer of marches in the world, will bring his famous band and noted soloists to the Eastman Theater this evening for a concert. He is on a country-wide tour that marks a third of a century at the head of his own big musical organization, and reports have it that he and his players and Marjorie Moody, the soprano soloist, are stirring as much enthusiasm in huge audiences as the

Sousa band did years ago.

Sousa, unlike other leaders, conducts the entire program himself. It is a program rich in those things that his admirers like most, and the March King is said to be as generous as ever with encores this season. The program follows:

Prelude—"The American Maid".....Sousa
Cornet solo—"The Carnival of Venice".....Arban
John Dolan
Suite—"Cuba Under Three Flags" (New).....Sousa
(a) Under the Spanish.
(b) Under the American.
(c) Under the Cuban.

Vocal solo—"Shadow Dance".....Meyerbeer
Marjorie Moody
Large—"The New World".....Dvorak
March—"The Liberty Bell".....Sousa
INTERVAL

Jazz America (new) put together by.....Sousa
Saxophone Octette—"The Indian Love Call".....Friml
Messrs. Stephens, Heney, Johnson, Page, Weir, Machner, Conklin, Munroe.

March—"The National Game" (new).....Sousa
Xylophone solo—"The Pin Wheel".....Carey
George Carey
Old fiddler's tune—"The Sheep and Goats are Going to the Pasture".....Guion

Burlington News July 13

John Philip Sousa Too Young To Play Golf

NEW YORK, July 13.—(AP)—John Philip Sousa, noted band master, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

New Haven Register

TOO YOUNG FOR GOLF

NEW YORK, July 13.—(AP)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Record Columbia July 13

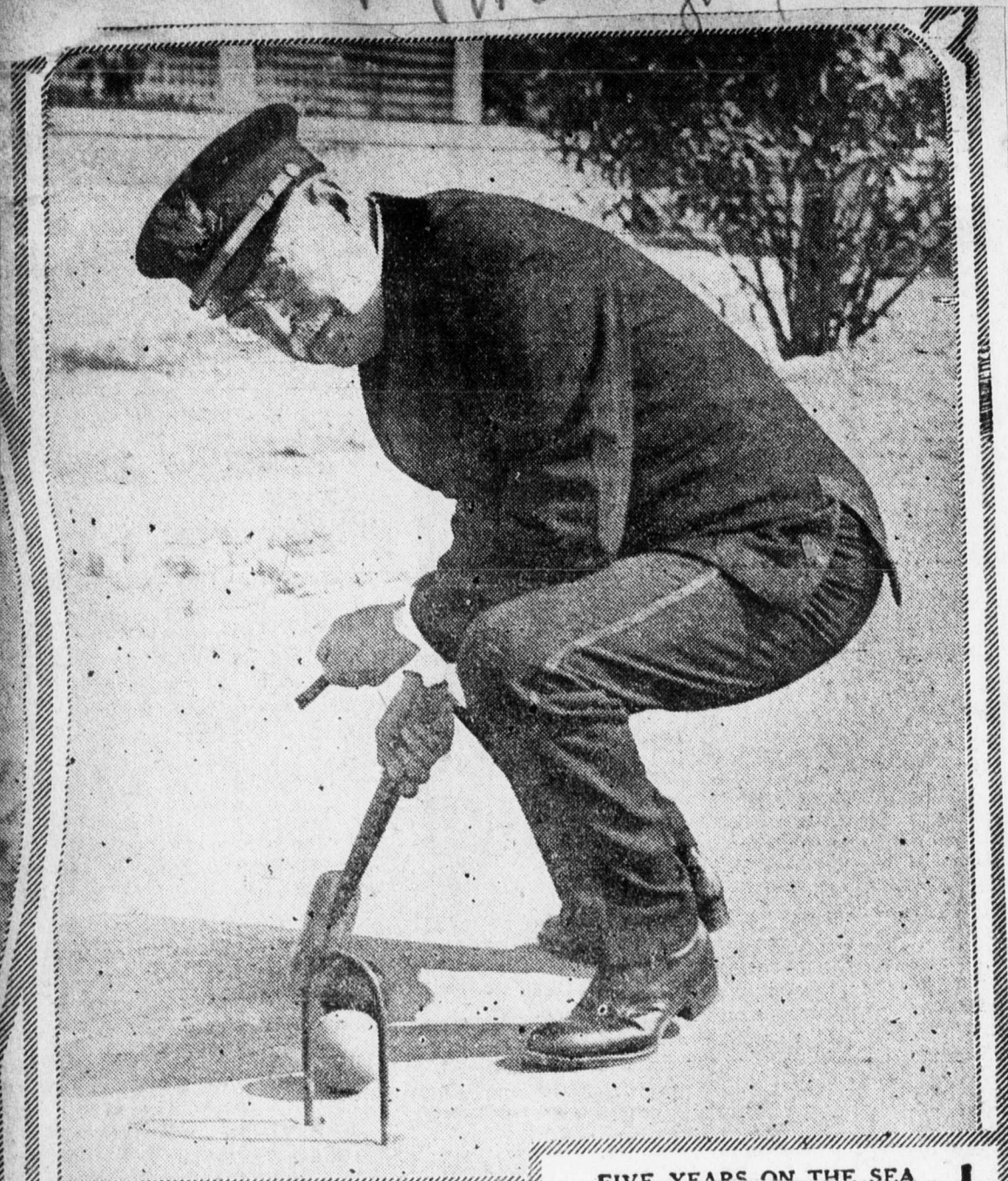
SOUSA TOO YOUNG TO PLAY GOLF, HE INFORMS FRIEND

New York, July 13.—(Associated Press.)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

my World July 15

New Haven Register July 16



JOHN PHILIP SOUSA, SEVENTY-ONE; TOO YOUNG FOR GOLF. At seventy-one John Philip Sousa believes he is too young for golf. The veteran composer recently spent a week end at the Middletown home of a friend, and when his host asked him to play a round of golf, Sousa replied: "I'll start playing golf when I can't do anything else, but I haven't reached that stage yet. I'm too young for that game."

SOUSA TOO YOUNG TO GOLF John Philip Sousa, at seventy-one, said recently that he hasn't reached the stage of golf. At croquet, however, the bandmaster is quite expert and can give pointers to youngsters on the playing of that lively outdoor game which the British favor. (Fotograms)

Honolulu News New Brunswick July 17

TOO YOUNG FOR GOLF



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend in Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

Providence Bulletin July 10



TOO YOUNG TO PLAY golf, noted bandmaster, John Philip Sousa, at 71, is an adept at croquet. He is shown at the left about to drive opponent's ball on the court.

San Francisco Bulletin July 10

MARCH KING MARCHING ON. [Los Angeles Times]

After passing his 70th year John Philip Sousa is about to write an American opera. He expects Robert W. Chambers to supply the words. American operas are rarer than blue diamonds and our musicians would welcome the chance to interpret one. Besides his usual activities during the year Sousa has written a big volume of his memoirs and composed seven or eight new marches. He is going strong and can still put America into music more skilfully than the youngsters.

Worcester Post July 14

John Philip Sousa, veteran composer and bandmaster, is past 70 years old but he is quoted as saying he isn't old enough yet to play golf. Several million golfers throughout the land and who are his juniors probably would say he is, if asked their opinion on the subject.

SOUSA AT 70 TOO YOUNG TO PLAY GOLF

Bandmaster May Take It up When Too Old for Anything Else

MIDDLETOWN, N. Y., July 13—John Philip Sousa says he's too young to play golf.

He recently passed his 70th birthday. The famous bandmaster said that golf is not a young man's game, and he, therefore, refuses to be persuaded, cajoled, intimidated, or anything else one may want to call it, into playing.

In other words, "all the king's horses, and all the king's men" can't get John out on the links. William Cross, at whose estate Sousa spent the week-end, knows today just how the great musical director feels about golf, because he was the one who tried to sic golf on John.

Sousa closed the debate by stating he would start golfing when he couldn't do anything else.

Sheboygan Press July 10

Famous Musician To Direct His Band At Concert Which Is To Be Given Sunday, July 19th

On Sunday, July 19, the Kohler Recreation club will present to the members of the Kohler company organization and to the public two concerts by Sousa and his band, the world's most famous musical organization. The programs will be under the personal direction of Lieutenant Commander John Philip Sousa. The concerts will take place in the Kohler Nature theatre at 2:30 and 7:30 p. m.

In bringing Sousa to Kohler, the Kohler Recreation club has again held to custom of arranging from time to time entertainments by musical organizations of national note. It will be remembered that in October, 1919, Sousa was at Kohler and gave two concerts at the dedication of the Kohler Nature theatre. Since then other bands, among them Bachmann's Million Dollar band, Weber's band and the Banda Roma, have delighted thousands at the yearly Kohler festivals.

The band appearing with Sousa at Kohler on Sunday, July 19, consists of seventy-five members, each one a master performer upon his chosen instrument. With the band will be soloists of such marked ability as Miss Marjorie Moody, soprano; Mr. John Dolan, cornet; Mr. George Carey, xylophone; Mr. Howard Goulden, xylophone, and Mr. Harold B. Stephen, saxophone.

Public is Invited

The Kohler Recreation club has already made comprehensive plans for the care of the large number of people expected. While space will, of course, be reserved for the members of the Kohler company organization and their families, the Kohler Nature theatre is amply large and will easily take care of an immense number of people. The public is invited and there will be no charge for admission.

Lieutenant Commander John Philip Sousa, who is now seventy years of age, is this year undertaking his thirty-third an-



JOHN PHILIP SOUSA

nual tour. The engagement at Kohler is one of the series which began at Hershey, Pennsylvania, on the Fourth of July, and will end at Richmond, Virginia, on March 6, of next year. This year's tour includes a concert in every state of the Union except one. The season's engagements will include his thirtieth consecutive season at Philadelphia, Pennsylvania, and a week at the Regina Industrial Exhibition in Canada.

The present tour is the climax of a great career and finds Sousa at the very height of a popularity that has perhaps never been equalled by any other musician. John Philip Sousa was born in Washington, D. C., in 1854. His education as a musician began when he was about six years old. His first instruction was in vocal music, and then the violin. By the time he had reached the age of fifteen he was a teacher of violin, and at the age of seventeen he was a conductor in the various theatres devoted to the pretentious operettas of the day.

Served in War

At the age of twenty-six, in 1880, Sousa accepted the post of director of the United States Marine band, with rank of lieutenant. He held this post until 1892, when he resigned to become the head of the organization with which he is now making his thirty-third annual tour. On May 31, 1917, Sousa was commissioned a lieutenant, in the United States Navy, and until the end of the World war he served at the Great Lakes Naval Training station in charge of the musical activities of that station. Upon the signing of the Armistice, he returned to the Naval Reserve forces with the rank of Lieutenant Commander. Because of having reached the age limit, he was recently retired.

During his remarkable career Sousa has written more than 100 marches, of which the most widely known are "Semper Fidelis," now the official march of the Marine Corps, and the fa-

mous "Stars and Stripes Forever."

Important as has been his work as a composer, Sousa's great service in the field of music is that he has created a familiarity and appreciation of good music throughout America. From the beginning his organization has presented the best music, and through Sousa the works of the great composers of the present and the past have been presented before masses whom the operatic companies and the symphony orchestras could not hope to reach.

Sousa's music is generally regarded as the most thoroughly American in conception and expression of any composer of his time. When he was a small boy, he saw the Grand Review of the victorious Union armies in Washington, and this boyhood impression was to shape his entire career as a composer. Every Sousa march has as its dominant motif the exultant power and glory of America, and it has reached its most triumphant expression in his immortal "Stars and Stripes Forever."

Concerts Are Varied

The two concerts to be given at Kohler will be varied in nature, including composition of a classical character, a number of famous Sousa marches, and a variety of syncopated music of recent composition. As regards the latter, the Sousa organization is the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with ten or a dozen trombones, thirty clarinets, half a dozen trumpets, half a dozen sousaphones—the brass equivalent of the stringed bass—piccolos, oboes, French horns, and saxophones to create melodies and counter-melodies, syncopation has its first deluxe presentation. Sousa is making further acknowledgement that the present is a dancing age by offering a fox trot of his own composition, entitled, "Peaches and Cream."

The marches on the Kohler program, of the Sousa band, include besides the widely known piece "Stars and Stripes Forever," the "Liberty Bell March." The latter was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The march was for a number of years not played regularly by the Sousa band. However, it has been revived and will be one of the delightful numbers of the Kohler con-

"The National Game." "The National Game," is a baseball march, composed by Sousa at the invitation of Judge Kene-saw Mountain Landis, high commissioner of organized baseball, and is designed to be played as the official march of the baseball players at all baseball ceremonies, and its composition at this time is particularly fitting, as the National League is celebrating its fiftieth anniversary.

An enhancement to the program will be the soprano solos by Miss Marjorie Moody, who has a voice of refreshing youth and purity. Her voice has exceptional carrying qualities. This fact will make it possible for her to sing out-of-doors, as in the Nature theatre and yet be heard by everyone.

Will Combine Bands

Local interest in the concert will be greatly increased by the fact that three of the numbers will be played by Sousa combined with the Kohler band. One of the numbers rendered by the unified bands will be the stirring march "Stars and Stripes Forever." The Kohler band during its existence has attained an enviable position of merit. During the past two years the band has been playing weekly noon-day concerts. When weather conditions do not permit outdoor concerts the programs are rendered in the factory smoking room. The Kohler evening concerts given in the Nature theatre at intervals during the summer have proved very popular and entertaining, as can be noted by the large number of people visiting the village on concert evenings.

It is planned to hold the concerts as open entertainments and the Kohler Recreation club extends an invitation to everyone, whether identified with the Kohler organization or not, to enjoy this unusual musical treat.

Am Harv Times July

An Old Man's Game?

At the age of 70, John Philip Sousa says he is "not old enough to play golf." A facetious fling at one of our national games.

Mr. Sousa may mean it. But perhaps, in attaining the age of 70, he has not kept thoroughly abreast of the times. Some years ago, golf might have been considered an old man's game, but stand on the links today and watch the number of youngsters who walk past, and who take their game seriously.

Golf and age have been divorced. The game keeps any man, who follows a sedentary occupation, in good physical trim. It takes him out-of-doors and gives him something to think about that will thrust office cares into the background.

This nation needs to play. With modern conveniences being added every day to the life of the American citizen, he is being robbed of the exercise which his ancestors were obliged to indulge in. "Play" is no longer a word to be used only in the same sentence with "children." It represents an essential element of life for adults, who are working under a strain of national speed and must relax with exercise and diversion.

There simply must be play ground for adults. The golf course is such a playground, and it is particularly appealing to the good sportsman because of the etiquette and finesse required for a comprehensive mastery of the game. But of course, there should be other playgrounds for the grown-ups and the day is coming when they will be found in every community.

Mr. Sousa speaks lightly of golf simply because he has not been bitten by the bug. Get him interested, and he will become as enthusiastic as the oldest or the youngest player on the course. Like any game, it looks silly to him who does not understand. Everybody should play in some way, and it makes no difference whether you call it golf, or shinny, or baseball or tennis, the benefits make it worth while.

Don't waste pity on the man who chases a little ball over a ten-acre field. The man who needs that pity is he who rides and sits all day, thinking only in terms of business success, and who is cheating himself by trying to evade one of the inextinguishable rules laid down by nature some thousands of years ago.

Greenville Piedmont July 13

Sousa, 70, Says He's Too Young For Golf

New York, July 13.—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Atlanta Journal July 13

Sousa Will Play Golf When Too Old to Work

NEW YORK, July 13.—(AP)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

News Tribune July 14

John Philip Sousa Too Young for Golf

New York, July 13.—(AP)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Portland Standard July 13

Man, 70, Too Young to Play Golf, Says Sousa

New York, July 13.—John Philip Sousa, the composer and bandmaster, visited William Cross at Middletown, N. Y., yesterday and told Cross that although he was seventy he was not old enough to play golf. "I'll start golfing when I can't do anything else," Sousa said.

Grand Rapids Herald

Sousa 70 but too Young for Golf

NEW YORK, July 14.—John Philip Sousa, the bandmaster, visiting an old friend in the country yesterday told his host that although he was 70 he was not old enough to play golf. "I'll start golfing when I can't do anything else," Sousa said.

Des Moines Capital July 13

SOUSA SAYS HE'S TOO YOUNG FOR GOLF

NEW YORK, July 13.—(A. P.)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

San Antonio Express July 14

SOUSA, 70, SAYS HE IS TOO YOUNG FOR GOLF

By Associated Press
NEW YORK, July 13.—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

TOO YOUNG FOR GOLF.

NEW YORK, July 13.—(A. P.)—John Philip Sousa, noted bandmaster, who is seventy years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

To Be Given Sunday, July 19th

On Sunday, July 19, the Kohler Recreation club will present to the members of the Kohler company organization and to the public two concerts by Sousa and his band, the world's most famous musical organization. The programs will be under the personal direction of Lieutenant Commander John Philip Sousa. The concerts will take place in the Kohler Nature theatre at 2:30 and 7:30 p. m.

In bringing Sousa to Kohler, the Kohler Recreation club has again held to custom of arranging from time to time entertainments by musical organizations of national note. It will be remembered that in October, 1919, Sousa was at Kohler and gave two concerts at the dedication of the Kohler Nature theatre. Since then other bands, among them Bachmann's Million Dollar band, Weber's band and the Banda Roma, have delighted thousands at the yearly Kohler festivals.

The band appearing with Sousa at Kohler on Sunday, July 19, consists of seventy-five members, each one a master performer upon his chosen instrument. With the band will be soloists of such marked ability as Miss Marjorie Moody, soprano; Mr. John Dolan, cornet; Mr. George Carey, xylophone; Mr. Howard Goulden, xylophone, and Mr. Harold B. Stephen, saxophone.

Public is Invited

The Kohler Recreation club has already made comprehensive plans for the care of the large number of people expected. While space will, of course, be reserved for the members of the Kohler company organization and their families, the Kohler Nature theatre is amply large and will easily take care of an immense number of people. The public is invited and there will be no charge for admission.

Lieutenant Commander John Philip Sousa, who is now seventy years of age, is this year undertaking his thirty-third annual tour. The engagement at Kohler is one of the series which began at Hershey, Pennsylvania, on the Fourth of July, and will end at Richmond, Virginia, on March 6, of next year. This year's tour includes a concert in every state of the Union except one. The season's engagements will include his thirtieth consecutive season at Philadelphia, Pennsylvania, and a week at the Regina Industrial Exhibition in Canada.

The present tour is the climax of a great career and finds Sousa at the very height of a popularity that has perhaps never been equalled by any other musician. John Philip Sousa was born in Washington, D. C., in 1854. His education as a musician began when he was about six years old. His first instruction was in vocal music, and then the violin. By the time he had reached the age of fifteen he was a teacher of violin, and at the age of seventeen he was a conductor in the various theatres devoted to the pretentious operettas of the day.

Served in War

At the age of twenty-six, in 1880, Sousa accepted the post of director of the United States Marine band, with rank of lieutenant. He held this post until 1892, when he resigned to become the head of the organization with which he is now making his thirty-third annual tour. On May 31, 1917, Sousa was commissioned a lieutenant, in the United States Navy, and until the end of the World war he served at the Great Lakes Naval Training station in charge of the musical activities of that station. Upon the signing of the Armistice, he returned to the Naval Reserve forces with the rank of Lieutenant Commander. Because of having reached the age limit, he was recently retired.

During his remarkable career Sousa has written more than 100 marches, of which the most widely known are "Semper Fidelis," now the official march of the Marine Corps, and the famous "Stars and Stripes Forever."

Important as has been his work as a composer, Sousa's great service in the field of music is that he has created a familiarity and appreciation of good music throughout America. From the beginning his organization has presented the best music, and through Sousa the works of the great composers of the present and the past have been presented before masses whom the operatic companies and the symphony orchestras could not hope to reach.

Sousa's music is generally regarded as the most thoroughly American in conception and expression of any composer of his time. When he was a small boy, he saw the Grand Review of the victorious Union armies in Washington, and this boyhood impression was to shape his entire career as a composer. Every Sousa march has as its dominant motif the exultant power and glory of America, and it has reached its most triumphant expression in his immortal "Stars and Stripes Forever."

Concerts Are Varied

The two concerts to be given at Kohler will be varied in nature, including composition of a classical character, a number of famous Sousa marches, and a variety of syncopated music of recent composition. As regards the latter, the Sousa organization is the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with ten or a dozen trombones, thirty clarinets, half a dozen trumpets, half a dozen sousaphones—the brass equivalent of the stringed bass—piccolos, oboes, French horns, and saxophones to create melodies and counter-melodies, syncopation has its first deluxe presentation. Sousa is making further acknowledgement that the present is a dancing age by offering a fox trot of his own composition, entitled, "Peaches and Cream."

The marches on the Kohler program, of the Sousa band, include besides the widely known piece "Stars and Stripes Forever," the "Liberty Bell March." The latter was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The march was for a number of years not played regularly by the Sousa band. However, it has been revived and will be one of the delightful numbers of the Kohler concert. For the revival of this famous number Sousa has caused to be cast a set of chimes costing \$15,000. These chimes will be played by George Carey, for several years xylophonist with the Sousa organization.

Another march appearing on the program, which deserves special mention, is one entitled



JOHN PHILIP SOUSA

missioner of organized baseball, and is designed to be played as the official march of the baseball players at all baseball ceremonies, and its composition at this time is particularly fitting, as the National League is celebrating its fiftieth anniversary.

An enhancement to the program will be the soprano solos by Miss Marjorie Moody, who has a voice of refreshing youth and purity. Her voice has exceptional carrying qualities. This fact will make it possible for her to sing out-of-doors, as in the Nature theatre and yet be heard by everyone.

Will Combine Bands

Local interest in the concert will be greatly increased by the fact that three of the numbers will be played by Sousa combined with the Kohler band. One of the numbers rendered by the unified bands will be the stirring march "Stars and Stripes Forever." The Kohler band during its existence has attained an enviable position of merit. During the past two years the band has been playing weekly noon-day concerts. When weather conditions do not permit outdoor concerts the programs are rendered in the factory smoking room. The Kohler evening concerts given in the Nature theatre at intervals during the summer have proved very popular and entertaining, as can be noted by the large number of people visiting the village on concert evenings.

It is planned to hold the concerts as open entertainments and the Kohler Recreation club extends an invitation to everyone, whether identified with the Kohler organization or not, to enjoy this unusual musical treat.

Mr. Sousa may mean it. But perhaps, in attaining the age of 70, he has not kept thoroughly abreast of the times. Some years ago, golf might have been considered an old man's game, but stand on the links today and watch the number of youngsters who walk past, and who take their game seriously.

Golf and age have been divorced. The game keeps any man, who follows a sedentary occupation, in good physical trim. It takes him out-of-doors and gives him something to think about that will thrust office cares into the background.

This nation needs to play. With modern conveniences being added every day to the life of the American citizen, he is being robbed of the exercise which his ancestors were obliged to indulge in. "Play" is no longer a word to be used only in the same sentence with "children." It represents an essential element of life for adults, who are working under a strain of national speed and must relax with exercise and diversion.

There simply must be playground for adults. The golf course is such a playground, and it is particularly appealing to the good sportsman because of the etiquette and finesse required for a comprehensive mastery of the game. But of course, there should be other playgrounds for the grown-ups, and the day is coming when they will be found in every community.

Mr. Sousa speaks lightly of golf simply because he has not been bitten by the bug. Get him interested, and he will become as enthusiastic as the oldest or the youngest player on the course. Like any game, it looks silly to him who does not understand. Everybody should play in some way, and it makes no difference whether you call it golf, or shiny, or baseball or tennis, the benefits make it worth while.

Don't waste pity on the man who chases a little ball over a ten-acre field. The man who needs that pity is he who rides and sits all day, thinking only in terms of business success, and who is cheating himself by trying to evade one of the inextinguishable rules laid down by nature some thousands of years ago.

Sousa, 70, Says He's Too Young For Golf

New York, July 13.—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Man, 70, Too Young to Play Golf, Says Sousa

New York, July 13.—John Philip Sousa, the composer and bandmaster, visited William Cross at Middletown, N. Y., yesterday and told Cross that although he was seventy he was not old enough to play golf. "I'll start golfing when I can't do anything else," Sousa said.

Sousa Will Play Golf When Too Old to Work

NEW YORK, July 13.—(P)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Sousa 70 but too Young for Golf

NEW YORK, July 14.—John Philip Sousa, the bandmaster, visiting an old friend in the country yesterday told his host that although he was 70 he was not old enough to play golf. "I'll start golfing when I can't do anything else," Sousa said.

John Philip Sousa Too Young for Golf

New York, July 13.—(AP)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

SOUSA SAYS HE'S TOO YOUNG FOR GOLF

NEW YORK, July 13.—(A. P.)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

SOUSA, 70, SAYS HE IS TOO YOUNG FOR GOLF

By Associated Press
NEW YORK, July 13.—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

TOO YOUNG FOR GOLF.

NEW YORK, July 13.—(A. P.)—John Philip Sousa, noted bandmaster, who is seventy years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

MARCH KING COMING FOR EXPO



JOHN PHILIP SOUSA

John Philip Sousa, world-famous march king, will lead his band through several special concerts in Duluth during Exposition of Progress week starting next Monday.

John Philip Sousa



The artist who painted the young American artist who painted the first poster issued by the United States government during the world war, has painted a portrait of Lieut. Com. John Philip Sousa, the famous band master, for presentation to the United States navy department. Sousa began his career as director of the United States Marine band, and after a quarter of a century as the world's greatest band leader, he re-entered the service at the beginning of the world war to direct the navy's musical activities at the Great Lakes training station, where he organized and directed a band of 1,800 pieces.

Sousa, 70, Too Young To Play Golf, He Says

Middletown, N. Y., July 13.—John Philip Sousa, who has just passed his seventieth year, thinks that golf is a young man's game and refuses to play it. "I'm not old enough to play golf yet," Sousa said. "I'll start golfing when I can't do anything else."

SOUSA TOO YOUNG FOR GOLF

Band Master at 70 Says He'll Wait Until Nothing Else to Do
By the Associated Press
NEW YORK, July 13.—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.
"I'll start golfing when I can't do anything else," he told William Cross, a friend, whom he has been visiting at Middletown, N. Y.

SOUSA AND HIS BAND AT EASTMAN TO-NIGHT



JOHN PHILIP SOUSA.

Lieutenant Commander John Philip Sousa, long recognized as the foremost bandmaster and composer of marches in the world, will bring his famous band and noted soloists to the Eastman Theater this evening for a concert. He is on a countrywide tour that marks a third of a century at the head of his own big musical organization, and reports have it that he and his players and Marjorie Moody, the soprano soloist, are stirring as much enthusiasm in huge audiences as the Sousa band did years ago. Sousa, unlike other leaders, conducts the entire program himself. It is a program rich in those things that his admirers like most, and the March King is said to be as generous as ever with encores this season. The program follows:

1. Prelude, "The American Maid".....Sousa
 2. Cornet Solo, "The Carnival of Venice".....Arban
 3. Suite, "Cuba Under Three Flags" (New).....Sousa
(a) Under the Spanish
(b) Under the American
(c) Under the Cuban
 4. Vocal Solo, "Shadow Dance".....Meyerbeer
Marjorie Moody
 5. (a) Largo, "The New World" Dvorak
(b) March, "The Liberty Bell" Sousa
- INTERVAL
6. Jazz America (New) put together by.....Sousa
 7. (a) Saxophone Octette, "The Indian Love Call".....Prinkl
Messrs. Stephens, Heney, Johnson, Page, Weir, Machner, Conklin, Munroe.
(b) March, "The National Game" (New).....Sousa
 8. Xylophone Solo, "The Pin Wheel".....Carey
George Carey
 9. Old Fiddler's Tune, "The Sheep and Goats Are Going to Pasture" Guion

SOUSA AND BAND HERE THURSDAY

Veteran Leader Coming to Eastman Theater on Thirty-third Tour of United States

THE average American is so filled with nervous energy that it is almost impossible for him to listen for any length of time to a musical program which is not alive with action, according to Lieutenant Colonel John Philip Sousa, who is coming to the Eastman Thursday evening on his thirty-third annual tour of America.

"The American is the only individual in the world who can not rest by merely relaxing," said Sousa. "I sometimes believe that one of the reasons why symphony orchestras in this country never have been self supporting is that symphonic music is too lacking in action for the American temperament."

Sousa's programs have always contained a fair proportion of numbers which he terms music of action, such as marches and military salutes. Sousa declares he has found that even action music is more enjoyable to Americans when the bandsmen move about the stage during the performance.

"That is the reason why the trumpeters, trombonists and piccolo players all advance to the outlights during the presentation of 'Stars and Stripes Forever,'" said Sousa.

With the band in its concert are will appear Marjorie Moody, soprano; John Dolan, cornetist; Winifred Bambrick, harpist; and George Cary, xylophonist, whose home is in this city.

The sale of seats will open tomorrow at the Eastman box office.

Golf? 'Too Old for Me,' Says Sousa, Boy of 71



(Picture by Fotograms.)

JOHN PHILIP SOUSA, who is too young to play golf, but is old enough to play croquet.

"Youngsters Must Keep Away From Ancient Games and Ideas," His Dictum

NEW YORK, July 12.—John Philip Sousa, march king, who is 71, says young fellows like himself should not get old ideas and take to old men's games like golf.

Commander Sousa—he's a goldstriper in the naval reserve force—touted his latest today while spending the week-end at the home of William Cross in Middletown.

Luncheon over, Mr. Cross suggested:

"What do you say to a round of golf?"

"Belay," growled the music skipper.

"Be-who?" queried the puzzled host.

"Belay—pipe down!" repeated Sousa.

"Now, Bill," he added, "I'm going to tell you something. I'm a young man. I'm only 71. And that's too young for golf. If I live to be an old man and am unable to do anything, I may take up the game. But I've reached that age yet," said Mr. Cross.

Sousa 70, Not Goller.

New York, July 13.—(AP)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he had told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Sousa at 70, Says, 'I'm Too Young to Play Golf'

NEW YORK, July 13 (A. P.)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

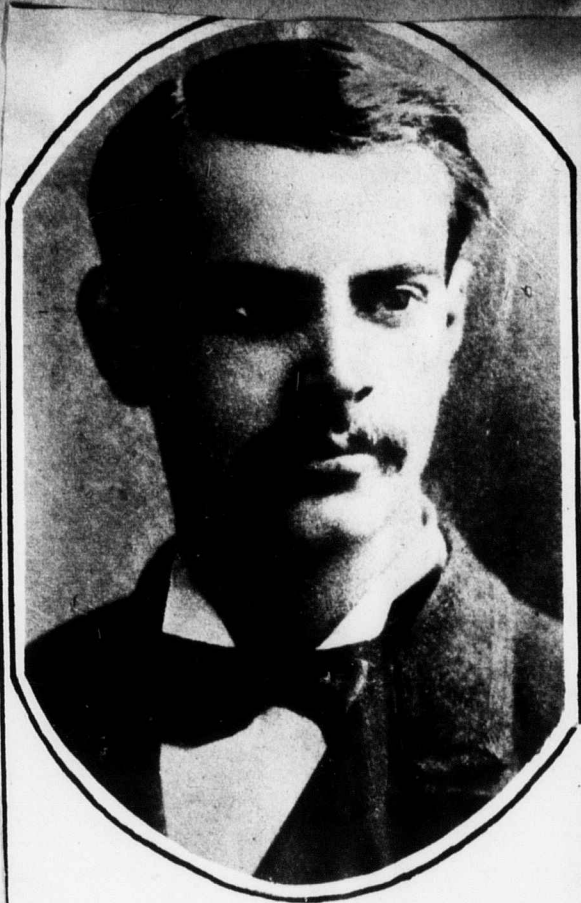
"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

SOUSA ARTIST CLAIMS CITY AS HIS HOME

One of the popular features of the Sousa band concerts has been the xylophone solos of the well known Rochester musician, George Carey. Mr. Carey, with other soloists, is on the program that Lieutenant Commander John Philip Sousa and his famous band will give at the Eastman Theater this evening. He will play his own compositions, which have been received everywhere with much favor.

The program is varied and is filled with the kind of features that appeal to Sousa admirers. The great bandmaster is said to be as generous as ever with encores this season. The program is as follows:

1. Prelude, "The American Maid".....Sousa
 2. Cornet Solo, "The Carnival of Venice".....Arban
 3. Suite, "Cuba Under Three Flags" (New).....Sousa
(a) Under the Spanish
(b) Under the American
(c) Under the Cuban
 4. Vocal Solo, "Shadow Dance".....Meyerbeer
Marjorie Moody
 5. (a) Largo, "The New World" Dvorak
(b) March, "The Liberty Bell" Sousa
- INTERVAL
6. Jazz America (New) put together by.....Sousa
 7. (a) Saxophone Octette, "The Indian Love Call".....Prinkl
Messrs. Stephens, Heney, Johnson, Page, Weir, Machner, Conklin, Munroe.
(b) March, "The National Game" (New).....Sousa
 8. Xylophone Solo, "The Pin Wheel".....Carey
George Carey
 9. Old Fiddler's Tune, "The Sheep and Goats Are Going to Pasture" Guion
- Encores will be selected from the following noted Sousa compositions: "Follow the Swallow," "Bride-Elect," "Charlatan," "Diplomat," "Directorate," "El Capitán," "Fairest of the Fair," "Free Lance," "From Maine to Oregon," "Glory of the Yankee Navy," "Hands Across the Sea," "Imperial Edward," "Invincible Eagle," "Jack Tar," "King Manhattan Beach," "Behind the Gun," "Manhattan Beach," "Behold the Gun," "Power and Glory," "Ancient and Honorable Artillery," "Peaches and Cream," "Music of the Minute," "Nobles of the Mystic Shrine," "The Dauntless Battalion," "Semper Fidelis," "The Gallant Sabre and U. S. Field Artillery," "Boy Scouts," "Comrades of the Legion," "Boy Scouts," "Bullets and Bayonets," "The Thunderer," "Liberty March," "Stars and Stripes Forever."



THREE AGES OF FAMOUS BAND LEADER

The sheik of the late seventies pictured above is none other than John Philip Sousa at the age of twenty-four. At right he is shown as he is to-day at seventy, and with the hairy adornment on his face at thirty-five.



Man, 70, Too Young to Play Golf, Says Sousa

John Philip Sousa, the composer and bandmaster, visited William Cross at Middletown, N. Y., yesterday and told Cross that although he was seventy he was not old enough to play golf. "I'll start golfing when I can't do anything else," Sousa said.

HOW OLD IS A GOLFER?

Sousa, Past 70, Says He Is Too Young for Game

John Philip Sousa, veteran composer and bandmaster, now past seventy years old, was quoted by William Cross of Middletown, N. Y., after being his guest yesterday, as saying he isn't old enough to play golf yet.

"I'll start playing golf when I can't do anything else," said Mr. Sousa.

Mr. Sousa left Mr. Cross's home for Norwich, N. Y., to keep a concert engagement.

Troop A March

Lieut. Commander John Philip Sousa has kept the promise he made last Nov. 17 when at a dinner in his honor at the Union Club he accepted an invitation from present and former officers of Troop A to write a march for the troop.

Gathered around the table that evening with Commander Sousa were Dr. F. E. Bunts, C. C. Bolton, Irving Bolton, Reuben Hitchcock, Otto Miller, Ralph Perkins, Walker Nye, Woods King, Carleton Burdick and Donald C. Dougherty, the bandmaster's Cleveland representative. Recalling that "the march king" had but recently composed a march for the Ancient and Honorable Artillery Company of Boston, Capt. Nye requested Sousa to write a march for Troop A.

Accepting the invitation, Sousa drew from his store of anecdotes, accumulated in his thirty-two years of touring with his band. He surprised his hosts by telling them that in all that long period, he had taken his own band on the streets for parade but three times and that one of the three occasions was at the outbreak of the War with Spain, when he escorted Troop A from their armory to Union Depot to entrain. This he did he said, out of his deep friendship for Capt. Burdick, now deceased. The other two occasions his band paraded in the streets were in Chicago at the World's Fair and in New York when Admiral Dewey returned from Manila.

He also recalled that as leader of the United States Marine Band he marched with the James A. Garfield funeral cortege to Lakeview Cemetery for which Troop A was the guard of honor.

"The Black Horse Troop" is the title of the spirited military march Sousa has written for Troop A. On July 4 it was played for the first time in public before audiences of 8000 at Hershey, Pa. In cities and towns throughout United States and in some parts of Canada "The Black Horse Troop" will be played daily by Sousa's ninety musicians as he journeys on his "third of a century tour." But the official dedication will be saved until Sousa reaches Cleveland for his annual concerts in the Public Auditorium, Oct. 17. It is intended that the dedication be a colorful military and society event.

It is somewhat of a coincidence that the new march has been published by a Cleveland concern—the Sam Fox Publishing Co., 202 The Arcade. Mr. Fox, who is Sousa's official publisher, announces that the march is to be on sale throughout the United States. He is authority for the statement that "The Black Horse Troop" composition is full of the fire and dash which has characterized the productions of "the march king" for more than thirty years.

The March is also to be recorded by the Victor Talking Machine Co., but will not be heard on the radio. Sousa still astutely refuses to have his band broadcast.

John Philip Sousa says 71 is too young for golf. If he lives to be an old man the March King will take the game under advisement.

JOHN PHILIP SOUSA

YOUNG TO PLAY

New York, July 13.—(AP).—John Philip Sousa, noted band master, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

SOUSA CONCERT A NEW TRIUMPH

March King Moves Cohen Audience to Enthusiasm--New and Old Numbers Score

Introducing just enough of jazz to please the musical modernist, John Philip Sousa presented his concert band in Cohen's Theatre yesterday afternoon on the fourth day of what is announced as his third-of-a-century tour of the United States. The march king favored with his most celebrated military strains as encores to a dozen program numbers, each of them a gem. Sousa this year outdoes his former efforts in that he presents no fewer than four brilliant soloists, one of them a vocalist of rare ability.

Quite a Work of Genius

The audience took special interest in a three-number suite, "Cuba Under Three Flags", and two marches, "The Liberty Bell", and "The National Game", all by Sousa. Of the marches, little need be said. They are Sousa marches, which tells everything. The suite, however, proved a work of genius, the music of Spain, the United States and Cuba being developed gently, yet clearly, so that the audience could visualize the strife followed by peace and the dances of the nations as pictured by the composer.

"American Maid" At Opening

As an opening number, the Lieutenant Commander presented a prelude, "The American Maid", the 75 musicians blending harmoniously in the rural tunes depicted in the musical picture. As an encore, "El Capitan" took the house by storm. Next to the "The Stars and Stripes Forever", which was offered late in the program as an encore number, "El Capitan" holds Sousa's audiences from start to finish.

This year Sousa's cornet soloist is John Dolan, admittedly one of the most polished concert performers in the country. The tricky "Carnival of Venice" with Arban's difficult, almost impossible variations, was Mr. Dolan's presentation. His technique was all that could be desired, E above the scale proving a simple note for him on several occasions. His rendition of the counterpoint portion of the selection, wherein the single cornet plays both the low range melody and the higher register variations, simultaneously marked Mr. Dolan as the artist supreme. As an encore, he played the sweet "Angelus", with organ-effect accompaniment by the wood wind.

Miss Moody Most Pleasing

"The Shadow Dance," by Meyerbeer, as a soprano solo by Miss Marjorie Moody, and Dvorak's largo, "The New World," by the band closed the first part of the program. Miss Moody, a soprano of marvellous range and marked musical education, drew prolonged plaudits from her hearers. Her charming personality as conveyed by her solo impressed all who attended the concert. "When You and I Were Seventeen," a popular number, served as her "thank you" vehicle. The simple waltz took

on the guise of a standard selection, thanks to Miss Moody's interpretation.

Sousa has gone a step or two farther this year than heretofore in that he has accepted jazz as of sufficient importance to be included in his well-balanced programs. This year is heard "Jazz America," a medley of the day's best numbers, among them "Titina," "Song of Love," "Alabama Bound," "Susie" and a march finale. The interpolations are distinctly Sousa's and the whole blend is appreciated.

"Follow the Swallow"

As an encore, the 70-year-old conductor has his band play a humoresque. "Follow the Swallow." Here, again, has the gifted composer taken a normal jazz number and developed into a musical concoction that can safely take its place on any program other than strict opera. Using "Home, Sweet Home" and "Linger Awhile" as aids in the construction of the masterpiece, Sousa introduces many of the effects for which he is famous. If the applause of the local audience meant anything—and the composer said after the concert that he is judging every number by the applause it gets the first few weeks on tour—the characteristic will be on the program when the trip ends in March of next year.

The "Indian Love Call" from "Rose-Marie", New York's most successful musical comedy, in the nature of a saxophone octette, with Harold B. Stephens as soloist, with a pleasing ditty as an encore, preceded "The National Game", one of the two new marches. Here followed that most wondrous of all marches, "The Stars and Stripes Forever," Sousa offering as an encore to the encore, "Semper Fidelis." In both of these the brass section lined the front of the stage in typical Sousa style.

Carey With Band

George Carey, who for many years toured the country as an xylophone soloist, is this year with Sousa, handling the traps and musical effects in addition to filling his own niche in the splendid program. Yesterday he played three numbers, "The Pin Wheel", Dvorak's "Humoresque", and the "12th Street Rag".

The closing number was a characteristic by the band, "The Sheep and the Goats Are Walking to the Pasture."

75 Master Musicians

This year Sousa, limiting himself to 75 master musicians, has developed the reed section of the band not, however, to the detriment of the brass. Using six Sousaphones, four trombones and two euphoniums as the

lower register, the bandmaster shows ten saxophones and eight cornets with four French horns in the melody range. To his left, one sees no fewer than 26 clarinets with two bass clarinets, two bassoons, an oboe and six flutes and piccolos. A harpist, too, is noted. Bass and snare drums, tympana, chimes and the numerous contrivances which are listed as traps, make up the combination.

Last evening Sousa and his band played before a crowded house in the Stratton Theatre, at Middletown. Within three weeks, the band will have reached Canada where, in Saskatchewan, it has been guaranteed \$20,000 for a week's engagement.

John Philip Sousa Too Young for Golf

NEW YORK.—(AP).—John Philip Sousa, noted band master, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

J. P. Sousa Considers Golf Old Man's Game

New York, July 13 (AP).—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Hackensack Record 7/13

SOUSA'S VIEWS ON GOLF.
New York, July 13.—(Associated Press.) John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Wash Post 7/13

Sousa and Golf.
Baltimore Sun.—John Philip Sousa's music used to have a fresh and exhilarating swing; and, for that matter, it still has, even though a jazz-loving generation dances to more exotic strains. But his conversation is reminiscent of other days. Being 70 years old, he says that he will play golf when he can't do anything else. If he is not more discreet, golfers will expect him to be the raconteur of a yarn for Will Rogers to retell as "the worst story I have heard today."

Providence Bulletin 7/13

Sousa, 70, Thinks He's Too Young To Play Golf
NEW YORK, July 13 (AP)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Peterborough Index 7/13

SOUSA, AGE 70, SAYS TOO YOUNG YET TO PLAY GOLF
NEW YORK, July 13. (By A. P.)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

New Bedford Standard 7/13

John Philip Sousa, 70, Regards Himself Too Young for Golf

New York, July 13 (AP).—John Philip Sousa, noted bandmaster, who is 70, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Gloucester Times 7/14

Not Yet Old Enough for Golf, Says Sousa at 70

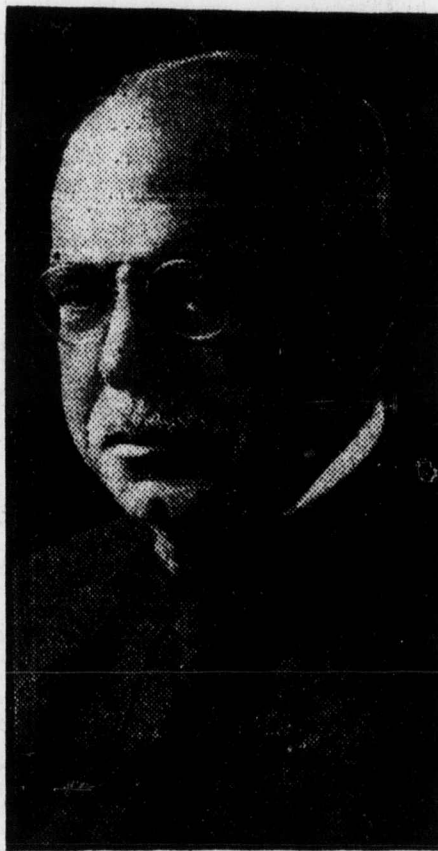
MIDDLETOWN, N. Y., July 14.—John Philip Sousa, veteran composer and bandmaster, now over 70 years old, was quoted by William Cross, after being his guest, as stating that he isn't old enough to play golf yet.

"I'm not old enough to play golf yet," declared Mr. Sousa. "I'll start golfing when I can't do anything else."

After being a guest of Mr. Cross, Lieutenant Sousa left for Norwich, N. Y., to keep a concert engagement.

Providence Bulletin 7/13

Too Young for Golf



New York, July 13.—(AP)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend, whom he has been visiting at Middletown, N. Y.

JOHN PHILIP SOUSA'S MUSIC
used to have a fresh and exhilarating swing; and, for that matter, it still has, even though a jazz-loving generation dances to more exotic strains. But his conversation is reminiscent of other days. Being 70 years old, he says that he will play golf when he can't do anything else. If he is not more discreet, golfers will expect him to be the raconteur of a yarn for Will Rogers to retell as "the worst story I have heard today."

Meriden News 7/13

Man of 70 Too Young to Play Golf, Asserts Sousa

John Philip Sousa, a composer and bandmaster, visited William Cross in Middletown, the other day and told Cross that although he was seventy he was not old enough to play golf. "I'll start golfing when I can't do anything else," Sousa said.

Miami Herald 7/14

SOUSA TOO YOUNG FOR GOLF.
NEW YORK, July 13. (AP)—John Philip Sousa, famed band master, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he said.

PENNED AND CLIPPED.

"The God I worship is the God of the ignorant, as well as the God of the learned man," says Mr. Bryan in one of his ornamental periods. The fact that it takes some intelligent interpretation, of which Mr. Bryan is not capable, to make the two the same, is one of the difficulties in the situation.

John Philip Sousa is probably playful when he says that at 70 he is still too young for golf; but more serious when he says: "I'll start golfing when I can't do anything else." That will be too late. It may be too late now. He has missed 20 or 30 good golfing years.

Portland Evening Press 7/13

SOUSA AT 70 IS STILL TOO YOUNG TO PLAY GOLF

NEW YORK, July 13. (A. P.).—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Estate of Victor Herbert, composer.

Buffalo Courier 7/14

John Philip Sousa, who is seventy, says he's not old enough to play golf, but one suspects he simply fears that it might induce him to take up jazz and write the Golfing Blues.

Hartford Courant 7/14

John Philip Sousa, now over 70 years of age, states that he is not old enough to play golf. Which remark is respectfully submitted for what it is worth to devotees of the game who are not quite 70 yet.

St Albans Messenger 7/13

Sousa, At 70, Says He Will Take Up Golf When He Can't Do Anything Else

New York, July 13.—(By The Associated Press.)—John Philip Sousa, noted band master, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend, whom he has been visiting at Middletown, N. Y.

New Haven Leader 7/13

Sousa "Too Young To Play Golf," He Says

New York (AP).—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

SOUSA FEELS YOUNG

NEW YORK, Today. (AP).—John Philip Sousa, noted bandmaster, who is seventy years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Springfield Union 7/14

SOUSA, 70, TOO YOUNG FOR GOLF, HE SAYS

New York, July 13. — (Associated Press.) — John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf. "I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Richmond News 7/13

Sousa, 70, Regards Himself As Too Young For Golf

New York, July 13.—(AP)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

Sageen Norfolk 7/14

Too Young To Play Golf John Philip Sousa Says

New York, July 13.—(A. P.).—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Chicago News 7/13

SOUSA "TOO YOUNG FOR GOLF"

Noted Bandmaster at 70 Regards Game as One for Aged.
[By The Associated Press.]

New York, July 13.—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Ashbury Park 7/13

SOUSA ENJOYS GOLF AT 70

NEW YORK, July 13. (AP)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Springfield Union 7/14

Sousa, 70 Years Old, Says He Is Too Young for Golf

NEW YORK, July 13.—(AP) John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Wash Post 7/13

Too Youthful for Golf, Asserts Sousa at 70

Special to The Washington Post.

Middletown, N. Y., July 12.—John Philip Sousa, who has just passed his seventieth year, thinks that golf is an old man's game and refuses to play it. When asked today by his host, William Cross, of Middletown, if he did not wish to try his hand on the links, the famous march king answered in an emphatic negative.

"I'm not old enough to play golf yet," Sousa said. "I'll start golfing ~~when I can't do anything else.~~"

New York Journal 7/13

Sousa Too Young at 70 to Give Up Baton for a Brassie

GOSHEN, N. Y., July 13.—Spending a day with William Cross, of Middletown, John Philip Sousa, "march king" and composer, told his host he wasn't old enough to play golf yet, but would start the game when he couldn't do anything else. Commander Sousa is past seventy. He departed to keep a concert engagement in Norwich.

Phila News 7/13

JOHN PHILIP SOUSA, 70; TOO YOUNG TO PLAY GOLF

NEW YORK. — John Philip Sousa, the March King, is more than 70, but not old enough yet to play golf, he yesterday told William Cross, of Middletown, N. Y., whose guest he was.



John Philip Sousa

"I'll start golfing when I can't do anything else," the veteran composer said when Mr. Cross expressed surprise over his failure to indulge in the game.

Hartford Times 7/13

SOUSA IS ONLY 70; TOO YOUNG FOR GOLF

New York, July 13.—(AP)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

My American 7/13

Far Too Young for Golf Yet, Says Sousa, 71

At seventy-one, John Philip Sousa believes he is too young for golf.

The veteran composer was a week-end guest at the Middletown home of William Cross yesterday, and when his host urged him to play a round of golf, Sousa replied:

"Good Lord, man, I'm only a bit over seventy! 'I'll start playing golf when I can't do anything else, but I haven't reached that stage yet. I'm too young for the game.'"

Phila Ledger 7/13

SOUSA TOO YOUNG FOR GOLF

Veteran Bandmaster, Past 70, Says He Isn't Old Enough to Play

New York, July 13.—John Philip Sousa, veteran composer and bandmaster, now past 70 years old, was quoted by William C. Cross, of Middletown, N. Y., after being his guest yesterday, as saying he isn't old enough to play golf yet.

"I'll start playing golf when I can't do anything else," said Mr. Sousa.

Wash Star 7/13

Sousa "Too Young" At 70 to Play Golf, He Tells Friend

By the Associated Press.

NEW YORK, July 13.—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

20th News soc jose 7/13

SOUSA, 70, IS TOO YOUNG YET TO START GOLF

NEW YORK, July 13.—(AP)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

My Telegraph 7/13

SOUSA TOO YOUNG FOR GOLF

Veteran Bandmaster Leaves Game For His Elders.

John Philip Sousa, veteran composer and bandmaster, now over seventy years old, was quoted by William Cross, of Middletown, N. Y., after being his guest yesterday, as stating that he isn't old enough to play golf yet.

"I'm not old enough to play golf yet," declared Lieut. Sousa. "I'll start golfing when I can't do anything else."

After being the guest of Mr. Cross, Lieutenant Sousa left for Norwich, N. Y., to keep a concert engagement.

John Philip Sousa thinks that when he is old enough he may take up golf, but as he is only seventy he does not feel that the time has yet come. When he composes something like "The March of the Niblicks" or "The Symmie Blues," perhaps it may be considered a sign that he is beginning to respond to the urge of the links.

Fall River News 7/13

SOUSA AT 70 SAYS HE'S TOO YOUNG FOR GOLF

New York, July 13 (A. P.)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Boston Advertiser 7/13

GREAT PARIS REVIVAL OF OLD SOUSA TUNES

Paris, Aug. 22—Sousa's stirring marches of Spanish-American War days are enjoying an unusual revival in the dancing resorts of the Montmartre, the Latin Quarter and Montparnasse, and it is not visiting Americans who demand encores of them, but the native French and other Europeans.



John Philip Sousa

The revival has amply proven to dancing Paris that the old works of the famous bandmaster are as good for the modern one-step as for the two-step of twenty-five years ago, and they provide welcome change from the overdone jazz, languorous tangos and "the Java."

Buffalo 7/13

Sousa, at Seventy, Says He's Too Young To Take Up Golfing

Middletown, July 12 (Special).—John Philip Sousa, who has just passed his 70th year, thinks that golf is an old man's game and refuses to play it. When asked today by his host, William Cross of Middletown, at whose estate he spent the week-end, if he did not wish to try his hand on the links, the famous march king answered in an emphatic negative.

"I'm not old enough to play golf yet," Sousa said. "I'll start golfing when I can't do anything else."

Syracuse Journal 7/13

SOUSA TO GOLF WHEN REALLY OLD

When he was in Syracuse Friday night John Philip Sousa, who recently celebrated his seventieth birthday, told old friends here that he "felt fine and as young as ever," and he amplified this claim at Middletown Sunday when, upon being invited to play golf, he declared, "I'm not old enough to play golf yet. 'I'll start,' continued the noted band leader, "when I can't do anything else."

Cleveland Times 7/13

Sousa Too Young To Play Golf

John Philip Sousa, veteran composer and bandmaster, now past 70 years old, was quoted by William Cross of Middletown, N. Y., as saying he isn't old enough to play golf yet. "I'll start playing golf when I can't do anything else," said Mr. Sousa.

Princeton Bulletin 7/13

COMMENT

BANDMASTER SOUSA says he is too young for golf, that he will tackle that ancient and honorable game when he can't do anything else. He seems to think that John D. Rockefeller at 86 is a greater golfer than Bobby Jones at one-fourth that age.

Spokane Journal 7/13

SOUSA, 70, TOO YOUNG FOR GOLF, HE THINKS

By the Associated Press. NEW YORK, July 13.—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Turkey Star 7/13

Too Young to Play Golf, Says Sousa, 70

NEW YORK, July 13 (AP).—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Providence Tribune 7/13

Sousa, 70, Not Yet Old Enough to Play Golf

New York, July 13.—(AP)—John Philip Sousa, the noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Chicago Journal 7/13

SOUSA "TOO YOUNG" TO GOLF

Bandmaster to Start Game When He Can't Do Anything Else

(By the Associated Press) NEW YORK, July 13.—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Springfield 7/13

Sousa, 70 Years Old, Says He Is Too Young for Golf

NEW YORK, July 13.—(AP) John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Syracuse Post 7/13

SOUSA, 70, STILL TOO YOUNG TO PLAY GOLF

MIDDLETOWN, July 12.—John Philip Sousa, who has just passed his seventieth year, thinks that golf is an old man's game, and refuses to play it. When asked today by his host, William Cross of Middletown, at whose estate he spent the week-end, if he did not wish to try his hand on the links, the famous march king answered in an emphatic negative.

"I'm not old enough to play golf yet," Sousa said. "I'll start golfing when I can't do anything else."

Turkey Call 7/13

Too Young for Golf, Says Sousa

NEW YORK, July 14 (AP).—John Philip Sousa, noted bandmaster, who is seventy years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Mr. Sousa's favorite sport is trap-shooting. He is an excellent shot.

Chicago Post 7/13

Sousa, 70, Says He's Too Young to Play Golf

NEW YORK, July 13.—(AP)—John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

Harpist With Sousa Band



Winifred Bambrick

Miss Bambrick, harpist, will appear as one of the soloists with Sousa's Band at Woodlawn Park next Tuesday.

SOUSA AND BAND FILL EVERY SEAT

Famous Leader and His Players Find Conditions at Riverside Ideal for Their Concert

By FRANCIS REGAL

To hear Lieut.-Comdr John Philip Sousa and his famous band at their best one should attend their concert, at Riverside park where they yesterday began a five days engagement. They sound well in the Auditorium, where almost any good music sounds well, but the Crystal ball room at the park with its resonating shell, its wooden floor and its open sides, through which surplus sound waves can escape into outer space, gives ideal conditions for listening to robust music of this sort. Not that Sousa's band is loud and coarse; on the contrary it has always been marked for the smoothness and refinement of its tone and it succeeds very well in accommodating itself to indoor requirements. Still, the power is there, and the music has more zest where there is no need for soft-pedaling. Yesterday it rang out with splendid resonance, filling the pavilion and the whole park with tone. The opening concert, even though the time was not very favorable, drew an audience large enough to fill all the seats and enthusiastic enough to demand all the encores that were available.

Band at Its Best

The band this season is quite at its best, and without losing any of its snap or precision it has gained in musical expressiveness. Its program includes both the old favorites from "El Capitan" down, some of them taking old-timers back to the days of the Spanish war, and a number of new and interesting compositions by Sousa as well as standard works especially arranged. One of the most successful of these at the afternoon concert was Massenet's "Carnival Scenes in Naples," which is effectively arranged and was played with amazing brilliance and clearness; seldom is it possible to hear so many instrumental parts simultaneously, each perfectly distinct. It would be interesting to see what so admirably drilled a band could do with some of the more complicated scores of Bach in which pealing brilliance is what the composer wants.

The printed program of course made up only a fraction of the concert, for the added numbers and encores were many, among the favorites being the suavely melodious "Peaches and Cream" and the dashing "United States Field Artillery" march, the gun-firing in which suggested that Big Bertha might be taking a hand too; here the open sides of the pavilion were a useful safety valve. The band is rich in solo talent, including Henry Stephens, saxophone, Edward Hall, piccolo, Joseph De Luca, euphonium, and George Cary and Howard Golden, xylophone. John Dolan, cornetist, was starred at both concerts and his solos, showing wonderful virtuosity and some remarkable top notes, were highly popular.

Miss Moody Pleases

The assisting artist was Miss Marjorie Moody, soprano, who has sung with the band for several seasons with steadily increasing success, showing that while such an engagement is exacting it does not harm a singer who is equipped for it and enjoys sound health and an equable temperament. In smoothness and artistic finish her singing has gained since her last appearance here. In the afternoon she sang Dell'Acqua's florid song "Off Have I Seen the Swift Swallow" with ease and brilliance, and her tones, while pleasant and mellow, had ample power. The accompaniment was admirably played by the band. Other numbers from "Mignon" by Thomas, and "Ah fors e' lui" by Verdi. The concerts begin at 3 o'clock and 8 o'clock, the evening concert being followed by dancing to music by the McEnelly orchestra.

Sousa Entrusts Tigris March to Keeping of Cadinites

Lieut. Com. John Philip Sousa, U. S. N., (retired), has faith in the efficiency of the Syracuse police.

He told 3,500 Syracusans so last night from the stage of B. F. Keith's theatre

In presenting the original manuscript of "Nobles of the Mystic Shrine" march to Tigris Temple of this city, Noble Sousa remarked that he was impelled to do so by the knowledge that the scribe would be guarded by the Syracuse blue coats of Chief Martin L. Cadin.

The presentation, a surprise feature of the evening's concert, came at intermission. The speech of acceptance was made by Dr. Harry L. Turner, director of Tigris Temple band, which sponsored the local Sousa engagement.

Quaker City Musician Pays Highest Tribute to John Philip Sousa

That Lieut. Com. John Philip Sousa is "a genius whose music stands supreme as a symbol of the red-bloodedness of humanity in general" was the tribute paid the famous bandmaster by Dr. Leopold Stokowski, in Philadelphia in May, before an audience of 8,000 people gathered to hear Sousa's cantata, "The Last Crusade," sung by a choir of 154 voices with organ and orchestra as the great feature of that city's music week.

Continuing his tribute, Dr. Stokowski told of his first visit to America, when he walked about the streets of New York in the summer, enjoying the sunshine and his new surroundings, but at a loss to know what to do. Quite by chance, he passed the New York Hippodrome where Sousa was giving a concert, and there before an audience of 6,000 people, Stokowski, who was to become his friend and confidante, saw "the march king" for the first time.

"I marveled," he said. "The music swept me off my feet. The rhythm of Sousa stirred me, for it is the most unique in the world. I tried to analyze my sensations. 'What is it?' I asked myself. 'I wished I knew the spirit of it. The music had such a wonderful regularity. Someone else might have such regularity, but he would not have such drive and push. My heart throbs to it today. I had other impressions. Next was that of Sousa's wonderful humor. I noted his winsome smile and delightful little tricks that everyone enjoyed. From that time on I always wanted to meet him—that musician with a beard like that of a pirate."

"He has something different in his music from that in any other I have ever heard. Others have written marches, and last year I studied many of the marches of composers in different countries. But none of them reached out to his plane. They say that genius is doing something better than any other person does it. Sousa is such a man, and I say that such a man is a genius."

Sousa's Guarantees for Present Season Near Half Million

Guarantees totaling almost \$500,000 have been posted for the third-of-a-century tour of Lieut. Com. John Philip Sousa and his famous band. It is announced by Harry Askin, his manager, Sousa's thirty-third season will be of thirty-five weeks' duration, having opened in Hershey, Pa., on July 4. He comes to Saginaw, July 29. The guarantees have been posted by individuals and organizations in about one-half the 250 cities which Sousa will visit during the season, and presage a total of more than \$1,000,000 in receipts for the tour.

Sousa has maintained virtually the only musical organization in America which has been independent of financial backers upon whom calls might be made in unsuccessful years, and the guarantors of the band this season are, without exception, individuals or organizations who expect to present it at a profit in their various communities. The largest single guarantor is the Regina Industrial Exhibition, of Regina, Canada, which will hand the "March King" a fee of \$200,000 for a six days' engagement, beginning July 27. Almost a dozen guarantors are colleges and universities including the Universities of Washington, Virginia, Florida, Iowa, Indiana and Purdue, Tuskegee Institute, the Kansas State Manual Training School of Pittsburg, Kansas, and the western branch of the Kansas State Teachers' Training College, located at Hays, Kansas. Other organization guarantors are twenty Rotary clubs and ten Shrine organizations. Bookings for concerts of a private or semi-private nature have been made by Walter Kohler, of the city of Kohler, Wis., Melville Dewey, president of the Placid Club, at Lake Placid, N. Y., and Pierre duPont, who each year gives a private concert on his estate near Wilmington, Delaware.

SOUSA'S BAND AT RIVERSIDE PARK

Lieut.-Comdr John Philip Sousa and his world-famous organization of band musicians are in town and this afternoon opened a five-day engagement at the Crystal ballroom, Riverside park. Sousa is to give afternoon and evening concerts throughout his stay, the nightly programs, except Sunday to be followed by dancing to McEnelly's orchestra. Concerts will be at 3.30 in the afternoon and 8.30 at night.

In 31 consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut.-Comdr John Philip Sousa, and his estimable 100 bandmen. Upwards of 50,000,000 people have heard the Sousa concerts since 1892, when he resigned as director of the United States Marine band, to establish an organization of his own, and of late years the Sousa audience has grown to 300,000,000 people, annually. And this season, for approximately 30 minutes in each program, the audiences will be introduced to the Sousa syncopators.

Half an hour of modern syncopated music has been added to the Sousa programs for this season, because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music, and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side, and it is because of this belief that it is played by Sousa's band for the first time. "Music of the Minute," a Sousaesque tying together of half a dozen of the current syncopated hits will serve to introduce syncopation to the Sousa programs.

Incidentally the Sousa organization will be the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of 10 or 12 pieces, one instrument of a kind, but with 10 or a dozen trombones, 30 clarinets, half a dozen trumpets, half a dozen sousaphones—the brass equivalent of the stringed bass—piccolos, oboes, French horns, and saxophones to create melodies and counter-melodies, syncopation will have its first deluxe presentation. Sousa will make further acknowledgment that the present is a dancing age by offering a foxtrot of his own composition, entitled "Peaches and Cream," said to have been inspired by a dancing granddaughter.

PRAISES PA MANAGEMENT.

To the Editor of the Times: Sir:—The Trenton Chamber of Commerce congratulates Messrs. Hildinger and Bishop upon the splendid enterprise which they are showing in bringing to Woodlawn Park such outstanding musical organizations as the people of Trenton were privileged to hear when Sousa's Band played to an almost capacity audience.

It will hardly be necessary to urge anyone who heard Sousa's Band to attend the other outstanding events of the Woodlawn musical program during the Summer. We believe a large majority of the Sousa audience returned to hear the Cola Santo Band, and will hear Al Sweets' Singing Band, July 13 to 18; Creator's Band, July 21 to August 1, and Irvings' Imperial Midgits, August 3.

We do, however, urge Trenton's music lovers in general to attend these splendid musical events. Not only are they decidedly worthwhile, because of the exceptionally pleasing programs presented, but we believe that all Trentonians should recognize the enterprise and endeavor to develop Woodlawn Park as Trenton's amusement park of the higher order. Entertainment being vital in the life and to the satisfaction of all people, we believe that Woodlawn Park will be one further medium not only of entertaining Trenton's own people, but of also popularizing this city throughout the surrounding territory.

WALTER O. LOCHNER,
Secretary, Chamber of Commerce.

Army Band Concerts.

THE United States Army Band, Capt. R. G. Sherman, commanding officer; William J. Stannard, band leader, will play at McMillan Park, First and Bryan streets northwest at 7:30 p.m. tomorrow. Tuesday they will play at Walter Reed Hospital at 6:30 p.m.; Wednesday a program will be broadcast from WCAP from the auditorium of the War College, Washington Barracks; Thursday the band will play its first Ellipse concert of the season at 5:30 o'clock, and Friday a concert will be given at the War College bandstand.

The Ellipse concert will include in the program Eurlau's overture, "El-verhol," and Sousa's popular suite, "Looking Upward." Mr. Eurlau's work, featured several times by the United States Army Band, was originally written as one of a group of piano selections. So far as records go to show, this overture as arranged by Mr. Schmeil for the full of the Army Band, is possessed only by that organization.

TRENTON TO HEAR MARCH BY NEWSPAPER REPORTER

John Philip Sousa, famous bandmaster, will give two concerts at Woodlawn Park, Trenton, next Tuesday. He will be the guest of the Trenton Lion's Club at a luncheon at the Stacy-Trent Hotel, after being met by the Hopewell Orphanage Band at the Clinton Street Station.

One of the compositions to be played by Sousa is "The League of Nations" March by George T. Bye, a New York newspaper reporter. Mr. Bye has had a varied career as a newspaper man, including service with the New York World. He has reported airplane flights, wars and peace conferences, and it was at the Peace Conference in Paris in 1919 that he conceived the idea for his march. It concludes his impressions of Orlando, Clemenceau and Lloyd George, then premiers of Italy, France and Great Britain, respectively, as well as reminiscences of President Wilson.

WINONA LAKE FESTIVAL WILL HAVE SOUSA BAND.

A feature of the Winona Lake, Ind., master music festival opening next Saturday will be the John Philip Sousa band, with the noted conductor wielding the baton. One hundred musicians will comprise the band. Other features of the festival, which is the initial program in a yearly undertaking will be Tito Schipa, tenor; Albert Spalding, violinist, and Alberto Salvi, harpist.

The Sousa band will give two concerts on Saturday.

AMERICANS CRAVE ACTION SOUSA GIVES IT TO THEM!

Famous Band Leader Will Have His Organization at Chautauqua on July 17th.

Americans crave action, even in their music, according to Lieut.-Comdr John Philip Sousa, who this season will make his 33d annual tour of America and will be at Chautauqua on July 17th. Perhaps the real reason for the success of "the march king" is that he has given the American people action, both in his programmes and in his own musical compositions.

"The average American is so filled with nervous energy that it is almost impossible for him to listen for any time to a musical programme which does not bristle with action," says Sousa. "The American is the only individual in the world who cannot rest merely by relaxing. He rests by playing or fishing, or vicariously by watching a baseball game or going to a movie. If he reads as a means of relaxation, he has to have action, and even such a thoroughly erudite man as the late President Wilson rested by reading detective stories—most of them thrillers."

"I sometimes believe that one of the reasons symphony orchestras in this country never have been self-supporting is that symphonic music is too lacking in action for the American temperament. And remember, always, that the 'tired business man' does not rest himself by attending a sedate drama, but by seeing a girl-and-music entertainment, preferably the one in which there is the most dancing. Perhaps the greatest reason for the success of the motion picture in America is that it is all action."

"My programmes always have contained a fair proportion of numbers that I term music of action, such as marches, suites, and novelties containing a variety of ideas. But I found that even action music could be made more enjoyable to the resting American, if the bandmen themselves could be made to move about the stage a bit during the performance. That is the reason, for instance, that the trumpeters, the trombonists and the piccolo players all advance to the footlights during the presentation of 'Stars and Stripes Forever.'"

John Philip Sousa is setting out today on his annual tour, giving his first

concert at Hershey, Pa. He will visit 202 cities in forty-three states and four Canadian provinces, and will give 436 concerts. He will play for a week at Regina, Saskatchewan, beginning July 27. The fee for the engagement being \$20,000, he will travel 25,000 miles this season, and will be doing a good deal

Trenton
Exeter
7/16

In thirty-one consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. Com. John Philip Sousa and his estimable one hundred bandmen, coming to Woodlawn park tomorrow. Upwards of fifty millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people, annually. And this season, for approximately 30 minutes in each program, the audience will be introduced to the Sousa syncopators.

Half an hour of modern syncopated music has been added to the Sousa programs for this season, because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music, and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side, and it is because of this belief that it is played by Sousa's band for

the first time. "Music of the Minute," a Sousaesque tying together of half a dozen of the current syncopated hits, will serve to introduce syncopation to the Sousa programs.

Incidentally the Sousa organization will be the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with ten or a dozen trombones, thirty clarinets, half a dozen trumpets, half a dozen sousaphones—the brass equivalent of the stringed bass—piccolos, oboes, French horns and saxophones to create melodies and counter-melodies, syncopation will have its first de luxe presentation. Sousa will make further acknowledgment that the present is a dancing age by offering a fox-trot of his own composition, entitled "Peaches and Cream," said to have been inspired by a dancing granddaughter.

In addition to the Sousa syncopation and the Sousa fox trot, there will be the annual Sousa march, Sousa suite and Sousa humoresque. The American public would be about as willing to get along without Thanksgiving, Christmas and the Fourth of July as without these Sousa features.

Springfield
Union
7/13

Resourcefulness Spells Success for Sousa's Band at Riverside

Perhaps one of the secrets of the success of Lieut. Comdr. John Philip Sousa, who this season is making his 32d annual tour at the head of the band which bears his name and is giving afternoon and evening concerts at the Crystal Ballroom, Riverside Park, through Wednesday night, is the resourcefulness of the famous bandmaster and the men who play under his direction, the majority of whom literally have been reared in the Sousa traditions.

During both concerts today there will be numbers by John Dolan, considered by many the world's greatest cornet player. In the afternoon he will play "Centennial" and in the evening "The Pyramids."

Sousa's programs are planned months in advance, and much thought goes into their makeup. This is necessary because several numbers in each program are Sousa numbers, either original compositions or arrangements, and it takes time to prepare these novelties. In the second place, special arrangements for band must be made for such numbers as the great Strauss "Don Juan" tone-poem, which is one of the features of this season's tour, as such selections are published solely for orchestra. And with all of this forethought, Sousa and his men must be in readiness with a repertoire which will meet almost any departure from normal conditions.

The number of emergencies which can develop during the tour of Sousa's Band is said to be remarkable, and the emergencies range all the way from loss of baggage to weather. And Sousa attests that weather makes a great difference in audiences.

Last season, one of the great emergencies which the Sousa organization faced was the loss on a baggage truck of a trunk containing the score of the great "Tannhauser" overture. Yet the band surmounted that difficulty by playing the entire selection from memory. Once Sousa averted a panic when an electrical storm of great intensity put out the lights in the theater where he was playing by ordering his men to play from memory a group of the liveliest tunes in their repertoire.

It is a well-known fact among musicians that an entire program may be ruined for an audience by weather conditions. For instance, no musical organization can hold the attention of an audience with a slow dragging number, whatever the artistry of the musicians, or the worth of the selection, when a sudden storm breaks outside. Sousa doesn't try. A piece of gay, attention compelling music goes in its place. If train connections make it necessary to begin a concert behind the usual hour, a cheerful, bright selection is pressed into service as the opening number. When the weather is cold and dismal, a cold audience is cheered with a number which contains musical warmth. Even humorous music is brought into the programs in emergency, and to quote the words of an old song, "The Band Plays On." Following are today's programs:

AFTERNOON.	
Overture, "Phedre."	Massenet
Cornet solo, "Centennial."	Belletti
Suite, "Three Quotations."	John Dolan
(a) "The King of France marched up the hill with 20,000 men."	Sousa
(b) "The King of France came down the hill and never went up again."	Sousa
(c) "And I, too, was born in Arcadia."	Sousa
(d) "Nigger in the Woodpile."	Sousa
Vocal solo, "Caro Nome."	Verdi
Miss Marjorie Moody.	
Intermezzo, "Golden Night."	Bizet
INTERVAL.	
"A Bouquet of Beloved Inspirations."	Sousa
(a) Nymph solo, "Nola."	Arndt
(b) March, "The Thunderer."	Sousa
George Carey.	
"Gems from the Works of Sullivan."	
March, "The League of Nations" (new).	Bye
EVENING.	
"Gems from the Works of Gounod."	
Euphonium solo, Fantasia, "Original."	DeLuca
Joseph DeLuca.	
Suite, "Cuba Under Three Flags" (new).	Sousa
(a) "Under the Spanish."	Sousa
(b) "Under the American."	Sousa
(c) "Under the Cuban."	Sousa
Vocal solo, "Aria from 'Traviata'."	Verdi
Miss Marjorie Moody.	
Scene, "Madame Butterfly."	Puccini
INTERVAL.	
"Reminiscences of Wagner."	
Cornet solo, "The Pyramids."	Liberati
John Dolan.	
Valse, "Baden Girls."	Ziehrle
Overture, "Light Cavalry."	Suppe



JOHN DOLAN
Great Cornet Player with Sousa's Famous Band.

essary because several numbers in each program are Sousa numbers, either original compositions or arrangements, and it takes time to prepare these novelties. In the second place, special arrangements for band must be made for such numbers as the great Strauss "Don Juan" tone-poem, which is one of the features of this season's tour, as such selections are published solely for orchestra. And with all of this forethought, Sousa and his men must be in readiness with a repertoire which will meet almost any departure from normal conditions.

The number of emergencies which can develop during the tour of Sousa's Band is said to be remarkable,

Cum gratia
Telegraph
7/13

WILL WRITE OPERA



John Philip Sousa, composer of more than 400 band pieces, intends to write an opera on a libretto supplied by Robert W. Chambers. Sousa has been writing his memoirs, besides composing some new marches—"Cuba Under Three Flags," "National Game March," "Co-eds of Michigan" and "Black Horse Troop March." He has written eight chapters of his third novel and is on a concert tour which will take him away from home until March 6, next year.

Baltimore
Herald
7/11

Sousa's Band Opens 25,000-Mile Tour

Hershey, Pa., July 4.—Lieutenant Commander John Philip Sousa opened his third-of-a-century tour with his band here today. Thru the courtesy of Charles Dillingham the organization held its rehearsals at the Fulton Theater, New York.

The tour, which closes March 6, 1926, includes visits to 202 cities in 43 States and four Canadian provinces and will cover 25,000 miles. The itinerary includes a week's engagement in Regina, Sask., during the Regina Agricultural Exhibition, July 27 to August 1, for which Sousa will receive \$20,000. Richmond, Va., is the final stop in the trip.



MARJORIE MOODY
Soprano Soloist with Sousa and His Band at Riverside Park.

Rochester
Times
7/13

General Seat Sale For Sousa Concert Draws Big Crowd

The general seat sale for the concert to be given at the Eastman Theater on Thursday evening by Lieutenant-Commander John Philip Sousa and his famous band and soloists opened at the Eastman box office this forenoon, and the theater management announces that there was brisk buying. Indications are, judging not only by signs of interest here in the coming of this great musical organization, but also by reports to the Eastman of the success that it is having elsewhere along the way, that Sousa is as big a magnet as ever this season.

This is a year of much sentimental interest to Sousa himself, as it marks a third of a century for him at the head of his own great band. There are few artists today anywhere who can say they are now, or are about to go, on their 33d annual tour at the head of their own organizations. The Sousa tour began with a special engagement at Hershey, Pa., on Independence day, where two programs were given before audiences that totaled more than 8,000 persons.

Rochester
Journal
7/13

Sousa's Band To Give Concert At Newark Gym

Newark, July 13.—An unusual opportunity is offered to the people of Newark and Wayne county Thursday afternoon at 2:30 o'clock when John Philip Sousa and his band will give a concert in the Newark High School gymnasium.

When this world-famous band comes to Newark there will be a couple of Newark boys with it. "Big John" Richardson, six feet, six inches tall, will play the bass horn. Ed. Brail, born and brought up here, is a clarinetist with Sousa's Band.

Rochester
Journal
7/13

SEAT SALE OPENS FOR SOUSA'S BAND

The seat sale for the concert to be given at the Eastman Theater, Thursday evening by Lieutenant Colonel John Philip Sousa and his famous band opened at the Eastman box office today.

This is a year of much sentimental interest to Sousa as it marks a third of a century for him as head of his own band. There are few artists today who have enjoyed so long a record as Sousa, who for thirty-three years has been leader of his own organization.

Spencer
Journal
7/13

SOUSA CONSIDERS COMPOSING MARCH FOR GIRL SCOUTS

John Philip Sousa is considering naming a march to the Girl Scouts in the near future, according to Dr. Harry H. Turner, leader of the Tigris Temple Band, under whose auspices last Friday's concert was given at Keith's. Mr. Sousa has already written a spirited march, dedicated to the Boy Scouts, and known as the "Boy Scout March."

Sousa writes a new march every year, which he dedicates to some organization. During his stay in Syracuse last week he presented Dr. Turner with the original copy of the march "Nobles of the Mystic Shrine," which he wrote for the Shriners two years ago.

Duluth
Herald
7/11

Sousa's Band on 25,000-Mile Tour Here for Expo.

JOHN PHILIP SOUSA and his band, who will come to Duluth for the Exposition of Progress and the Iron Ore Jubilee, started on their third-of-a-century tour at Hershey, Pa., July 4. The present tour will cover 25,000 miles and will close March 6, 1926. The organization held its rehearsals at the Fulton theater, New York, through the courtesy of Charles Dillingham.

The March King will visit 202 cities during the year and will be feted on many occasions. He will be at the Regina Agricultural exposition July 27 and for this he will receive the neat little sum of \$20,000. Richmond, Va., will be the final stop.

Duluth is fortunate in securing the services of this famous band for the exposition and the March King will be a big drawing card.

reel, complete the program.

SOUSA'S BAND IS AFFORDING PLEASURE

Two programs, well divided with features, are to be presented by Lieut-Comdr John Philip Sousa and his famous band in his afternoon and evening concerts at the Crystal ballroom, Riverside park, today. The evening concert will be followed by dancing to the McEnelly orchestra. Marjorie Moody is given opportunity to give soprano solos both afternoon and evening. Tonight she will sing "The Charming Bird," flute obligato by R. E. Williams to accompany the piece. John Dolan, famous cornetist, is also scheduled to give two more solo numbers but George Carey, xylophone player extraordinary, has but one selection, that coming in the evening.

Americans crave action, even in their music, according to Sousa, who this season is making his 33d annual tour of America. Perhaps the real reason for the success of "the march king" is that he has given the American people action, both in his programs and in his own musical compositions.

"The average American is so filled with nervous energy that it is almost impossible for him to listen for any time to a musical program which does not bristle with action," says Sousa. "The American is the only individual in the world who cannot rest merely by relaxing. He rests by playing, either actively at golf, hunting or fishing, or vicariously by watching a baseball game or going to a movie. If he reads as a means of relaxation, he has to have action, and even such a thoroughly erudite man as the late President Wilson rested by reading detective stories—most of them thrillers."

Milwaukee
Journal
7/12

Sousa to Play at Kohler

BY SPECIAL CORRESPONDENT OF THE JOURNAL
Kohler, Wis.—John Philip Sousa and his band will play here as a feature of the annual festival Sunday, July 19. The concerts will be held in Kohler's Nature theater.

tion, he has to have action, and even such a thoroughly erudite man as the late President Wilson rested by reading detective stories—most of them thrillers.

"I sometimes believe that one of the reasons symphony orchestras in this country never have been self-supporting is that symphonic music is too lacking in action for the American temperament. And remember, always, that the 'tired business man' does not rest himself by attending a sedate drama, but by seeing a girl-and-music entertainment, preferably the one in which there is the most dancing. Perhaps the greatest reason for the success of the motion picture in America is that it is all action."

"My programs always have contained a fair proportion of numbers that I term music of action, such as marches, suites and novelties containing a variety of ideas. But I found that even action music could be made more enjoyable to the resting American, if the bandmen themselves could be made to move about the stage a bit during the performance. That is the reason, for instance, that the trumpeters, the trombonists and the piccolo players all advance to the footlights during the presentation of 'Stars and Stripes Forever.'"

Following is tonight's program:—
Overture, "The Old Stable Jacket."
Dillon; cornet solo, "Ocean View."
Hartman, John Dolan; suite, "Last Days of Pompeii." Sousa; vocal solo, "The Charming Bird." David, Marjorie Moody, (flute obligato by R. E. Williams); grand scene, "Lohengrin." Wagner; interval; excerpts, "Rose Marie," Friml-Stothart, (a) xylophone solo, "Morning, Noon and Night," Suppe, George Carey; (b) march, "Comrades of the Legion," Sousa; trombone solo, "Sunshine of Your Smile." Ray, John Schueler; "Patience," Sullivan.

SOUSA'S BAND PLEASES STATE THEATRE CROWD

John Philip Sousa, greatest of band masters and composer of scores of well known marches, brought his organization of artists to Middletown Thursday. It was a new Sousa that Middletown heard in the State Theatre—a bandmaster who has bowed to popular fancy and added to his program a touch of jazz. Older, yet no less erect, the veteran musician and conductor has lost none of his skill. Several new compositions brought appreciative applause. Sousa, always popular with any audience, was generous with the encores.

Venturing into the realm of syn-copation, Sousa refused to follow the beaten path, but wandered astray into the maze of medley. There is nothing bizarre about Sousa as a jazz conductor—no shrieking of "sax," no noise of cornets muffled by derby hats, no discordant note to mar the musical score. Perhaps it might be said that Sousa's band plays jazz with the blatant element removed. It is jazz, but it is a renovated, dis-infected variety of jazz. The audience liked it Thursday night and clamored for more.

Tribute To Sousa.
Tribute to Sousa and his genius came when his players played the

opening measures of "The Stars and Stripes Forever," probably one of the greatest marches of all time and one of the compositions that made the band man's name famous. The applause drowned the first few notes. The selection was an encore and after it was completed the crowd, in its enthusiasm, still pleaded for more.

Lively marches were the order of the evening as the program unfolded. One sombre note was added to the concert when the musicians played Dvorak's largo, "The New World." The solemn notes of the mournful melody had barely died out, however, when the players struck up "The Liberty Bell," a rollicking march with chime variations that brought more than usual applause.

Miss Marjorie Moody, soprano soloist with the band, sang Meyerbeer's "Shadow Land" as her first offering. The selection is complicated enough to tax the ability of the most accomplished and well trained singer. Perhaps some of the members of the concert crowd noticed that Miss Moody had some slight difficulty in reaching the notes in the higher octaves, but they forgave her an ambitious attempt when she sang "When You And I Were Seventeen." Miss

(Continued on page four)

Moody has a sweet, well trained voice of considerable power and range. Her second selection won her audience.

Dolan Soloist.

John Dolan, concert cornet soloist, performs the impossible on a cornet, just as every cornet soloist has done under Sousa's direction in concert tours for years past. Dolan played "The Carnival of Venice," a composition of Arban, and then, accompanied by the band, and Watson Giddings, State Theatre organist, offered "The Lost Chord." George Carey, xylophone soloist, and Messrs. Stephens, Heney, Johnson, Page, Weier, Machner, Conklin and Munroe, forming a double saxophone quartet, were also on the program.

Mention should be made, perhaps, of several numbers that were in themselves unique. Sousa's arrangement of "Jazz America" gave his audience its first taste of the Sousa brand of jazz. It was a palatable taste, too. Mostly medley, made up of popular songs, it steered clear of the barbarous and stayed well within the confines of legitimate music of surprisingly beautiful rhythm. For an encore the band played "Follow The Swallow"—but it could hardly be said to be the tune alone. Strains of old familiar melodies ran through the selection, like a golden thread in the warp of a beautiful brocade. Through a labyrinth of difficult blending musical scores the melody

of the modern song appeared, too. First the clarinets played it, then the cornets, then the trombones and finally the tubas. Everyone but the big bass drummer, who "socked" the long suffering drum with mighty right arm all through the concert, played it. The crowd was delighted. Here was jazz of a new kind.

Drummer Works Hard.

Speaking of the drummer recalls that he deserves more than a word. The drummer worked harder than anyone else in the band. When intermission time came one suspected that he probably had run out to a restaurant for a hearty meal. Taking care of a bass drum in Sousa's band is manual labor. Swinging an axe on the presidential woodpile or running a forge under the spreading chestnut tree is the sort of training needed for the job, and this statement is not intended to minimize the drummer's sense of rhythm. He "socked" when the "socking" was good—when Sousa's baton made a vicious sweep through the air. The "boom" of the drum rattled the rafters.

The program of the concert follows:

1. Prelude, "The American Maid." Sousa
2. Cornet Solo, "The Carnival of Venice." Arban
3. Organ Solo, "The Lost Cord," Watson Giddings, assisted by John Dolan and band.
4. Suite, "Cuba Under Three Flags," (New, Sousa
a. "Under the Spanish"
b. "Under the American"
c. "Under the Cuban."
5. Vocal Solo, "Shadow Dance" Meyerbeer
6. (a) Largo, "The New World" Dvorak
(b) March, "The Liberty Bell" Sousa

INTERVAL

7. Jazz America (New) put to Sousa
8. (a) Saxophone Octette, "Indian Love Call" Friml
Messrs. STEPHENS, HENRY JOHNSON, PAGE, WEIR MACHNER, CONKLIN, MUNROE
(b) March, "The National Game" (New) Sousa
9. Xylophone Solo, "The Pin Wheel" Carey
10. Old Fiddlers Tune, "The Sheen"

Sousa and Band Thrill Great Audience at State

**Crowd Salutes "March King" After Splendid Performance—
Saxophone Octet Pleasing Feature of Program—George
Carey Delights With Xylophone Renditions**

By Dan Dore.

It would be a crime to write Sousa's name in one sentence with the word "jazz." To compare the virile, bracing, endlessly original, musically conceived and artistically symphonized creations of Sousa with the nasty, sensual, prurient, exotic, deadly monotonous and usually plagiarized piece-work of the jazz factories is like drawing a parallel between a health-giving mountain scene and a bleary-eyed tango party in the drug-fumed back-room of a Chinatown cabaret.

For more than a generation one of the pioneers of music in the United States, Sousa's fame is firm throughout the world. Europe and South America have produced dozens of composers like Herbert, De Koven, Lehar, Offenbach, Oscar Straus, but the old country as well as the new salutes but one March King: Lieutenant Commander John Philip Sousa, thoroughly the technical musician, intensely the artist and American to the core!

He is exceptional too in that, unlike most men of his standing, he conducts his entire program. And how wisely he builds it for the 75 fellow-musicians whom he led to his inspiring climaxes last night in the State Theatre, and how gladly the immense audience swayed to the magic of his rhythms, clamored for more and still more—and after a rousing final tribute to him and to his virtuosi departed grateful and enthused.

Mr. Sax in Evidence.

The whole cantankerous family of Mr. Sax was there and though as a rule they are nasally quarrelsome and independent about staying in tune, last night they behaved themselves and even chattered interestingly in an octet. For the rest they stuck modestly where they belong, as a reserve force to the splendid wood-chamber of some 30 clarinets and a quintet of double reeds. This sufficiency of woodwind enabled the band to accompany with the accuracy and lightness of a symphony orchestra the graceful "Shadow Dance" from Meyerbeer's "Dinorah" which Miss Marjorie Moody sang with fine understanding, clarity and verve. The work of the flutes reserves special mention.

John Dolan, cornet, played the "Carnival de Venice." This number, by an unknown composer, was made famous about 1820 by Paganini. To those who have only heard it hackneyed in circuses and vaudeville it must have been a revelation to follow its brilliant variations as they rippled from the bell of Dr. Dolan's instrument. Even his upper register seems so free of effort that one might think he had an E string hidden in the brass.

The subdued strength of six sousaphones gave full-bodied back ground to Arthur Sullivan's dreamy, ever popular, thoroughly Anglican song, "The Lost Chord," with Dolan again as a welcome soloist and the band's balanced accompaniment sort of "cathedralized" on the organ by Watson Giddings, organist of the Webb Hor-

ton Memorial church. To praise Mr. Sousa's conducting would be an impertinence. That goes without saying.

George Carey Pleases.

George Carey's xylophone solo took the house, as usual. But no music can carry away an audience as did the clamorous to its feet as did the rousing melodies, the piquant, always novel arrangements of Sousa's own marches. The lifting flourish of his introductions, the snap vigor and melodious flow of his tunes, the humor and force that alternate in his employ of the various choirs swing each number, programmed or en-cored, into an irresistible climax.

Every Sousa tour has been a triumph in Europe as well as here. We hope to hear him many times more; but one need be no prophet to say that, when in the end he has played his final harmonies, his soul will still go marching on with all the world to his own undying music.

MARJORIE MOODY IS SOUSA BAND SOLOIST

Double Program Given To-day by Well-Known Musical Organization, at Riverside

It is expected that a composer-conductor as thoroughly American as Lieut-Comdr John Philip Sousa would select a vocalist of American birth and training for solo appearances with his organization now giving afternoon and evening concerts at Riverside park through Wednesday. Miss Marjorie Moody is the singer this season.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme M. C. Picaoli, who has trained many singers for the operatic and concert stages. She first attracted the attention of Sousa after he had heard her sing with the Apollo club, a Boston organization, known the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her lifetime when she sang in the spacious auditorium at Chicago.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony orchestra, as well as appearing as soloist at the Worcester music festival and at the great music festival, at Portland, Me. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

Miss Moody is not the first woman musician who has been introduced to the American public by the "March King." The late Waude Powell, the violinist, began her career with Sousa, and it was during her country-wide tours with Sousa that she became famous.

Following are today's programs for the band:

Rhapsody, "The Northern" Hosmer
Jornet solo, "Cleopatra" Demare
John Dolan.
Suite, "Tales of a Traveler" Sousa
(a) "The Kaffir on the Karoo."
Vocal solo, "Villanelle" D'Acqua
Miss Marjorie Moody.
"Gems of Ireland" Godfrey

Interval
Torchlight Dance Meyerbeer
Xylophone solo, "Poet and Peasant" Suppe
George Carey.
"Power of Glory" Sousa
Lines from "Aida" Verdi
Excerpts, "El Capitán" Sousa

Sunday Evening
Thapsody, "The Indian" Orem
Tuphoniun solo, "Il Puritani" Bellini-DeLucas
Joseph DeLucas.
Portraits, "At the King's Court" Sousa
(a) Her Ladyship, the Countess.
(b) Her Majesty, the Queen.
(c) Her Grace, the Duchess.
Vocal solo, "The Wren" Benedict
Miss Marjorie Moody.
(Flute obligato by R. E. Willis).
Excerpts, "The Mikado" Sullivan

Interval
Caprice, "On With the Dance" Sousa
Saxophone solo, "Saxophonia" Wiedoeft
Henry B. Stephens.
(a) Waltz, "On the Banks of the Beautiful
Blue Danube" Strauss
(b) March, "Saber and Spurs" Sousa
"Hungarian Dance" Moszkowski

SOUSA AIRS IDEAS ABOUT PERILS OF CHEAP JAZZ MUSIC

Lieutenant Commander John Philip Sousa, who will give a concert at the Eastman Theater Thursday evening with his famous band and soloists, has interesting ideas about the lesser jazz music. In an article called "Making America More Musical" in the July number of the Woman's Home Companion, Sousa says, in part:

"What is wrong with many of the popular jazz selections is not that they are ethically bad but that they are musically bad. They are stupid, dull. Even the young think of them as something to dance by—not something to remember as music. The men who used to compose dance music—Johann Strauss, Carl Faust, Lanner, Gungl and many others—created harmonies which could be used in the ball-room mand to which the dancers could listen with pleasure afterward in a concert.

"Denouncing cheap, crude music, however, will never turn children against it. Quietly surrounding them with beautiful music will make them reject of their own accord, that which is a meaningless noise. The young child's favorite quality in music is rhythm. Next to that he appreciates melody. There is plenty of such music. The admirable compositions of Sir Arthur Sullivan will be appreciated by children. We are inclined to think of him merely as the composer of light operas, but he has written instrumental selections characterized both by melody and harmony of the highest order."

Seats for the Thursday evening concert are now on sale at the Eastman box office.

SOUSA AND HIS BAND TO BE AT CHAUTAUQUA

**Concert July 17—New York
Symphony Orchestra to Have
Long Engagement.**

Rounding out a third of a century with the band bearing his name, John Philip Sousa, with nearly 100 American-born musicians will give two concerts on July 17 at Chautauqua Institution.

The program will be made up entirely of American music and will endeavor to represent the real spirit of America.

Among the most famous of the world's marches are Sousa's "The Stars and Stripes Forever" and "El Capitán." Among the latest of his contributions are "Ancient and Honorable Artillery Company March," "Power and Glory."

Lieutenant-Commander Sousa will be accompanied by Miss Marjorie Moody, soprano soloist.

The following week will start a long engagement of the New York Symphony Orchestra which will give 28 concerts. This orchestra, under the direction of Albert Stoessel, conductor, will be the outstanding musical attraction of the 52d assembly.

The appearance of this organization at Chautauqua each summer has become almost a fixture and has awakened an appreciative response on the part of tens-of-thousands of Chautauqua visitors. Chautauqua does not regard the New York Symphony merely as an orchestra, but rather as an aggregation of first-class artists, all of whom take an intense personal interest in the musical side of the Institution.

Music in itself is never immoral, and can be made immoral only by the association with improper words, says John Philip Sousa.

Among the soloists appearing with John Philip Sousa and His Band on his third-of-a-century tour which commences July 4 are Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone, and Harold E. Stephens, saxophone. Mr. Sousa will make his only New York appearance at the new Mecca Temple October 11.

SOUSA STARTS ON LONGEST TOUR

**Famous Band Will Give 436
Concerts; Has Many
New Offerings.**

[Herald-Post Special Dispatch.]

NEW YORK, July 11.—Lieut. Com. John Philip Sousa gathered his great band together last week and after some intensive rehearsals started on his third-of-a-century tour of this country and Canada. It will be the longest in both mileage and duration the famous leader has ever made and will not end until March 6, 1926, in Richmond, Va.

During the season he will give 436 concerts, and will travel more than 25,000 miles. Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina Agricultural Exhibition, from July 27 to August 1 for which he will receive \$20,000, said to be the largest sum ever paid a musical organization for an engagement of similar length.

More of his own compositions than usual will be featured this year in the Sousa programs. There are two new marches, "The National Game" written at the request of Judge Kene-saw Mountain Landis, high commissioner of organized baseball, and to be used at flag raisings and other baseball ceremonies, and "The Black Horse Troop," dedicated to the famous Cleveland military organization.

There is a new Sousa suite, "Cuba Under Three Flags," "Jazz America," an arrangement of modern jazz tunes, and the annual humoresque, this season based upon "Follow the Swallow" from "Kid Boots." He will revive "The Liberty Bell" which was featured during his first tour the season of 1892-1893, and will play it in Hershey on Saturday, the thirty-third anniversary of its composition. He will present also the prelude of one of his light operas, "The American Maid."

Other program numbers will include selections from the works of Dvorak, Arban, Meyerbeer and Goun.

Soloists this season will be Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone, and Harold E. Stephens, saxophone. The band will consist of 100 men and will make its only New York appearance at the New Mecca Temple, Sunday night, October 11.

Sousa gave his first concert as the director of his own organization in Plainfield, N. J., on September 26, 1892.

SOUSA'S BAND PLEASES STATE THEATRE CROWD

John Philip Sousa, greatest of band masters and composer of scores of well known marches, brought his organization of artists to Middletown Thursday. It was a new Sousa that Middletown heard in the State Theatre—a bandmaster who has bowed to popular fancy and added to his program a touch of jazz. Older, yet no less erect, the veteran musician and conductor has lost none of his skill. Several new compositions brought appreciative applause. Sousa, always popular with any audience, was generous with the encores.

Venturing into the realm of syncopation, Sousa refused to follow the beaten path, but wandered astray into the maze of melody. There is nothing bizarre about Sousa as a jazz conductor—no shrieking of "sax," no noise of cornets muffled by derby hats, no discordant note to mar the musical score. Perhaps it might be said that Sousa's band plays jazz with the blatant element removed. It is jazz, but it is a renovated, disinfected variety of jazz. The audience liked it Thursday night and clamored for more.

Tribute To Sousa.
Tribute to Sousa and his genius came when his players played the opening measures of "The Stars and Stripes Forever," probably one of the greatest marches of all time and one of the compositions that made the band man's name famous. The applause drowned the first few notes. The selection was an encore and after it was completed the crowd, in its enthusiasm, still pleaded for more.

Lively marches were the order of the evening as the program unfolded. One sombre note was added to the concert when the musicians played Dvorak's largo, "The New World." The solemn notes of the mournful melody had barely died out, however, when the players struck up "The Liberty Bell," a rollicking march with chime variations that brought more than usual applause.

Miss Marjorie Moody, soprano soloist with the band, sang Meyerbeer's "Shadow Land" as her first offering. The selection is complicated enough to tax the ability of the most accomplished and well trained singer. Perhaps some of the members of the concert crowd noticed that Miss Moody had some slight difficulty in reaching the notes in the higher octaves, but they forgave her an ambitious attempt when she sang "When You And I Were Seventeen." Miss

(Continued on page four)

Moody has a sweet, well trained voice of considerable power and range. Her second selection won her audience.

Dolan Soloist.

John Dolan, concert cornet soloist, performs the impossible on a cornet, just as every cornet soloist has done under Sousa's direction in concert tours for years past. Dolan played "The Carnival of Venice," a composition of Arban, and then, accompanied by the band, and Watson Giddings, State Theatre organist, offered "The Lost Chord."

George Carey, xylophone soloist, and Messrs. Stephens, Heney, Johnson, Page, Weier, Machner, Conklin and Munroe, forming a double saxophone quartet, were also on the program.

Mention should be made, perhaps, of several numbers that were in themselves unique. Sousa's arrangement of "Jass America" gave his audience its first taste of the Sousa brand of jazz. It was a palatable taste, too. Mostly melody, made up of popular songs, it steered clear of the barbarous and stayed well within the confines of legitimate music of surprisingly beautiful rhythm. For an encore the band played "Follow The Swallow"—but it could hardly be said to be the tune alone. Strains of old familiar melodies ran through the selection, like a golden thread in the warp of a beautiful brocade. Through a labyrinth of difficult blending musical scores the melody

of the modern song appeared, too. First the clarinets played it, then the cornets, then the trombones and finally the tubas. Everyone but the big bass drummer, who "socked" the long suffering drum with mighty right arm all through the concert, played it. The crowd was delighted. Here was jazz of a new kind.

Drummer Works Hard.

Speaking of the drummer recalls that he deserves more than a word. The drummer worked harder than anyone else in the band. When intermission time came one suspected that he probably had run out to a restaurant for a hearty meal. Taking care of a bass drum in Sousa's band is manual labor. Swinging an axe on the presidential woodpile or running a forge under the spreading chestnut tree is the sort of training needed for the job, and this statement is not intended to minimize the drummer's sense of rhythm. He "socked" when the "socking" was good—when Sousa's baton made a vicious sweep through the air. The "boom" of the drum rattled the rafters.

The program of the concert follows:

1. Prelude, "The American Maid." Sousa
2. Cornet Solo, "The Carnival of Venice." Arban

JOHN DOLAN

3. Organ Solo, "The Lost Cord," Watson Giddings, assisted by John Dolan and band.
4. Suite, "Cuba Under Three Flags," (New, Sousa
 - a. "Under the Spanish"
 - b. "Under the American"
 - c. "Under the Cuban"

MISS MARJORIE MOODY

6. (a) Largo, "The New World." Dvorak
- (b) March, "The Liberty Bell" Sousa

INTERVAL

7. Jazz America (New) put together by Sousa
8. (a) Saxophone Octette, "Indian Love Call" Friml

Messrs. STEPHENS, HENRY JOHNSON, PAGE, WEIR MACHNER, CONKLIN, MUNROE.

GEORGE CAREY

10. Old Fiddlers Tune, "The Sheep and Goats are Going to Pasture" Guion
- Encours: "El Capitan," Sousa; "Peaches and Cream," Sousa; "U. S. Field Artillery," Sousa; "Follow The Swallow," arranged by Sousa; "Chinese Wedding Procession," Hosmer; "Stars and Stripes Forever," Sousa; "Semper Fidelis," Sousa; and "The 12th Street Rag," Bowman.

Sousa and Band Thrill Great Audience at State

**Crowd Salutes "March King" After Splendid Performance—
Saxophone Octet Pleasing Feature of Program—George
Carey Delights With Xylophone Renditions**

By Dan Dore.

It would be a crime to write Sousa's name in one sentence with the word "jazz." To compare the virile, bracing, endlessly original, musicianly conceived and artistically symphonized creations of Sousa with the nasty, sensual, prurient, exotic, deadly monotonous and usually plagiarized piece-work of the jazz factories is like drawing a parallel between a health-giving mountain scene and a bear-eyed tango party in the drug-fumed back-room of a Chinatown cabaret.

For more than a generation one of the pioneers of music in the United States, Sousa's fame is firm throughout the world. Europe and South America have produced dozens of composers like Herbert, De Koven, Lehar, Offenbach, Oscar Straus, but the old country as well as the new salutes but one March King: Lieutenant Commander John Philip Sousa, thoroughly the technical musician, intensely the artist and American to the core!

He is exceptional too in that, unlike most men of his standing, he conducts his entire program. And how wisely he builds it for the 75 fellow-musicians whom he led to his inspiring climaxes last night in the State Theatre, and how gladly the immense audience swayed to the magic of his rhythms, clamored for more and still more—and after a rousing final tribute to him and to his virtuosi departed grateful and enthused.

Mr. Sax in Evidence.

The whole cantankerous family of Mr. Sax was there and though as a rule they are nasally quarrelsome and independent about staying in tune, last night they behaved themselves and even chattered interestingly in an octet. For the rest they stuck modestly where they belong, as a reserve force to the splendid wood-choir of some 30 clarinets and a quintet of double reeds. This sufficiency of woodwind enabled the band to accompany with the accuracy and lightness of a symphony orchestra the graceful "Shadow Dance" from Meyerbeer's "Dinorah" which Miss Marjorie Moody sang with fine understanding, clarity and verve. The work of the flutes reserves special mention.

John Dolan, cornet, played the "Carnival de Venice." This number, by an unknown composer, was made famous about 1820 by Faganini. To those who have only heard it hackneyed in films and vaudeville it must have been a revelation to follow its brilliant variations as they rippled from the bell of Dr. Dolan's instrument. Even his upper register seems so free of effort that one might think he had an E string hidden in the brass.

The subdued strength of six sousaphones gave full-bodied back ground to Arthur Sullivan's dreamy, ever popular, thoroughly Anglican song, "The Lost Chord," with Dolan again as a welcome soloist and the band's balanced accompaniment sort of "cathedralized" on the organ by Watson Giddings, organist of the Webb Hor-

ton Memorial church. To praise Mr. Sousa's conducting would be an impertinence. That goes without saying.

George Carey Pleases.

George Carey's xylophone solo took the house, as usual. But no music can carry away an audience as it bring it clamorous to its feet as did the rousing melodies, the piquant, always novel arrangements of Sousa's own marches. The lifting flourish of his introductions, the snap vigor and melodious flow of his tunes, the humor and force that alternate in his employ of the various choirs swing each number, programmed or enco-

red, into an irresistible climax. Every Sousa tour has been a triumph in Europe as well as here. We hope to hear him many times more; but one need be no prophet to say that, when in the end he has played his final harmonies, his soul will still go marching on with all the world to his own undying music.

MARJORIE MOODY IS SOUSA BAND SOLOIST

Double Program Given Today by Well-Known Musical Organization, at Riverside

It is expected that a composer-conductor as thoroughly American as Lieut.-Comdr John Philip Sousa would select a vocalist of American birth and training for solo appearances with his organization now giving afternoon and evening concerts at Riverside park through Wednesday. Miss Marjorie Moody is the singer this season.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme M. C. Picaoli, who has trained many singers for the operatic and concert stages. She first attracted the attention of Sousa after he had heard her sing with the Apollo club, a Boston organization, known the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her lifetime when she sang in the spacious auditorium at Chicago.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony orchestra, as well as appearing as soloist at the Worcester music festival and at the great music festival, at Portland, Me. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

Miss Moody is not the first woman musician who has been introduced to the American public by the "March King." The late Waude Powell, the violinist, began her career with Sousa, and it was during her country-wide tours with Sousa that she became famous.

Following are today's programs for the band:

Rhapsody, "The Northern" Hosmer
Cornet solo, "Cleopatra" Demare
John Dolan.
Suite, "Tales of a Traveler" Sousa
(a) "The Kaffir on the Karoo."
Vocal solo, "Villanelle" D'Acqua
Miss Marjorie Moody.
"Gems of Ireland" Godfrey

Interval
"Torchlight Dance" Meyerbeer
"Poet and Peasant" Suppe
George Carey.

"Power of Glory" Sousa
Scenes from "Aida" Verdi
Excerpts, "El Capitan" Sousa

Sunday Evening

Thapsody, "The Indian" Orem
Euphonium solo, "Il Puritani" Bellini-DeLucas

Joseph DeLucas.
Portraits, "At the King's Court" Sousa
(a) Her Ladyship, the Countess.
(b) Her Majesty, the Queen.

(c) Her Grace, the Duchess.
Vocal solo, "The Wren" Benedict
Miss Marjorie Moody.

(Flute obligato by R. E. Willis).
Excerpts, "The Mikado" Sullivan

Interval
Caprice, "On With the Dance" Sousa
Saxophone solo, "Saxophobia" Wiedorf

Henry B. Stephens.
(a) Waltz, "On the Banks of the Beautiful Blue Danube" Strauss

(b) March, "Saber and Spurs" Sousa
"Hungarian Dance" Moszkowski

SOUSA AIRS IDEAS ABOUT PERILS OF CHEAP JAZZ MUSIC

Lieutenant Commander John Philip Sousa, who will give a concert at the Eastman Theatre Thursday evening with his famous band and soloists, has interesting ideas about the lesser jazz music. In an article called "Making America More Musical" in the July number of the Woman's Home Companion, Sousa says, in part:

"What is wrong with many of the popular jazz selections is not that they are ethically bad but that they are musically bad. They are stupid, dull. Even the young think of them as something to dance by—not something to remember as music. The men who used to compose dance music—Johann Strauss, Carl Faust, Lanner, Gungl and many others—created harmonies which could be used in the ballroom mand to which the dancers could listen with pleasure afterward in a concert.

"Denouncing cheap, crude music, however, will never turn children against it. Quietly surrounding them with beautiful music will make them reject of their own accord, that which is a meaningless noise. The young child's favorite quality in music is rhythm. Next to that he appreciates melody. There is plenty of such music. The admirable compositions of Sir Arthur Sullivan will be appreciated by children. We are inclined to think of him merely as the composer of light operas, but he has written instrumental selections characterized both by melody and harmony of the highest order."

Seats for the Thursday evening concert are now on sale at the Eastman box office.

SOUSA AND HIS BAND TO BE AT CHAUTAUQUA

**Concert July 17—New York
Symphony Orchestra to Have
Long Engagement.**

Rounding out a third of a century with the band bearing his name, John Philip Sousa, with nearly 100 American-born musicians will give two concerts on July 17 at Chautauqua Institution.

The program will be made up entirely of American music and will endeavor to represent the real spirit of America.

Among the most famous of the world's marches are Sousa's "The Stars and Stripes Forever" and "El Capitan." Among the latest of his contributions are "Ancient and Honorable Artillery Company March," "Power and Glory."

Lieutenant-Commander Sousa will be accompanied by Miss Marjorie Moody, soprano soloist.

The following week will start a long engagement of the New York Symphony Orchestra which will give 28 concerts. This orchestra, under the direction of Albert Stoessel, conductor, will be the outstanding musical attraction of the 52d assembly.

The appearance of this organization at Chautauqua each summer has become almost a fixture and has awakened an appreciative response on the part of tens-of-thousands of Chautauqua visitors. Chautauqua does not regard the New York Symphony merely as an orchestra, but rather as an aggregation of first-class artists, all of whom take an intense personal interest in the musical side of the Institution.

Music in itself is never immoral, and can be made immoral only by the association with improper words, says John Philip Sousa.

Among the soloists appearing with John Philip Sousa and His Band on his third-of-a-century tour which commenced July 4 are Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone, and Harold E. Stephens, saxophone. Mr. Sousa will make his only New York appearance at the new Mecca Temple October 11.

SOUSA STARTSON LONGEST TOUR

**Famous Band Will Give 436
Concerts; Has Many
New Offerings.**

[Herald-Post Special Dispatch.]
NEW YORK, July 11.—Lieut. Com. John Philip Sousa gathered his great band together last week and after some intensive rehearsals started on his third-of-a-century tour of this country and Canada. It will be the longest in both mileage and duration the famous leader has ever made and will not end until March 6, 1926, in Richmond, Va.

During the season he will give 436 concerts, and will travel more than 25,000 miles. Included in his itinerary is a week's engagement in Regina, Saskatchewan, during the Regina Agricultural Exhibition, from July 27 to August 1 for which he will receive \$20,000, said to be the largest sum ever paid a musical organization for an engagement of similar length.

More of his own compositions than usual will be featured this year in the Sousa programs. There are two new marches, "The National Game" written at the request of Judge Keneaw Mountain Landis, high commissioner of organized baseball, and to be used at flag raisings and other baseball ceremonies, and "The Black Horse Troop," dedicated to the famous Cleveland military organization.

There is a new Sousa suite, "Cuba Under Three Flags," "Jazz America," an arrangement of modern jazz tunes, and the annual humoresque, this season based upon "Follow the Swallow" from "Kid Boots." He will revive "The Liberty Bell" which was featured during his first tour, the season of 1912-1913, and will play it in Hershey on Saturday, the thirty-third anniversary of its composition. He will also the prelude of one of his light operas, "The American Maid."

Other program numbers will include selections from the works of Dvorak, Arban, Meyerbeer and Guion.

Soloists this season will be Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone, and Harold E. Stephens, saxophone. The band will consist of 100 men and will make its only New York appearance at the new Mecca Temple, Sunday night, October 11.

Sousa gave his first concert as the director of his own organization in Plainfield, N. J., on September 26, 1902.

Springfield Union 7/10

Marjorie Moody and Sousa's Band.

It is expected that a composer-conductor as thoroughly American as Lieut. Comdr. John Philip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its 33d annual tour, and giving afternoon and evening concerts daily at Riverside Park through Wednesday. Therefore, the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard this season with the Sousa organization.

Miss Moody was brought up in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo Club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young lifetime when she sang in the spacious Auditorium in Chicago, where she was heard by Herman DeVries of the Chicago Evening American, who said of her:

"The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose 'Ah! Fors e lui' from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli-Curci. Miss Moody's voice was refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone."

From that day, of course, Miss Moody ceased to be an "unknown soprano," and for the past five seasons, she has been a delight to the great Sousa audiences. In addition to her singing, it must be noted that Miss Moody has the unusual faculty of being able to make herself heard in the great halls and auditoriums in which the Sousa organization gives many of its concerts, and yet before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York, Miss Moody's singing is as sweet, as delicate and as free from any suggestion of effort as if she were singing in an intimate concert chamber before an audience of a few hundred people or even in her own home for a few friends.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra, as well as appearing as soloist at the Worcester (Mass.)

Music Festival and at the great Maine Music Festival at Portland, Me. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic Opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

Miss Moody is not the first woman musician who has been introduced to the American public by the "March King." The late Maude Powell, the violinist, began her career with Sousa, and it was during her country-wide tours with Sousa that she became famous.

SUNDAY AFTERNOON.
Rhapsody, "The Northern." Hoerner
Cornet solo, "Cleopatra." Demare
Suite, "Tales of a Traveler." Sousa
Vocal solo, "Villanelle." D'Asqua
"Gems of Ireland." Godfrey
Interval.
"Torchlight Dance." Meyerbeer
(a) Xylophone solo, "Foot and Peasant." Suppe
(b) "Power of Glory." Sousa
Scenes from "Aida." Verdi
Excerpts, "El Capitan." Sousa
SUNDAY EVENING.
Rhapsody, "The Indian." Orem
Euphonium solo, "Il Puritani." Bellini-DeLuca
Portraits, "At the King's Court." Sousa
(a) Her Ladyship, the Countess.
(b) Her Majesty, the Queen.
(c) Her Grace, the Duchess.
Vocal solo, "The Wren." Benedict
(Flute obbligato by R. E. Williams.)
Excerpts, "The Mikado." Sullivan
Interval.
Caprice, "On with the Dance." Sousa
Saxophone solo, "Saxophobia." Wiedoeft
(a) Waltz, "On the Banks of the Beautiful Blue Danube." Strauss
(b) March, "Sabre and Spurs." Moszkowski

Rochester Democrat 7/10

**ROUT BAD JAZZ
WITH GOOD MUSIC,
SOUSA'S REMEDY**

Famed Band Leader, Coming Here, Urges Building Love of Beauty.

Lieutenant-Commander John Philip Sousa, who will give a concert at the Eastman Theater on Thursday evening with his famous band and soloists, has interesting ideas about the lesser jazz music. In an article called "Making America More Musical" in the July number of the Woman's Home Companion, Sousa says, in part:

"What is wrong with many of the popular jazz selections is not that they are ethically bad but that they are musically bad. They are stupid, dull. Even the young think of them as something to dance by—not something to remember as music. The men who used to compose dance music—Johann Strauss, Carl Faust,

Lanner, Gungl and many others—created harmonies which could be used in the ball room and to which the dancers could listen with pleasure afterward in a concert.

"Denouncing cheap, crude music, however, will never turn children against it. Quietly surrounding them with beautiful music will make them reject, of their own accord, that which is a meaningless noise. The young child's favorite quality in music is rhythm. Next to that he appreciates melody. The ideal substitute for bad music in his case, therefore, is that which is strong in both rhythm and melody. There is plenty of such music. The admirable compositions of Sir Arthur Sullivan will be appreciated by children. We are inclined to think of him merely as the composer of light operas, but he has written instrumental selections characterized both by melody and by harmony of the highest order."

Seats for the Thursday evening concert are now on sale at the Eastman box office.

Springfield Union 7/13

**SOUSA'S OWN IDEAS
ON HIS PROGRAM**

Does Lieut-Com John Philip Sousa, who is giving afternoon and evening concerts through Wednesday night with his band at the Crystal Ballroom, Riverside park, present a concert or a show? The famous band-

master, who this season is making his third-of-a-century tour, and who should know, says he is blessed and dogged if he does, but he rather suspects he is guilty, at the behest of the American public, of giving a musical entertainment.

"The American is the greatest entertainment-seeker in the world," says Sousa. "The musician must recognize that fact and perhaps one of the reasons for the non-success, financially, of the various symphonic orchestras and opera companies is that they have not recognized it. Many years ago, I discovered that the American wanted entertainment, even in his music, so I sought to make Sousa's Band not only the best concert organization in America but the best show in America. Whether I have succeeded I leave to the opinion of others."

"The American love for entertainment does not imply a lack of appreciation of good music. The works of the greatest composers always have been represented in my programs, and they were always appreciated. It was my good fortune early in my career to discover what the large motion picture houses were to discover a quarter of a century later, that the person who liked ragtime might also have a real appreciation of operatic and symphonic music. When I made that discovery, I tried to put into my programs not merely bright, light music, but good, bright light music. I am certain that it has been well received."

"I always have been a great admirer of the symphony orchestras. It always has been a tragedy to me that they have not been able, except in a few instances, to put themselves on a sound financial footing. I believe they have failed in this particular because they have been too much bound by tradition, due to the fact that the majority of conductors and musicians are of foreign birth. I think the orchestras will succeed only when they play the sort of music that Americans like. It need not be trashy music, but it must be vivacious, invigorating music, and I believe it is possible for the symphony orchestras to play music of variety, and of general interest better than it can be played by any other musical organizations in this country. If jazz, for instance, is well-played by an organization of 10 or 20 men, which is the size of the average jazz orchestra, how much better it should be played by a full symphony orchestra of 125 men." Following are today's band programs:

AFTERNOON
Overture, "The Merry, Merry Chorus." Massenet
Cornet solo, "Centennial." Bellstedt
John Dolan
Suite, "Three Quotations"
(a) The King of France marched up the hill with twenty thousand men.
The King of France came down the hill.
And never went up again.
(b) "And I, too, was born in Arcadia"
Vocal solo, "Caro Nome." Verdi
Miss Marjorie Moody
Intermezzo, "Golden Night." Bizet

INTERVAL
"A Roquet of Beloved Inspirations." Sousa
(a) Xylophone solo, "Nola." Arndt
George Carey
(b) March "The Thunderer." Sousa
(c) "Gems from the Works of Sullivan"
March, "The League of Nations" (new) By

EVENING
"Gems from the Works of Gounod"
Euphonium solo, Fantasia.
"Original." DeLuca
Joseph DeLuca
Suite, "Cuba Under Three Flags." Sousa
(a) "Under the Spanish"
(b) "Under the American"
(c) "Under the Cuban"
Vocal solo, "Aria" "Traviata." Verdi
Miss Marjorie Moody
Scene, "Madame Butterfly." Puccini

INTERVAL
"Reminiscences of Wagner"
Cornet solo, "The Pyramids." Liberati
John Dolan
False, "Baden Girls." Ziehr
Overture, "Light Cavalry." Suppe

Springfield Union 7/10

**George Carey, Xylophone Player
with Sousa's Band at Riverside**

College Men Make His Best Bandsmen, Says Sousa; Finds Foreigners No Longer Lead Americans as Musicians; Concerts at Park Today.

Lieut. Comdr. John Philip Sousa, whose famous band will fill the fourth day of a five-day engagement of afternoon and evening concerts at the Crystal Ballroom, Riverside Park, tonight, has many well known musicians in his organization but none probably has gained more recognition in his field than has George Carey, oft-times called the world's greatest xylophone player. Mr. Carey is scheduled to give one of his excellent numbers, "Morning, Noon and Night," by Suppe, during the evening concert tonight. Dancing to McEnelly's orchestra will follow all evening concerts.

With a musical career now extending over half a century and with a record of a third of a century at the head of his own band, Lieut. Comdr. Sousa occasionally compares the present day with the early days of his musical leadership.

"The most pronounced change in my time has been that in the personnel and antecedents of musicians and particularly of bandsmen," says Sousa. "When I was a youth, it was seldom that an American was found in any of the large bands or orchestras. Indeed, I found it expedient to grow a beard so that I would not look too American, when I was a candidate for the directorship of the United States Marine Band in 1880. As I was but 26 years old at the time, the ferocity of the initial Sousa beard may well be imagined."

"For the first 20 years of Sousa's Band, I was constantly on the search for native musicians. I was writing a type of music which I hoped would become recognized as thoroughly American music, and it seemed to me that the proper persons to play it were Americans. I am a bit proud of the fact that I never committed the artistic sin of selecting a man solely upon grounds of nationality. The American had to be as good as the foreigner to get the job."

"For a long time the best native musicians came from the small town brass bands, and for that matter I still find an occasional recruit who learned his music in the 'silver cornet' organizations. Of late years, I have been getting the finest new blood from the universities and colleges. This season I will have about 40 college and university graduates, students and former students in my band."

"Frequently I have been urged to make my band an all American organization. To do this would mean the dismissal of four or five men who were born abroad, and who in addition to being excellent musicians, have been faithful to me and my band. I do not feel that the boast of an all American band ever would be worth the injustice of dismissal to these men. It would be as narrow and snobbish to



dismiss them as it would to exclude all but American music from my programs, another thing I frequently have been urged to do."

Following are today's programs:

AFTERNOON.
Overture, "How Can I Leave You?" Lassen
Cornet solo, "7th Air Varied." De Beriot
John Dolan
Suite, "Camera Studies." Sousa
(a) "The Flashing Eyes of Andalusia."
(b) "Drifting to Loveland."
(c) "The Children's Ball."
Vocal solo, "Romeo and Juliet." Gounod
Miss Marjorie Moody
Scenes, "The Pirates of Penzance." Sullivan

INTERVAL.
Melange, "The Merry, Merry Chorus." Sousa
Saxophone solo, "Varied." Stephens
(a) Valse, "Sweethearts." D'Albert
(b) March, "Ancient and Honorable Artillery." Sousa
Overture, "Martha." Flotow

EVENING.
Overture, "The Old Stable Jacket." Bilton
Cornet solo, "Ocean View." Hartman
Suite, "Last Days of Pompeii." Sousa
Vocal solo, "The Charming Bird." David
Miss Marjorie Moody
(Flute obbligato by R. E. Williams.)
Grand scene, "Lohengrin." Wagner

INTERVAL.
Excerpts, "Rose Marie." Friml-Stothart
(a) Xylophone solo, "Morning, Noon and Night." Suppe
George Carey
(b) March, "Comrades of the Legion." Sousa
Trombone solo, "Sunshine of Your Smile." John Schueler
Gems, "Patience." Sullivan

Portland Oregon 7/9

John Philip Sousa has written his autobiography for the "Saturday Evening Post." The story will appear serially under the title of "Keeping in Step."

The tale will cover Sousa's reminiscences as composer, musician and band leader during his entire career.

Sousa, America's pioneer band leader, is soon to embark upon another transcontinental tour in his 72d year.

Wilmington Evening News 7/10

AGE LIMITS.

(From Cleveland Plain Dealer.)

There is an arbitrariness about age limit which permits plenty of discussion but no argument. The head of the largest lumber company in Canada is ninety-eight, and every day he does a full day's work superintending the business of his concern. He has no intention either of retiring or of dying, though the doctors told him when he was forty that he had but a few months to live. John R. Booth is an exception to the general rule.

Then there is the question of the minimum age at which a citizen may arrogate to himself the rights and privileges of being an "old man." An interesting recent instance is that of John Philip Sousa, who, at seventy, was asked why he did not take up golf. He replied that he was far too young for golf, and that he would think of

the great Caledonian pastime when he became too old to do anything else. An unfair aspersion on golf, of course, but an excellent indication of the bandman's indomitable will.

Men of a certain phlegmatic temperament may retire at sixty and greatly enjoy the remaining years of their lives. Others endowed with greater restiveness and nervous energy, would find retirement either fatal or a condition of discomfort and unhappiness.

For a man who is blessed with a competency the best rule is to work as long as he finds work enjoyable. And, fortunately, the great majority of Americans find work more pleasant than idleness. American life needs the services of veterans; it needs their counsel and also their active participation in affairs.

Music at Chautauqua This Summer

Twenty-eight concerts are being given by the New York Symphony Orchestra, under the direction of Albert Stoessel at Chautauqua, N. Y., this summer. The first of the series was presented on July 21. The Chautauqua season also includes five artists recitals given in the Smith-Wilkes Memorial Hall, with the following participating: Ernest Hutcheson, Albert Stoessel, Georges Barrere, Horatio Connell, Reber Johnson and Ernest La Prade. Hugh Porter, organist, will give nine recitals, accompanied by well known soloists. The nine Sunday evening musicales, arranged by H. Augustine Smith and Howard Lyman, will introduce the New York Symphony Orchestra, the Chautauqua Choir, the Chautauqua Junior Choir, the solo quartet, piano, organ and chimes, antiphonal choir, stereopticon art slide with music, pageant and procession features, congregational hymns, chants and responses. In addition to the artists already mentioned, the following have been engaged for appearances this summer: Grace Demms, Doris Doe, Wendell Hart, Edwin Swain, Marjorie Nash, Grace Leslie, H. A. Hansen and James R. Houghton. Sousa and his Band gave two concerts on July 17. The music weeks at Chautauqua extend from July 27 to August 1 and August 10 to August 15.

Saginaw News 7/11

**Famed Bandmaster
Guest of Shrine's
Bandmen at Dinner**

John Philip Sousa, famous bandmaster whose organization played here Monday evening, was the guest of the Elf Khurafeh Shrine band at a dinner preceding the concert, the entertainment growing out of his invitation to the Shrine organization to participate with his band in playing his composition, "Nobles of the Mystic Shrine." The program was entirely informal, with Herbert L. Rutherford, chief rabban of Elf Khurafeh, as toastmaster. Mr. Sousa gave a brief talk, composed mostly of experiences, reminiscences and stories which were enthusiastically received by the Shrine members. Arthur Amsden, director of the Elf Khurafeh band, also made a few remarks.

TOO YOUNG FOR GOLF



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

Says He's Too Young For Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

AGE LIMITS

[From the Cleveland Plain Dealer]

There is an arbitrariness about age limits which permits plenty of discussion but no argument. The head of the largest lumber company in Canada is ninety-eight, and every day he does a full day's work superintending the business of his concern. He has no intention either of retiring or of dying, though the doctors told him when he was forty that he had but a few months to live. John R. Booth is an exception to the general rule.

Then there is the question of the minimum age at which a citizen may arrogate to himself the rights and privileges of being an "old man." An interesting recent instance is that of John Philip Sousa, who, at seventy, was asked why he did not take up golf. He replied that he was far too young for golf, and that he would think of the great Caledonian pastime when he became too old to do anything else. An unfair aspersion on golf, of course, but an excellent indication of the bandman's indomitable will.

Men of a certain phlegmatic temperament may retire at sixty and greatly enjoy the remaining years of their lives. Others, endowed with greater restiveness and nervous energy, would find retirement either fatal or a condition of discomfort and unhappiness.

For a man who is blessed with a competency the best rule is to work as long as he finds work enjoyable. And, fortunately, the great majority of Americans find work more pleasant than idleness. American life needs the services of veterans; it needs their counsel and also their active participation in affairs.

TOO YOUNG FOR GOLF



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.



JOHN PHILIP SOUSA, SEVENTY-ONE; TOO YOUNG FOR GOLF. At seventy-one John Philip Sousa believes he is too young for golf. The veteran composer recently spent a week end at the Middletown home of a friend, and when his host asked him to play a round of golf, Sousa replied: "I'll start playing golf when I can't do anything else, but I haven't reached that stage yet. I'm too young for that game."

Sousa and Band to Exhibit Wares to Saginaw Tonight

John Philip Sousa, internationally famed bandmaster, and his band will show their wares to Saginaw at the Auditorium tonight. Sousa and his band were to arrive in town late this afternoon, following a concert at Bay City.

Sousa's program will include, besides several of the march numbers that have made him famous, a number of solos in which individual stars of his organization will appear, and a jazz concoction, for the first time in the 32 years Sousa has been leading his band around the country.

"It is possible to perceive a difference in the musical preferences of St. Paul and Minneapolis," says Sousa. "I have found that musical appreciation in a city which has a good quality of music in its motion picture houses is miles in advance of that in the town where the music of the movies is only so-so. The talking machine record performed the invaluable service of familiarizing thousands who never saw an opera or heard a symphony concert with the best music."

"From my standpoint, at least, the finest audiences nowadays are in the college towns. They are made up of students, of faculty people and townsmen, which always means a greater proportion than usual of college and university graduates. They get the points quicker than other audiences, and my programs nowadays contain humoresques, suites, arrangements and small ensemble novelties which bristle with points."

SOUSA BEGINS TOUR.

Lieutenant-Commander John Philip Sousa has assembled his big band for his third-of-a-century tour of America. It will be one of the longest he has undertaken. Opening in Hershey, Pa., July 4, he will conclude his season March 6, 1926, in Richmond, Va. The tour will include visits to 202 cities in 43 states and four Canadian provinces. During the season he will give about 425 concerts, and will travel more than 25,000 miles.

More of his own compositions than usual will be featured this year in the Sousa programs. There are two new marches, "The National Game," written at the request of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and to be used at flag raisings and other baseball ceremonies, and "The Black Horse Troop," dedicated to the famous military organization. There is a new Sousa suite, "Cuba Under Three Flags," a jazz arrangement of modern jazz tunes, and the annual humoresque, this season based upon "Follow the Swallow."

SOUSA SAYS PUBLIC DEMANDS NOVELTY

March King and Band at Riverside Park, Springfield.

Novelty—and more novelty—is the demand of the American music public, says Lieut. Com John Philip Sousa, who this season is making his Third-of-a-Century Tour at the head of his famous band. A day stay of afternoon and evening concerts at Riverside Park yesterday.

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa march and the other is the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball. The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do On Sunday Morning," and the year before it was "The Classic Chanson."

"Mr. Gallagher-Mr. Shean." To these annual novelties this season are added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz.

One of the Sousa features this season will be the revival of "The Liberty Bell" March. This march will be played with a set of chimes, cast in England and costing more than \$10,000. The chimes soloist will be George F. Carey, for several seasons a member of the Sousa organization.

Music in itself is never immoral, and can be made immoral only by the association with improper words, says John Philip Sousa.

Bayonne Times 7/22

Rochester Democrat

Saginaw News 7/21

Feels Too Young for Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a bit older, he would take up the game. Meanwhile, croquet just fits the bill for exercise.



JOHN PHILIP SOUSA, SEVENTY-ONE; TOO YOUNG FOR GOLF. At seventy-one John Philip Sousa believes he is too young for golf. The veteran composer recently spent a week end at the Middletown home of a friend, and when his host asked him to play a round of golf, Sousa replied: "I'll start playing golf when I can't do anything else, but I haven't reached that stage yet. I'm too young for that game."

Great Evening with Sousa and His Band

Master is Heard at His Best in Varied Program—Shrine Band is Honored.

BY JOSEPH W. BRADY.

Saginaw made a family party of the appearance here of Lieut. Commander John Philip Sousa and his band. Everybody was there, excepting the unfortunates indulging in the vacation habit and so are out of town; and the Auditorium never looked more gay and attractive than it did last night, the colorings of feminine costume making the best kind of decorations. It was a most effective scheme and it was carried through right to the roof, for the big assembly room was filled to the top-most seat in the gallery. An additional touch of color was given by the presence of the Shriners uniformed band, the members participating in the program, when "Nobles of the Mystic Shrine" was played as part of the program.

It was a good program, an excellent program, and Sousa was most generous in responding to the many encores showered upon him "and His Band" during the evening. Variety was given the performance by the appearance of a number of soloists, including Miss Marjorie Moody, a soprano singer who has a beautifully toned voice, a pleasing presence, and who knows how to use both to the best advantage. Her program number was the famous "Shadow Dance," by Meyerbeer, and she gave it a superb rendition, her taking of the staccato passages and florid runs being something that was indeed worth listening to. That the audience approved was shown by the two insistent encores given the singer, one of her responses being "Danny Boy"; and a delightful number she made of it.

John Dolan, another soloist, gave to hungry ears in the audience proof that the art of playing the cornet as it should be played is not a lost one. His tonguing of the instrument was most skillfully done, and he brought out its full and lovely tone. Some great cornet players will be remembered, especially by the older generation of concert goers, and Mr. Dolan has his place among the best of them. Still another soloist, John Carey, showed what can be done with the xylophone, and a saxophone octette appeared to please the audience mightily.

Of the main program, Sousa drafted upon Arban, Dvorak, and Gulon, and of course had his band play a number of his own famous compositions, including some new work he has turned out. To have done otherwise would have sorely disappointed the audience. A great band master and leader is our Sousa, who is not acrobatic in his conducting, but who does get out of a band all that it can give. This band has about all the known band instruments, including supplements for any of them, some particularly effective work being done by a girl harpist. Sousa is versatile in his compositions, or at least in his range of themes, and surely a greater artist in taking simple and loved airs and building them up with arabesques of music has appeared in our times. He has imagination has Sousa, and he manifests it in such works as his suite, "Cuba Under Three Flags," Spanish, American and Cuban, which was played last night.

He even introduced some "Jazz American," new, and thrown together, or as the program politely has it, "put together" by himself. His marches, however, are and must be the works by which Sousa will always be best known. There is a spirit, a life, and a stir in them which would move a pessimistic tombstone. To the great gratification of the audience he "and His Band" gave a number of them last night, including "Stars and Stripes Forever," which the program refers to as "the greatest march ever written," a statement that after all about expresses the views of those who hear this thrilling favorite.

There were given among the encores Sousa's New Humoresque, "Follow the Swallow," "El Capitán," "Semper Fidelis," and "U. S. Field Artillery Sabre and Spurs." All in all it was a great night for those who love to listen to a good band; and who does not?

Buffalo Courier 7/23

Pittsfield Eagle 7/21

Too Young for Golf



JOHN PHILIP SOUSA, SEVENTY-ONE; TOO YOUNG FOR GOLF. At seventy-one John Philip Sousa believes he is too young for golf. The veteran composer recently spent a week end at the Middletown home of a friend, and when his host asked him to play a round of golf, Sousa replied: "I'll start playing golf when I can't do anything else, but I haven't reached that stage yet. I'm too young for that game."



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

DEW CLAY GETS AUSTRIAN

Sousa's Band Off on 25,000-Mile Tour
Lieutenant Commander J. P. Sousa assembled his band of 100 players last week and, after a rehearsal period at

the Fulton Theater in New York, opened one of the longest tours in the career of the veteran bandman with a concert in Hershey, Pa., on July 4. The schedule calls for 436 concerts, ending in Richmond, Va., on March 6, 1926, and comprising some 25,000 miles. The band will fulfill a week's engagement at the Regina Agricultural Exhibition, beginning on July 27. Its only New York concert will be in the New Mecca Temple on the evening of Oct. 11. The soloists this season will be Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophone player, and Harold E. Stephens, saxophone player. The "march king" will include several of his new compositions in his programs.

John Philip Sousa's music used to have a fresh and exhilarating swing; and, for that matter, it still has, even though a jazz-loving generation dances to more exotic strains. But his conversation is reminiscent of other days. Being 70 years old, he says that he will play golf when he can't do anything else. If he is not more discreet, golfers will expect him to be the raconteur of a yarn for Will Rogers to retell as "the worst story I have heard today."—Baltimore Sun.

202 Cities to Hear Sousa on Tour

John Philip Sousa will assemble his band, starting today, for another tour, it was announced yesterday. Rehearsals have been held at the Fulton Theater, through the courtesy of Charles Dillingham. The tour will be one of the longest ever taken, opening in Hershey, Pa., on Saturday. It will include 202 cities in forty-three states and four Canadian provinces.

SOUSA'S TOUR

July 4 was an appropriate day for John Philip Sousa to begin his third of a century tour with his band. This thirty-third trip will touch two hundred and two cities in forty-three states and four Canadian provinces. The septuagenarian bandmaster, youngest of them all, will lead no less than four hundred and thirty-six concerts during the tour, which lasts until March 6, 1926, and travels 25,000 miles. And the Liberty Bell March, featured in the first tour, 1892-93, is going to ring all over the country again this season.

So long as "Stars and Stripes Forever" is played John Philip Sousa will seem young.

Musical Courier 7/11

Wilmington Journal 7/17

Musical Courier 7/13

Musical Leader 7/19

Toledo Blade 7/12

Too Young for Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

Too Young for Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

Too Young for Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

At 71 John Philip Sousa believes he is too young for golf. The veteran composer recently spent a weekend at the Middletown home of a friend, and when his host asked him to play a round of golf, Sousa replied: "I'll start playing golf when I can't do anything else, but I haven't reached that stage yet. I'm too young for that game."

Charleston News 7/23
THURSDA

Too Young for Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

Too Young for Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

September as the first opportunity for getting into the ring as soon as possible and Willis as late as may be consistent with getting him there at all. It is good sense, but a generation brought up in the tradition of John L. Sullivan cannot be blamed for questioning whether a champion ought to know anything about the higher strategy.

A Sousa Suite.

That energetic fellow, John Philip Sousa, without whose annual appearance no musical season would be complete, has just announced that at 70 he is too young to play golf. He will start, he says, when he can't do anything else. But in this decision Mr. Sousa has displayed less than his customary shrewdness. It has always been evident from the names of his compositions that he has set himself the amusing and congenial task of expressing American life. "Stars and Stripes Forever," "King Cotton March" and the various descriptive works on native themes indicate clearly what his conscious intention or unconscious desire has been. It will occur to many that in neglecting to do a descriptive suite on a golfing motif, Sousa has evaded an evident responsibility.

a friend, and when his host asked him to play a round of golf, Sousa replied: "I'll start playing golf when I can't do anything else, but I haven't reached that stage yet. I'm too young for that game."

John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

Charleston News 7/23

Too Young for Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

209 New Haven Times 7/22

TOO YOUNG FOR GOLF



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

September as the first objective. Verger to get Tunney into the ring as soon as possible and Wills as late as may be consistent with getting him there at all. It is good sense, but a generation brought up in the tradition of John L. Sullivan cannot be blamed for questioning whether a champion ought to know anything about the higher strategy.

A Sousa Suite.

That energetic fellow, John Philip Sousa, without whose annual appearance no musical season would be complete, has just announced that at 70 he is too young to play golf. He will start, he says, when he can't do anything else. But in this decision Mr. Sousa has displayed less than his customary shrewdness. It has always been evident from the names of his compositions that he has set himself the amusing and congenial task of expressing American life. "Stars and Stripes Forever," "King Cotton March" and the various descriptive works on native themes indicate clearly what his conscious intention or unconscious desire has been. It will occur to many that in neglecting to do a descriptive suite on a golfing motif, Sousa has evaded an evident responsibility.

It is sufficiently obvious what the outline of the suite should be. Six phases might cover the subject adequately. The first, which might be called "Tee Off," should be in the buoyant, optimistic mood of the golfer before the play begins; the second, "A Nice Lie on the Fairway," would express the crescendo rising of the golfer's spirits; the third, "The Rough," would introduce a more somber mood with certain grumbly phrases from the horns and moanings in the saxophones paraphrasing the idiom of the player in such circumstance; the fourth, "Mental Hazards," would permit the composition to reach its highest point of thoughtfulness in its musical observations about the frailty of human nature; the fifth, "The Eighteenth Green," would recover the buoyant mood with honor saved from disaster; and the last, "The Nineteenth Hole" would afford a robust finale with characteristic American exuberance.

Certainly Mr. Sousa should reconsider his decision against golf. Some such composition cries to be made.

The Maria in Galluresse? The Freia in "The Ring," said Miss Liebling. "Who else?" and Marcella Roeseler of the Metropolitan—she came over here with the Wagnerian—she has been with me a long time, three years. Then there is Altglass, the tenor from the Metropolitan. Then there is the baritone of the Metropolitan Opera Company, the Arle of the Metropolitan, who has just been here for his fifth year.

There are so many young artists just about ready to come under my direction. You heard Patricia of the League of Composers' concert. Mr. Altglass came up to my studio and asked for singers. I went ahead and made his selections, and he picked out Patricia because she was the 'type' he wanted. He picked out his entire chorus from my

young pupils, who has just made her bow to the Metropolitan and who is going to make a debut with the Metropolitan. Beautiful voice. Lots of talent."

There was a knock on the door. "Here she is now," said Miss Liebling, opening the door. A very attractive young woman came in. We saw a whole group of young people waiting, no doubt, impatiently for their turn. They were taking a long time, forgetful of others in our line. We had to say. We apologized, and hastily went out.

Successful Esperanza Garrigue Artist

Esperanza Garrigue, dramatic-lyric soprano, who recently returned from Europe, will appear on March 29 at the New Musicale at the Hotel Ambassador. She will sing an aria from Mozart's Don Giovanni and



MARIA VERDA.

of Gounod (new to New York), written for voice and three string instruments. Mme. Verda assisted by Van Housen, baritone.

During the preceding years, Mme. Verda's departure for Europe, she has been one of the leading organizations of the United States, always receiving high praise for her voice of power and artistic interpretations. A few of her appearances include an appearance as soloist with the Cincinnati Bach Society, Cincinnati Symphony Orchestra, Chicago Sinai Orchestra, Orpheus Club, Ohio Federation of Woman's Club, Wyomington Club, Glendale Club, Men's Choral Club, Park Hill Country Club (Yonkers, N. Y.), Yonkers Club (Yonkers). Mme. Verda sang the aria with the Cincinnati Opera Club and fifty with the Cincinnati Orchestra, and she also has appeared with the Lancaster Symphony Orchestra. In appearance in Indianapolis, the Times stated: "Mme. Verda made her first appearance with the Indianapolis Symphony and scored a great success, singing with ease and artistic interpretation. Her encores were popular, having to give three at the end of

her first appearance in Cincinnati brought forth this encomium: "The Musical Club gave a beautiful program with voice and cello. Maria Verda was the soprano and the cello of modern composers and another group, close to Bach-Gounod Ave Maria with cello obligato, was finished and wonderfully even, with a beautiful high tone."

Mme. Verda made her second appearance in Huntington, N. Y., singing The Creation, and created an excellent impression. She also gave a recital for a select audience at the Church, Hudson, N. Y. When she sang in the Church, L. I., for the Kew Gardens Country Club, her own accompaniment as recorded on the New York record. She sang the Suicidio aria from Gioconda, and the Song of Spring, by Paul Bliss. She has been giving these concerts for the Wurlitzer Piano Com-

pany. She is an artist pupil of Esperanza Garrigue.

Gescheidt Pupils in Recital

Adelaide Gescheidt's pupils—Mary Campbell, and Bentley Ford, baritone—gave a recital at the Wurlitzer Auditorium on February 20. Miss Campbell sang (Handel), Non so piu (Mozart), I Feel (Rubinstein), The Wind in the South (Scott), (Logan), Robin Song (White), Pierrot and The Valley of Laughter (Sanderson). Her

voice has good range and power, and she showed poise and excellent diction. Mr. Ford's numbers were Friend of Mine (Sanderson), Twilight (Glenn), Take Joy Home (Basset), Bois Epais (Lully), and Blow Ye Winter Winds (Sargeant). His voice is one of great resonance and sympathetic quality, as well as remarkable range.

The singers were enthusiastically received and encored and Betty Schuleen was at the piano.

PITTSBURGH ENJOYS VISIT OF CHICAGO CIVIC OPERA

Notes.

Pittsburgh, Pa., February 21.—Capacity houses greeted the annual engagement of the Chicago Opera Company in Syria Mosque the first three days of the week. Three operas, Boris with Chaliapin; Thais with Mary Garden, and Tannhäuser with Rosa Raisa, were sung, with the company experiencing its greatest success locally in years.

Dr. Charles Heinroth, organist and director of music in Carnegie Institute, inaugurates this week his series of Lenten lectures on Saturday nights. These lectures take the place of the usual Saturday night free organ recitals and are illustrated by selections on piano and organ. On February 19 Dr. Heinroth dedicated the organ in the First Presbyterian Church, Oil City, Pa. He has been chosen as soloist at the New Jerusalem Church, Philadelphia, on the occasion of the thirty-fifth anniversary of the Organ Players' Club. Dr. Heinroth played at the twenty-fifth anniversary of the club ten years ago.

The Perryville branch of the Pittsburgh Musical Institute gave a violin and piano recital in the Perry School auditorium. The following students participated: Louise Havekotte, Lillian Shaw, Darwin Miller, Betty Osterloh, Elizabeth Hughes, Billy Herman, Katherine Roos, Elizabeth Ittel, Grace McCune, William Dillner, Raleigh Johnson, Lillian Bardoner, Mary Elizabeth Bruner, Herbert Yeager,

William Robinson, Helen Reidenbach, Anna Walkauskas, Elsie Neuman, Dorothy Bulford, Gertrude Bachman, Ruth Staiger and Nan Laudig.

The Progressive Music Circle, Northside, met in the John Morrow School, Davis avenue, when a program of vocal and instrumental numbers was given by the club personnel.

The piano students of Lily Fredericks were heard in two recitals, matinee and night. Those taking part were Charles Dickey, Margaret Ochiltree, James Rhodes, Dorothy Drum, Marion Murdock, Pauline Maloney, Helen Ginsburgh, Betty Koch, Clarissa Bremer, Richard Martin, Jr., Christine Leighan, Elizabeth Laird, Jean Power, Virginia Hall, Louise Brown, Jeanne Bremer, Wilma Rosensteel, Frances Hall and Theodora Maloney.

J. C. Ringwald, director of music in Beaver College, Beaver, Pa., gave the second of a series of three lectures on music in the college auditorium before a capacity audience, lecturing on the compositions of Chopin.

The Pittsburgh Council of Jewish Women presented Germaine Schnitzer, pianist, in recital in Rodef Shalom Temple.

The Monday Musical Club of Stowe township and McKees Rocks has been organized and gave the first concert of what promises to be a busy season. The Bride of Dinkerron, conducted by Thomas Harborne of Ingram, with Isabelle Fife as accompanist, was sung. Soloists were Marie Harper Bennett, soprano; Lee Gardner, tenor, and C. G. Pierce, baritone.

A piano recital in the P. M. I. Auditorium had Lillian Erickson, Margaret Taylor, Charlotte Turner, Louise LePage, Gertrude Green, Jesse Throp, Deane Van Winkle, Doris Eades and Bessie Steinman participating in the program. B. McM.

Corradetti Pupil to Sing Over Radio

Pasquale Ferrara, dramatic tenor and a pupil of Ferruccio F. Corradetti, will sing over the radio, Station WGS, on March 25.

FRANCIS MOORE

Pianist

(Detroit News) March 5, 1925

Young Pianist Makes Hit With Orchestra

The soloist at Sunday's popular concert in Orchestra Hall was one Francis Moore, a rather youthful pianist, who came to our shores with small beating of drums to herald his advent. It is conceivable that most of his auditors had never heard his name before. But they will undoubtedly hail it gladly when they hear it again, for Mr. Moore turned out to be an artist of very commanding stature.

He was blessed in the nature of his task, for one thing. He played, with the orchestra, Grieg's Concerto in A Minor, and if ever a composer was kind to his eventual soloist, it was certainly in this composition. It is a thing of lengthy, lyric passages, of gradually-constructed, crashing climaxes, of soft whispers and of lusty shoutings, and through all is woven that strange, powerful and inexplicable thing which is Grieg. The orchestral part might well be important excerpts from a small symphony. And the piano score gives the performer chances and to spare to show the mettle that is in him.

Mr. Moore revealed virtually everything that is expected of a first-class pianist. He saved only the rich song-quality which should be present in the adagio. He was a trifle cold in such endeavors. But his technique was faultless, and he built his structures of tone and tore them down again with a most vigorous musicianship. The audience gave him noisy acclaim and made him take four bows.

Rome, New York, Gazette,
(Feb. 24th.) 1925

CONCERT COURSE COMES TO BRILLIANT END

Proved master . . . filled with feeling.

(Detroit Evening Times)
Monday, March 2, 1925

Francis Moore Proves First Rate Pianist with Symphony

The genius of half a dozen peoples contributed to the Sunday afternoon concert of the Detroit Symphony orchestra in Orchestra Hall yesterday, even without counting Victor Kolar as representing, remotely, Bohemia.

There was a German overture (Reznicek's "Donna Diana"); a Norwegian piano concerto (Grieg's in A minor); a French ballet (Ravel's "Daphnis and Chloe"); a Viennese waltz (Strauss' "Vienna Blood"); a Russian patriotic fanfare (Tchaikovsky's "March Slav") and a sterling solo performance by an American, Francis Moore, who played the concerto.

Rather nice is it to be able to sit in Detroit, Michigan, of a Sunday afternoon and have such entertainment evoked by the mere wave of a magician's wand; it makes one forget some of man's stupidity and cussedness.

Mr. Moore did himself proud. It was his first appearance with our orchestra, though I believe he has played here in minor recitals before. He is a forthright performer, clear and crisp in his effects—almost brittle sometimes; capable of a stirring fortissimo or a half-breathed scene of tenderness. "Subtle" is not an adjective one would exhume to apply to Mr. Moore, for his effects are broad, his contrasts black and white. The audience liked him immensely and I—among many others, I am certain—hope he will come soon again.

(Detroit Free Press)
March 2, 1925

SYMPHONY PLAYS VARIED PROGRAM

Francis Moore, American Pianist, Scores Heavily With Grieg Concerto

By EUGENE LEUCHTMANN

Sunday afternoon's concert of the Detroit Symphony orchestra, the seventeenth in the popular series, was noteworthy in that it presented an unusual program and a soloist of more than average appeal and talent.

Opening with Reznicek's brilliant and melodious overture to "Donna Diana," the program contained music of such widely varied nature as the Tchaikovsky "March Slave," symphonic fragments from Ravel's "Daphnis and Chloe," the beautiful "Vienna Blood" waltz of Strauss, and Grieg's A Minor piano concerto.

Francis Moore, American pianist, the soloist, presented the Grieg concerto with much dash and brilliance, but with the singularly clinging tone. His attempts at obtaining tonal beauty met with marked success only at the end of the cadenza in the first movement and in the latter half of the beautiful adagio, but the entire concerto was played in a markedly individual style. Mr. Moore is deserving of much praise for his performance. The audience was thunderous in applause. He lacks nothing in technique, but a broader dynamic scale would add great beauty to his playing.

Youngstown, Ohio, Vindicator,
(Feb. 23rd.) 1925

VIRILE PIANIST DELIGHTS AUDIENCE

A pianist tremendous . . . abounds in authority.

Direction of EVELYN HOPPER, Aeolian Building, New York

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT.....President
WILLIAM GEPPERT.....Vice-President
ALVIN L. SCHMOEGER.....Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4650, 4651, 4652 Caledonia
Cable address: Musicurier, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Outliners.

ALVIN L. SCHMOEGER.....General Manager
LEONARD LIEBLING.....Editor-in-Chief
H. O. OSGOOD.....Associate Editors
WILLIAM GEPPERT.....Associate Editors
FRANK PATTERSON.....Associate Editors
CLARENCE LUCAS.....Associate Editors
RENE DEVRIES.....Associate Editors
CESAR SAERCHINGER.....Managing Editor
THORNTON W. ALLEN.....General Representative
J. ALBERT RIKER.....General Representative

OFFICES

CHICAGO HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, Chicago. Telephone, Harrison 6110.
BOSTON AND NEW ENGLAND—31 Symphony Chambers, 246 Huntington Ave., Boston. Telephone Back Bay 5554.
LONDON, ENG.—CESAR SAERCHINGER (in charge), 175, Piccadilly, W. 1 and 124 Wigmore Street, W. 1. Telephone Mayfair 6453. Cable address, Musicurier, London.
BERLIN, GERMANY—C. HOOPER TRASK, Sesenheimstr. 27, Berlin-Charlottenburg 1. Cable address Musicurier, Berlin.
PARIS, FRANCE—CLARENCE LUCAS, 12 rue des Hauts Closeaux, Sevres.
MILAN, ITALY—ANTONIO BASSI, 31 Via Durini.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and lay-outs which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK MARCH 19, 1925 No. 2345

Any American patriot can love The Star Spangled Banner; the difficulty is to sing it.

In music, as in everything else, the road to success frequently is paved with discarded friends.

Guests do not sing much these days at banquets. Only tea kettles sing when they are full of water.

As soon as most persons find out that it is not a sin to listen to ultra-modern music, they stay away from it.

Doubtless, and understandably, it must be one of the hardest daily tasks of a great singer to try to keep modest.

Germany has been asked to join the League of Nations, but this does mean an invitation to resume sending street bands all over the world.

In the trend of great events, one often kills the other. The circus comes to town March 28, and shortly therefore grand opera takes its departure.

There was rejoicing in the singing circles of the Metropolitan Opera House last week, when astronomers announced officially that Mira is "only the second largest star in the world."

Mary Garden has sailed for Europe but why the daily newspapers should make headline stories of the occasion must be puzzling to the rank and file of America's male population.

Last Saturday evening music played at the Savoy Hotel in London was broadcasted successfully to New York and heard here in many homes. Jazz was among the things sent over. Don't they want it?

Presentation of free open air opera as a part of a municipal scheme for public music is something entirely new as far as the records show. It will be interesting to watch the results when the present plan of presenting three different operas at Ebbets Field this coming summer is tried out. The committee has assured itself of an excellent director by choosing Josiah Zuro. One can only hope that in all the other details, musical considerations will be allowed to take precedence over political ones, as in this case. There is seating space for about 40,000 spectators. Our thought is that about three times that number

will struggle to get something for nothing at every performance.

Mme. Galli-Curci, one hears, is going to honor our fair city by choosing it for a permanent residence. She recently purchased an apartment in one of the new houses on upper Fifth Avenue, near the Metropolitan Museum.

If there is anything disgusting it is the spectacle of a man trying to get publicity for himself by using the name of a dead friend. This is the reason that a notice received about the late Marco Enrico Bossi will not appear in these columns.

Congratulations to Josiah Zuro on the completion of the first year of his Sunday Symphonic Society Concerts. The principal feature of the anniversary program given to a full and enthusiastic house at the Criterion Theatre was a fine performance of the fourth Schumann symphony.

The State Symphony Orchestra gave its last concert of the season on Wednesday of last week and nobody will be surprised if that concert turned out to be the last concert of the orchestra's last season. The jump out of the Stransky fire into the Waghalter frying pan benefited the organization not at all.

Orchestra conductors, as is only natural, after years and years of service, get to look upon scores not as something to be listened to but as something to be played; this seems the only way to account for the fact that so much dull and uninspired, though technically well-made, music gets on orchestra programs in the course of a season.

Some day, one hopes, there will be an opportunity to see and hear Eugene Goossens conduct a full sized orchestra in this city. We have seen him in action with a chamber orchestra only. Liverpool, on the other hand, saw him the other day conducting no less than 165 men at one time, at a benefit affair given to swell the funds of the local musicians' union. Three thousand people jammed the Philharmonic Hall and the concert was a tremendous success.

Fifty years ago Carmen was first produced, and the other day Paris celebrated the golden jubilee of the work. It is as fresh, appealing, and melodious a score today as it was a half century ago. Its vitality is therefore not astonishing. Carmen again proves that in order to keep a lasting hold on the public, an opera must have not only fine music, or a strong story, but both, artistically interwoven, and in the process employing heart, mentality, and imagination. Carmen is an enduring masterpiece.

It is one of the ironic tricks of fate that Moritz Moszkowski should die just when he did, March 2. The money realized from the recent ensemble concert of pianists for him here, about \$9,700, had been expended with the Metropolitan Life Insurance Company for an annuity and the first monthly payment from that was to have been made to Moszkowski on March 1. It is hoped that it will be found possible to make some arrangement with the company whereby his funeral expenses can be paid out of the capital of the annuity.

That national character, Lieutenant Commander John Philip Sousa, has promised that other national character, Judge Kenesaw Mountain Landis, to write a new march which will be used at all ceremonials on American baseball fields. The Judge pointed out to the Lieutenant Commander that the only baseball tune in existence was that doubtful song entitled Take Me Out to the Ball Game, quite unsuited for ceremonial occasions. Sousa, it is said, promised not only to write a baseball march but also a tune to be called Pop Bottle Blues for the special benefit of St. Louis fans and their umpire friends.

Next Saturday afternoon, with the warmly welcome Pelleas and Melisande revival at the Metropolitan Opera House, the last of the season's novelties and revivals at that institution will have been completed. About a month more of opera performances, and then the winter of our lyrical content will be closed. Look soon for the statistics of how many performances were given, how many times Wagner, how many times Puccini, Verdi, etc. The figures vary little from year to year. Wagner, Puccini, Verdi—the three popular and profitable composers of opera. No prophet is able to say when a fourth name shall be added to that list. When the time comes, will it be an American?

THE VARESE THEORY

A small New York public school orchestra, which patronizes concerts of the modernists, and which has received with varying degrees of interest, astonishment, joy or disgust to their divergent points of view positions of Edgar Varese.

Program notes have attempted to do justice to Varese Theory which is responsible for many of the compositions. But the program notes have never quite satisfied the public desire to know what it is all about. And certainly the program notes have never done Varese justice.

One thing that has always been on the program notes—insofar as they come under our observation—is the enthusiasm of this composer's enthusiasms.

We are told, rather vaguely, that Varese is a man of many talents, that he is a composer of songs of the river steamers, wharf bells, to say nothing of the sirens of the sea, and that he provides an endless symphony—poet in the word—for the wakeful.

But one needs to converse with Varese to know the man's boundless enthusiasm for which he calls American, and for the things he has found in America which have inspired him to write the music (is it music?) that has made him famous.

Abstract and dispassionate theories of art. But there is nothing abstract or dispassionate in the theories of Varese. Their basis is not so much thought as feeling. He got here and found a lot of things that he either had never observed in his own land, or which he believes to be new and solely American but to be so in a way here and nowhere else.

Among these things there is one which has made no impression on him, and which he differs markedly from other European musicians who have visited America. They have been seemingly, only by the music of our rag-time, our jazz, our strange mixture of the African, the Saxon, the Celt and the Russian, which he calls American music.

Varese, on the contrary, has felt that American music, or music as it is called, is one must abandon all music which is not in it of Europe or European tradition. One must start afresh, take what is here, our sights and sounds, and have arisen by accident in the development of American life—whistles, sirens, sky-

There are certain Americans who say that American music should be based upon the music of American birds; and Mary Austin, a writer, says that "Stack o' Wheats" is a symbol. She says, too, that "the American people is not yet articulated, far as expressed, not expressed in terms." But she notes that the "Wheats" is "a hybrid between the Indian corn cake, a tortilla of the Mexican, on a flat rock, and the English muffin in rings placed on a hot griddle."

The error in all of these theories is in their basis upon narrow concepts of what is arriving in America, and which seem to him new, and mistakes the "soul" of America. Other Europeans see the grotesque tales of Poe as an expression of America—simply because these are the very few things America has done sufficiently in accord with Europe to be appreciated over there. Walt Whitman, on the other hand, simply wrote as he felt, because he lacked the technic of the poets. Perhaps this lack of technic is a part of it, but it is nothing to be proud of, and will disappear in time as our culture develops.

We owe a debt of gratitude to Varese for his Stravinsky, Saminsky, Milhaud, and other foreign visitors for showing us what we are, in part what we are not. They have inevitably, picked up some small, single element in the complex fabric of Americanism and hold it up for a moment of attention. But the idea that any one, American or foreign, can create art all at once is surely absurd. So we develop slowly. One thing is sure—that art will not be created by those who all other art overboard and start afresh.

TOO YOUNG FOR GOLF



JOHN PHILIP SOUSA, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his 75th birthday, when he was a little bit older, he would take up the game. Meanwhile, croquet just fills the bill for exercise.

TOO YOUNG FOR GOLF



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

Too Young for Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

Sousa Receives New Saddle Horse



Sergt. Edward Elliot of the Royal Northwest Mounted police here is shown here presenting to Lieut. Commander John Philip Sousa a saddle horse as a gift from the mounted police of Saskatchewan. The Sousa band is soon to make a trip to Canada and the famous marching band will then personally express his thanks to Commissioner Worster.

John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.



Too Young for Golf

How was it? This question was in the minds of many of the large audience at the Auditorium Monday night. He is in his 71st year but hardly looks it. Loss of considerable weight gives him an appearance of being much taller. The absence of the beard he discarded several years ago also is a marked departure from the Sousa of old. But these changes have not diminished his qualities as a bandmaster to which Monday night's crowd testified vociferously. And neither has it diminished his ability for writing stirring marches and devising unique arrangements.

SOUSA is an ultra American, having been born in the national capital. He taught music when he was 15 and was a conductor at 17. In 1880, when he was but 25, he became band leader for the U. S. Marine Corps and served in that capacity until 1892 when Sousa's band was organized. He made several tours of Europe and world trips. With the entrance of this country in the world war he devoted his entire energy to band leadership for the navy and there he gained his rank of lieutenant commander. He has been decorated by Great Britain, France and Belgium. His name stands above all others as composer of marches but of all his admirable works the most stirring is "Stars and Stripes Forever" and it was demonstrated by the audience here that this march has lost none of its thrill.

AN interesting figure in the band is the drummer who swung a very wicked stick. His hair is grayer than Sousa's but he is 10 years younger, although one of the veterans of the present band. He first joined Sousa about 15 years ago and has been with him most of the time since.

SAGINAW got this opportunity to hear the band because of an engagement at Regina, Sask., where a very attractive offer is made for Sousa to play a week at the exposition. The band was in Kohler, Wis., Sunday, in Bay City Monday afternoon and tonight plays at Sault Ste Marie.

HEREAFTER, the members of the Elkhurafeh Shrine band will be able to say they have played "with Sousa's band" and it indeed will be something they may recall with pride. The local organization performed creditably and the opportunity they had is evidence of the good fellow the distinguished leader is.

THERE are a million and one ways of earning a living in this specialized world, but the superlative in specialization is represented by Col. David C. Collier. He builds and manages world fairs, nothing else. Been in the world fair business all his adult life.

Few years back he was running things at the Panama-California exposition. Then he jumped down to Rio to boss the Brazilian world exhibition in 1923. Now he's working on his masterpiece, Philadelphia's \$60,000,000 fair to mark America's 150th year of independence.

"SOUSA" MEANS "BAND" TO AVERAGE AMERICAN

Famous Bandmaster Now on Thirty-second Tour Has Visited More American Cities and Played Before More People Than Any Other Conductor—At Newark July 16

If a psychologist at any place in America says "Sousa" to a subject, the first word which comes to the mind of the subject is "band" in the traditional nine cases in ten. If a psychologist almost any place in America says "band," the response of the subject is likely to be "Sousa" in almost as great a proportion of cases, for without much doubt Sousa and band are synonymous with the great rank and file of Americans.

The great popularity which Lieut. Com. John Philip Sousa enjoys in the field of music in America has not been easily won, and it is not lightly held by the March King. Sousa has been a conductor now for more than forty years and he is now heading his organization for his thirty-second annual tour. He has become the most popular and the best-known of American musicians for the sole reason that he has been heard during his career by upwards of fifty millions of Americans, the greatest audiences of any musician in the world, and also because there is scarcely a city or town of more than 25,000 population in all America in which he has not appeared during his career.

Sousa is the chief exponent of the theory that the American people love good music and are willing to pay a reasonable fee to hear it. Without exception, Sousa's Band is the only large musical organization in America which has been able to maintain itself solely upon the revenue from its concerts. Even the operas and the symphony orchestras of the cities have backers to whom they may look in case of an unfortunate season, but Sousa, visiting 200 to 300 American cities each year, finds in each place visited enough people willing to buy tickets to his concerts to enable him to continue his work.

Perhaps it is this journeying about to a great number of communities which is the real secret of Sousa's success. Many great musicians confine themselves to the cities or if they venture outside a few of the larger communities, it is with an air of condescension. Sousa gives the same programs in the smaller cities as during his annual appearances in New York, Chicago, Boston and Cleveland, where he only appears in one or two concerts. And he is amply repaid, for in the smaller communities, the visit of Sousa's Band is in every measure a holiday, with addresses of welcome, and even suspended business.

SOUSA AND BAND WILL PLAY HERE

AFTERNOON CONCERT AT THE NEW FAMILY THEATER IN SEPTEMBER.

NOW IN REGINA, SASK.

Lieutenant Commander John Philip Sousa and his famous band has been booked for an afternoon concert at the New Family theater early in September.

Sousa and band played to audiences at aggregated 100,000 persons in the week ending last Saturday night. Sousa appeared during the week in the cities of Kohler's Wis., Saginaw, Sault Ste. Marie and Hancock, Mich., and Duluth and Crookston, Minn. In Kohler 20,000 persons attended two performances, while in Duluth 14,000 persons were able to secure admission while about 10,000 were turned away.

Sousa yesterday began a six days' engagement at the Regina Industrial Exhibition at Regina, Saskatchewan, for which he will receive a fee of \$20,000, probably the greatest sum ever paid any musical attraction for an engagement of

The growth of American musical taste undoubtedly is due in a large measure to the extended Sousa tour. Almost ten years before "Parsifal" was performed in New York by the Metropolitan Opera Company, selections from it had been played on tour by Sousa. Last year he played Ernest Schelling's "At the Victory Ball" which at that time had been played only by an orchestra in New York and another in Philadelphia and for one performance each. This year he will present one of the great musical masterpieces of all time, Johann Strauss' "Don Juan," done by a band for the first time either in America or Europe.

Sousa surely strives to give American audiences the music they best enjoy, and that is the reason that this season, for the first time, the Sousa programs will include jazz. Sousa has made his own jazz arrangements, a melange of jazz melodies of the moment which will be programmed as "Music of the Minute." "Sousa" will play at the Newark gymnasium at 2:30 P. M., July 16.

SOUSA PLAYS OLD FAVORITES FOR HIS ENCORES

Capacity Audience Hears Band Under Tigris Auspices.

John Philip Sousa, dean of American band masters, has lost none of the master's touch after his many years of catering to public approval with his famous band.

This was proved last night when, aided by the salesmanship of the Tigris Shrine members he drew a capacity audience in Keith's Theater and gave a program of new and old numbers that brought encore after encore. In fact it was the encores that brought out the old favorites and the famous leader responded with his usual grace. During one of the waves of approval he stopped long enough to present a leader's copy of the march "Nobles of the Mystic Shrine" to Dr. J. L. Turner, leader of the Tigris Band.

Sousa's showmanship has long been heralded as one of the secrets of his success, and the makeup of his band this year proves that contention. The much-maligned saxophone, which has pressed its way to the front in public demand, has a prominent place in the music arrangements, and received solo rank. An octet of the instrument players came to the footlights during the program and proved that Mr. Sax was an inventor of no mean ability when he devised that instrument.

Many new compositions by Sousa and other arrangements of popular airs were well received, but none drew a bigger hand than the "Washington Post March," "Stars and Stripes Forever," and other old favorites.

John Dolan, cornet soloist of many years standing with the Sousa organization, showed he had lost none of his technique. Jumping full octaves in his solo work with triple-tongue manipulations he demonstrated his standing as the most finished player on the concert stage in America.

Other soloists were received with equal favor and the massing of piccolo, cornet and trombone sections at the front of the stage in certain strains was received with salvos of applause, and lent variety to the program.

SOUSA AND HIS BAND TO PLAY HERE THURSDAY

Will Give Concert on the Evening of July 16 in Eastman Theater—Stokowski Pays Tribute to Sousa.

That Lieut.-Com. John Philip Sousa, who will bring his famous band; Marjorie Moody, soprano; John Dolan, cornetist, and noted soloists here for a concert at the Eastman Theater next Thursday evening, is "a genius whose music stands supreme as a symbol of the red-bloodedness of humanity in general," was the tribute paid to the bandmaster by Leopold Stokowski, the director of the Philadelphia Orchestra. Stokowski was speaking in Philadelphia before an audience of 8,000 people gathered to hear Sousa's cantata, "The Last Crusade," sung by a choir of 154 with organ and orchestra as a feature of the city's "Music Week."

The tribute, perhaps one of the most sincere ever paid one musician by another, was not only the tribute of Stokowski, but the tribute of the American people to a native composer-conductor, who, because of his audiences of two million people yearly, in all sections of America, has done more to familiarize the American people with music than any other musician of his time.

Continuing his tribute, Stokowski told of his first visit to America, when he walked about the streets of New York in the summer enjoying the sunshine and his new surroundings, but at a loss to know what to do. Quite by chance, he passed the New York Hippodrome where Sousa was giving a concert, and there before an audience of 6,000 people, Stokowski, who was to become his friend and confidante, saw "the March King" for the first time.

"I marvelled," he said. "The music swept me off my feet. The rhythm of Sousa stirred me, for it is the most unique in the world. I tried to analyze my sensations. 'What is it?' I asked myself. I wished I knew the spirit of it. The music had such a wonderful regularity. Someone else might have such regularity, but he would not have such drive and push. My heart throbs to it today. I had other impressions. Next was that of Sousa's wonderful humor. I noted his winsome smile and delightful little tricks that everyone enjoyed."

"He has something in his music that is different from any other I have ever heard. Others have written marches, and last year I studied many of the marches of composers in different countries. But none of them reached out to his plane. They say that genius is doing something better than any other person does it. 'Sousa is such a man, and I say that such a man is a genius.'"

Incidentally, it was from an exchange of viewpoint with Stokowski that Sousa reached his final decision to add jazz music to his programs for this present tour, and as a result "Music of the Minute," a Sousa jazz fantasy, will be one of his program numbers. Stokowski said in the course of his address upon this occasion that the virility and rhythmic charm which characterize the best forms of so-called jazz seemed in his opinion as well as in the opinion of many musicians in Europe to indicate that jazz would have a formative influence on modern American music. Stokowski termed

jazz a fresh influence in the body of modern music and held that it reflected the vitality of America, and it was typically American because it looked to the future, whereas European music is likely to look to the past.

SHRINKING FROM FAME

John Philip Sousa arouses the New York Times to wonder and disapproval because of his dislike of a certain form of personal advertising. In an editorial, the New York daily, on May 25, scores the Lieutenant Commander for his modesty:

Our melodious old friend Lieut. Commander John Philip Sousa has sued a tobacco company for damages alleged to have resulted from a violation of his rights under the Civil Rights law, by causing his name and picture to be published in advertisements of certain cigars. Of the legal aspects of the case there is nothing to be said; but it is hard to understand why the plaintiff, even if annoyed by the harmless flirts of his friends, should be "particularly incensed because, in addition to using his name and picture without his permission, the defendant had used it to advertise 'cigars at five for 15 cents.'" The price of the cigar has no necessary relation to its merit. There was a time when some of our purplest plutocrats were proud of smoking Pittsburgh stogies at a cent apiece. If Mr. Coolidge, as a moderate, contents himself with a ten-cents, there is no reason why other disciples of economy shouldn't cut a good deal more their bills for "this same filthy roguish tobacco"; and there are persons of good moral character who thrive on ten-for-a-quarter.

A few years ago one used to see in the windows of certain obscure tobaccoists a curious "tribute" to a then lately departed literary glory. The effigy of Henry Irving to Jacobites with a sense of humor. This was a posthumous honor, however, and trespassed on no right of privacy, if such a right can be established in an age devoted to self-exhibition. Mr. Sousa has escaped, so far, a distinction which has fallen on many poets and statesmen and other illustrious men. No brand of cigars bears his name. This may come to him later; or some invention of his own or of others may give his name, eminent for other reasons, a collateral perpetuation. Mr. Roosevelt didn't object to that "teddy bear" whose symbolism tickled the malefactors of great wealth. Washington had his pie, Wellington his boots. A budget is a bag; and Mr. Gladstone's triumphs as Chancellor of the Exchequer are thus appropriately commemorated.

In the days of paper collars, Shakespeare and Byron were on many necks. A different but lasting glory is that of making one's name a common word in the language. Who would remember a certain Earl Spencer and a certain Earl of Sandwich had not "the one invented half a coat, the other half a dinner"? What Earl of Chesterfield survives in his overcoat? Bowie, deringer, maxim, shrapnel are remembrances of as many proper names. The philologist never sees a derrier without remembering the London hangman whose name it keeps fresh. The whiff of tobacco who runs across "nicotine" and "nicotian" will have a kindly thought of Jean Nicot, who, as Ambassador of Henri II at Lisbon in 1559, sent some tobacco plants to the Cardinal of Lorraine and Catherine de Medicis, insisting, as all judicious souls still insist, on the medical, in modern language the antiseptic, virtues of the mother of contentment, the nurse of dreams, the faithful companion.

Business today stands in a similar position. The public disapproves, or far worse, ignores the college, the publisher, the industrial organization that stands aloof from common fame. We quote the Times editorial because we feel that it answers the unspoken query of a number of business men today who need commercial publicity but fear personal fame.

TOO YOUNG FOR GOLF



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

Pine Bluff Express 7/3

Too Young For Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

Jacksonville Journal 7/3

TOO YOUNG FOR GOLF



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

Bay City Tribune 7/3

Too Young For Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

Ypsilanti Post 7/3

TOO YOUNG FOR GOLF



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

2 1/2 Eastern Express 7/3

TOO YOUNG FOR GOLF



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

TORONTO TRIVIA WEEDBROOK OFFERED
Charleston Post 7/3

TOO YOUNG FOR GOLF



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile, croquet just fills the bill for exercise.

for 7/25



John Philip Sousa, famous bandmaster, believes that at the age of seventy-one he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile, croquet just fills the bill for exercise.

Too Young For Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

Too Young for Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

Too Young for Golf



JOHN PHILIP SOUSA, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his 75th birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.



JOHN PHILIP SOUSA, the famous bandmaster, believes that at the age of 71 he is too young to play off. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.



John Philip Sousa, the famous bandmaster, believes that at the age of seventy-one he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile, croquet just fills the bill for exercise.

TOO YOUNG FOR GOLF

213 Perso Boyette 7/23

Austin Statesman 7/26

Little Rock News

Too Young to Play Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

Hutchinson Herald

Too Young for Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

Farmington Times

TOO YOUNG FOR GOLF



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

New Britain Herald

Too Young for Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

214 Oklahoma City News 7/23

Too Young for Golf?



JOHN PHILIP SOUSA, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

St Paul News 7/24

TOO YOUNG FOR GOLF



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refuses to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he is a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.



TOO YOUNG FOR GOLF, said John Philip Sousa, veteran composer and band leader, who at 71 years of age, is as active as many men a good deal younger. When asked if he was going to take up golf, he replied that there was plenty of time before he reached that stage.

THOUSANDS LISTEN TO SOUSA'S BAND

**March King's Appearance Is
Feature of Duluth Fete; Naval
Squadron Gathers.**

Duluth, July 23.—Thousands of persons crowded the Recreational palace of the Exposition of Progress and Iron Ore Jubilee here tonight to hear a concert by John Philip Sousa and his world-famous band and to witness the first presentation of "The Spirit of Kitchi Gammi," an elaborate historical pageant enacted by 1,200 Duluthians. In the afternoon 5,000 heard the band.

Navy Day Celebrated.

The pageant and concerts were the principal features of the Navy day celebration today, which was opened with the arrival shortly before noon of the Great Lakes Naval squadron of five ships and two submarine chasers, led by the United States steamship Paducah of Duluth. The fleet, under command of Captain Waldo Evans, head of the Great Lakes Naval Training station, will conduct its annual rendezvous here until Saturday.

Eighty officers and approximately 700 enlisted men form the complement of the Great Lakes detachment, which consists of the Paducah, the Wilmette of Chicago, the Wilmington of Cleveland, the Dubuque of Detroit, the Hawk of Michigan City and the two submarine chasers, the No. 419 and No. 432 of Wisconsin.

More than 80 Elks, members of New York lodge No. 1, on their way home from the national convention at Portland, Ore., were guests of Duluth Elks at the Exposition today. Friday will be Wisconsin day, when Mayor Fred Baxter of Superior will be the principal speaker. The Ashland boys band and a group of Indians from Bayfield will take part in the program. Herman Roe of Northfield, president of the Minnesota State Fair board, will be a guest of the celebration.

Double Wedding Celebrated.

One of the features of the program Friday will be a double wedding, in which two sisters, Misses Rose and Sallie Owens of 228 Oak street, Minneapolis, will be married to John Franklin Hawkins and Frank Robert James, respectively, both of Duluth.

Another of the big events of the day will be the opening races of the Northwestern International regatta at the Duluth Boat club. Crews from Duluth, St. Paul, Winnipeg, Port William, Port Arthur, Kenora and Regina will compete. The closing races will take place Saturday.

SOUSA CONCERT IS ATTRACTION AT DULUTH FETE

**Pageant Is Another Feature
of Iron Ore Cele-
bration.**

Duluth, Minn., July 24.—Thousands crowded the Recreational Palace of the Exposition of Progress and Iron Ore Jubilee here last night to hear a concert by John Philip Sousa and his world-famous band and to witness the first presentation of "The Spirit of Kitchi Gammi," an elaborate historical pageant enacted by 1,200 Duluthians.

The pageant and concert were the principal features of the Navy day celebration yesterday which was opened with the arrival shortly before noon of the Great Lakes naval squadron of five ships and two sub chasers, led by the U. S. S. Paducah of Duluth. The fleet, under command of Captain Waldo Evans, head of the Great Lakes Naval Training station, will conduct its annual rendezvous here until Saturday. Eighty officers and approximately 700 enlisted men from the complement of the Great Lakes detachment, which consists of the Wilmette of Chicago, the Wilmington of Cleveland, the Dubuque of Detroit, the Hawk of Michigan City, two sub chasers, Nos. 419 and 432, of Wisconsin, and the Paducah.

New York Elks Are Guests.
More than 80 Elks, members of New York lodge No. 1, on their way home from the national convention at Portland, Ore., were guests of Duluth Elks at the exposition yesterday.

Wisconsin Day Program.
Today was Wisconsin day. Mayor Fred Baxter of Superior was the principal speaker. The Ashland Boys' band and a group of Indians from Bayfield took part in the program.

One of the features of the program today was a double wedding, in which two sisters, Misses Rose and Sallie Owens of 228 Oak street, Minneapolis, were to be married to John Franklin Hawkins and Frank Robert James, respectively, both of Duluth.

SOUSA'S MUSIC MUST THRILL

"I know a great deal about art, the technical side of it, as well as the interpretive, the mechanics and the artifices," says John Philip Sousa, "but in the last analysis, we must all fall back on the most primeval thrill, the thrill down the length of the spinal column."

For a third of a century, Sousa has asked himself the question, "Will this selection thrill an audience?" and unless he was satisfied that the selection contained thrill, it has been excluded from his programs. Perhaps one of the reasons for the great popularity of the Sousa marches is the fact that they are in every sense music of thrills. The march lends itself to a greater coloration than any other form of music, it has the primitive war-appeal which stirs the imaginations, and with a liberal number of march selections in his programs, no matter what he plays in the way of classical or operatic music, the great thrill of the Sousa program comes when the band plays his glorious "Stars and Stripes Forever."

This year there will be different thrills and new thrills in the Sousa programs, for the March King has added jazz to his presentations for the first time, and "Music of the Minute" a fantasy of jazz tunes played by one hundred men—the largest organization which ever played jazz music in America—will be a feature of his concerts.



John Philip Sousa

No Golf for Sousa

John Philip Sousa, seventy-one years old, says that he is not yet old enough to play golf.

The veteran composer was a weekend guest at the Middleton home of William Cross yesterday, and when his host urged him to play golf, Sousa replied:

"Good Lord, man, I'm only a bit over seventy. I'll start playing golf when I can't do anything else, but I haven't reached that state yet. I'm too young for that game."

Sousa Tour Scores Big Success

JOHN PHILIP SOUSA, famous bandmaster, has broken all past records for gross receipts on his present tour of the United States and Canada, the thirty-third in his long career as a musician.

During the week of July 11 to 18, the band appeared at Riverside Park, Springfield, Mass.; the Eastman theater, Rochester, N. Y.; Chautauqua Institution, Chautauqua, N. Y., and Winona Assembly, Winona Lake, Ind. The organization played to a gross of \$36,000. Nothing like this has ever been known in the history of music, establishing a new record. More than 40,000 persons attended these concerts.

The tour began July 4, and continues until late in the spring. The band will visit almost every state in the union before returning to New York.

100,000 Hear Sousa

Lieut. Com. John Philip Sousa and his band played to audiences which aggregated 100,000 persons in the week ending Saturday night.

Sousa appeared during the week in the cities of Kohler, Wisconsin, Saginaw, Sault Ste. Marie and Hancock in Michigan, and Duluth and Crookston, in Min-

nesota. In Kohler, 20,000 persons attended two performances, while in Duluth, 14,000 persons were able to secure admission, while about 10,000 were turned away.

Sousa yesterday began a six days' engagement at the Regina Industrial Exhibition, Regina, Saskatchewan, for which he will receive a fee of \$20,000, the largest sum ever paid any musician for an engagement of this kind.

During the week of July 25, Lieut. Com. John Philip Sousa and his band played to audiences aggregating 100,000 persons. He appeared in the Cities of Kohler, Wisconsin; Saginaw, Sault Ste. Marie and Hancock in Michigan, and Duluth and Crookston in Minnesota. For his six days' engagement at the Regina Industrial Exhibition, Regina, Sask., Sousa will receive a fee of \$20,000.

100,000 HEAR SOUSA.

New York Bureau.
Buffalo Evening News.
NEW YORK, July 28.—Audiences aggregating 100,000 persons heard Sousa's band, under Lieutenant Commander John Philip Sousa, during the week ended last Saturday night, in six cities in Wisconsin, Michigan and Minnesota. It is announced. In Kohler, Wis., 20,000 attended two performances and in Duluth, 14,000 were admitted and about 10,000 turned away.

How Old Is a Golfer?

(New York World.)
John Philip Sousa, veteran composer and bandmaster, now past 70 years old was quoted by William Cross, of Middleton, N. Y., after being his guest yesterday, as saying he isn't old enough to play golf yet.
"I'll start playing golf when I can't do anything else," said Mr. Sousa.

Sousa, at 70, Again Touring with Band

LIEUTENANT - COMMANDER
JOHN PHILIP SOUSA, who recently celebrated his seventieth birthday, is at present on his third-of-a-century tour of America. With a band of unusual proportion and personnel, the veteran composer and conductor announces this to be the longest tour of his long and active career. Appearances will be made in two hundred cities of forty-three

States and four Canadian provinces. During the season, which will not end until March of next year, nearly five hundred concerts will be given.

All of the old one-steps and a number of new marches will be included in the programmes. Among the latter are "The National Game," composed at the request of Judge Landis and which will be used at flag raisings and other ceremonials at various baseball grounds, and "The Black Horse Troop," dedicated to Cleveland's famous military organization.

"Jazz America" and "Cuba Under Three Flags" head the list of novelties, which also include a humorous arrangement of "Follow the Swallow."

"The Liberty Bell," one of the earliest Sousa marches, and excerpts from the popular bandmaster's opera, "The American Maid," will also be among the original compositions presented.

The first Sousa concert took place in Plainfield, N. J., on September 26, 1892.

The only New York appearance of the band is scheduled for Sunday evening, October 11, at the New Mecca Temple.

The Child in the Garden.

John Philip Sousa, celebrating his seventieth birthday, said in an interview in Chicago:

"I have seen many changes, many improvements, in the course of my long and busy life. One change that I hope still to see is the abolition of child labor."

"The defenders of child labor haven't a leg to stand on. They only mutter something that sounds like 'unconstitutional.' Really, you know, they're worse than the child in the garden."

"Oh, you bad, wicked, cruel boy?" his mother said to the child in the garden. "How could you have the heart to cut that poor caterpillar in two?"

"The child muttered:
"Well, it—it looked so lonesome."

New Rochelle Star 7/30

Ledger Harvey Dr. 7/18

Mobile news 7/25

Too Young For Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

SOUSA MAKES A DISCOVERY.

Science and dogma both ran their heads into a stone wall at Dayton. The law alone triumphed, and in a sickly way at best. The people are no nearer to definite knowledge of their origin than before the mighty cohorts of fundamentalism and evolution unsheathed their swords and did battle in Dayton's little court room before the applauding and the hissing multitude. It has remained for John Phillip Sousa to discover that man did not descend from monkeys, for the very good reason that monkeys are a polite race and could have only polite progeny.

In a letter to the New York Herald Tribune Mr. Sousa tells how he made his discovery, at Springfield, where his band was filling a concert engagement. He says, in part:

Yesterday I met a simian who filled me with hope and courage. This little monkey was garbed in an unflapperish style and wore a cap on his head in a very dignified manner. The gentleman who held him by a light chain presided at the organ. A look into his eyes (I mean the monkey's) conveyed the thought that a penny would not be amiss, so I tossed to the monkey a penny, which he picked up, pocketed, bowed gravely and took off his cap with Chesterfieldian politeness. My act brought forth a profusion of offerings, and as each came in proximity of the simian he pocketed the penny, bowed and went through the same exhibition of culture and higher education. It occurred to me that a subway crowd at rush hours would have delighted in such a manifestation, if for no other reason than for its novelty. I would like to remind the huge fellow who ran into me with such force that my neck was nearly dislocated and my eyeglasses were destroyed and also the ample lady that nearly knocked out my eye with the wild swinging of her parasol that they failed to apologize. I feel very confident they did not spring from monkeys, for my little simian friend here was not uncouth.

This sheds no light, of course, on the origin of species, but it provokes the melancholy admission that an organ grinder's monkey can give mortals lessons in courtesy.

TOO YOUNG YET FOR GOLF, SOUSA SAYS CROQUET IS PROPER EXERCISE



MIDDLETOWN, N. Y., July 22.—John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend here he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

TOO YOUNG FOR GOLF



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

My Telegram 7/31

John Philip Sousa is now fulfilling an engagement at the Regina Industrial Exhibition at Regina, Saskatchewan, for which he will receive a fee of \$20,000. Sousa appeared during the past week in the cities of Kohler, Wisconsin, Saginaw, Sault Ste. Marie, and Hancock, in Michigan, and Duluth and Crookston, Minnesota.

Miss Lydia Ferguson, mezzo soprano, will be the soloist at the Sunday evening musicale at Briarcliff Lodge, next Sunday. Miss Ferguson has just returned from Europe, where as the niece of President Masaryk, of Czechoslovakia she was offered an unusual opportunity of collecting the folk songs and music

of that republic while on a concert tour in Europe. The folk songs will be sung by Miss Ferguson dressed in native Czechoslovak costume.

The second group of songs by Miss Ferguson, will be varied, including an American Indian lullaby, a negro melody by Burleigh and Spanish compositions by Granados and Esperon. As usual, the program will be opened and closed with selections played on two pianos by Dorsey Whittington and Charles King. The "March Militaire" by Schubert-Tausig and a prelude by Debussy will be played as duets. Whittington's group of solos will include compositions by Ravel, Peterkin and Chopin.

My Graphic 7/29

SOUSA GOOD DRAW

Lieut. Commander John Philip Sousa and his band played to audiences that aggregated 100,000 persons in the week ended last Saturday night. Sousa appeared during the week in the cities of Kohler, Wis.; Saginaw, Sault Ste. Marie and Hancock, in Michigan; and Duluth and Crookston, Minn.

March King to Appear In San Francisco

John Philip Sousa began his thirty-third tour of the United States on July 4 in Hershey, Pa. The tour will end in Richmond, Va., on March 6, the itinerary including 202 cities in forty-three states and four Canadian provinces. The veteran conductor and composer, now in his seventy-first year, will reach California early in January, and will give several concerts in San Francisco and Oakland under management of Selby C. Oppenheimer.

On the programs will be two new Sousa marches, "The National Game" and "The Black Horse Troop," a new Sousa suite, "Cuba Under Three Flags"; Sousa's arrangement of popular syncopation under the title of "Jazz America," and a humoresque based on "Follow the Swallow" from "Kid Boots." The vocal soloist this season will be Marjorie Moody, soprano.

SOUSA AND BAND COMING AUGUST 8

Sousa's concerts thru the middle west the last 2 weeks have been the most successful of his entire career. Critics agree that his present organization is the finest the march king has ever assembled. 83 best bandmen in America are assisted by Marjorie Moody, soprano, Winifred Bamberg, harpist, John Dolan, cornet, Henry Stephens, saxophone, and George Carey and Howard Goulden, xylophone duetists. They will present their most popular programs in Agora Saturday afternoon and evening, August 8. Reserved seats are already on sale to club members and guests and the public.

John Philip Sousa, renowned composer and bandmaster, has brought suit against the P. Lorillard Company for using his name and picture to advertise a cigar, called the "March King." So it seems that while it's perfectly alright to be a military bandmaster, a cigar band master is, as they say, a horse of another color. But Mr. Sousa, it appears, is more aggrieved, not so much that his name and portrait were used, as that it was employed for such a cheap cigar as a fifteen center. So great is his chagrin that he has composed a new song, entitled "Tobacconia," and which begins as follows:

THE BOSTON HERALD.

SOUSA'S BAND

Sousa and his band have started on their annual tour, and are now in the middle West and Canada making their way toward Boston, where they will give their usual Sunday afternoon and evening concert in Symphony hall late in September. Last week they ended a six-days' engagement at Regina, Saskatchewan, as a part of the program of entertainment given at the Regina Industrial Exposition. Record audiences were present at their concert in Duluth and other Minnesota and Michigan cities.

Piscine news 7/24

Lake Placid news 7/24

San Francisco Chronicle 7/26