

Sousa at Tabernacle Wednesday



John Philip Sousa and his five grandchildren.

Prohibition Era Brought on Jazz, Is Sousa's Claim

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Blames Dry Law For Modern Dance

(By Associated Press)

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Modern composers have been producing "harsh blobs of color and complete lack of melody," he said. And prohibition is responsible for it all, he asserted.

SOUSA GIVEN BIG OVATION AT LUNCHEON

Noted Bandmaster Proves Delightful Speaker; Crowd Attends C. of C. Gathering; Soloists Introduced.

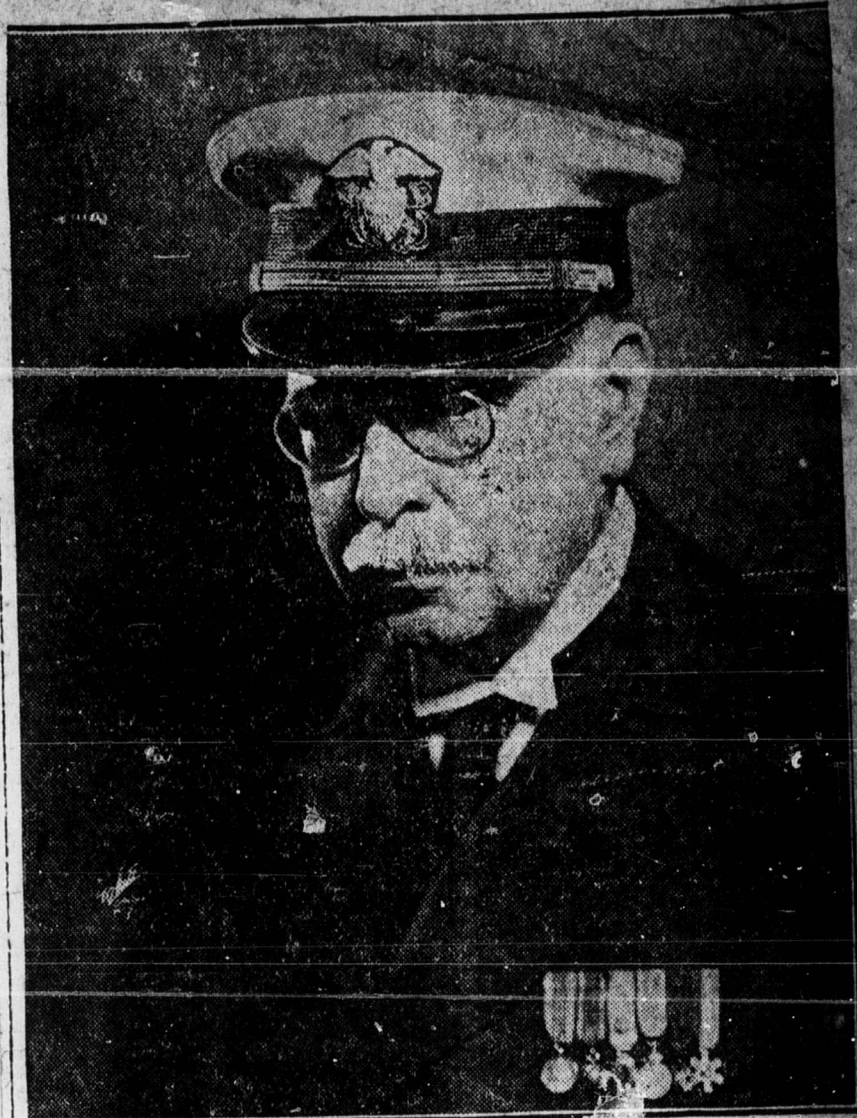
Longview today met the world's greatest bandmaster, Lieut. Com. John Philip Sousa, and the bandmaster was introduced to Longview. The famous musician and composer and two of his soloists were guests of honor at a public luncheon and reception for Sousa at Hotel Monticello this noon that was attended by more than 100 men and women, many of them coming from towns in distant points in this county and Lewis county.

Sousa was given a great ovation as he was introduced by Mayor A. L. Gibbs. The bandmaster proved as interesting in the role of speaker as he is in his regular profession. His talk sparkled with humor as he related experiences during his many travels in this country and abroad. He placed his listeners in a jovial mood right at the start. After Mayor Gibbs introduced him as the world's greatest bandmaster, Sousa corrected the mayor by stating that he (Sousa) "is one of the greatest men in the world, dead or alive, and admits it."

President C. R. Hammond of the chamber of commerce presided. W. G. Ripley, manager of the Columbia theater, Wesley Vandercook, J. H. Secrest and E. W. Ross, who hold heavy financial interests in the theater and building, were introduced and praised by President Hammond for making possible Longview's fine playhouse and the bringing to this city of a high class attraction like the Sousa band. J. D. Tennant, vice president of the Long-Bell Lumber company, gave a short talk. Two women soloists with the Sousa band were introduced.

The Sousa musician arrived this morning from Portland. A matinee is being given this afternoon at the Columbia theater and a concert will also be given tonight. All seats for the matinee were sold and it was necessary to augment the capacity with about 50 chairs. A few scattered seats on the main floor remained unsold at press time but a sell-out is expected.

Band Will Play Here



JOHN PHILIP SOUSA

Musician and band master, who will bring his band to Savannah. They will play at the Municipal Auditorium February 24th, matinee and night.

Bandmaster Is Great Favorite Of Collegians

Sousa Wrote Two School Songs—Will Appear Here.

Lieutenant Commander John Philip Sousa, who this season is making his third-century tour at the head of his famous band, evidently is the favorite musician of the schools and colleges of America. No less than eighteen colleges and universities and eight high schools are on the calling list of the famous bandmaster and most of these concerts are given under school auspices.

Sousa's university engagements include concerts before the students of two of the most famous schools in the country—Harvard university at Cambridge, Mass., and Yale, at New Haven, Conn. Also on the college and university list are Cornell, at Ithaca, N. Y.; the University of Florida at Gainesville; the University of Virginia, at Charlottesville; the University of Indiana, at Bloomington; Purdue university, at Lafayette, Ind.; the University of Illinois, at Champaign; Northern Normal, at Aberdeen, S. D.; Huron college, at Huron, S. D.; the University of Kansas, at Lawrence, and the Kansas State Teachers college at Pittsburg and Hayes.

Other colleges and universities which Sousa will visit are Washington State college, at Pullman; the University of Colorado, at Boulder; Tuskegee institute, at Tuskegee, Ala.; Winthrop College for Women at Rock Hill, S. C., and Idaho Normal school, at Lewiston, Ida.

Sousa will play under the auspices of high schools at Alliance, O.; Port Wayne, Ind.; Joliet, Ill.; Tucson, Ariz.; Spokane, Wash.; Boise, Ida., and Gastonia, N. C.

Two of the most famous of the Sousa marches have been dedicated to the students of America. High School Cadets, written early in his career, started him along the road to fame, while On the Campus, written only a few years ago, has been one of his most popular compositions.

Sousa's band with the famous bandmaster wielding the baton, will play in Jacksonville at the Duval county armory Wednesday afternoon February 17, at 3 o'clock and at night at 8:15 o'clock, under the auspices of Ernest Philpitt.

Reserved seats may now be procured at Philpitt's music store, 314 Main street. The advance sale is heavy, pointing to capacity audiences.

MANY ATTEND 2 SOUSA CONCERTS

RYDERWOOD, Jan. 26.—Sousa band concerts in Longview yesterday attracted many people from Ryderwood. Some motored to Longview for the matinee concert, a number also motored to the night show, but a greater number made the trip on the special car operated by the Longview, Portland and Northern railway for the occasion.

Those who attended the afternoon concert included Mr. and Mrs. C. G. Hanson, Miss Melva Lucas, Mrs. J. F. Scaife and Miss Gladys Scaife. Those who attended the night concert included: Mrs. E. J. Smith, J. E. Clarke, DuWayne Garrison, Frank McFadden, J. W. Hanley, Miss Doris Hanley, Miss Mabel Newman, Miss Lola Schultz, Mrs. B. F. Nelson, Mrs. W. E. Pontius, Kermit Nelson, Howard Pontius, Ted Gustaffe, Miss Vera Cawse, Mrs. F. A. Cawse, H. C. Isbell, Miss Josie Smith, Sam Williams, Miss Noma Gray, Tom Newcomb, Clemet Carlson, Andy Shold, Ralph Snider, Miss Fay McLaughlin, Miss Elsa Puspanen, Miss Ruth Curtis, Mrs. Gertrude Gibson, Miss Hilda Anderson, Miss Dovey Steed, Mr. and Mrs. J. P. Kerr, Miss Lyska Marie Kerr, G. D. Munro, Mr. and Mrs. H. E. Leavitt, C. J. Johns, Jr., Mrs. C. J. Johns, Sr., B. H. Jacobson, H. Heitzman, W. H. Jones, Neil O'Brien, A. M. Statham, R. P. Gates, Mrs. E. L. Blaine and Miss Ruth Blaine.

BLAMES PROHIBITION FOR JAZZ AND CHARLESTON

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"There has never been as poor ballroom dancing as there is this year," Sousa said. "Many people don't dance at all. They are like so many eels wriggling in space."

Modern composers have been producing harsh "blobs" of color and "complete lack of melody," he said, and prohibition is responsible for it all, he asserted.

BAND CONTEST WILL FEATURE SOUSA'S VISIT

A band contest will be a feature of John Philip Sousa's visit to St. Louis February 10, when the famous leader and his band will give a concert at the Odeon. Just before his coming a band contest of the juvenile bands of the city will be held and a silver cup awarded the winner. Arrangements will also be made to have the winning band appear at the Odeon the night of the Sousa concert, where the award will be made.

Conditions of the contest are as follows: A band must have at least two cornets, two altos, one tuba and two drums. It should have clarinets in addition, but this minimum will pass.

In the contest no special material is required; each organization will make its own selection, which must not exceed ten minutes in length. Two organizations have already expressed their desire to enter, the De Molay and the De Molay.

Prohibition-Vs-Jazz

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Sousa's Band Here Feb. 10.

John Philip's Sousa's band will play at the Odeon, Wednesday evening, February 10. Soloist will be William Tong, cornetist and Miss Marjorie Moody, soprano. Carey and Goulden will give a xylophone duet.

Sousa's band is the only large musical organization which has maintained itself solely on the revenue of its concerts.

ern dance which will be as Sousa's band, the Sousa band, and the Sousa band.

Marjorie Moody, an American born and trained, is the soprano soloist with John Philip Sousa and his famous band. She will sing with the Chicago Symphony orchestra and Civic Opera Company this year.

100 Students Hear Sousa Band Concert

KALAMA, Jan. 28.—About 100 students of the Kalama school made the trip to Longview on Monday afternoon to attend the matinee concert of Sousa's band at the Columbia theater. Cars were provided for transportation for those who wished to attend. The youthful audience proved that the concert was well enjoyed.

Several parties from Kalama attended the evening performance.

SOUSA WITH BAND OF 100 PIECES TO PLAY AT LYCEUM

Concerts Will Be Rendered
Here Afternoon and
Night, Feb. 7

Ever since his early days as a band leader, and even before he became the director of the famous Marine band of Washington, Lieut. Com. John Philip Sousa has been a prolific composer of band music, both march and dance music, though he is known best as a composer of marches.

With his band of more than 100 pieces, including soloists who are known nationally, Sousa will be in St. Joseph February 7, afternoon and night, at the Lyceum theater.

Known as "March King"

In a little red book, which dates from his days with the United States Marine band, Sousa has set down as he has written them the various works which have flown from his pen in more than 40 years as a musical director. This little red book indicates why Sousa should be known as the "March King." During his career he has written 104 march compositions. There are 80 songs in the Sousa book, 16 suites, one Te Deum, one cantata, two hymns and enough miscellaneous compositions to bring the total to 272. These figures do not include transcriptions and arrangements. As a matter of fact, Sousa has arranged many times the number of his original works.

The humoresque which Sousa plays this year—he has one for each season—is based upon "Follow the Swallow" and is looked forward to as one of the treats of the program by the big following of Sousa in this part of the country. He also will present "Jazz America," a phantasy of current syncopated tunes.

Featuring "Liberty Bell"

Sousa is also featuring "Liberty Bell," a march which he presented on his first tour, 33 years ago.

Sousa recognizes the public taste in the presentation of his programs and it has even been said that he may have been the originator of jazz music, though he has never made this claim himself.

Music is the primary cause of the present day short-skirt epidemic, in the opinion of Sousa. Music, particularly jazz and its forerunners, set the American girls to dancing, and dancing developed their leg muscles and the once pipestem legs have become the exception rather than the rule, so fashion decreed the short skirt.

Dance Music Causes Short Skirt Vogue, Sousa's Opinion

That music was the primary cause of the present short skirt epidemic is the opinion of Lieut. Com. John Philip Sousa, who this season makes his third-of-a-century tour with his famous band. Music, and particularly jazz and its forerunners, set the American girls to dancing, the dancing-developed their leg muscles and once pipestem legs had become the exception, rather than the rule, fashion decreed the short skirt. Sousa's band will play two concerts at the high school auditorium Monday.

"The present dance craze began about a decade ago," says Sousa. "The development of ballroom dancing received a powerful impetus with the introduction of the tango, the foxtrot and the maxixe, the predecessors of present-day jazz. As a matter of fact jazz largely developed in the dance halls, where small orchestras sought out new effects with which to enliven programs of dance music. When the girls began to dance, the muscles of their legs developed from the exercise, with the result that the innocent bystander these days sees much less that is distressing to gaze upon than would have been the case, had there been no dance craze."

"Back in the petticoat days, an occasional windy corner used to impress upon us the fact that a great number of American girls had legs of the pipestem variety. It is my guess that if we had not gone through a vogue for ballroom dancing, there would have been no short skirts, and the 10 years' popularity of ballroom dancing, of course, has been due to the development of jazz music. Incidentally, it is my opinion that the present short skirt fashion is entirely due to the fact that the average woman now looks well in an abbreviated garment. The success of any fashion depends upon its ability to flatter the individual—or to make the individual feel that she is flattered, which is the same thing—so we come to the conclusion that the short skirt persists because the average woman has danced until she has the sort of underpinning that goes with a short skirt."

If one doubts that the American leg—masculine as well as feminine—is not more slightly than a short generation ago, he has only to look at a few photographs made in the bicycle era in the nineties. Incidentally, dancing and golfing have had their effect upon the beauty of the masculine leg—which probably is the reason for the present popularity of "plus fours."

Seat Sale Opens

Seat sale for the Sousa concerts at the tabernacle Wednesday, Feb. 6, opened today at the Consolidated Music company.

At least one director begins his concerts at the announced hour. That one is Lieut. Com. John Philip Sousa, who this season makes his third-of-a-century tour at the head of his organization of 100 bandmen and soloists. For twelve years before he became director of his own organization, Sousa was director of the United States marine band. During that period he became schooled in the military theory that promptness is among the cardinal virtues, with the result that not more than once or twice a season does the exact minute upon which the concert is to begin fail to find Sousa on the conductor's stand. "The way to begin a concert is to begin it," says Sousa. "Certainly one owes a greater degree of consideration to the person who has arrived on time than to the late comer, so unless the circumstances are exceptional I insist that my concerts begin at the advertised hour."

WOODLAND

Mrs. George Plamondon, Correspondent

100 WOODLANDERS AT SOUSA CONCERT

(By Staff Correspondent)

WOODLAND, Jan. 27.—Woodland was well represented at the Sousa band concert in Longview on Monday afternoon. The capacity audience at the Columbia theater included more than 100 from Woodland. The courtesy of many owners of cars made it possible for them to reach the theater in time for the concert.

SOUSA TO HONOR BEST MUSICIANS

Loving Cup To Be Presented
Winner Of Local
Band Contest

One of the features of the matinee program by Sousa's band, when it appears at the auditorium, Saturday afternoon, February 13, will be the presentation of a beautiful loving cup to the band winning the contest which is to be held at the auditorium Monday night, February 8. The contest will be held under the supervision of competent judges. The requirements are: Eligibility, any organized band in the state; numbers to be played, two marches written by John Philip Sousa; the winner of the contest will appear on the program during the intermission, playing one of the Sousa marches under the direction of Sousa and at that time Sousa will present the cup which will be inscribed as the Sousa Loving cup.

Band leaders who wish to enter their band in this contest will communicate with O. Gordon Erickson at the earliest possible date.

Dance music is one of the features of the Third-of-a-Century Tour of Lieutenant Commander Sousa, and his famous band. "Peaches and Cream," a foxtrot, written by Sousa, and "Columbia's Michigan," a waltz of his own composition, are on the program this season, as is the Sousa arrangement of present-day jazz airs, entitled "Jazz America."

Jazz, Charleston Declared Results Of Volstead Rule

SEATTLE, Jan. 27.—(AP)—Prohibition brought on Jazz and the Charleston, John Philip Sousa world famous band master, believes.

Sousa who is here on a concert tour, predicted the early demise of the "burlesque in music" and termed the Charleston "merely a temporary apparition," but offered no prophecy as to the future of the Volstead act.

"There has never been as poor ball room dancing as there is this year," Sousa said. "Many people don't dance at all. They are like so many eels, wriggling in space."

Modern composers have been producing "harsh blobs of color and a complete lack of melody," he explained.

And prohibition is responsible for it all, he asserted. "It is a condition which makes it all right for me to have something in church which I can't have on my hip."

SOUSA TRAINS DAILY FOR MUSICAL WORK

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 only 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-three 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

three hours twice a day for a period of twenty to thirty weeks each year for a third of a century.

Two Monarchs Meet — Judge Kenesaw Landis (left) and John Philip Sousa (right) meet and discuss a baseball march that Sousa wrote years ago. Landis, the monarch of baseball, and Sousa, the monarch of band leaders, are in California, where there was a National Minor League convention at Catalina Island. (P. & A. photo.)

FAMOUS HARPIST ON SOUSA'S BAND CONCERT PROGRAM AT AUDITORIUM



It is doubtful if more than a few hundred people ever heard the famed harp "that once thru Tara's halls," but upwards of two millions of Americans each season for the past several years have heard the twentieth century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lieutenant Commander John Philip Sousa, who is now on his thirty-third annual tour at the head of the great band which bears his name. 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 one hundred sombre-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.

HANDMASTER SOUSA'S PRIZE BAND CONTEST.

A band contest will be a feature of John Philip Sousa's visit to St. Louis on February 10.

Sousa and his famous band will give a concert at the Odeon Wednesday evening, February 10 and just ahead of his coming a band contest of juvenile bands of the city will be held and a silver cup awarded the winner. Arrangements will also be made to have the winning band appear at the Odeon the night of the Sousa concert, where the award will be made.

Conditions of the contest are as follows:

Bands (of at least ten pieces). A band must have at least two cornets, two altos, one barytone, two trombones, one tuba and two drums. It should have clarinets in addition, but minimum will pass.

In the contest no special material is required, each organization will make its own selection which must not exceed ten minutes in length.

Two organizations have already expressed their desire to enter the contest—Principia and the DeMolay.

Entrants can make application to Elizabeth Cueny, Lindell 3770. The place for the contest and the time, as well as the judges, will be announced later.

Sousa Blames Jazz On Prohibition Law

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TRY SET IN
DS INDICATED
OF CONDITIONS



COLORADO AGGIE TEAM ANNEXES FOOTBALL TITLE

Agricultural College Gains
An Undisputed Claim to
the Rocky Mountain Con-

VON HINDENBURG CRITICIZED BY REACTIONARIES

By Affixing His Signature to
the Locarno Pact He Has
Dealt Them a Staggering
Blow; Cabinet Will Resign

Berlin, Nov. 29 (AP)—By affixing his executive signature to the Locarno bill before the German delegation proceeded to London, President Von Hindenburg dealt a staggering blow to the German reactionaries who, after their defeat in the reichstag, banked on the president as the last barrier to ratification of the treaties. Newspapers of the right parake ill concealment of their over the president's action. Chauvinistic Deutsche Zeitung so far as to demand that flags, which once fluttered in honor of a patriotic president, be hung at half mast. Chancellor Luther and Dr. Brüning, foreign minister, left London tonight accompanied by a limited staff. German disappointment with the Locarno pact thus far is by no means confined to the quarters and the reichstag and unless decided alterations of the conditions of the Rhineland follow the concessions already made by the government, which is the present cabinet confronted by a refractory and dissatisfied population.

Return from London Dr. Brüning tender the cabinet's resignation hereupon it is expected that President Hindenburg immediately will assume the task of reconstruction. This it is expected will be a minority government comprising German people's and the Ba-

the socialists portfolios indicate their "benevolent" radicals, being serious so for adjustment and of the event the gov-

CRIMINAL IS MAKING MONKEY OUT OF CO ANDREWS DECLINES

Pittsburgh, Nov. 29 (AP)—The criminal is "making a monkey out of the policeman," declared William C. Andrews, Assistant Secretary of the Treasury, in an address before a law enforcement rally here today, in which he appealed to the citizens of the United States to work for the restoration of respect for law. A renewed respect for law, he said, will result in law observance.

Last spring, Mr. Andrews asserted, he reluctantly assumed the office of assistant secretary, in charge of prohibition enforcement because he was convinced the conditions of lawlessness demanded earnest consideration. He declared that to the harm of the nation those resulting from the prohibition laws, the most dangerous of which is the outlaw bootleg industry.

MRS. FULLER MADE STRONG

Lydia E. Pinkham's Vegetable
Compound Helped when
Other Medicines Failed

Walpole, N. H. — "I have used



Lydia E. Pinkham's Vegetable Compound and find it has improved my health wonderfully. For months and months I was not regular and had terrible pains. They used to affect my side so I could not work. I read of others being helped by the Vegetable Compound, so I thought it might help me. I am very much better now, strong enough to do my own housework, and have two dear babies to care for besides. I tried other medicines before taking the Vegetable Compound, but I was never treated for my troubles. I speak highly of the Vegetable Compound to my friends and recommend it to any woman for rundown and nervous condition." — Mrs. T. H. FULLER, Walpole, New Hampshire.

Over 200,000 women have so far replied to our question, "Have you received benefit from taking Lydia E. Pinkham's Vegetable Compound?" 98 out of every 100 of the replies say "Yes," and because the Vegetable Compound has been helping other women it should help you.

—Adv.

MURINE You Cannot Buy New Eyes

But you can Promote a
Clean, Healthy Condition
YOUR EYES
Use Murine Eye Remedy
Night and Morning.
Keep your Eyes Clean, Clear and Healthy.
Write for Free Eye Care Book.
Murine Eye Remedy Co., 9 East Ohio Street, Chicago

Cuticura Toilet Trio

Send for Samples
To Cuticura Laboratories, Dept. R, Malden, Mass.

Workers who feel lazy, languid, "blue" or discouraged should take a dose of

HERBINE
a Tonic that gets results quickly.
Puts "pep" into you.
Price 60c per bottle. Sold by
All Druggists

Our Phone
Number Is

830

When calling for information about china or household appliances, call this number. It connects directly with the China Store.

**KORBER'S
China Store**

212 North Second

Today
at 3 o'clock

Tonight
at 8:15 o'clock

Sousa
(Himself)

And His World
Famous

Band of 100
WITH SOLOISTS

At the Armory, Fifth and Silver. Seats for the matinee at Sousa Headquarters, 311 West Central, till noon. After that at the Armory box office. Night show tickets at 311 West Central till 8 o'clock. After that at Armory.

Sousa

The one and only Sousa. The March-King. The composer of "Stars and Stripes Forever." The writer of his own life story now running in the Saturday Evening Post. Perhaps the best known living American. With the greatest band in the history of music.

Sousa

With his Band of 100. With special soloists. Marjorie Moody, soprano; Winifred Bambrick, harpist; William Tong, cornet; George Carey, xylophonist; the saxophone octette; the \$10,000 set of chimes in the "Liberty Bell" March. The greatest afternoon and night of music Albuquerque has even known.

Sousa

Go to the matinee if you can. Better choice of seats. Complete program, but different from the night show. The same wonderful list of encores both times. The same soloists both times. Still good seats for both shows, but you'd better get them at headquarters, 311 West Central, this morning before they're all gone. The management got telephone calls and telegrams Sunday from all parts of the state. There won't be an empty seat at either performance. **ALL UNPAID RESERVATIONS MUST BE TAKEN UP BY NOON MONDAY OR THEY WILL BE RE-SOLD.**

Sousa

Rule Store

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MURINE You Cannot Buy New Eyes But you can Promote a Clean, Healthy Condition of Your Eyes. Use Murine Eye Remedy "Night and Morning." Keep your Eyes Clean, Clear and Bright. Write for Free Eye Care Book. Murine Eye Remedy Co., 9 East Ohio Street, Chicago

Cuticura Toilet Trio
Send for Samples
To Cuticura Laboratories, Dept. B, Malden, Mass.

Workers who feel lazy, languid, "blue" or discouraged should take a dose of HERBINE
a Tonic that gets results quickly. Puts "pep" into you. Price 60c per bottle. Sold by All Druggists

Our Phone Number Is
830
When calling for information about china or household appliances, call this number. It connects directly with the China Store.
KORBER'S China Store
212 North Second

Rule Store
TO SHOP AFTER ALL
J.N. STAMPS
Christmas Gift list easier to window display of premiums. See the Green Stamp Girl, find redeemed with green stamps. g some.
DOUBLE STAMP DAY
Stamps for Every 10 Cent Purchase

Tonight
at 8:15 o'clock

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(Himself)

And His World Famous
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WITH SOLOISTS

At the Armory, Fifth and Silver. Seats for the matinee at Sousa Headquarters, 311 West Central, till noon. After that at the Armory box office. Night show tickets at 311 West Central till 8 o'clock. After that at Armory.

Sousa

The one and only Sousa. The March-King. The composer of "Stars and Stripes Forever." The writer of his own life story now running in the Saturday Evening Post. Perhaps the best known living American. With the greatest band in the history of music.

Sousa

With his Band of 100. With special soloists. Marjorie Moody, soprano; Winifred Bambrick, harpist; William Tong, cornet; George Carey, xylophonist; the saxophone octette; the \$10,000 set of chimes in the "Liberty Bell" March. The greatest afternoon and night of music Albuquerque has even known.

Sousa

Go to the matinee if you can. Better choice of seats. Complete program, but different from the night show. The same wonderful list of encores both times. The same soloists both times. Still good seats for both shows, but you'd better get them at headquarters, 311 West Central, this morning before they're all gone. The management got telephone calls and telegrams Sunday from all parts of the state. There won't be an empty seat at either performance. ALL UNPAID RESERVATIONS MUST BE TAKEN UP BY NOON MONDAY OR THEY WILL BE RE-SOLD.

Sousa

The band arrives this morning at 9:05 from Trinidad, and will be met by the Albuquerque Municipal Band and escorted to the Franciscan. There isn't any use saying any more. The biggest audiences in New Mexico history will see the two performances. We hope you'll be able to get in. We hope to be able to take care of everybody that comes, but we can't promise. Your best bet is to get tickets first thing this morning.

Sousa

PROHIBITION WAS DADDY OF JAZZ

Says John Phillip Sousa,
the Famous Bandmaster,
Who Also Blames It For
the Charleston.

Seattle, Wash., Jan. 27.—Prohibition brought on jazz and the Charleston, John Phillip Sousa, famous band master believes.

Sousa, who is here on a concert tour, yesterday predicted the early demise of the "burlesque in music," and termed the Charleston "merely a temporary abbreviation."

"There has never been as poor ball-room dancing as there is this year," Sousa said. "Many people don't dance at all. They are like so many eels wriggling in space."

Modern composers have been producing "harsh blobs of color and complete lack of melody," he said. And prohibition is responsible for it all, he asserted.

MARCH OF THE ROSE

SOUSA, the great composer and bandmaster, promises to compose a march to enshrine Portland's love of the rose.

The march of the rose through human generations is a matchless pageant. It has waited for the music that would give it voice. The rose has blossomed in romance, even as far back as the days of Solomon. It has been interwoven with the traditions of faith, even as far back as when Joseph and Mary with the Christ Child made their flight into Egypt. Its petals and its perfume were the materials with which Persian alchemists worked their magic. The pure white of one rose and the blood red of another have given name to a war that is big in history. Wherever doorways are garlanded with the climbing rose, homes are sweeter and families likely to be gentler in their relationships.

All that the rose has meant to history, to faith, to war and peace, to romance and to the more lovable attributes of humanity, it has meant to Portland, which nature's climate made preeminently the Rose City. All that Rosarians and rose culturists have sought to perpetuate in the rose may be perpetuated by the genius of Sousa.

SOUSA BLAMES PROHIBITION FOR JAZZ AND DEGENERATION OF THE DANCE

SEATTLE, Jan. 27.—(A.P.)—Prohibition brought on jazz and the Charleston, John Phillip Sousa, world famous bandmaster believes.

Sousa who is here on a concert tour predicted the early demise of the "burlesque in music," and termed the Charleston "merely a temporary abbreviation," but offered no prophecy as to the future of the Volstead act.

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Prohibition Brought Jazz So Thinks "March King"

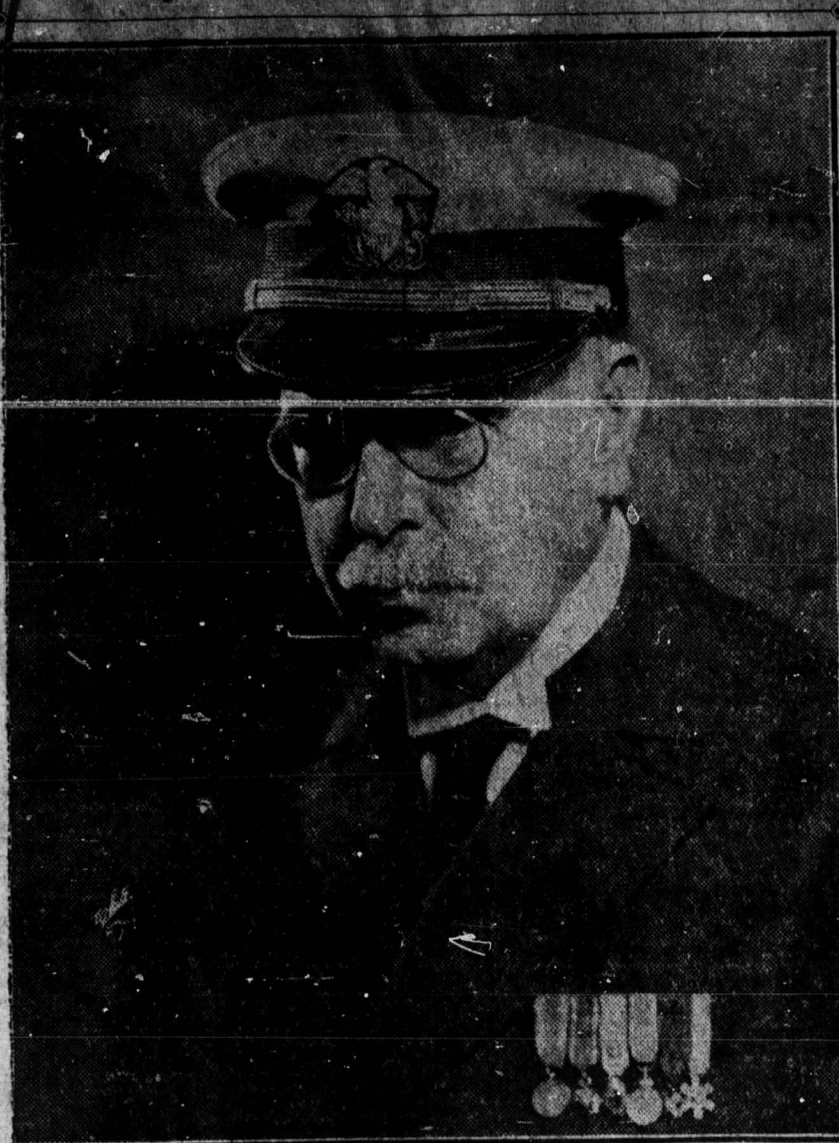
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City's Honored Guest Today



LIEUT. COM. JOHN PHILIP SOUSA.

Longview has as its guest today one of the most renowned men to visit this city in its young but eventful career—Lieut. Com. John Phillip Sousa. The famous bandmaster was honored guest at a public luncheon sponsored by the chamber of commerce at Hotel Monticello this noon. He is appearing with his company of 100 musicians at the Columbia theater in concerts this afternoon and tonight. All seats for the matinee were sold and a sell out is expected for tonight. Tonight's concert starts at 8:15 o'clock. Doors will be open at 7:30.

Sousa Doesn't Like This Drouth Affair

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Uniforms for High School Band Arrive

New uniforms for the High school band have been received by the Perkins-Shearer company and are now on display in their windows.

The suits and caps of the uniforms are the same style as those worn by members of Sousa's band. The articles were manufactured by the M. C. Lilley company, makers of finest grade uniform, and the entire outfit was furnished by the Perkins-Shearer company at cost.

Because the suits were made in January, which comes during a quiet season in the textile industry, a special discount was made by the manufacturer. In appreciation for the order the M. C. Lilley company presented the band with a handsome baton.

150 FROM CASTLE ROCK HEAR SOUSA

(By Staff Correspondent)

CASTLE ROCK, Jan. 27.—One hundred and fifty or more Castle Rock music lovers attended the matinee and evening concerts of the John Phillip Sousa band at the Columbia theater in Longview on Monday.

Sousa and Wild to Talk at Chamber Luncheon

John Phillip Sousa, bandmaster of international repute, and Dr. William F. Wild of the American Society for the Control of Cancer, will be the speakers at the weekly membership luncheon of the chamber of commerce Wednesday. It was announced Monday by Beverly S. Clendenin, president of that organization.

Sousa Learning to Dance at 76



JOHN PHILIP SOUSA AT 76 LEARNING TO DANCE

Sousa and his famous band will play the Odeon on Wednesday evening, February 10, and again feet will be set in motion by his marches and his stirring music. "The Liberty Bell" is being featured in Sousa's programs this season, familiar to the bandmaster's admirers and which was a part of his tour in 1892.

Sousa began his career as a band director in 1880 when he assumed command of the United States Marine Band in Washington. While 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.

Famous Pageant Recalled

"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 sale of the records Sousa never received a penny. For the revival of the "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.

Sousa and the Charleston

Lieutenant Commander John Phillip Sousa, is now in his 76th year as spry as he was a quarter of a century ago, and has only recently again taken up dancing as a means of physical exercise. Just before starting on his present tour which will require a 25,000-mile railway journey, he met the members of Ed Wynn's "Grab Bag" company, and was induced by Miss Ray Annis and Miss Florence Parker to take a few lessons. The accompanying illustration shows the trio in a brief rest period after trying a few steps in the Charleston. In this relation Sousa's recent remarks in Seattle, concerning jazz seem apropos. The bandmaster never was so outspoken on any one topic as he was when he said that prohibition brought on jazz and the Charleston. He said he had tried the Charleston and now declares it to be merely a temporary aberration.

"There has never been as poor ball-room dancing as there is this year," Sousa said. "Many people don't dance at all. They are like so many eels wriggling in space."

Modern composers have been producing "harsh blobs of color and complete lack of melody," he said. And prohibition is responsible for it all, he asserted.

III. The Professor's Professor

MR. JOHN PHILIP SOUSA has fallen in with the fashion of these times; he has written his reminiscences. Like the American inventor in Kipling's tale, he has

made swift with his story, And the words of his mouth are as slaves spreading carpets of glory.

One of his anecdotes deserves quotation for its own sake, and it also suggests a question. When Mr. Sousa was the leader of the Marine Band, he conducted a concert in the lobby of a North Carolina hotel. The space was small and the crowd pushed on all sides. At the request of the leader of the band, the chairman of the occasion mounted a chair and rapped for order and said:

The professor informs me that the professor's professors are unable to play owing to the great crowd and their interference. And the professor said unless you keep back from his stand, the professor and the professor's professors will be compelled to withdraw, thus making it impossible for the professor and the professor's professors to continue.

This is the anecdote; and here is the question—or, rather, here are several questions. Why is a musician called a professor? Is he so called only in the United States, or is this misnomer also to be heard in Great Britain? And how ancient is this misuse of the word? A friend who has delved into the archives of the American stage tells me that the members of the orchestra in the old Park Theater of a century ago were called "professors," and that this may have been due to the fact that most of them also taught music. I have a vague recollection that Blind Tom was sometimes adorned with this inexplicable title; and it is known to have been applied to less gifted pianists in less public places than concert halls. It is probably because of this unsavory association that the teachers in our leading universities prefer to be addressed as "Mr." One of them informed me that his own distaste for the title was accentuated by a sign he had once observed on a little shed outside a corner barroom, announcing it as the habitat of "Professor Mike, the Bootblack."

OVER 2500 HEAR SOUSA BAND IN TWO CONCERTS HERE MONDAY

"March King" Thrills Enthusiastic Audiences With Masterful Renditions Carrying Hearers Into Musical Realms Seldom Attained.

Lieutenant-Commander John Philip Sousa and his wondrous band have come and gone, leaving behind melodious musical remembrances that shall long be cherished by the 2500 odd persons who crowded into the Columbia theater yesterday afternoon and evening to be regaled by such a concert as only the larger centers of population are privileged to hear.

Both audiences were abnormally large and enthusiastic. The march king lived up to every expectation—and more. As the curtain rose last night and there was revealed a congregation of musical stars such as was never expected to be gathered here a thunderous applause went up. The applause had scarcely attained full volume ere the noted bandmaster stepped before the footlights. His reception was thunderous but cut short when he waived aloft his baton—and the program was on.

Frills and Flourishes Absent.

Sousa gets right down to business; he knows what the public wants and straightway proceeds to give it to them—minus numerous bows and flourishes—minus the frills and flurries that generally characterize the stage appearance of musical notables.

Lieutenant-Commander Sousa carries his audiences through his concerts in an orderly, business-like manner that smirks of military precision. His programs are wonderfully well organized. He grants his encores without the unnecessary formality of making many bows. He knows what the public wants to hear and he sees to it that their wishes are respected. Scarcely a person with American

Sousa Marches Are Subject of Painting

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 Lieut. Com. 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 first was "The Liberty Bell" and 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.

Sousa and his band will be at the Tabernacle Wednesday, Feb. 3, for afternoon and evening performances.

JOHN PHILIP SOUSA, BAND master doesn't like modern music. He thinks the Charleston is "merely a temporary aberration," and that jazz is a "vulgar music." Sousa, who wrote some music himself, ought to know better than that. This writer believes that jazz will be remembered when Sousa's compositions are as out of date as battles and powdered wigs.



ideals and American traditions could fail to be attracted by the remarkable concerts of Sousa's organization.

The evening performance commenced with a magnificent rendition of the overture "Maximilien Robespierre" (Litolf). Sousa's players are artists, from the solo cornetist, who sits on his right, back to the elderly gentleman who plays the bass drum and the cymbals, who has been with the organization 30 years. The more serious numbers like the suite, "Cuba Under Three Flags," and the largo movement from the love scene from "Feueroth" (R. Strauss), were played with such precision and fine balance that the performance was as satisfactory in most ways as that of a great symphony orchestra. The parts usually assigned to the strings were carried by the woodwinds, that is, the clarinets, oboes, English horns, etc. Sousa's brass section is much larger than any found in symphony orchestras.

Overtures Played in Splendor.

The band brought forth the might and splendor of the overture in brilliant fashion. In the large the pathos and poignance of the opening chords and the leading theme, carried as prescribed by the English horn, were eloquently expressed.

Needless to say, it was Sousa's own marches that brought the real thunders of applause. Some of the favorites were played in the evening performance, "El Capitan," "The Liberty Bell," "U. S. Field Artillery" and "The Stars and Stripes Forever."

In the "U. S. Field Artillery" a battery of trombonists at the front of the platform gave a massed playing of the principal theme, with an accompaniment of pistol shots. In "The Stars and Stripes Forever" a troupe of piccolo players, trombonists, trumpeters and cornetists extending all the way

across the stage brought the grand old march to a thrilling climax. The applause was tremendous.

Of the more serious compositions, the love scene from Richard Strauss' "Feueroth" was easily the outstanding one. This was serious music, very profound and inspired. The Sousa organization performed it beautifully. The Sousa suite, "Cuba Under Three Flags," was charming. The composer adapted the varied moods of the three regimes into the music in admirable fashion. Miss Moody sang the lovely airs from Thomas' "Mignon," "Je Suis Titiana," and responded to encores with "Carry Me Back to Old Virginia" and "Coming Through the Rye" that brought out the clarity and volume of her sweet voice in its fullest and best.

Artists Delightful.

Sousa's solo players are rare artists indeed. Mr. George Carey, with his delightful rendition of "Morning, Noon and Night" (Suppe) on the xylophone was par excellence. He realizes the true possibilities of this amazing instrument. Mr. William Tong, "first chair" cornetist, proved himself an artist with that instrument such as is seldom, if ever, heard. His solo "The Carnival" and his encore "Kiss Me Again" brought rounds and rounds of applause. He plays the cornet like Heffetz play the violin. His lip work is so remarkable that he produces rapid staccatos and cadenzas with the utmost directness.

The saxophone septet went through its tricks to rounds of laughter last night. This group provides the dramatic relief at the Sousa concerts, just as the grave-diggers' scene does in "Hamlet." They are an entertaining crew. They played a potpourri of tunes of every description, entitled "Combination Salad." All sorts of things are done. The players nudge one another. They converse through the mouthpieces of their various instruments. Then they join in a sour performance of Chopin's funeral march, in which they all keep time—that is, all except the player with the music by waving the bodies. They brought many laughs. This group numbers solos of 32 men who "knows his stuff." He "The Swamin' Hole" and other tunes with

Old Fiddler Tune Closes Bill.

Ninth and final number of the evening program sees Sousa's organization at its best in an old fiddler's tune, "Sheep and Goats Walking to Pasture," and which seemed to round out a perfect evening. Another number that was soundly appreciated and applauded was Sousa's new "Jazz America," a tony, mirthful galaviting and rollicking melody that runs the entire gamut of "jazz" as she is played" and brings into prominence the saxophone and drum much to the latter's apparent delight. A humoresque arranged by Sousa, "Follow the Swallow," "Laughing Gas" and "Whistling Farmer" received no end of applause.

The evening concert saw many visitors from neighboring communities in the audience. Among those who came from Chehalis were John Alexander and W. S. Cory, bankers of that city, and Floyd Green and Jack Nevill. Cathlamet was represented by E. M. Orth, the banker and F. H. Oxen, a brother of the mayor. They were accompanied by their wives. It is still necessary for them to cross on the ferry to West Port, then proceed to Rainier by the highway and come across on

the ferry, making a trip of about four hours that will be made in 40 minutes within a few years.

Dr. and Mrs. Ditto of Rainier were hosts to a party.

N. G. Peasley of Winlock, owner of the Peasley building in Longview was accompanied by Mrs. Peasley. Band leaders of nearby towns were in the audience. Jack Loring of Castle Rock, and Charles Long of Vader were among those present. Aberdeen was represented with a number, among them Mr. Hambarger, Kalama, Woodland and other cities were represented by substantial delegations. C. C. Wall, mayor of Winlock and Mrs. Wall were in attendance at the afternoon performance.

The 150 or more that attended the chamber of commerce dinner given in honor of Lieut. Com. John Philip Sousa were given an altogether different slant on the dignified composer and band leader. Chairman Hammond called on Mayor Gibbs to introduce visitors and after introducing W. G. Ripley, manager of the Columbia theater, Ed Ross, one of the stockholders, and Steve Oversby, leader of Longview's city band, he caused some confusion and a little merriment by asking Wesley Vandercook and J. D. Tennant to introduce the ladies in Mr. Sousa's company. The mayor introduced Sousa as the greatest composer in the United States, and in responding Mr. Sousa proceeded to tell the audience just who he was. He soon convinced them that he modestly claimed the honor of being the greatest composer of the universe. He then took his hearers in a happy and jovial mood on a tour around the world enlivening the trip with entertaining stories about Russia, South Africa, New Zealand and elsewhere. Following the luncheon Mr. Vandercook and Mr. Secrest took him for a trip around the city and a glimpse of the sawmill.

"You say it takes anywhere from 300 to 700 years to grow one of these big fir trees. Well take me down to that mill and show me how long it takes to cut up a tree that took centuries to grow," said Mr. Sousa. It was Mr. Vandercook's good fortune that when they got to the head mill a six-foot log was on its way up the chains and Mr. Sousa and his party were interested observers. A group of his bandmen of about 25 were also there under Secretary Hafenbrack's guidance, and emotional musicians exclaimed in delight over the spectacle. "The greatest thing that we have seen on our whole trip," said Mr. Sousa. Upon emerging from the sawmill they saw for the first time Mt. St. Helens in all its beauty. They had all been eager about seeing the mountains and they were delighted with their beauty.

SOUSA THRILLS AUDIENCES HERE

Noted Bandmaster Plays to Two Packed Houses—Program Arranged for All.

LEADING HAS DIGNITY

Military Smartness Marks Work of Director—Soloists Are Brilliant.

Two more Spokane audiences of "standing room only" have given Lieutenant commander John Philip Sousa and his band ovations—both in the Lewis and Clark auditorium, one yesterday afternoon and one last night. The ovations were not alone for the wonderful concert that Mr. Sousa inspired from his bandmen, but to Mr. Sousa himself, whose music has become part of American tradition with the men in two wars marching away to his famous martial tunes.

Audience Gets Spirit.

Anybody who watched the response of the big audience to the Sousa concert last night can understand why Sousa has become American tradition. Time was divided between music and applause—music was all that stilled the applause. From the moment Mr. Sousa lifted his baton the audience lost itself—it marched, it jazzed, it frolicked, it did everything that the music did, in spirit.

The Sousa band is an organization alone of its kind with a mellowness and flexibility that is incomparable. It responds to its conductor with the facility of one great instrument and Mr. Sousa in his military dignity and poise conducts with as much ease—well, as if it were as simple as grinding a hand organ. And he treats his artists and the audience with the same dignity of good taste.

Overture Brilliant.

Mr. Sousa brought forth the overture, "Maximilien Robespierre," as his first number, a brilliant piece of orchestration that showed off the persuasiveness of his clarinet section, the resonance of the other woodwinds and the range of tone color of his magnificent brasses.

From then on there was no moment when the audience was allowed to drop from the heights to which it had been lifted. The program was arranged for all. Mr. Sousa played from the classics, he played many of his own marches, marches that are as typical of America as the Statue of Liberty; he played jazz, with the different jazz instruments so far forgetting themselves as to make individual comment, and he showed what can be done with the saxophone when it is out in musicianly company.

Saxophones Hold Sway.

Eight saxophones, ranging from a quarter-pint size to four-gallon magnitude, frolicked with jazz while he sat back with his attractive harpist, Miss Winifred Bambrick.

And we imagine that an entire new love for the cornet was born in those who felt it die under the onslaught of some boy next door sometime, when William Tong drew his persuasive tones from it in his solo, "The Carnival," by Urban, and again in "The Lost Chord," with net only the band, but Judson Mather at the organ. It was something everybody will remember.

And there was Miss Marjorie Moody, an attractive young woman with a clear soprano, with timbre and quality even in the top notes of her wide vocal range.

Close to the finale came "The Stars and Stripes Forever," that left everybody radiant, but for that matter no more radiant audience ever sat before a bandmaster.

SOUSA TO FEATURE SAXOPHONE MUSIC

Saxophone music will be featured by Sousa at both the afternoon and night concerts at the Lyceum theater next Sunday, when the march king and his organization of more than 100 musicians visit St. Joseph on the third of a century tour of the band leader.

This much discussed and often abused instrument will be heard at its best in these concerts. Eight saxophones will be used in each special number and will vary in size from the immense bass to the little high-pitched instruments. "I want to be Happy," from "No, No, Nanette," and "On the Mississippi" will be among the numbers given by the saxophones.

Both programs will start with overtures which will give full range to all the band instruments and will show the organization at its most powerful as well as in its softer moods.

MOTION PICTURES HAVE CREATED DEMAND FOR BEST MUSIC, SAYS SOUSA

Now Millions Hear Orchestral Rendition of Big Scores Every Week.

American pictures have been the most important factor in bringing music to its present amazing popularity with the American people, according to John Philip Sousa, bandmaster and composer.

"The motion picture theater has been of incalculable benefit in

spreading the love for music," Sousa said. "Nowadays no picture is complete without a good musical score, composed both of popular and classical pieces, to suit the theme of the picture. This has created an amazing taste for music among the theater-goers that see motion pictures."

"Before motion picture theaters, especially the big ones with their large and splendidly conducted orchestras came into vogue, I doubt

if 100,000 people a week heard orchestral music in this country. I really believe that it is this taste for music that was developed in motion picture houses which has paved the way for the tremendously successful reception given to radio and radio problems."

Sousa has just composed a new march, "Jazz America," which was inspired by the song, "Oh, Suzanna," in James Cruze's production, "The Covered Wagon." The air of "Oh, Suzanna" furnished the motif of "Jazz America," Sousa said.

SOUSA PROMISES VARIED PROGRAM

John Philip Sousa, who has turned his back on millions without angering any of them, is probably the only American citizen with such a



John Philip Sousa

distinction. The general public sees the Sousa face but a few seconds at a time, but has two hours or more at each of his performances in which to study his back.

Sousa and his band will bring not only some new marches at the concerts at the Lyceum theater Sunday, when afternoon and night concerts will be given, but also some high class jazz music, as well as humoresque numbers.

Miss Marjorie Moody, the American soprano, who is with the band again this year, and the only singer, will be heard at both concerts.

Tickets can be had now at the Lyceum. The prices are the same for the matinee and night performances.

Pocatello Composer Is Honored by Sousa

POCATELLO, Feb. 4.—(Special.) At the Tuesday night concert by the Sousa band a distinction was conferred on a local composer, Gaylord Sanford, head of the music department of the Pocatello high school, whose production of "Idaho," arranged for band, was placed on the racks of the world's noted musical organization and Mr. Sanford was invited to wield the baton.

He did so with ability and demonstrated that his song harmonic possibilities for the fine harmonic effects when in the hands of a widely varied instrumental body.

It was one of the very few incidents in the long career of the Sousa band when an outside director has been entrusted the honor of leading the band. It is said.

SOUSA

in

FLORIDA

Under the direction of
S. ERNEST PHILPITT
The World's Most Popular
Musical Organization



Plays

Jacksonville, Feb. 17

Gainesville, Feb. 18

Tampa, Feb. 19

St. Petersburg, Feb. 20

Orlando, Feb. 22

Daytona, Feb. 23

Dance Music Caused Short Skirt Craze—Sousa Famed Bandmaster Appears at Tabernacle on Feb. 3



Sousa to Feature Jazz in Program Here Wednesday

That music was the primary cause of the present short skirt vogue is the opinion of Lieutenant Commander John Philip Sousa, who will appear at the tabernacle Wednesday matinee and evening.

"The present dance craze began about a decade ago," says Sousa. "The development of ballroom dancing received a powerful impetus with the introduction of the tango, the foxtrot and the maxixe, the predecessors of present-day jazz. As a matter of fact jazz largely developed in the dance halls, where small orchestras sought out new effects with which to enliven programs of dance music. When the girls began to dance, the muscles of their legs developed from the exercise, with the result that the innocent bystander these days sees much less that is distressing to gaze upon than would have been the case had there been no dance craze."

"Back in the petticoat days, an occasional windy corner used to impress upon us the fact that a great number of American girls had legs of the pipstern variety. It is my guess that if we had not gone through a vogue for ballroom dancing, there would have been no short skirts, and the ten years' popularity of ballroom dancing, of course, has been due to the development of jazz music. Incidentally, it is my opinion that the present short skirt fashion is entirely due to the fact that the average woman now looks well in an abbreviated garment. The success of any fashion depends upon its ability to flatter the individual—or to make the individual feel that she is flattered, which is the same thing—so we come to the conclusion that the short skirt persists because the average woman has danced until she has the sort of underpinning that goes with a short skirt."

If one doubts that the American leg—masculine as well as feminine—is not more slightly than a short generation ago, he has only to look at a few photographs made in the bicycle area in the nineties. Incidentally, dancing and golfing have had their effect upon the beauty of the masculine leg—which probably is the reason for the present popularity of "plus fours."

If John Phil Sousa is any nearly correct in his analysis and deductions, it's a great deal worse than we thought. He declares that jazz and the Charleston are to be charged to—prohibition! And everybody had been thinking that "old corn liquor" was probably the original cause of 'em both.

MUSIC

That citizens of Salt Lake—men, women and children—love music is evidenced by the attendance in the Tabernacle on Wednesday afternoon, when between 8000 and 10,000 persons including the school children of the city, listened to the magnificent music rendered by the band of the march king of the world, John Philip Sousa. A program that was ideal was presented. It was classical throughout, but with just enough lighter music to make one thoroughly enjoy the delightful as well as charming melody which the masters of the brasses, the woods and the stringed instruments brought out. To this should be added the work of the soloist of the afternoon, Miss Marjorie Moody, whose rendition of the "Shadow Dance," from "Dino-rah," was magnificently sung, and in responding to the encore she gave that old but always beautiful ballad, "Coming Through the Rye."

This appearance in Salt Lake of Sousa with his famous band will, it is said by him, be his last appearance; for with his return to the East, he will lay aside his baton and like the great world which he has served in his presentation with his band of artists, Sousa will retire.

Salt Lakers Signally Honored by Sousa

Two well known Salt Lake personages were signally honored by John Philip Sousa, world famed band conductor, in his Wednesday afternoon and evening performances. They were Herbert Auerbach and Professor A. C. Lund.

"Just a Gown of Homespun Gray" was the special number that Sousa and his musical organization presented here Wednesday. And the manner in which the famous leader and his aggregation rendered the piece was a tribute to Mr. Auerbach and Professor Lund.

Mr. Auerbach wrote the lyric, and he, together with Professor Lund, the music.

It is seldom that Sousa diverts from his scheduled program, prepared months in advance of the annual tours, and the announcement of the special number was a surprise to both Mr. Auerbach and Professor Lund and the thousands in attendance.

The presentation of "Just a Gown of Homespun Gray" endeared the famous composer more and more in the hearts of Salt Lake music lovers, if mere applause is a criterion.

Sousa Dares Audience to Keep Their Feet Still As Band Plays Latest Music

"Try to keep your feet still!" has been adopted by Lieut-Commander John Philip Sousa and his 100 musicians and soloists as the official slogan for the 33rd annual tour of Sousa's band, and the slogan will be featured throughout the season in all the advertising and billing of the most famous musical organization the world has known.

S. Ernest Philpitt and Son will present Sousa and his band Saturday February 20, at the Congregation church, matinee and night.

Audiences have been experiencing difficulty in making their feet behave at the Sousa concerts ever since Sousa first organized his band, of the stirring Sousa marches, which have set the time for the fighting

men of practically every nation in the world, had in them a swing and thrill which have set audiences in every part of America and even beyond the seas to tapping the floors of the concert halls in time to the music.

This season it will be increasingly difficult for Sousa audiences to make their feet behave, because to his programs Sousa has added "Co-Eds of Michigan," a waltz of his own composition, and the Sousa fantasy of syncopation, entitled "Jazz America!" 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 humoresques and the Sousa suites.

BAND CONTEST
Tonight will be a musical landmark in Birmingham when its first big free band concert will be held at the municipal auditorium as a curtain raiser to the engagement of John Philip Sousa and his band of 85 pieces which will play at the auditorium Saturday afternoon and night.

Bands from Birmingham and surrounding towns will take part in the contest tonight at the auditorium. The nationally famous Industrial School band, a band from the Birmingham High schools (Phillips, Ensley and Woodlawn), one from the Louisville and Nashville shops and the organization at the Avondale Mills were the first to enter the contest.

The winning band will play at the Saturday afternoon Sousa concert under the direction of the great bandmaster. Then Sousa will present it a Sousa cup.

COMPOSERS TO SUNDAY SCHOOL URGES SOUSA

SPOKANE, Jan. 29. (AP)—John Philip Sousa, veteran band master and composer, thinks modern composers should go to Sunday school.

"It is fitting and proper that all modern composers be classed as materialists," he said, "for with their sense of vanity and 'high browishness' they are losing sight of the fundamental requisites of the composer," he told an interviewer.

"To receive such inspiration as is necessary to leave the world that which is really great, it would seem to me that they could best obtain such fundamentals in the Sunday school."

"The true masters have prayed for inspiration. Today it would appear that those musically inclined curse their very being by the ink blurs on the scaled paper."

GRAND HIRV

Sousa's Band Is Star Attraction

Two Performances Today, Afternoon and Evening

This afternoon and evening Sousa's band, the greatest musical organization in the world, will be heard at the Clarick theatre and the people of Baker are on the tip toe of expectancy and delight, for the coming of this great attraction to our city is a compliment not bestowed on many cities of the northwest and its engagement reflects credit on the enterprise of the management of the Clarick theatre, which has been appropriately christened "The Theatre Beautiful."

The sale of seats at this time indicates that a packed house will greet the famous musical organization, evidence of the musical taste of Baker people.

This evening at 8:30 o'clock the Kiwanis will honor the famous band leader of a banquet at the Calkers Grand Hall and there will be a

CLAIMS DIRECTING BAND IS HARD WORK

Sousa Trains Faithfully For Fatiguing Task of Waving Musician's Wand

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 professional, involving only a minor amount of physical exertion. But to Lieutenant Commander John Philip Sousa, who has been waving his stick over his own organization for thirty-three 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.

Since the outset of his career, one of Sousa's greatest cares has been to keep himself in a physical state that would permit the tremendous amount of exertion which he must make during a concert. Trapshooting, horseback riding, tennis and walking have been his chief means of keeping himself in training, and no athlete ever trained more faithfully and industriously for competition than does Mr. Sousa for a season with his band.

In musical circles Mr. Sousa is known as the "Iron man" of conductors, because he is the only one who is able to stand the physical strain of conducting an entire program without assistance. The majority of orchestra conductors leave the stage between numbers. All of them have chairs at their desks into which they drop for a few seconds between movements of a symphony or a suite, most of them do not pretend to direct during the performance by soloist. Even in musical comedy, orchestra conductor, with frequent spells of dialogue to relieve finds it necessary to have an assistant. But Sousa has no assistant has no chair and he has no intervals between numbers. He never sits on the stage and he never leaves stage except during the intermissions. From first to last Sousa is in command, and perhaps one of the reasons for the great success of Sousa is that literally every minute program is under his direct control.

Miss Winifred Bambrick, harpist, and one of the two women musicians who are traveling with Sousa's band, has played before more people, probably, than any other harpist in America. Miss Bambrick will be heard with the band here next Sunday, matinee and night, at the Lyceum Theatre. On account of her diminutive stature and the great size of the instrument she plays, she is a figure of especial interest, those who have seen her say, in her bright frock, against the background of a harp, she is a picture who make up the Sousa ensemble. The only soloist with the band who has her place on the stage throughout the program, Miss Bambrick has a unique position. Miss Bambrick was born in Canada, but like all of the Sousa band she received her training in America.



A PHOTOGRAPHIC reproduction of an oil painting by Paul Stahr, presented to John Philip Sousa, lieutenant commander in the navy, and director of Sousa's band, which comes to Bolse Monday, by Veterans of Foreign Wars. The picture portrays the enthusiasm of the march past of the band battalion organized by Mr. Sousa during the last war.



1—Miss Marjorie Moody, American soprano as soloist with John Phillip Sousa's band here this afternoon and evening.

SOUSA MATINEE TO APPEAL THE KIDS

CHILDREN BE ADMITTED
AT REDUCED PRICES
IN AFTERNOON

Much interest is being shown in the approaching visit of John Philip Sousa, the bandmaster, who comes to the Municipal Auditorium with his band, matinee and night.



JOHN PHILLIP SOUSA.

February 24.

February 24.
It is announced that at the matinee, the price of admission for children will be 50 cents and 25 cents. Adults who accompany children will be sold tickets this year so that they may be seated with the children. This is a departure from the practice of former years. The sale of seats will open at the Alnutt Music Company store on February 22.

February 22.
At the matinee performance, Sousa will introduce a musical novelty, the title of which is "Showing off Before Company," 1925 edition—wherein various members of the band will do individual stunts. At the beginning of the

second part, the stage is entirely vacant—the first section that appears are the clarinets, playing the ballet music of "Sylvia"—this is followed by other sections of the band doing individual stunts, many of them very funny, the whole revolving in a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Clarence Russell, formerly superintendent of schools at Pittsfield, Mass., and now librarian with Sousa's band. Mr. Russell will explain to the audience the relative merits of the different instruments and the names of the same, as there are many instruments in Sousa's band that are not seen elsewhere. This

work of Mr. Russell's is a valuable educational feature and also a source of amusement for the children and grownups.

Sousa and Band Score Triumph At Tabernacle

Sousa and his band have come and gone. Salt Lake has had another of those treats that are as rare as the visits of the splendid organization in this city. About the highest degree of perfection in band music known in America has added one more triumph to its long list of successes. Two capacity audiences heard and enjoyed programs in the Tabernacle Wednesday.

Enthusiasm in a concert usually reaches a high point in Salt Lake, and genuine enjoyment is as a rule quite general in the audience, but the demonstration at each performance Wednesday was epoch making. While the music was wonderful one of the things appreciated probably as much as any other was the promptness and dispatch with which the program was carried forward. There were no waits.

The crispness, vigor and spirit displayed by the organization, and the wealth of tone under such masterful direction gave the large audiences splendid examples of discrimination, talent and versatility.

The ready response to encores and apparent effort to please on the part of the performers, at once established a bond of good feeling between them and their auditors, and added to the enjoyment of the performance.

The wide variety of the programs was such as to please all. No one was fatigued by the necessity to one or even a few types of music. There were numbers for all tastes.

The big band numbers in the evening were the opening overture, Litelf's "The Last Day of the Reign of Terror," and the love scene from "Feuersnoth," Strauss. The first was wonderfully descriptive of the revolutionary days in France, and strains of the "Marsellais" were interwoven throughout. The second number referred to was a masterpiece of instrumentation. As an encore to this selection, they played "Just A Gown of Homespun Grey," by Herbert Auerbach and Prof. A. C. Lund.

Prof. A. C. Lund.

Many other selections were given, all with that excellence for which the organization is noted. The "Liberty Bell" march was heralded with much applause as a result of the popularity added to it through The Deseret News contest.

Miss Marjorie Moody, soprano, gave an unusual performance. She has a sweet, bird-like voice of fine quality and range, a perfect delight to listen to. In French she sang "I am Titania" with band accompaniment, and responded to applause with "Carry Me Back to Old Virginia" and "Comin' Through the Rye," for which she was given an ovation.

William

The cornet solos by William Tong were examples of technical ability and skill, coupled with intelligence in interpretation. His rendition of "The Lost Chord" by Sullivan, with band and organ accompaniment was one of the bright spots of the evening proma. Organist Edward P. Kimball officiated at the close of this number.

The saxophone octet gave light selections, and Savary Corry played "Morning, Noon and Night" as a "symphonic solo."

VICTORY GAINED BY O. H. S. BAND

Not 'Aware of Identity, Sousa Decides By Point System

Ogden High school band, playing against West High school band in Salt Lake late Wednesday afternoon, won the silver loving cup.

"The contest was very close; either of the excellent bands should win in any amateur contest," said John Philip Sousa.

"In making a decision, I wish to say this is just my opinion. In considering the selections I had the following in mind: Intonation, interpretation, balance, attack and release and conductorship.

"I gave a possible 50 points to each selection, a total of one hundred fifty. The first band received 33 points on the first selection, 31 points on the second, and 37 points on the third. Total, 101. The second band 35 points on first, 42 on second and 38 on third. Total, 114 points. I do not know which is the Salt Lake or which the Ogden band. I call them simply first and second, and render the decision according to my best judgment."

The West band played first Sempre Fidells, second a march and third a medley. The Ogden band played Sempre Fidells, Medley and The Stars and Stripes. Only one number was optional, the others prescribed.

CHAMBER INTERESTED
President W. H. Harris, of the chamber of commerce, upon verification Wednesday night of the report that the R. O. T. C. band had won the contest in Sal Lake, sent his congratulations to the high school.

INTERESTED AUDITORS
The following Ogden people were present at the band concert Wednesday: President Wade Johnson and Member J. H. Riley of the board of education, Supt. W. K. Hopkins, Principal A. M. Merrill, Mark Robinson, Reed Gammell, Frank Francis, E. J. Kane, William Allison, Capt. L. E. Decker, Sergeant May: Mrs. Lammers, mother of the conductor; Mrs. H. Lammers, Mrs.

Fred Gentsch, Mrs. J. W. Un
and others.

None of the students of the school was present at the school during recent hours and it is not known if any of them are in the neighborhood.

Sousa Visits Studio

John Phillip Sousa visited the Metro-Goldwyn studios in Culver City as the guest of Carmel Myers. Those who attach an important significance to everything whisper that the great bandmaster is planning to revolutionize music played on picture sets.

Band Special Canceled.

The special train that was to be handled by the Northern Pacific for Seaside's band was canceled last week and three sleepers were added to train No. 402 from Kelso to Seattle instead. The special was to have been run the first of the month.

John Philip Sousa, the famous band master, will be the judge in the contest, and the winning band will be his guest at a concert to be given in the Sait Lake tabernacle this afternoon.

John Sousa Is Booked For Atlanta

JOHN SOUSA, famous leader, who, with his band, will be at the Atlanta Theater the last week in February.

LIEUTENANT COMMANDER JOHN PHILIP SOUSA, who is now on his third-of-a-century tour at the head of his own organization, recently came across the program for his first appearance in Chicago with the United States Marine Band in 1891. The program number included the "Rienzi" overture by Wagner, Weber's "Invitation to the Waltz," "The Pearl Fishers," by Bizet; the "William Tell" overture, Gounod's "Funeral March of a Marionette," a humoresque, "The Contest" the ancestor of the "Follow the Swallow" humoresque of 35 years later; a symphonic poem, "Ben-Hur's Chariot Race," also his own composition, and "Staccato Polka," by Mulder, and an aria for soprano, "The Pearl of Brazil," by David.

"A director who sought to present such a program today would find himself playing to empty benches for the entire program were it known in advance, and certainly to a rapidly-diminishing audience were the program kept secret until the beginning of the concert," said Sousa recently. "Audiences are as appreciative as ever of good music, but there must be more light and unacknowledged music. Audiences are different because they live in a different set of surroundings.

The motion picture, the automobile, the airplane, jazz and even the talking machine have come since that program was played, and the press notices indicate that it pleased the audience which heard it. Nothing indicates the change in American musical tastes like the programs of a quarter to a third of a century ago, when compared to those of today.

Sousa and his band will this year make their local appearance at the



Atlanta Theater on Friday and Saturday, February 26 and 27, giving two performances each day, at 3 and 8:30 p. m. There will be a complete change of program each day. Mail orders for seats are now being received.



JOHN PHILIP SOUSA, founder and conductor of America's greatest band, who will give two concerts Monday at the high school auditorium.

Jazz Will Be Permanent, Famous Conductor Says

Jazz will remain just so long as the present mode of dancing remains, in the opinion of Lt. Com. John Philip Sousa, premier band director of the country, who was in Boise Monday. Asked if he thought fondness for jazz was increasing or diminishing, he replied:

"It certainly is not diminishing and I do not think it will for some time, not as long as the present craze for dancing exists. They have jazzed every tune ever written, to date, except "Safe in the Arms of Jesus," and I suppose the only reason they haven't done that is because they can't get there.

"I feel that the present jazz dancing will remain in vogue because it teaches itself, no one has to go to dancing school to learn, every flat-footed or high arched individual can jazz. There is another reason, too. When I learned to dance it was necessary to have a ball room of some size, to manipulate the steps, but now a tea cup sized room is plenty large enough to mull around to a jazz tune."

Commander Sousa does not think Henry Ford will have much success in trying to buck jazz tunes with his old fashioned fiddlers. Those sobbing old saxophones seem to be here to stay, he says.

Wears White Gloves.

The famous conductor had on a pair of his immaculate white gloves when interviewed. He is said to wear a new pair for every performance, and his cigar was lighted for him by a charming young woman in a Spanish shawl, as he rested during the intermission, to avoid soiling his gloves.

Commander Sousa said he was interested in learning, at the luncheon given for him by the Boise Shrine, that Boise had taken the lead in music week.

"I hear you have an English conductor for your city chorus. The English are brought up on good music and

are the best listeners of music in the world.

"Your boys' band met me at the train when I arrived," he added. "A boys' band in every community is a wonderful asset and crossing the continent I was much gratified to learn that nearly every town of any size now boasts one. You know, musical genius is no respecter of geography and Idaho is just as apt to develop musical geniuses as she is jockeys."

Lieutenant Commander Sousa was given a luncheon by the Shrine officers at the Owyhee hotel following a short drive about the city, 68 cars being in readiness for his company. The lateness of his arrival made it impossible to have greetings from all the honor guests, but after a welcome by Chester A. Snyder, illustrious potentate, brief greetings were given by Mayor Ern G. Eagleson, J. A. Harader, secretary of the chamber of commerce; Max Mayfield, president of the Kiwanis club; Herbert Risley, president of Rotary; Claude Gibson, president of the Exchange club, and Frank Burroughs, president of the Ad club. Covers were laid for 18.

The two women of the party were entertained by Mrs. Snyder, Mrs. William Mack and Mrs. C. B. Over.

Idaho Truthful.

In his short talk at the luncheon, Sousa praised Idaho for its truthfulness. He said in France he asked for French dressing only to learn the cafe chef had no knowledge of its ingredients, there were no hamburgers in Hamburg and Frankfurters were unknown in Frankfurt-am-Main. Two years ago, when in Idaho Falls, however, he asked for an Idaho baked potato, and the waitress replied: "Yes, sir, we have them and you'll never find better ones."

After the evening performance the Shrine gave a dancing party at the Mosque in honor of Sousa and his men, followed by a buffet supper.

SOUSA'S BAND COMING TO ACADAMY

One of the avowed purposes of the third-of-a-century tour of Lieutenant-Commander John Philip Sousa is to make the saxophone respectable. That fine instrument got into bad company several years ago, when it became the worst offender in the first crude jazz music. Sousa believes that a saxophone, like a man, may be down, but never out, and this season the saxophone "comes back" if Sousa can make it possible. So Harold H. Stevens, saxophone soloist, and a saxophone orchestra will demonstrate to the Sousa audiences the remarkable qualities of that instrument.

Sousa and Schipa Will Bring Their Art to Memphis Audiences Soon



SCHIPA.

SOUSA.

Two of the peers in their respective musical lines, are coming to Memphis within the next few days. John Philip Sousa, marching king, will bring his band here on Thursday, Feb. 11.

On the following Monday, Feb. 15, Tito Schipa, lyric tenor of the Chicago Civic Opera Co., will appear in concert. Both come to the Auditorium under the auspices of the Cortese Brothers.

Sousa's band now is about twice the size of the organization which he led about America during his first independent tour, the season of 1892-1893. Recently Sousa happened upon the instrument of his first band, a clarinet, and he found two saxes, two

two alto clarinets, four French horns, four cornets, two trumpets, two flugel horns, three trombones, two euphoniums, three basses, in addition to drums, triangles, tympani, etc. The present organization numbers almost 50 clarinets, five flutes, ten saxophones, eight trombones, 10 trumpets, and other instruments in proportion. The flugel horn has been eliminated from all bands and from most dictionaries and the sousaphone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about 30 men. This year he has an organization of 100.

Tito Schipa is making his fourth extensive tour of America. He was born in Lecce, where he entered the conservatory when quite young for piano study, becoming an accomplished musician and composer before his voice matured, after which he took up singing in the same institution.

Making his debut in "La Traviata" in Southern Italy, he won such reputation in the smaller cities that he was called to Milan, where he again made his debut in the same opera and sang in "La Sonnambula" with Mme. Galli-Curci.

Acclaimed everywhere in glowing terms and sweeping audiences away from decadent, he is, according to one eminent reviewer, "a demonstration that the art of song will not perish with the old guard, because he possesses the ability to grasp psychological situations. He understands human nature and so sings the music the people like and sing it in a manner that unfolds all its dramatic, technical skill and a fine voice, not serve for such a purpose." He has disclosed a certain type of late genius that is born in the now—something that sends a new meaning of a song straight to the heart.

Clarence J. Russell, Pittsfield Man, Invaluable Veteran of

"He Always Worked and He Still Is Working," Writes Man Who Has Known Him Long

Musical Library for Which He Is Responsible Worth \$250,000—Duties Strenuous—Trip Around the World—Sixteen Melodious Seasons.

(Written for The Metronome by J. Harry Callahan, a former Pittsfield resident, himself a musician of ability. Mr. Callahan is a graduate of Amherst college. During his course there he devoted much time to the violin in the playing of which he became extremely proficient. He studied under masters in Boston and elsewhere. During his college days he did a great deal in a literary way and in subsequent years had followed his flair in that direction.)

When Neil O'Brien was with Dock-stader's minstrels years ago, he used to have a restaurant sketch in which he furnished hilarious fun in the role of a waiter. After he had been engaged for this job, O'Brien made inquiry about the hours that he was to work.

"You work from five o'clock one morning till six the next morning," the proprietor told him.

"From five one morning till six the next, boss?"

"Yes."

"And what time does Ah rest?"

"Why you have off the hour from five to six."

While his hours are not quite that long, C. J. Russell, librarian and trumpet of Sousa's band, had a strenuous time ahead of him, when the band opened its season at Willow Grove, Philadelphia in July. For a period of five weeks, two concerts a day by the band meant that Mr. Russell had to be on the job shortly after seven in the morning and it would be one o'clock the next morning before he would call it a day. And to make it worse he does not smoke.

An American Institution
Sousa's band is one of the greatest and probably the best known musical organizations in the world. It is, in fact, an American institution. Its appearance in a city is an event not only in its musical, but also in its civic life. The name "Sousa" has many associations and it needs no great effort of the imagination to depict the many unusual and interesting events that occur during a trans-continental tour of this organization.

In similar manner, it is easy to conjecture that the veterans who have seen several years' continuous service, have indeed been favored individuals. They have played before the most representative audiences in the world and as wearers of the Sousa uniform, they have typified the American to the world.

16 Years with Band
Of exceptional interest is the story of Clarence J. Russell who has been

with Sousa for 16 seasons. In his present position, his duties are manifold and he has full responsibility for the stage appearances of band, one part of which is the arranging of the music for the concerts. Anyone who has ever assembled a program for a 10-piece orchestra or a 15-piece band, will readily understand the arduous task that confronts Russell, when he puts out two concerts daily for several weeks for a band of 75 men.

An indefatigable worker of boundless energy, Russell started out early in life with a serious musical purpose. When studying trumpet, he carried along also a heavy school course. He was able to do this solely because he never wasted any time.

In Williams college, Russell continued his musical study and after his graduation he returned to his home city to teach school, serving in his last year there as acting superintendent of schools. During the summer vacation, he played at Bar Harbor, Maine, with the Boston Symphony players, a notable organization of a few years ago.

Was with Damrosch
Russell's first big engagement was as trumpet with Damrosch in the New York symphony. In accepting the position, he crossed the "Rubicon," otherwise the Housatonic, and left behind him an assured future with a permanent place in a growing school system and unrestricted opportunity to add to his salary by playing "on the side." To be in a big orchestra, however, was part of his long prepared plans and he was ready, finally, to devote himself entirely to music.

When Sousa announced his trip around the world, Russell accepted a chance to accompany him and since then, he has been a regular member of the band. With his splendid personality, college training and executive ability his advancement to his present position has been a natural sequence.

In Sousa Library
In the Sousa library one will find about everything that has been published for band, as well as hundreds of transcriptions in manuscript. This library is permanently housed at the Manhattan storage warehouse in New York. When the band opened at Willow Grove in July, Russell took along 13 trunks loaded with music from this collection. In making this selection, exceptional judgment had to be exercised. From his long experience, Russell knows the indispensable numbers, but in addition, he must anticipate any possible demand. When it is considered that the band is an international attraction, it will be



CLARENCE J. RUSSELL

Years ago he was an instructor at the Pittsfield high school—"Boss" Russell, he was affectionately called. Perhaps the nickname grew from the fact that always he was "bustling around"—When he comes back to the old home town with the band, the leader graciously invites him to play a solo on his trumpet.

seen that this is really a large order. The music must be complete enough to provide for any occasion and yet it must contain as little dead-wood as possible.

When Cuban Number was Played

An incident of a recent season illustrates the point quite well. One day, in the middle of the afternoon concert at Willow Grove, a message was handed to Mr. Sousa telling that a delegation from the Cuban government enroute to Washington from New York was stopping off to hear the band. Mr. Sousa quietly gave the message to Mr. Russell at his desk in the cornet section. Mr. Russell left the stage for a few moments and soon returned with two numbers which were quickly distributed to the men.

When the Cuban delegation appeared a short time later, they were greeted with the strains of the Cuban national anthem and also a song that was popular in the Havana cafe's at that time. Sousa's ability always to meet such situations in that manner, has given him a unique reputation and yet, it is the librarian who must anticipate their occurring or otherwise, the band could not respond.

When the band left Willow Grove for the road, the problem of selecting the music was even more difficult. Since it was not feasible to carry thirteen music trunks, the number is reduced to six. Into these six, Russell put the numbers that might be called for or required at any point along the trip and if you can tell what the mayor of Medicine Hat is likely to request on the night of a concert, you should wire Houdini at once.

Granting Requests

Accession to requests is one of Mr. Sousa's pet hobbies and it is a matter of great pride to him that his band can always respond to them. Mr. Russell has never ceased to marvel at Mr. Sousa's ability to make a selection in keeping with an unexpected happening. Sometimes it seems that he

is stamped, but scarcely without hesitating, Mr. Sousa names a number and it fits the situation perfectly.

As part of their repertoire, the music includes the standard overtures, grand opera selections, symphonies, suites, national airs, popular songs and current musical comedies.

For sectional use, the songs of many colleges where the band plays are included, likewise numbers of peculiar local significance and sectional interest. To do this requires considerable study of the itinerary by Mr. Russell, as well as an intimate knowledge of all kinds of music.

The librarian's duties were most strenuous at Willow Grove, when two completely changed programs were played daily. Twenty numbers had to be booked for some sixty desks and then put back in their folders again and checked to make sure that no parts were missing. Following his life long rule, Mr. Russell completed the work before he quit and for three hours after the evening concert he was busy tearing apart what he spent the morning in building. When he went to bed, however, his mind was free and his sleep untroubled by visions of hundreds of band parts clamoring for their accustomed abiding places.

Matinee and Night Concerts

There is a separate folder for the afternoon and evening concert and also an encore book, made up largely of Sousa marches. The encores are pasted in and added to from time to time. In laying out a day's music, Mr. Russell arranges the folders which hold the complete band arrangement in reverse order. On top is the last number of the evening concert and on the bottom is the opening number of the afternoon concert. The musician's folders are arranged in order, starting with the conductor's, there the flutes and reeds, the brass and last the percussion.

Each book is filled with its parts for the day's concerts and placed on the desk, ready for the men when they assemble. Shortly before overture, a list of encores is posted and each desk has to copy this list. To distribute this music without error is a colossal task, as anyone who has ever sorted music knows and it requires infinite patience and unceasing vigilance. A half tone may not be much between friends, but it is something that is hard to explain to the uninitiated who paid their good money and did not expect to hear a duet made of the "Quartet from Rigoletto" and the "Sextet from Lucia."

When the band left Willow Grove and settles down to road routine, Mr. Russell's duties as librarian were minimized, but as stage manager his troubles began.

Stage Arrangements

It is his work to plan the stage arrangements, select the setting and see that the lighting is adequate, an extremely essential point. The Sousa concerts are frequently marked by some sort of civic observance in recognition of the great bandmaster's services, both to music and his country. All details of these ceremonies have to be worked out by Mr. Russell and he makes any announcements or explanations which may be necessary in the course of a concert.

At Sousa's "Homecoming" in Madison Square Garden in New York in



DR. JOHN PHILIP SOUSA

This shows him in his academic equipment for, by reason of his distinguished contributions to the field of musical art, he has been honored by England, France, Belgium and other countries. He taught in music when he was 15 and conducted at 17.

addition to the 250 pieces in the augmented Sousa band, Mr. Russell had to provide places for the great Shrine band of Mecca Temple, New York, as well as a navy band and countless blue-jackets and marines who took part in the concert out of compliment to the man who led the navy's music during the World war.

Library Worth \$250,000

The library, for which Mr. Russell is responsible, has an actual value of more than \$250,000 and a collector's value which is much greater. When the Sousa band started, it was practically the only outlet in America for exceptionally fine wind instrument performers. At that time there were few symphonies and the picture symphony, which employs so many of the country's best musicians today, was beyond the flights of the most vivid imagination.

Where Sousa is Without a Peer

As a scorer of wind instruments, Mr. Sousa is without peer in the world. His arrangements for these parts produce the effects of a grand orchestra and all these invaluable creations and transcriptions of his are in this library. It is said that ultimately they will find their way into the Congressional library at Washington. This will assure their preservation, and, as musicians will be allowed to copy them for their own use, the cause of good music will be served further.

Tribune Columbia 1/27

At The Theaters

COLUMBIA—Sousa's Band.

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 Lieutenant Commander John Philip Sousa, who, this season will make his third-of-a-century tour at the head of his famous organization. "National Baseball March" and "The Black Horse Troop" are the new Sousa marches, and "Follow the Swallow," sung for two years in "Kid Boots" by Eddie Canton, 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 will 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 witticism, gay, pert and satiric.

The new Sousa humoresque literally will "follow the swallow" from North to South as he takes 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. Mr. Sousa and his band of 100 pieces will be at the Columbia Theatre Tuesday, February 26, matinee and evening.

Famous Director



JOHN PHILIP SOUSA, world famous director and composer.

Sousa and Noted Band To Give Four Concerts At Atlanta Feb. 26-27

John Philip Sousa and his famous band will be heard in four concerts at the Atlanta theater February 26 and 27, it was announced Saturday by the management. The program directed by this noted composer and director will include both classical and popular compositions, with the usual allotment of Sousa's now stirring marches. There will be a matinee each afternoon, beginning at 3 o'clock, and another performance each evening at 8:30.

Advance notices state that the musical aggregation this year is one of the best the noted conductor has ever had, the ensemble including several artists well known throughout the musical world.

Sousa, through the years that he has been appearing before audiences all over the world, has become an American institution and is recognized as such in foreign lands. His compositions, long have ranked as the best in their particular fields. In addition to his marches, Mr. Sousa has written a number of other types of musical compositions, several of which probably will be heard this year.

The band is a well balanced organization, which by reason of the preponderance of wood and wind instruments is capable of rendering symphonic compositions as well as military music. It is reported

NO MERGER OF BANDS.

Sousa's Band Will Give Programs at Lyceum Sunday Afternoon and Night Entirely Alone.

No attempt will be made by John Philip Sousa when he appears with his band Sunday afternoon and night at the Lyceum Theater, to combine with local musicians in band numbers, as has been done in several other cities, and was done here two years ago at the Auditorium. At that time several numbers were given by the combined Sousa and Molla Temple Shrine bands.

The programs Sunday will contain many of the compositions by Sousa, several played for the first time on this tour. The band is the largest ever taken out by the bandmaster in his thirty-three years of touring.

Among the soloists on the afternoon

program will be Miss Marjorie Moody, soprano; William Tong, cornetist, and George Carey, xylophonist. The same soloists will appear at night, when Howard Goulden will also play the xylophone.

The programs will be enlivened by the new humoresque, "Follow the Swallow," and by "American Jazz," in which will be reflected the popular musical ideas of the day. Sousa does not ignore the current fads in music, but he presents them in a way which brings out their best points.

Sousa and Inspiration

Music of lasting qualities is essentially the product of inspiration and cannot be turned out while the publisher waits without the door, in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on tour for the thirty-third year with the great organization which bears his name, and who appears at the Tabernacle Wednesday afternoon at 3:15 and in the evening at 8:15.

"We have a great number of writers of music who seem to be able to turn out music to order," says Sousa. "In modern theatrical practice, it is customary for a composer to be commissioned to write a score for a certain star and all the time he must have in mind the limitations of that star. Such music as a rule lacks the note of inspiration necessary for more than a fleeting fame."

"I believe I could write a march in an hour or two, and play it within an hour or two more. There are composers for musical comedy who could be told at 1 o'clock to have a new song number ready at 2, and would come through. But march and song number men like-ly would be without inspiration, and would be an imposition upon the public. So I never hurry in- inspiration, and so far I have found inspiration each season to do the new work for my programs. Many years ago I decided that if I did not receive inspiration for new music, I would not compose it."

Sousa's Band to Appear in Concert at City Auditorium

Great Band-Leader to Visit City Again

"They Never Come Back" is an old saying in sporting circles. It signifies that an athlete past his prime never is able to equal his old form. Except for the fact that he never lost his form—and leading a band twice a day for more than forty years comes under the head of strenuous athletics—Lieut. Com. John Philip Sousa is the exception that proves that rule.

In 1919 Sousa was engaged as the premier attraction at the Regina Industrial and Agricultural Exposition at Regina, Saskatchewan. With Sousa for a magnet the exhibition that season broke all previous records. This season, feeling the need of a drawing card, Sousa

again was engaged, and the week's attendance for the exhibition was about sixty thousand in advance of all previous seasons, including 1919, while the record of admissions to the grand stand, before which Sousa made his appearances, was forty thousand in excess of the previous high mark.

Virtually all theatrical and musical stars and attractions expect to play to fewer people upon their second visit to certain cities and towns, but the greatest crowds which welcome Sousa are those in the cities which he visits with the greatest frequency. The Sousa all-time record was established two or three years ago in Cleveland, Ohio, where he played to more than twenty thousand persons in a single day, in spite of the fact that he visits Cleveland virtually every season. This present season Sousa played to more than twenty thousand persons in a single day at Duluth, Minn., but as the Duluth concert was held out of doors, it is unfair, perhaps, to compare it with the records for indoor concerts

where the total attendance of a necessity is limited.

Sousa's band for his third-of-a-century tour is about twice the size of the organization which he led about America during his first independent tour, the season of 1892-93. Recently Sousa happened upon the instrumentation of his first band. It called for fourteen clarinets, two flutes, two oboes, two bassoons, four saxophones, two alto saxophones, four French horns, four cornets, two trumpets, two flugel horns, three trombones, two euphoniums, three basses, in addition to drums, triangles, tympani, etc.

The present organization numbers almost thirty clarinets, five flutes, ten saxophones, eight trombones, ten trumpets, and other instruments in proportion. The flugel horn has

been eliminated from all bands and from most dictionaries, and the saxophone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about fifty men. This year he has an organization of one hundred bandmen and soloists.

Sousa and his band will appear at the Municipal Auditorium shortly in both matinee and evening programs. Special inducements will be offered school pupils for each performance.



LIEUT. COMMDR. JOHN PHILIP SOUSA, quondam conductor of the United States Marine Corps band, and for 33 years at the head of his own organization, as he appeared Monday on his first visit to Boise. The march king is still jaunty and vivacious despite his three score and 10 years. The picture, taken as he descended from the Pullman at the new Union Pacific station, shows the conductor in his naval officer's cap and overcoat. Photo by Johnson & Son, Statesman staff photographers.

Los of folks think they'd like to be the fellow who first rang the Liberty bell with its toll of freedom, but deeper thinkers wouldn't care much for the honor because the clasp is probably dead now.

But John Philip Sousa, who's pretty well known as a musician, wants to revive a little interest in the old pealer, and is willing to pay the school children for any knowledge they may have of its history.

So the youthful readers of The Times are going to have the opportunity to amuse awards of \$10, \$5 and two sets of tickets. All they have to do is answer a series of questions, and any book on history will be a big help.

Sousa is particularly interested in this contest because he's going to return to St. Louis for a concert at the Odeon on February 10, at which time he will play his famous Liberty Bell march.

Here is the questionnaire he has prepared for children under 16, answers to which will be accepted up to and including Saturday night:

1. Where was the Liberty Bell first cast?
2. When was it brought to America?
3. When was it recast and why?
4. Quote the inscription prophetically inscribed upon it.

5. When was this inscription placed on the bell?
6. Give the Biblical reference.
7. How was the bell preserved from capture by the British during the Revolution?
8. When and upon what occasion did the bell become cracked?
9. When was it last sounded?
10. When was it removed from the Tower of Independence Hall?
11. Where was it placed?
12. What is its present location?

13. Upon what kind of a pedestal was it mounted?
14. When was the Liberty Bell first removed from Philadelphia?
15. Name two great expositions at which it subsequently has been exhibited?
16. When did Lieut. Com. John Philip Sousa write the Liberty Bell March?
17. What gave him the inspiration?
18. When and where was it first played?
19. What occasion did it mark in the life of Sousa?
20. What is the occasion of its revival this year?

Send answers to Liberty Bell Editor.

Sousa at Tabernacle

John Philip Sousa, world renowned bandmaster, brings his equally famous organization to Salt Lake Wednesday, appearing at the Tabernacle in afternoon and evening performances. This is announced as Sousa's farewell tour and his program is made up of some of his old time favorites as well as a number of march tunes never before heard in this city. Among these is "The National Game," which will be played in the afternoon, and "The Black Horse Troop," which will be played in the evening. The matinee performance is specially arranged for school children, who will be liberated from the school room a little earlier to attend the performance. The band appears here under the local management of George D. Pyper. With the organization as soloists are Miss Marjorie Moody, soprano; William Tong, cornet; Geo. Carey, xylophone. The evening program follows:

Overture, "Maximilien Robespierre" or "The Last day of the Reign of Terror"....Litolf
Cornet solo, (a), "The Carnival".....Arban
.....Mr William Tong.
(b), "The Lost Chord"....Sullivan
Mr. Tong with Mrs. Edward P. Kimball at the organ.
Suite, "Cuba Under Three Flags" (new).....Sousa
(a) Under the Spanish.....Sousa
(b) Under the American.....Sousa
(c) Under the Cuban.....Sousa
Soprano solo, "I am Titania".....Thomas
from "Mignon".....Moody.
Miss Marjorie Moody.
(a) Love scene from "Feuers-not".....R. Strauss
(b) March, "The Liberty Bell".....Sousa
Interval
"Jazz America" (new).....Sousa
(a) Saxophone octette, "I Want to be Happy" from "No, No, Nanette".....Toumans
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.
(b) March, "The Black Horse Troop" (new).....Sousa
Xylophone solo, "Morning Noon and Night".....Carey

TALENTED SOLOIST WITH SOUSA BAND

Miss Marjorie Moody Stands High in Her Profession

Miss Marjorie Moody, soprano soloist with the Sousa band, who will be heard in St. Joseph at the Lyceum theater next Sunday, afternoon and night, with the famous musical aggregation of more than 100 pieces, is an American girl who stands high in her profession.

Miss Moody was reared in Boston and was given her early training under Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stage. Miss Moody first attracted the attention of Sousa when she was singing with the Apollo club, a Boston organization. For the last five years she has been a real delight for many thousands who attend the Sousa concerts.

Another woman soloist with the band is Miss Winifred Bambrick, the harpist, she and Miss Moody being the only women with the band. Other soloists with the band this year are: John Dolan, cornet; George J. Carey, xylophone; R. E. Williams, flute; H. B. Stephens, saxophone; John C. Carr, clarinet; Louis A. Wisman, piccolo; Clifford F. Ruckle, bassoon; Joseph DeLuca, euphonium; J. P. Schueler, trombone.

Sousa on Skirts



That was the primary cause of the present short skirt. Lieut. Commr. John Philip Sousa, who is the first to wear a short skirt, is seen here with a woman in a short skirt. The picture was taken at the new Union Pacific station.

Memphis news 1/7

Salt Lake news 1/7

St Joe Gazette 1/7

SOUSA VOCALIST IS OF AMERICAN BIRTH, TRAINING

It is expected that a composer-conductor as thoroughly American as Lieut. Col. 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 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, 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 e lui' from La Traviata surpassed by a league the performances of many of these regions, except that of the incomparable Galli Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and reglement, and her training seems to have been of the best, for she respected Verdi's score, singing the

aria as it is written, minus inter own home for a few friends. Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra, as well

From that day, of course, Miss Moody ceased to be an 'unknown' as appearing as soloist at the 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 unusually 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

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.

Jazz Always With Us Like Poor, Says John Philip Sousa

Noted Bandmaster Thinks That America Has Wealth of Talent Which Will Make Light Music Mere Memory

By BETTY BLAIR.

"Jazz, like the poor, we have always with us," commented John Philip Sousa between interruptions. That this famous band leader is a reigning favorite in Salt Lake was very much in evidence Wednesday morning when his friends turned his breakfast hour into an impromptu reception. Calls and callers made both eating and talking a case of "catch as catch can."

Sousa made his first appearance here thirty-four years ago. He has been in the profession for sixty years, starting as a fiddler at the age of 11 years, but he is far too well known to go into his long years of musical triumphs. Everyone seems to be interested in the bandmaster's idea of jazz, and he has some very decided opinions on the subject. "Jazz is anything but new," he claims. "The term probably originated from the old minstrel term 'jazz-bow,' which applied to most anything used by the old showmen to arouse a laugh—thus 'jazz-bow' came to mean a sure-fire hit or joke. Just as the custard pie was long the source of comedy in the slap-stick, so the stunts that the orchestras 'put over' are resorted to for the selfsame reason—'Get a laugh, no matter what the method.' Hokum is but one phase of the jazz idea. We have always had it and probably always will, but not necessarily under the same name."

AMERICA RICH IN TALENT.

According to Sousa, in spite of our jazz, America has more latent musical talent than any country in the world, and we are slowly but surely developing and educating this in our young people. He says that nowhere on earth will a person find so many boys and girls who can sit down and play the piano, the ukelele, the saxophone—almost anything that comes to hand. True, they may "fake" a big portion of the technique, but they undoubtedly have talent. Just a little more training, a little more intelligent direction, and the musicians of America will be greater than those produced by any other nation. We will produce the greatest composers as well as musicians within a short time, is his belief.

"America has a vast advantage over other countries because she has never been whipped and she has never been envious," Sousa explained. "These two facts in and of themselves offer unlimited stimulus and inspiration for musical creation, and it will not be long now until the world will have to recognize that this so-called new country has more to offer musical genius than the thread-bare traditions of some of the old world countries which boast such laurels. America can claim all the traditions of all the countries and can offer these other things as well. That one must go abroad to study is not such a popular theory as in past years."

JAZZ WILL SOON GO.

But, going back to jazz—what's in a name, after all? According to Sousa, we'll soon tire of the term "jazz," just as we did of "plantation melodies" and "ragtime." What will the next one be? It may be a new title, but it will be the same "old stuff," and we of the "jazz" age will wonder what is going to become of these children under the influence of this terrible music.

Sousa's concert this evening promises variety and melody sufficient to charm the most exacting tastes, as those who attended this afternoon's performance on this tour include two gifted feminine artists, Miss Winifred Bambrick, harpist, and Miss Marjorie Moody, soprano.

MUSICIANS HERE ADMIRE SOUSA

St. Joseph Talent Will Attend Band Concert

St. Joseph musicians are preparing to attend one of the Sousa concerts at the Lyceum theater Sunday in a body. Probably no musical organization is as popular with musicians themselves as Sousa and his band, and whenever the organization comes to St. Joseph there are many musicians in the audience.

It is also remembered by St. Joseph audiences that it was from St. Joseph that Sousa secured probably his best known musician, Arthur Pryor, for years advertised as the world's greatest trombone player, and now leader of a band which is second only to that of Sousa. Pryor and his band are spending the winter season at Miami, Fla.

As usual a feature will be made of Sousa marches at the coming concerts. Among the numbers will be "Cuba Under Three Flags," and "The Black Horse Troop," both new. "The Liberty Bell" will be featured, after a third of a century. To present this a set of chimes costing \$10,000 has been cast in England. It is being used for the first time on this tour.

Sousa's Band to Give Unusual Program

The appearance of Sousa with his famous band is creating a great deal of interest, and tickets which are being sold at Philpitts Music store, 317 Main street, are going rapidly. Sousa will make two appearances here February 17 and the program for the afternoon performance is announced as follows:

- Lieut.-Com. John Philip Sousa, conductor; Harry Askin, manager; Miss Marjorie Moody, soprano; Mr. William Tong, cornet; Mr. George Carey, xylophone; Mr. Howard Goulden, xylophone.
- Overture, "Tannhauser" (Wagner).
- Cornet Solo, "Centennial" (Bellstedt), Mr. William Tong.
- Suite, "El Capitan and His Friends" (Sousa); (a) "El Capitan"; (b) "The Charlatan"; (c) "The Bride-Elect".
- Soprano Solo, "Shadow Dance" from "Dinorah" (Meyerbeer), Miss Marjorie Moody. Flute obligato by Mr. R. E. Williams.
- Largo, "The New World" (Dvorak).

- Interval
- Village Scene, "Sunday Evening in Alsace" (Massenet).
- Saxophone Octette, "On the Mississippi" (Klein), Messrs. Stephens, Henev, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.
- March, "The National Game", new (Sousa).
- Xylophone Duet, "March Wind" (Carey), Messrs. Carey and Goulden.
- "Pomp and Circumstance" (Elgar).

John Philip Sousa predicts that the "Charleston" will prove only a temporary aberration! Well named: It positively is not a dance.

SOUSA'S BAND TO PLAY IN RICHMOND MARCH 6

World-Famous Organization to Make Third-of-a-Century Tour.

"There is only one Sousa and he will be there rain or shine."

This statement might well be the slogan of Lieutenant Commander John Philip Sousa, who this season will make his "third-of-a-century tour" with his world-famous band. 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 with Sousa the director of that!

Sousa, knocking wood, declares the greatest good luck which ever came to any musical director has accompanied him through his years of travel. 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.

Back of the Sousa luck, of course, there is thoroughness of preparation. The Sousa itinerary is arranged months in advance. All possible emergencies of time and distance are taken into account when the tour is planned. Train service between two scheduled cities must not only suffice—there must be a margin of safety. The touring manager takes with him, not only a detailed itinerary, but full information as to alternate routes in case of train service failing from any cause. The transfer organization which moves the Sousa baggage from railway car to concert hall is engaged months in advance. In each city the local transfer company must satisfy Sousa's advance representative that it has ample facilities for moving the band, and that it has a working agreement with other organizations to enable it to meet unusual situations.

Much of the discipline of his military service still clings to Sousa. One of his unbreakable rules is that every concert must begin promptly at the advertised hour. It is fairer to cause the late comer to miss the first number on the program than to ask the person who arrives promptly to wait until the later comer has been seated, he says. Sousa will be heard at the City Auditorium Saturday, March 6, matinee and night.

Grant Speaks At Sousa Banquet

U. S. Grant of Dallas, as "the oldest band master present", was called upon for a toast at the Press Club banquet for John Philip Sousa, noted band leader, in Portland Saturday noon. The affair was a jolly one with much bantering handed back and forth by the various speakers.

Mr. Grant attended the concert Friday night in Salem and later decided he would also use his invitation for the Portland banquet. He had the pleasure of personally meeting and conversing with Mr. Sousa.

Diminutive Harpist To Be Among Soloists Presented Here By Sousa



MISS WINIFRED BAMBRICK

Otherwise known as the "Baby of the Band," is Sousa's harpist and the smallest of the 100 musicians and soloists with Sousa's band, which will appear here at the municipal auditorium Saturday afternoon and night, with O. Gordon Erickson in charge of the local arrangements.

Also Maintains "Liaison" Between Reed And Brass Sections Of Band

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, it is pointed out, have heard its twentieth century equivalent, played by Miss Winifred Bambrick, who is harp soloist for Lieutenant-Commander John Philip Sousa, now on his thirty-third annual tour at the head of the band which bears his name, and will appear at the municipal auditorium Saturday, Feb. 13, afternoon and night. 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 described as a figure of unusual interest when she appears in a bright frock against the background of the 100 sombre-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, only seen only in connection with Sousa, is but one of the many

novelties which Sousa has welded into his programs, it is pointed out. Her appearance with the Sousa organization, of course, is said to be due to the fact that she is one of the best harpists in America, either sex, and her solos are among the features of the Sousa program. But she is more than a mere soloist, it is stated. She is said to be 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, it is said, 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, it is pointed out, 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 in America. Her present engagement may be a farewell one, as she has entered into a contract with one Powell, the London manager, for an engagement which it is stated.



Lieut.-Com. John Philip Sousa

Sousa's Band enlivened San Francisco last week with its gay and tuneful marches. Quite a ceremony was made of the first evening, Jan. 15. Soldiers, sailors and marines, in uniform, presented flags and marched to the front of the stage when the "March King" gave the opening pageantry of "Trooping the Colors." Marjorie Moody, coloratura soprano, sang "Titania" from Mignon and after repeated applause gave "Coming thro' the Rye," "Down in Old Virginia" and "The American Girl." The following afternoon, all the children under fifteen were admitted free of charge and the great auditorium was a doubly lively place. Sousa gave five concerts during the week and has been accorded civic and military receptions galore. Music must have a mighty rejuvenating effect on him, for he does not look his years, and his conducting has all the vim of former days. Sousa's Band plays under Oppenheimer management.

Conductor Sousa and His Big Band Pleases Crowds

Continuous, ever-increasing popularity and appreciation of John Philip Sousa and his internationally-famed band was again attested yesterday by the two large and enthusiastic audiences that assembled at the tabernacle. It is out of the question to occupy space praising Sousa's band technique, the marvelous balance and training of his ensemble and his generosity in responding to encores.

What seems more to the point is the wonderful variety of his programs, the excellence of all his soloists and the judgment of the "march king" uses in making every performance a real musical entertainment. The heavier program of the engagement, given last night, had plenty of the classic, such as Liszt's "Maximilian Robespierre" overture and the Strauss Love Scene from "Feuersoth," many of the old-time favorites and many numbers by Mr. Sousa. The "Cuba Under Three Flags" suite, the "Jazz America" and the "Black Horse Troop" were new compositions. The "Cuba" suite and the "Black Horse" march found special favor with the audience.

Miss Marjorie Moody, dramatic and coloratura soprano, proved genuine artistry in her "I Am Titania" from "Mignon" and for the inevitable encore gave "Carry Me Back to Old Virginia" with fine diction and expression.

William Tong, cornetist, is a first magnitude star in his realm. He played Arban's brilliant "Carnival" with marvelous technique and then in "The Lost Chord" with Professor E. P. Kimball at the organ and the full band for the finale, deeply thrilled the big audience. The saxophone octet furnished musical diversion that was worth going far to enjoy and George Carey, xylophonist, played classic numbers with a sympathy and insight truly phenomenal.

At the students' matinee in the afternoon the tabernacle was jammed to its utmost capacity, every seat, high and low, back and sides, being filled, with hundreds of adults standing around the sides of the great building, both upstairs and down.

Director Sousa opened his program with the overture to Wagner's "Tannhauser," followed by the "High School" march. Then Mr. Long gave a classic cornet solo and the encore brought the ever-beautiful "Killarney."

After the suite, "El Capitán and His Friends," Miss Moody sang the "Shadow Serenade" from "Dinorah" and "Comin' Thru the Rye." R. E. Williams played a splendid flute obligato. The octet set the kiddies roaring with half a dozen stunts, and Messrs. Carey and Goulzen scored high in their xylophone duets.

The Sousa engagement here was under the local management of George D. Fyfe, City Superintendent. G. M. Child said yesterday afternoon that the attendance from the various schools of the city was the largest and most representative it had ever seen at any previous entertainment of like character.

NEAR TRAGEDY OF BASS DRUM ENDS HAPPILY

O. H. S. Musician Misses Train; Press and Rotary to Rescue

Anybody ever hear of an honest-to-goodness military band trying to dispense tunes without a bass drummer?

More so, whoever heard of a band winning a contest prize without its faithful bass drum?

All of which is apropos of near disaster which descended on the Ogden high school bandmen today when John Danvers, the bass drummer of the school organization, missed the train to Salt Lake.

SOUSA THERE, TOO

The young musicians were scheduled to take part in a band contest at the tabernacle this afternoon for which none other than John Philip Sousa will be the judge.

The situation was one calling for prompt action, to say the least.

Almost tearful, Danvers presented his troubles to Frank Francis of The Standard-Examiner's News and Views.

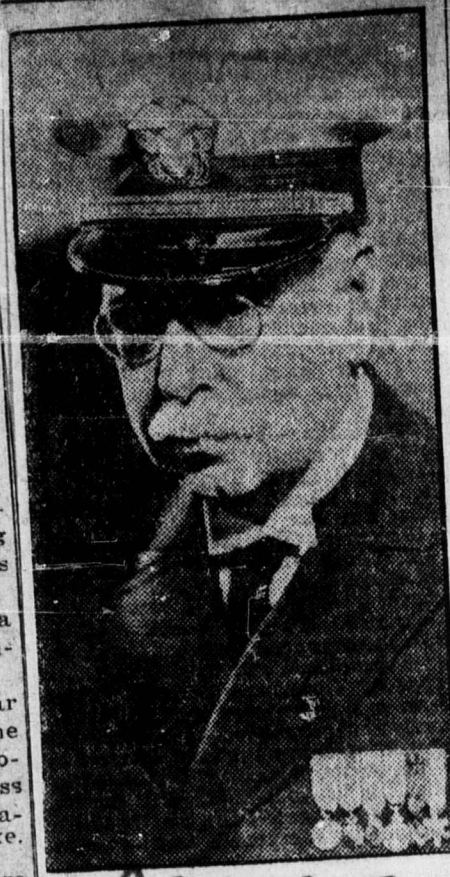
"The Rotarians are in session, why not call on one of them for a lift," was the gist of a hurried decision.

MILNE GETS HONOR

The first hunch proved to be the right one. E. J. Milne, superintendent of the state industrial school, was the first to come to the rescue of the perturbed youth.

Danvers' band accoutrements and music was hustled into Milne's auto and the car headed in the direction of Salt Lake.

Danvers' bass drum was among those present when the Ogden boys took their places before the mighty Sousa.



J. P. Sousa

SOUSA'S BAND WILL PLAY AT PUELLMAN

Sousa's Band, acknowledged the best band in the United States, will appear in concert at the State College, January 30, at the college auditorium.

This concert is one of the largest attractions on the 1925-26 program of the entertainment for the college. Sousa and his band are a household word in practically every home in America, and it is considered by many that an education is scarcely complete without having heard this famous band of musicians at least once.

Sousa's band is composed of about 80 musicians. It is said that Sousa and the musicians of the organization enjoy most the concerts given in college towns, and that a special effort is made to give the best possible programs in these places.

Tickets for the concert are on sale at the office of the Graduate Manager Earl Foster at \$2 apiece, and may be secured by sending the correct sum to that office.

SOUSA'S GREAT BAND COMING TO ATLANTA

Without much doubt the season's record for "trouping" by any traveling theatrical or amusement organization was established this past summer by Lieutenant Commander John Philip Sousa and his famous band, which will appear at the Atlanta theater on Friday and Saturday, February 26 and 27. At the outset of his third of a century tour, Sousa was engaged for a week's appearance at the Regina Industrial and Agricultural Exposition at Regina, Saskatchewan, with the knowledge that exactly seven

days after the conclusion of his engagement in Regina, he was due to appear in Philadelphia, 3,300 miles away.

Now the journey from Regina to Philadelphia requires almost seven days for an individual making the trip by the best connection available, while Sousa proposed to give no less than 10 concerts on the way. Leaving Regina on Saturday night, the Sousa organization appeared four times on Monday and Tuesday in Winnipeg. Wednesday night found the band in Fort William, Ontario, and Thursday night in Sudbury, Ontario. From Sudbury a comparatively easy journey was made to Ottawa, and from Ottawa, the Sousa organization traveled to Lake Placid, N. Y., with Philadelphia as the next stop. The concerts were given—and on time—and were heard by more than 60,000 persons. Special trains and special facilities for loading and unloading the two cars of baggage at each city were arranged beforehand. The length of the Sousa "jumps," an average of about five hundred miles, is interesting when compared to those of a circus, which seldom finds it advisable to travel more than 100 miles, except on Sunday. Two concerts will be

Sousa Never Rests Between Band Numbers

Remains on Stage Throughout Concerts Except for Intermission.

With the addition of thirty 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-third, 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 the 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 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.

Orchestra and Song Novelties on Music Program at Eastman

Features of the musical program at the Eastman Theater this week, in connection with the feature photoplay, "His Secretary," starring Norma Shearer, will be the overture to the opera "Masaniello," by Auber, a special act called "Summer Night," produced by Rouben Mamoulian with music and dancing, and an orchestral novelty, Victor Wagner and Guy Fraser Harrison will conduct the overture, which has never before been played by the Eastman Theater Orchestra.

The "Masaniello" opera was first presented in Paris in 1828. Auber had previously been known as a writer of comic operas, of which "Fra Diavolo" is a conspicuous example, but in this opera he took a dramatic story, "The Dumb Girl of Portici" and wrote an opera of intense emotional appeal. The overture introduces various themes taken from the opera. Richard Wagner pronounced the work a masterpiece by reason of its original harmonies and effects.

"Summer Night" is a feature with two numbers, in the first of which the Barcarolle from "The Tales of Hoffmann" will be presented with scenic effects, with Brownie Peebles and Frances DeWitt Babcock as the vocalists. The second will present the Shepherd's Duet from Tchaikovsky's "Queen of Spades," with a dance by Harold Kolb and Susanne Vacanti, visualizing the song. The orchestral novelties of "The Little Gray Home in the West," showing how it might have been treated by Puccini, Johann Strauss, Liszt, Wagner, in Jewish and by John Philip Sousa.

The musical accompaniment to "His Secretary" was arranged by Mr. Wagner.

John Philip Sousa has declared that prohibition is responsible for jazz. In the language of the late Mr. Shakespeare—this was the most unkindest cut of all.

SEATTLE—John Philip Sousa, famous bandmaster, thinks prohibition brought on jazz and the Charleston. Modern dancers are like "the man who was hanged in 1859," he says, "they are all dead."

Sousa and Band to Play In City on February 20

Novelty—and more novelty—is the demand of the American music public, says Lieut. Com. John Philip Sousa, who this season will make his Third-of-a-Century Tour at the head of his famous band. He will appear Saturday afternoon and night, Feb. 20 at the Congregational church.

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 the 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.

Exchangites Hear Appeal

Imeson Urges Support of
Community Chest.

"If our motto, Unity for Service, means anything, here is the chance to show where your heart is," declared T. C. Imeson, former president of the Exchange club, at a meeting at the Hotel Mason yesterday afternoon, urging the Exchangites to lend strong support to the Community Chest drive which begins February 16.

Mr. Imeson, who is in charge of the club's work in conjunction with the campaign chose the following to assist him in organizing groups of members for active participation: P. M. Ulsch, E. P. Owen, Jr., Ralph Williams, Fred Eberhardt and A. J. Cone.

Among the guests at the meeting

were the Rev. R. E. Smith, of Shreveport, La., who is conducting a Bible and evangelistic conference daily at the Riverside Park Methodist church, and Dr. H. R. McKee, of the Florida State Chamber of Commerce.

In an emphatic address, the Rev. Mr. Smith warned against the artificialities of modern civilization and declared "the tendency today to forget the divine things of life." "We must look out for the spiritual and intellectual welfare of the next generation," he said.

Dr. McKee spoke of the work being done by the Florida State Chamber of Commerce in the Truth About Florida campaign to combat the circulation of propaganda hostile to the best interests of Florida. He declared it is the duty of Exchange Club members as well as all residents of the state to co-operate in the campaign.

F. L. Waldo, baritone, entertained the club with several well-received selections. The meeting next week is to be given over to the Boy Scouts of America and many local boys will attend.

February 17 is to be Ladies' Luncheon day at the Exchange club, President Ray Yockey announced. John Philip Sousa, the world famous bandmaster, will be the guest of honor on this occasion.

Sousa And His Band Will Play Here At Municipal Auditorium February 13

Lieut. Com. John Philip Sousa, known as one of the greatest bandmasters in the world, and his band of 85 pieces will play at the municipal auditorium Saturday afternoon and night, Feb. 13.

The famous bandmaster is visiting Birmingham with one of the largest organizations he has ever taken on tour and press reports are enthusiastic in their acclaim of his playing. As a feature of the Saturday afternoon concert at the auditorium, the Alabama band which wins the contest to be staged Feb. 8, will play during the intermission, directed by Lieut. Commander Sousa himself.

In addition to this honor the great bandmaster will present the band with a loving cup, known as the Sousa cup.

Always popular, the Sousa band concert this year is expected to have

more popular appeal than ever before. 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-third, by the way—or for any other is "Sousa, himself, in Person (Not a Motion Picture)."

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DID SOUSA WRITE FIRST AMERICAN OPERA?

Lieut. Com. John Philip Sousa's friends have claimed for him that he is the composer of the first "all-American opera." That opera was "Desiree," which was produced in 1884 in Philadelphia by John A. McCull. Aside from his own suc-

cess, "Desiree" is remembered because it marked the stage debut of De Wolf Hopper, who was engaged, strangely enough, because of his pleasing voice rather than because of his comic ability. Sousa himself does not claim to have written the first American opera. Does anyone know of an earlier one?

Sousa Coming



According to Lieut. Com. John Philip Sousa, who is now on his thirty-third annual tour with his band, the average American is not as sharp of ear as was his father. Sousa bases his observation upon the fact that it is now necessary for him to play passages moderately which in the early days of his career he could play piano. Sousa blames the roar of modern life for this condition. Because he hears constantly the noise of trolleys, trucks, automobiles and all kinds of stationary machinery, the American no longer hears sounds which attracted the attention of the average individual of a generation ago. Sousa will be heard in concert at the Victory theater one day only, Friday, Feb. 19, matinee and night.

The Mecca Temple, New York's newest music auditorium, on Fifty-fifth street, was opened to the public recently by Lieut. Comm. John Philip Sousa and his band. The temple seats thirty-five hundred people and has a stage suited to grand opera.

Mrs. C. Ransom Gross

Pupils Who Know Books to Get Cash

Prizes to Be Given for Best Answers to Questions Concerning Liberty Bell in Connection With Sousa's Band Concert.

Here is a chance for the youthful readers of THE TIMES.

John Philip Sousa and his famous band are coming to St. Louis to play a concert at the Odeon theater February 10. The feature of his program will be his Liberty Bell march.

Boys and girls who read THE TIMES have a chance to win either \$10, \$5 or two sets of tickets to the concert by answering the following questions which most any history will answer for them.

Answers will be accepted up to and including Saturday night. They must be brought or mailed to the Liberty Bell Editor, THE TIMES.

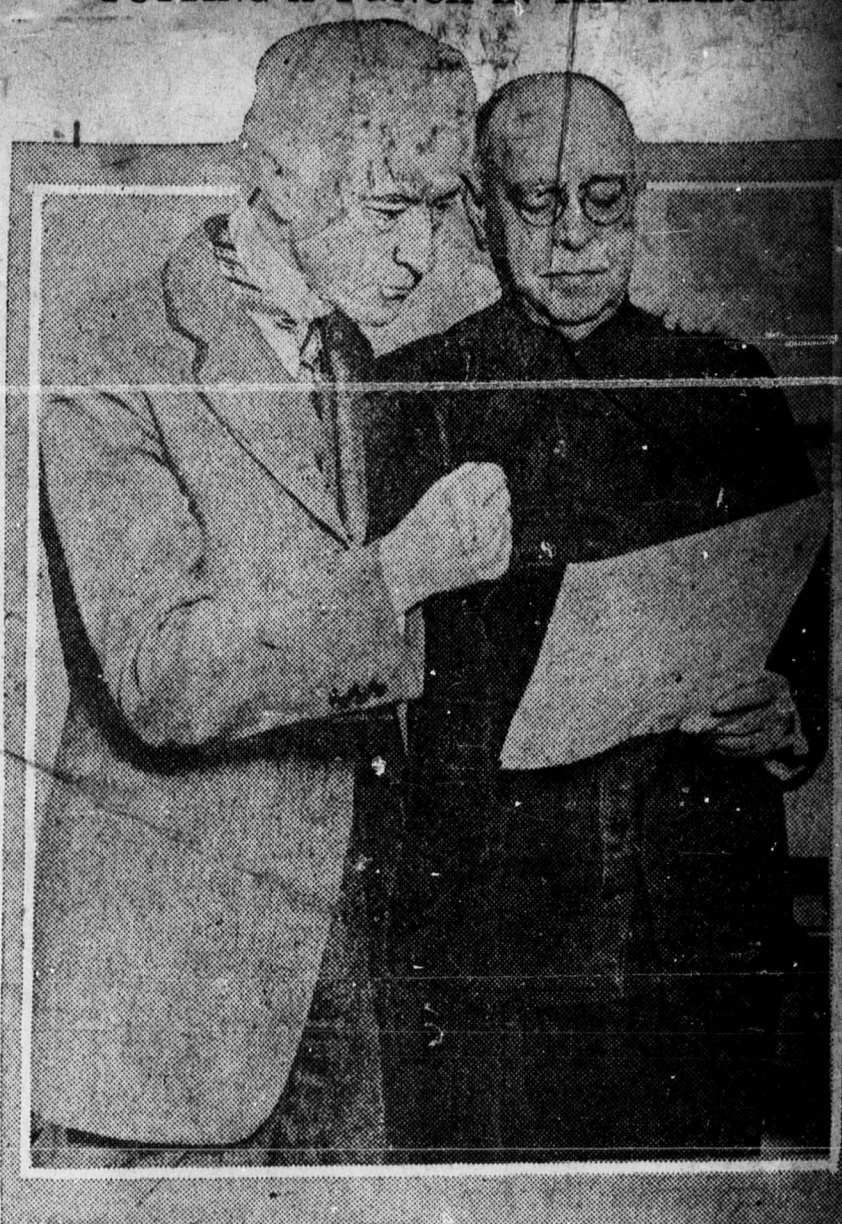
1. Where was the Liberty Bell first cast?
2. When was it brought to America?
3. When was it recast and why?
4. Quote the inscription prophetically inscribed upon it.
5. When was this inscription placed on the bell?
6. Give the Biblical reference.
7. How was the bell preserved

from capture by the British during the Revolution?

8. When and upon what occasion did the bell become cracked?
9. When was it last sounded?
10. When was it removed from the Tower of Independence Hall?
11. Where was it placed?
12. What is its present location?
13. Upon what kind of a pedestal was it mounted?
14. When was the Liberty Bell first removed from Philadelphia?
15. Name two great expositions at which it subsequently has been exhibited?
16. When did Lieut. Com. John Philip Sousa write the "Liberty Bell March"?
17. What gave him the inspiration?
18. When and where was it first played?
19. What occasion did it mark in the life of Sousa?
20. What is the occasion of its revival this year?

Send answers to Liberty Bell Editor.

PUTTING A PUNCH IN THE MARCH.



P. & A. Photos.

Judge Kenesaw M. Landis approves a baseball march written by John Philip Sousa. At least it seemed so when they met in Los Angeles.

Saxophone Not A Bad Boy in Good Company

Sousa Likes 'em—Employed
Eight in His
Band.

One of the avowed purposes of the third-of-a-century tour of Lieut. Com. John Philip Sousa is to make the saxophone respectable. That fine instrument got into bad company several years ago, when it became the worst offender in the first crude jazz music. Sousa believes that a saxophone, like a man, may be down, but never out, and this season the saxophone "comes back" if Sousa can make it possible. So Harold B. Stephens, saxophone soloist and a saxophone octette, will demonstrate to the Sousa audiences the remarkable choir qualities of that instrument.

"The saxophone seems to have been the invention of one Antoine Joseph Sax, of Belgium and Paris, who about the year 1840 invented or at least developed not only the brass and reed instrument which we know as the saxophone but also became a saxophone octette, will demonstrate to the Sousa audiences the remarkable choir qualities of that instrument.

"There is strong precedent for the use of the saxophones as an orthodox musical instrument in spite of the black sheep reputation of recent years. Hector Berlioz was its staunch advocate. Bizet used it in the incidental music to L'Arlésienne, and Massenet in his opera Le Roi de Lahore. Yet when the first orchestral suite from Bizet's L'Arlésienne music was played by a symphony orchestra in Boston, a clarinet was substituted for the saxophone because no qualified saxophone player was available. Two or three years ago, the Metropolitan Opera Company in New York presented Le Roi de Lahore and it was deemed wise to suppress the saxophone for a clarinet lest the reverential seriousness of the opera be endangered by the presence of the 'clown of jazz.'

"I have used the saxophone throughout my musical career. I have a full choir of eight in my present organization, and in glancing through some programs of my United States Marine Band days of more than thirty-five seasons ago, I recently noticed that I used four—large a number proportionately as I now employ. So we are doing nothing revolutionary. We merely are moving the saxophones down front so the audiences may see what a fine family of instruments they are when they keep good company. Just how refined saxophones will be shown to the music lovers of Jacksonville Wednesday, Feb. 17, when Sousa's band will give concerts in the Duval county auditorium under the direction of S. Ernest Pitt. The afternoon concert will be at 2 o'clock and the evening at 8:15 o'clock. Tickets for both performances now be procured at Phillips store, 314 Main street.

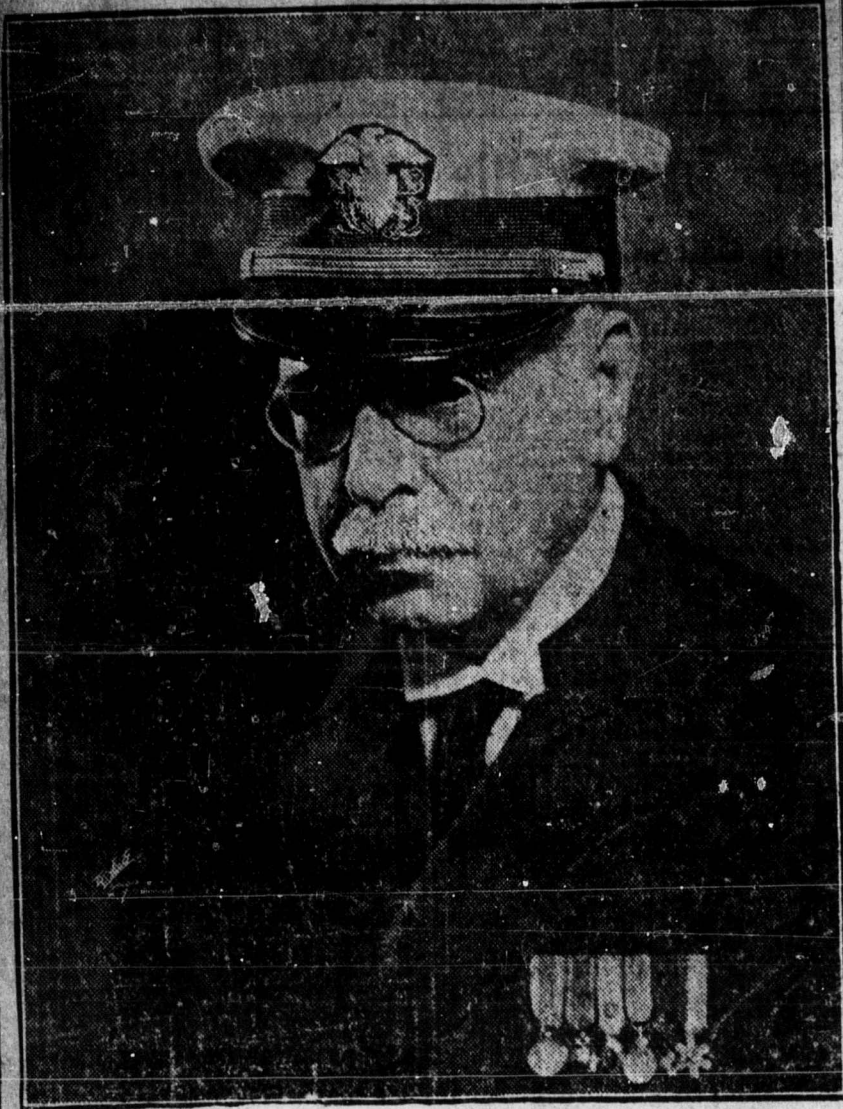
MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—Benno Moiseiwitsch, pianist, appeared at the Civic Auditorium, January 14, as the fifth attraction of the Elwyn Artist Series and again impressed his large audience as being an artist whose technic is inflexible and a musician whose mind is of the highest order. Mr. Moiseiwitsch enjoyed a genuine success and played a number of encores.

John Philip Sousa and his Band came to town and, beginning on January 15, gave five superb concerts under the management of Selby C. Oppenheimer. At each of these events the Civic Auditorium was filled to its capacity by the March King's many admirers, who accorded him a personal ovation. The programs held much interest and enjoyment, containing the best American popular compositions, among them several of Sousa's earlier marches as well as his later ones. Adhering to his custom of many years, Sousa brought with him a number of splendid solo artists who contributed their share to the artistic success of these concerts.

TO PRESERVE SOUSA MUSIC



Public libraries, including the Congressional Library in Washington, eventually will receive the entire musical collection of Lieut. Com. John Philip Sousa. The famous bandmaster's scores, valued at upwards of half a million dollars and containing thousands of works by modern and classic composers, now for the greater part stored in fire-proof vaults in New York, are to become available to the entire public, according to Sousa's announcement 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 the 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.

Sousa will appear at the Duval Armory on the afternoon and evening of February 15.

Sousa Theme Song, Follow The Swallow

New Humoresque Describes Flight in Unusual Manner.

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 Lieutenant Commander John Philip Sousa, who this season is making his third-of-a-century tour at the head of his famous organization. National Baseball March and The Black Horse Troop, are the new Sousa marches, and Follow the Swallow, sung for two years 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 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 sousaphone, Sousa embroiders the theme with strains from other tunes old and new, until the result is a running fire of comment and witticism, 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.

Sousa's band will play in the Duval county armory Wednesday afternoon and evening, February 17 under the auspices of S. Ernest Philpitt. Tickets are now on sale at Philpitt's music store, 314 Main street.

Growing Popularity Seen Of Vocal Records By Famous Opera Stars

Neapolitan songs, American sentimental songs, concert songs and a variety of other vocal offerings by operatic stars as well as popular tenors, feature the record demand of the week, as indicated in reports of a number of leading record dealers.

Benjamin Gigli, with a tenor voice, which impresses itself indelibly on the mind of the listener, this week is heard in two Neapolitan songs, which are pronounced real gems. The first, "Maria, Mari" (Victor) is one of those peculiarly appealing Italian offerings, and on the reverse the same star is heard in "Quanna 'A femmina vo'" (Victor), according to an arrangement by Ingenito-DeCrescenzo.

John McCormack offers a double record which has scored an immense record during the past week in Birmingham homes. "Just a Cottage Small" (Victor), by DeSylva-Hanley, is one of those American sentimental songs which appeal to the mass and thus continue to be "the vogue" for years and years, while the companion number, "Through All The Days To Be" (Victor), by Barrie-Hope, is a concert number in which Mr. McCormack has achieved considerable success on his present tour.

Some semi-popular love-songs arranged for the violin are offered by Renee Chemet, in Forster's "Rose in The Bud" (Victor), and Gordon's "One Little Dream of Love" (Victor), and interpreted with much soul and feeling by this master of the bow.

When Sousa's band appears here next Saturday at the municipal auditorium, there will also be heard two favorite numbers of the "March King," one "Under The Double Eagle March" (Victor), and the other the

"High School Cadets March" (Victor), two famous marches, magnificently played and recorded, and now heard in many Birmingham homes.

Cyrena Van Gordon, one of the foremost contraltos of the day, and a leading member of the Chicago Opera Company, has recorded two very familiar concert selections that have been popular for many years past. Miss Van Gordon's selections are Bland's "Carry Me Back To Old Virginny" (Columbia), and "Bonnie Sweet Bessie" (Columbia), one of Gilbert's gems. Miss Van Gordon's last concert tour was very well received, and resulted in a splendid personal tribute to her as an artist.

Birmingham record lovers this week also are enjoying the first record by a new artist. Mme. Louise de Iarecka is a lyric soprano who was born in America, the daughter of the late ex-Governor Llewellyn, of Kansas. She is the wife of the Polish composer, Tadeny Iarecka. For many years she toured the country under her family name of Louise Llewellyn. The first two selections recorded by her are "Blue Bells of Scotland" (Columbia), and "My Lovely Cella" (Columbia), folk songs, splendidly adapted to her beautiful voice. She is accompanied by the Trio del Pulgar.

Mischa Levitzki, pianist, who will be presented by the Birmingham Music Study Club here at the Phillips High school auditorium, Monday night, Feb. 15, has recorded the famous Liszt composition, "La Campanella" (Columbia), in two parts, with such amazing and inspired technique, that it has been acclaimed by every one who has heard it. The truthful tone of the piano has been so accurately recorded that when the disc is put on the phonograph and played, the listener gets the effect of an actual piano in the room.

Miss Florence Easton, prima donna of the Metropolitan Opera Company, sings "A Banjo Song" (Brunswick), with rare skill and fine interpretation, and as a companion selection she offers "Croon, Croon, Underneath The Moon" (Brunswick), accompanied by a male trio, and producing a strikingly harmonious effect.

More songs of the sentimental variety are offered by Frank Munn, otherwise known as "the silvery voiced tenor," in his recordings of "Silver Threads Among the Gold" (Brunswick), and "When You and I" (Brunswick), and "When You and I" (Brunswick), both songs being of that variety which always remains new and always charms.

Appropriate sentiments just now for Birmingham are expressed in "Stone Mountain Memorial" (New Edison), sung by Vernon Dahart and Company, and the tenor singer also comes into his own in "Dreams of the Southland" (New Edison), another of that appealing variety of songs.

SOUSA'S BAND SUNDAY.

Famous Organization Will Be Heard in Matinee and Night Programs at the Lyceum.

John Philip Sousa and his band will be in St. Joseph tomorrow afternoon and night in concerts at the Lyceum Theatre.



JOHN PHILIP SOUSA,

Who will appear with his famous band at the Lyceum Theatre Sunday.

ter. The band will arrive Sunday morning from Hastings, Neb. It is larger this year than ever before.

The afternoon concert will start at 2:30 o'clock, and the evening program at 8:15. The programs follow:

AFTERNOON.

Overture, "Maximilien Robespierre" or "The Last Days of the Reign of Terror".....Litolf
Carnet solo, "The Carnival".....Arban
Mr. William Tong.
Suite, "Cuba Under Three Flags" (new); (Under the Spanish, Under the American, Under the Cuban).....Sousa
Soprano solo, "I Am Titania" from "Mignon".....Thomas
Miss Marjorie Moody.
Love Scene from "Feuersoth".....R. Strauss
(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)
March, "The Liberty Bell".....Sousa

INTERVAL.

"Jazz America" (new).....Sousa
Saxophone octet, "I Want to Be Happy" from "No, No, Nanette".....Youmans
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.
March, "The Black Horse Troop" (new).....Sousa
Xylophone solo, "Morning, Noon and Night".....Suppe
Mr. George Carey.
Old Fiddler's Tune, "Sheep and Goats Walking to Pasture".....Guton

NIGHT.

Overture, "Tannhauser".....Wagner
Carnet solo, "Centennial".....Bellstedt
Mr. William Tong.
Suite, "El Capitan and His Friends".....Sousa
"The Carnival".....Arban
"The Charlatan".....Sousa
"The Bride-Elect".....Sousa
Soprano solo, "Shadow Dance" from "Dinorah".....Meyerbeer
Miss Marjorie Moody.
(Flute obligato by Mr. R. E. Williams.)
Largo, "The New World".....Dvorak

INTERVAL.

Village scene, "Sunday Evening in Alsace".....Massenet
Saxophone octet, "On the Mississippi".....Klein
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.
March, "The National Game" (new).....Sousa
Xylophone duet, "March Wind".....Carey
Messrs. Carey and Goulden.
"Pomp and Circumstance".....Elgar

Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror".....Litolf
Carnet solo, "The Carnival".....Arban
Mr. William Tong.
Suite, "Cuba Under Three Flags" (new).....Sousa
(a) Under the Spanish, (b) Under the American, (c) Under the Cuban.
Soprano solo, "I Am Titania" from "Mignon".....Thomas
Miss Marjorie Moody.
(a) "Love Scene from Feuersoth".....R. Strauss
(b) March, "The Liberty Bell".....Sousa

Interval.
"Jazz America" (new).....Sousa
(a) Saxophone Octet, "I Want to Be Happy" from "No, No, Nanette".....Youmans
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.
(b) March, "The Black Horse Troop" (new).....Sousa
Xylophone solo, "Morning, Noon and Night".....Suppe
Mr. George Carey.
Old Fiddler's Tune, "Sheep and Goats Walking to Pasture".....Guton

HISTORY OF FAMOUS COMPOSITIONS TOLD

"Stars and Stripes". Written by Sousa at Sea; Leader Visits City Sunday

Lieutenant Commander John Philip Sousa who this season makes his Third-of-a-Century Tour with his famous band has written a total of one hundred and four marches. In point of sales of the sheet music and the talking machine records the five most popular have been "Stars and Stripes Forever," "Semper Fidelis," "The Washington Post," "The Liberty Bell," and "United States Field Artillery," probably in that order.

"Stars and Stripes Forever" was written at sea in 1898 while Sousa was returning from a long journey abroad; "Semper Fidelis" was written while Sousa was director of the United States Marine Band, for a ceremonial march, and since has become the official march of the Marine Corps; "The Washington Post" was written for the exercises held by the Washington, D. C., newspaper of that name when the prizes were distributed in an essay contest for children; "Liberty Bell" was written on July 4, 1892, in Philadelphia shortly after Sousa had paid a visit to the famous relic, while "United States Field Artillery" was

SOUSA BRINGS SCHOOL HOLIDAY

Pupils Will Get Chance To Hear Band

Public schools will be dismissed at 2:30 p.m. Thursday in order that the children may have time to get to the Sousa Band concert at the Auditorium at 3:30.

Superintendent Jones and the school principals decided the Sousa concert merited an early closing of the schools.

Cortese Bros., under whose auspices Sousa comes to Memphis this year, have reserved several hundred seats that will be on sale for 25 cents and 3,000 seats in the 50-cent section.

Sousa has arranged elaborate programs for both afternoon and night concerts.

SOUSA AND BAND MAKE TWO DATES DAILY ON TOUR

John Philip Sousa, who comes to the Odeon with his famous band on Wednesday evening, February 10, will arrive via East St. Louis, where he stops for a matinee, which will be given in the auditorium of the East St. Louis High School under the school's auspices.

The veteran bandmaster averages two concerts a day in the most remarkable tour ever arranged for any musical organization. Sousa is untiring and has unquestionably contributed as much, if not more, to the musical growth of America than anyone in the field. Mr. Sousa's Wednesday night program at the Odeon will be brilliant and stirring.

SOUSA AND HIS BAND BE HERE TOMORROW

Two Concerts Will Be Given at Auditorium.

John Philip Sousa and his band of 100 musicians will come to Memphis for two concerts tomorrow afternoon and night at the Auditorium.

While the programme on the afternoon concert will appeal to all lovers of music it has been especially arranged for the younger folks. The afternoon concert will start at 3:30 o'clock. Prof. R. L. Jones, superintendent of city schools, will close the schools tomorrow afternoon at 2:30 o'clock in order to give the children an opportunity of attending.

The concerts will be popular-priced. Tickets for the afternoon range from 25 cents to \$1.10, 3,000 seats at 25 and 50 cents. Tickets may be obtained today at Houck's.

The programmes follow:

AFTERNOON.

Overture—"Tannhauser".....Wagner
Concert Solo—"Centennial".....Bellstedt
Mr. William Tong.
Suite—"El Capitan and His Friends".....Sousa
(a)—"The Charlatan".....Sousa
(b)—"The Bride-Elect".....Sousa
Soprano Solo—"Shadow Dance" from "Dinorah".....Meyerbeer
Miss Marjorie Moody.
(Flute obligato by Mr. R. E. Williams.)
Largo—"The New World".....Dvorak

INTERVAL.

Village Scene—"Sunday Evening in Alsace".....Massenet
Saxophone octet—"On the Mississippi".....Klein
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.
March—"The National Game" (new).....Sousa
Xylophone Duet—"March Wind".....Carey
Messrs. Carey and Goulden.
"Pomp and Circumstance".....Elgar

NIGHT.

Overture—"Maximilien Robespierre" or "The Last Day of the Reign of Terror".....Litolf
Carnet Solo—"The Carnival".....Arban
Mr. William Tong.
Suite—"Cuba Under Three Flags" (new).....Sousa
(a) Under the Spanish, (b) Under the American, (c) Under the Cuban.
Soprano Solo—"I Am Titania" from "Mignon".....Thomas
Miss Marjorie Moody.
(a) "Love Scene from Feuersoth".....R. Strauss
(b) March—"The Liberty Bell".....Sousa

Interval.
"Jazz America" (new).....Sousa
(a) Saxophone Octet, "I Want to Be Happy" from "No, No, Nanette".....Youmans
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.
(b) March—"The Black Horse Troop" (new).....Sousa
Xylophone Solo—"Morning, Noon and Night".....Suppe
Mr. George Carey.
Old Fiddler's Tune—"Sheep and Goats Walking to Pasture".....Guton

SCATTERING SHOTS

John Philip Sousa says prohibition causes jazz. He can prove that the vets may win their battle. Radiator News.

Birmingham News 1/17

Really "Sousa-esque" Program Is Promised By "March King" Here

Matinee And Night Preform-
ances To Be Given At
Auditorium

When John Philip Sousa and his band appear at the municipal auditorium Saturday, Feb. 13, afternoon and night, the program promises to be more "Sousa-esque" than ever.

Since Sousa began his independent career at Plainfield, N. J., on Sept. 26, 1892, he made it a custom to write at least one new march each year.

This season there are two, "The National Game," destined to be the nation's baseball march, and written at the invitation of Judge Kenesaw Landis, high commissioner of organized baseball; and "The Black Horse Troop," dedicated to the famous Cleveland military organization.

He is also reviving "The Liberty Bell," which was featured during the season of 1892-93, and which, having been composed on Independence Day, 1892, is older even than Sousa's band itself.

Other Sousa features include the annual humoresque, based this season on "Follow the Swallow," a new phantasy, "Jazz America," and a new suite, "Cuba Under Three Flags," in which the island's musical transition from Spanish music to ragtime jazz is traced.

The following is the matinee program:

1 Overture, "Tannhauser" (Wagner).

2 Cornet solo, "Centennial" (Bellstedt), William Tong.

3 Suite, "El Capitan and His Friends" (Sousa). (a) "El Capitan." (b) "The Charlatan." (c) "The Bride-Elect."

4 Soprano solo, "Shadow Dance," from "Dinorah" (Meyerbeer), Miss Marjorie Moody. (Flute obligato by R. E. Williams.)

5 Largo, "The New World" (Dvorak).

Interval.

6 Village scene, "Sunday Evening in Alsace" (Massenet).

7 (a) Saxophone octette, "On the Mississippi" (Klein), Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe. (b) March, "The National Game" (new) (Sousa).

8 Xylophone duet, "March Wind" (Carey), Messrs. Carey and Golden.

9 "Pomp and Circumstance" (Elgar).

Night Program Elaborate

The night program is as follows:

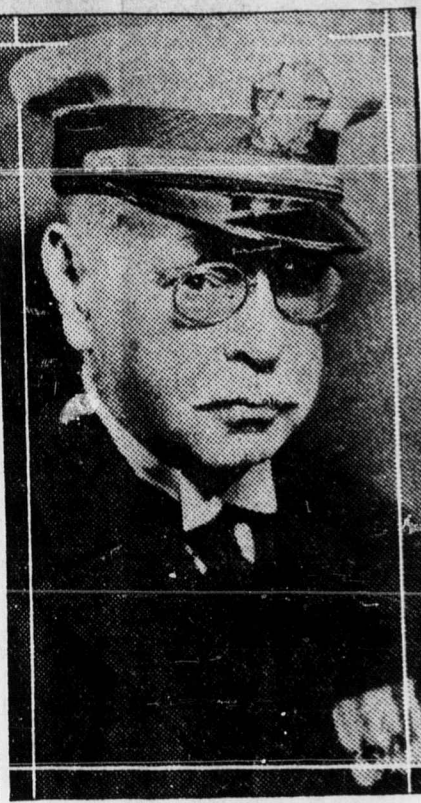
1 Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" (Litolff).

2 Cornet solo, "The Carnival" (Arban), William Tong.

3 Suite, "Cuba Under Three Flags" (new) (Sousa). (a) Under the Spanish. (b) Under the American. (c) Under the Cuban.

4 Soprano solo, "I Am Titania" from "Mignon" (Thomas), Miss Marjorie Moody.

5 (a) Love scene from "Feuersmuth" (R. Strauss). (This number is the great moment in Richard



JOHN PHILIP SOUSA

Strauss' opera, and is believed to be one of this master's most important offerings.) (b) March, "The Liberty Bell" (Sousa).

Interval.

6 "Jazz America" (new) (Sousa).

7 (a) Saxophone octette, "I Want to Be Happy" from "No, No, Nanette" (Youmans), Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe. (b) "The Black Horse Troop" (new) (Sousa).

8 Xylophone solo, "Morning, Noon and Night" (Suppe), George Carey.

9 Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" (Gulon).

Encores are selected from the following compositions and arrangements of John Philip Sousa:

New Humoresque ("Follow the Swallow"), ("Look for the Silver Lining"), Bride Elect, Charlatan, Diplommat, Directorate, El Capitan, 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, Liberty Bell, Man Behind the Gun, Manhattan Beach, Co-Eds of Michigan, Power and Glory (new), Ancient and Honorable Artillery (new), Peaches and Cream (new), Music of the Minute (new), Nobles of the Mystic Shrine, The Dauntless Battalion, High School Cadets, Washington Post, Semper Fidelis, The Gallant Seventh, U. S. Field Artillery, Sabre and Spurs, Comrades of the Legion, Boy Scouts, Bullets and Bayonets, The Thunder, Liberty Loan March, League of Nations March, (G. T. Bye), and Stars and Stripes Forever, the greatest march ever written.

Birmingham News 1/17

JOHN PHILIP SOUSA IS HERE SATURDAY

Noted Bandmaster And His
Band Of 85 Pieces To Play
At Auditorium

Seats will go on sale Tuesday at Clarke and Jones, 1913 Third Avenue, for the special engagement of Lieut. Com. John Philip Sousa and his largest touring band of 85 pieces, which will play at the municipal auditorium Saturday afternoon and night.

As a special feature of the Saturday afternoon concert, an Alabama band, which will be chosen Monday night at a contest at the auditorium, will play under the direction of Lieut. Com. Sousa himself. As an added honor the noted bandmaster will present this organization with the Sousa cup.

The contest for Monday night is expected to be an interesting one. Four bands have notified O. Gordon Erickson that they will take part in the contest when a competent board of judges will select the winner to play the following Saturday. The list includes bands from the Industrial School, the Birmingham High Schools (Phillips, Ensley and Woodlawn), the Avondale Mills and the L. & N. shops. Others are expected to swell the list to seven by Monday night.

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 number and most conductors find a few minutes' rest between parts of a suite or a symphony by dropping into chair placed near the conductor stand. Sousa never sits down on stage, and he never leaves it, except at the intermission, from the beginning to end of the concert.



(LEFT)
JOHN PHILIP
SOUSA
AND HIS BAND
MUNICIPAL
AUDITORIUM
SATURDAY

"Dawn Of Light," Jefferson; Sousa's Band, Auditorium; Keith Vaudeville And Pictures, Lyric, And Loew Acts And Photoplays, Loew's Temple, On This Week

VARIETY marks the theatrical attractions for this week. At the Jefferson will be presented "The Dawn of Light," a musical and dramatic spectacle with a cast of 150, including a trained chorus of 75. Lieut. Com. John Philip Sousa and his band will be at the municipal auditorium Saturday afternoon and night. Loew acts and screen attractions at Loew's Temple and Keith numbers and pictures at the Lyric comprise the vaudeville offerings.

Memphis Press 1/16

SAN DIEGO HAILS SINGERS

Sigrid Onegin and Feodor Chaliapin Give Artistic Recitals

SAN DIEGO, CAL., Jan. 30.—Two concerts of unusual interest were given in the Amphion Club's artist course during the week.

Sigrid Onegin, contralto, gave her first program before a local audience, and charmed her listeners. She sang in a finished manner. Franz Dorfmueller assisted at the piano.

Feodor Chaliapin also appeared in concert. Several hundred stage seats were used to accommodate the overflow audience. Mr. Chaliapin's work was of the same high standard that characterized his program in former appearances here. Max Robinowitch, pianist, gave two solo groups, besides playing delightful accompaniments.

Sousa's Band appeared in the Spreckles Theater in two concerts. Mr. Sousa was met at the train by the United States Marine Band from the local Marine Barracks. W. F. REYER.

Birmingham News 1/17

Here March 3



Lieut. Com. John Philip Sousa recently became a chief of the Star Blanket Band of Indians and was given the tribal name of Kee-Che-Kay-wee Okemow which signifies the Great Music Chief. Mr. Sousa and his band will appear at the National Wednesday night March 3.

Minneapolis Tribune 1/17

Sousa Honors Former Soloist

Long Beach, Calif., Feb. 6.—Sousa's band appeared in two concerts at the municipal auditorium recently, under the local management of L. D. Frey, of the Philharmonic course. At both matinee and evening concerts, Mr. Sousa directed the R.P.T.C. band of Polytechnic high school in one of his own compositions. In the evening, Herbert L. Clarke, leader of the Municipal band of Long Beach, who for over 20 years was cornet soloist with Sousa's band, was guest soloist. The other soloists were Marjorie Moody, soprano, and Winifred Bambrick, harpist. Two hundred members and guests of the Exchange club greeted Mr. Sousa, as honor guest, at luncheon in the Hotel Virginia.

St. Louis Globe-Democrat 1/17

EASTMAN PROGRAM NUMBER

Two numbers on the Eastman Theater program this week are of the ordinary; one is a little musical joke played by the orchestra, the other a combination of duet singing with a little duet dancing.

The orchestra's number is the playing of the soporific ballad "Little Grey Home in the West," first as a violin solo, and then in such fashion as imagined it would have been orchestrated by Johann Strauss, Liszt, Wagner and John Philip Sousa. The different versions are really amusing and have been neatly put together; the Lisztian version is particularly funny.

The singing and dancing act is called "A Summer Night." Norman Edwards has an attractive set as the curtain draws apart and the Barcarolle from "Tales of Hoffman" is well sung by Frances Babcock and Brownie Peebels; so far the summer night is in the picture. Then comes a transition in which the singers are diverted from the center of the stage to sing a "Shepherd's Duet" from Tchaikovsky's "Queen of Spades," while on a higher stage level the transparency of night gives place to a very pretty impressionistic and sunlit background against which Susan Vacanti and Harold Kolb, garbed as rocco shepherds should be, dance as shepherds may have danced under such circumstances. The dance was arranged by Ester Gustafson.

New Brunswick 1/17

Sousa's Band

"Try to Keep Your Feet Still" has been adopted by Lieut. Com. John Philip Sousa and his 100 musicians and soloists as the official slogan for the 3rd annual tour of Sousa's band, and the slogan will be featured throughout the season in all the advertising and billing of the most famous musical organization the world has known. Sousa and his band will appear at the National Wednesday night, March 3.

Audiences have been experiencing difficulty in making their feet behave at the Sousa concerts ever since Sousa first organized his band, for the stirring Sousa marches, which have set the time for the fighting men of practically every nation in the world, had in them a swing and a thrill which have set audiences in every part of America and even beyond the seas to tapping the floors of the concert halls in time to the music.

This season, it will be increasingly difficult for Sousa audiences to make their feet behave, because to his programs Sousa has added "Co-Eds of Michigan," a waltz of his own composition, and the Sousa fantasy of syncopation, entitled "Jazz America," 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 humoresques and the Sousa suites.

Memphis Press 1/10

SCHOOL CHILDREN TO HEAR SOUSA

Public schools will be dismissed at 2:30 p.m. Friday to enable children to attend the concert to be presented by Sousa's band in the municipal Auditorium at 3:30 p.m.

Bethlehem Globe 1/14

John Philip Sousa says he makes "breath control" the main feature in training his band artists. Breath control, we take it, might be practiced by some of our leading soloists. The microphone is a sensitive instrument, which magnifies every sound, and it is painful sometimes to hear the gasping and gurgling that come over the loud

speaker when a singer struggles with difficult music. On the other hand, some singers whose training has been along the right lines, exhibit a perfect mastery of the breath, and every note comes through without apparent effort on the part of the singer. One tenor, widely advertised, married his program with audible gurgles which were distressing to the hearer.

St. Louis Globe-Democrat 1/16

Experienced

JOHN PHILIP SOUSA tells this story about his little daughter Priscilla. Mrs. Sousa had brought the children up with a strict observance of the Sabbath. One Sunday afternoon little Priscilla ran breathlessly to her father and said: "Father, isn't it a sin to jump rope on Sunday?" "It is generally classed as such," was Mr. Sousa's tactful reply. "I know it is," said Priscilla. "Birdie Wilson says it isn't a sin, but I say it is," continued the daughter. "Your mother thinks it is," said the famous bandmaster. "I know it is," asserted Priscilla. "It's funny, isn't it? Birdie is eight, am only five, but I know more than she does."

Music Trade 1/16

SOUSA, CONN ARTIST, AND BAND PLAYS IN SAN FRANCISCO

"March King" Leads Oakland High Schools' Combined Bands in "The Stars and Stripes Forever"

SAN FRANCISCO, Feb. 1.—The series of seven concerts given by Lieutenant-Commander John Philip Sousa during his recent visit to Greater San Francisco was featured by stores and departments handling band instruments, and some exceptional displays were made here.

The anniversary of Sousa's arrival in the city years ago, which inaugurated his career as an independent director, was observed, Mayor James Rolph, Jr., paying Sousa a tribute in a public statement and ordering a guard of police to assist the guard of honor of marines as escort to the distinguished bandmaster.

A feature of the appearance of the band at Oakland was the wielding of the baton by Sousa for the combined senior high schools' band, comprising more than 125 student musicians, in a rendition of "The Stars and Stripes Forever." Sousa plays and indorses Conn instruments.

The Conn San Francisco Co. has launched another beginners' saxophone band and practice meetings are being held at the main store on Kearney Street. Free lessons are offered.

Memphis Press 1/14

LET PUPILS OUT EARLY TO HEAR SOUSA'S BAND

School will let out at 2:30 Thursday so the students may attend the concert of Sousa's band at the Auditorium at 3:30. Supt. Jones agreed to this arrangement at the request of Cortese Bros. who are bringing Sousa here.

There will be 700 seats at 25 cents and 3000 at 50 cents. These will be open to adults as well as children.

SOUSA'S BAND HERE MARCH 5

Will Give Matinee And Evening Concerts At The Academy

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, which comes to the Academy, March 5, for matinee and evening concerts, the matinee beginning at 3 p. m.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccotti, who has trained many singers for the operatic 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.

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 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 her country-wide tours with Sousa that she became famous.

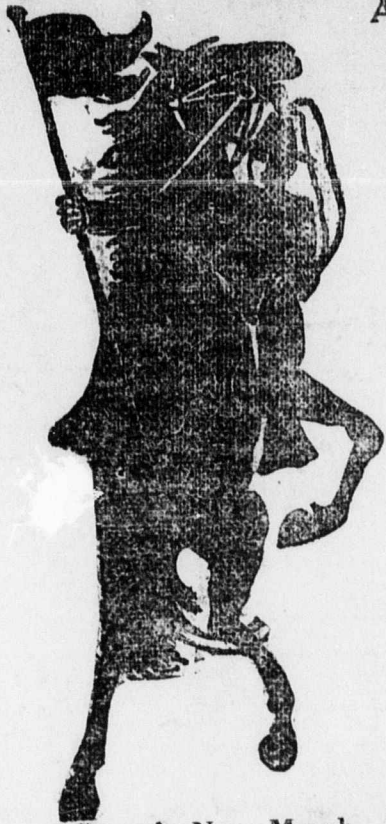
SOUSA'S BAND WEDNESDAY EVE.

Lieut. Com. John Philip Sousa and his band of instrumentalists of 100 will regale the musical public at the Odeon on Wednesday evening, February 19, with one of their stirring programs. There is no leader in the world today who so thoroughly understands his public as does John Philip Sousa, and cunningly interwoven with Marches and Waltzes and so-called fast music are classical numbers which he himself has made popular by his rendition. There are also the usual number of soloists to add brilliance. From the time Sousa steps on the platform

to the close of the concert, there is no interruption of harmonious sounds. He goes from one number to another with little pause between and his audiences have come to regard him, not only as one of the leading musicians in the world, but as one of the leading showmen.

Lieut. Sousa has played to the largest receipts of his career on this season's tour of Arizona and Southern California, and in all probability to the largest business ever enjoyed in this locality by any musical attraction. The week's receipts ending Jan. 9, totaled \$40,000, and the cities visited were Tucson, Phoenix, San Bernardino, Pasadena, Hollywood and Los Angeles. After his St. Louis engagement Sousa goes to Florida and the South and concludes this his thirty-third season on March 6 in Richmond, Va.

John Philip Sousa says prohibition is responsible for jazz music, but even then jazz doesn't make a man so home and beat his wife and children.



Sousa's New March
"BLACK HORSE
TROOP"

AMERICA'S BELOVED BANDMASTER

The World's Greatest Musical Organization.
Third of a Century Tour.

A Startling List of Novel-
ties. Everything New.
TWO NEW MARCHES:
"THE NATIONAL GAME"

and

"THE BLACK HORSE
TROOP"
"CUBA UNDER THREE
FLAGS."

NEW HUMORESQUE
"FOLLOW THE SWAL-
LOW"

American jazz played by 100
musicians which will be the
greatest production of the latest
era in music.

THE DOUBLE QUARTET
OF SAXOPHONES

The \$10,000 set of Chimes upon
which will be played "The
Liberty Bell" March.

SOUSA TELLS WHY BANDS ARE POPULAR

Declares Music May be Good
and Still Suit Demands
of Public

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 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 not 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."

SOUSA'S BAND TO PLAY HERE

Noted March King Will Be
In Tampa For Two
Engagements

SOUSA, America's "March King," and his famous band, will play afternoon and evening programs in Tampa February 19, according to an announcement which has been made here. The present trip is one of thirty-five weeks duration, and will take him through 202 cities, 43 states and four Canadian provinces.

Ripeness of years, (Sousa is past 70 years old), has added greatly to the charm of Sousa's music, critics say. Each year since beginning his independent career, he writes at least one new march. This season he is introducing two, one was written at the request of Judge Kenesaw Mountain Landis, baseball commissioner, which is entitled "The National Game," and is destined to become the baseball march of America. The other, called "The Black Horse Troop," is dedicated to the famous Cleveland, O., military organization of that name.

A revival of "The Liberty Bell," his annual humoresque which is called "Follow the Swallow," this year "Jazz America," and a new suite "Cuba Under Three Flags," which shows the musical transition from Spanish music to ragtime and to jazz, are interesting numbers to be featured on the local program.

POPULAR PROGRAM OF NINETIES GIVEN

Music Numbers Offered by
Sousa in First Chicago
Appearance Cited



Lieut. Com. John Philip Sousa,
leader of the famous military band,
which appears at the city audi-
torium Sunday matinee and night.

Lieutenant Commander John Philip Sousa, who is now on his third-of-a-century tour at the head of his own organization, recently came across the program for his first appearance in Chicago with the United States Marine Band in 1891. The programmed numbers included the "Rienzi" overture by Wagner, Weber's "Invitation to the Waltz," "The Pearl Fishers" by Bizet, the "William Tell" overture, Voudon's "Funeral March of a Marionette," a humoresque of thirty-five years later, a symphonic poem "Ben Hur's Chariot Race," also his own composition and "Staccato Polka" by Mulder, and an aria for soprano, "The Pearl of Brazil," by David.

"A director who sought to present such a program today would find himself playing to empty benches for the entire program were it known in advance, and certainly to a rapidly diminishing audience were the program kept a secret until the beginning of the concert," said Sousa recently. "Audiences are as appreciative as ever of good music, but there must be more light and unhackneyed music. Audiences are different because they live in a different set of surroundings. The motion picture, the automobile, the airplane, jazz and even the talking machine have come since that program was played, and the press notices indicate that it pleased the audience which heard it. Nothing indicates the change in American musical tastes like the programs of a quarter to a third of a century ago, when compared to those of today."

Sousa's band appears at the city auditorium Sunday matinee and night.

Bands Compete For Sousa Cup

Noted Director to Present
Trophy to Winner.

With the radio public as their judges, three bands competed last night in a contest broadcast through WJAX, municipal radio station, for a loving cup offered as a prize by John Philip Sousa, internationally known bandmaster who is to bring his musicians to Jacksonville for two consecutive nights next Wednesday.

The contestants were the Jacksonville Police, Junior and Palatka bands. It was announced that the cup, which is thirty-five inches high and wrought from silver, will be given to the aggregation voted the most popular by those who "listened in." Votes will be cast by letters, mailed to the broadcasting station.

At 6 o'clock next Wednesday night Sousa will announce the winner through WJAX and give a five-minute speech. In the afternoon of that day, at the Duval armory, the Sousa band will give a concert, repeating the program. The victorious band will be present at a pause in the regular program. Mr. Sousa will award the prize and personally lead the winners in playing one number.

H. E. Crawford, the Sousa representative in Jacksonville is in charge of the contest.

SOUSA TO PLAY SPELLING MATCH

'Stars And Stripes For-
ever' Will Be Heard At
Concerts

Two large audiences will hear the strains of the most popular march ever written, when John Philip Sousa and his band play the "Stars and Stripes Forever," at the auditorium Saturday afternoon and night. Audiences demand this military march, because they are either a part of the 2,000,000 who have bought the sheet music copies or they are a part of the 5,000,000 who have the records of this famous march.

Sousa wrote "The Stars and Stripes Forever," when he was at sea returning to America from a long visit abroad. The greater part of the original theme came to Sousa on a sleety, foggy night in December when the liner on which he was returning lay fogbound in the lower bay of New York harbor, waiting for the clearing weather to permit it to sail up the bay to the dock.

Every army in the world has marched to its strains and in the 28 years since it was first performed, Sousa has never been able to leave it out of his programs.

Either program which Mr. Sousa will present on Saturday contains real musical gems. Music for everyone is the motto on this "third of a century tour."

Reports from the ticket office at Clark and Jones, where the tickets are on sale, indicate that a large crowd will attend the performance Saturday next.

SOUSA'S BAND TO PLAY HERE

Noted Leader Will Appear At
Victory, Feb. 19.

"There is only one Sousa and he will be there rain or shine."

This statement might well be the slogan of Lieut. Com. John Philip Sousa, who this season will make his Third-of-a-Century Tour with his world famous band. 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 was the director of that.

Sousa, knocking wood, declares the greatest good luck which ever came to any musical director has accompanied him through his years of travel. 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.

Back of the Sousa luck, of course, there is a thoroughness of preparation. The Sousa itinerary is arranged months in advance. All possible emergencies of time and distance are taken into account when the tour is planned.

Much of the discipline of his military service still clings to Sousa. One of his unbreakable rules is that every concert must begin promptly at the advertised hour. It is fairer to cause the late comer to miss the first number on the program than to ask the person who arrives promptly to wait until the late comer has been seated, he says. Sousa will appear at the Victory theater Friday, Feb. 19.

Million Miles Sousa's Goal

Band Leader Has Already
Clipped Off 835,000.

One of the ambitions of Lieut. Com. John Philip Sousa is to travel a million miles with his famous band. This present season, which marks his third of a century tour, finds Sousa with a travel record of about 835,000 miles which he will add about 25,000 miles before March 6, 1926, when his journey ends. At his present rate, Sousa will reach his goal six or seven years hence. Then quite likely he will start after the second million. Incidentally, the Sousa transportation bill this season will amount to about \$100,000, of which sum about \$80,000 will be paid for fares and special trains, about \$20,000 for sleeping accommodations and about \$10,000 for baggage transfers. The Duval county armory Wednesday, February 17, afternoon and night, under the auspices of Ernest Phillips, hosts the coming of John Philip Sousa.

SOUSA OFFERS LOVING CUP TO BAND WINNING IN CONTEST OVER WJAX

Lieutenant Commander John Philip Sousa, who will be presented with the famous band at the Duval County Armory next Wednesday afternoon and evening, has offered to present a silver loving cup to the most popular band broadcasting over municipal radio station WJAX. It will be left to the radio fans who listen tonight to decide which band is the best.

Lyman Prior, co-director of station WJAX has arranged for the contest to be held between the hours of 8:30 and 9 o'clock tonight.

Among those announcing as willing to enter the contest are the Jacksonville Police Band, the Jacksonville Juvenile Band, and the Palatka Band.

The band winning will be awarded the silver cup at the evening concert of Sousa's band to be held in the Armory next Wednesday. Lieutenant Commander Sousa will present the cup and the presentation speech will be broadcast over station WJAX. The name of the winner will be sent over radio to all parts of the union.

The arrangement for this novel contest in which considerable interest is being taken and which will create national interest by the broadcasting, were made by H. E. Crawford of the Philpitt Music Company, who is in charge of all local arrangements for the Sousa band concert, under the direction of S. Ernest Philpitts and Son.

The matinee program for Sousa and his band with Lieut. Commander John Philip Sousa, conductor and Harry Askin, manager, has the following features:

Miss Marjorie Moody, soprano; Mr. William Tong, cornet; Mr. George Carey, xylophone; Mr. Howard Goulden, xylophone.

The program will include the following:

1. Overture, "Tannhauser," Wagner
2. The impulse to write "Tannhauser" came to Wagner upon his visiting the Castle of Wartburg in 1842, while en route from Paris to Germany. Three years later (on October 19, 1845), the work was brought out at Dresden.
3. The sumptuous overture is too well known to call for any extended resume, but a brief recital of its salient features may be of service. All of the themes are taken from the opera, the movement opening with the sedate "Pilgrim's Chorus," which is made to do service as an introduction. This is the first given out in a subdued, chant-like manner, to expand presently into a majestic anthem, with the broad melody in the brasses against a singularly weird, shimmering counter figure. Finally subsiding to pianissimo, this stately introduction leads over into the body proper of the overture, whose first theme is a swirling figure (the Tannhauser motive proper). Sundry subsidiary materials drawn from the opening of the opera follow, leading, at length, to the entrance of the second principal theme—the sweeping song of love which Tannhauser sings at the contest in the Wartburg castle, the accompaniment scored for the full orchestra, the trombone excepted.
4. After a furious development,

Public Seals With Approval Sousa's Plan

Great Bandmaster Relies Solely on Support of American People.

That Lieutenant Commander John Philip Sousa and his famous band which 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. It is not uncommon for his appearance in a city, even as large as San Francisco, to be declared a holiday, and throughout the country it is the custom to display flags from public buildings, homes, and places of business during his visit. 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 popular music of the day. For instance, 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.

Afternoon and night concerts will be given in the Duval county armory Wednesday, February 17, by Sousa's band. Tickets are now on sale at Philpitt's music store, 314 Main street.

Bandmaster Sousa thinks that prohibition brought on jazz. Then why doesn't jazz do something for prohibition?

PAINTING REPRESENTS MARCHES



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 Lieut. Com. 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. 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 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 it designed to be played as the official march of the baseball players at all baseball carnivals, and its composition at this time is particularly fitting, as the National League is celebrating its fiftieth anniversary.

Sousa and his band will appear in Jacksonville, Wednesday, February 17, at the Duval county armory, under the auspices of S. Ernest Philpitt.

FILMS AID TO MUSIC, SAYS THE MARCH KING

John Philip Sousa, famous bandmaster, says motion pictures have spread the love for good music. The picture theater brings the best of music to the people and is proving of great value.

"The motion picture theater has been of incalculable benefit in spreading the love for music," Sousa said. "Nowadays no picture is complete without a good musical score, composed both of popular and classical pieces to suit the theme of the picture. This has created an amazing taste for music among the theatergoers that see motion pictures.

"Before motion picture theaters, especially the big ones with their large and splendidly conducted orchestras, came into vogue, I doubt if 100,000 people a week heard orchestral music in this country.

"I really believe that it is this taste for music that was developed in motion picture houses which has paved the way for the tremendously successful reception given to radio and radio problems."



JOHN PHILIP SOUSA with His Band at the Imperial February 25.

Sousa To Play March In Honor Of Crimson Tide

The house cheers and hurrahs that followed the Crimson Tide home after its triumphant invasion of the West are still heard. The echoes of that great battle, when the proud colors of Washington were bowed in the dust, have become fainter and fainter while the noise of more recent triumphs take their place.

Always the memory of the signal victory promised to be something sweet to be recalled with pardonable pride, not only by Alabamians, but by all true Southerners. But it was to be only a memory, dimming with time.

And now comes word that it is not to be entrusted to the caprices of fickle memory. The triumph of the Crimson Tide is to be perpetuated in song.

A. D. Davenport, member of Sousa's band and former bandmaster of the high schools of Birmingham, has composed a march to that victory—"Salute to Alabama." The march is dedicated to the Alabama team of 1925.

In a letter to The News, Tuesday, Mr. Davenport stated that news of the victory, flashed across the country, had inspired the march which, incidentally, is to be a feature number of the two concerts to be given by Sousa's band Feb. 13, in the city auditorium.

Mr. Davenport is widely known in the musical world and numbers many friends in Birmingham—his home. In addition to his connection as bandmaster in the local schools, he was for some time director of the Blosser Steel Company band.

Mr. Davenport is a graduate of Dana University and a student of the University of Chicago.

SOUSA HERE NEXT WEEK. "Try to Keep Your Feet Still!" John Philip Sousa and his 100 musicians and soloists as the official slogan for the thirty-third annual tour of Sousa's Band, and the slogan will be featured throughout the season in all the advertising and billing of the most famous musical organization the world has known.

Audiences have been experiencing difficulty in making their feet behave at the Sousa concerts ever since Sousa first organized his band, for the stirring Sousa marches, which have set the time for the fighting men of practically every nation in the world, have set audiences in every part of America and even beyond the seas to tapping the floors of the concert halls in time to the music.

This season, it will be increasingly difficult for Sousa audiences to make their feet behave, because to his programs Sousa has added "Co-Eds of Michigan," a waltz of his own composition, and the Sousa fantasy of "America," in which he will give a Sousa interpretation of modern dance music which will be as Sousa as the Sousa marches. Sousa's Sousa marches, the Sousa dances, Sousa's Sousa marches, the Sousa dances, Sousa's Sousa marches, the Sousa dances, Sousa's Sousa marches, the Sousa dances.

The ceremony of the "Loving Cup" presentation will take place at the Jacksonville Armory on Wednesday afternoon.

Sousa Musical Missionary, and His Sly Classical Evangel.

SOMETHING of a musical missionary in his own right is John Philip Sousa, who, in the first blush of youth at the age of 71, brings his band to the Odeon Wednesday night. For nearly 35 years Mr. Sousa has borne an evangel through the highways and byways of the world.

Of course he has purveyed a sad quantity of rubbish, including not a few of his own compositions, but he has also contrived to make the public swallow many an acrid pill of classical music inside a sugar coating of popular airs. He is in this respect the John McCormack of band leaders.

With our own astonished ears, we have heard Mr. Sousa direct excerpts from the Wagnerian operas and even the tone-poem, "Don Juan," of Richard Strauss. It was he who first introduced Ernest Schelling's masterpiece, "A Victory Ball," to St. Louis. On his impending program here, tucked slyly away between the "Liberty Bell" march and a suite called "Cuba Under Three Flags," we find the love scene from "Feuersnot," another Strauss tone-poem.

By the time Mr. Sousa arrives at the prime of life—at 90, for instance—we expect to find stealthily appearing at his concerts the "Verklarte Nacht" of Schoenberg and the "Firebird" of Stravinsky.

As a band director, Mr. Sousa naturally works with inferior tonal material, but it would be a mistake to underrate his talent as a musician. Many an orchestral conductor might envy the pace and sweep and infinite discipline of his leader.

Industrial School Band Wins Place On Sousa Program

THE Boys' band from the Alabama Industrial school will have the honor of playing under the direction of John Philip Sousa next Saturday afternoon, having won the contest at the auditorium last night when four bands competed for the "Sousa Loving Cup."

The bands taking part in the contest were the Louisville and Nashville band from the shops at Boyle; the High school band, the Avondale Mills band from Pell City, and the winners of the contest, the Boy's Industrial school band.

Two thousand people enjoyed the evening music and greeted each and every band enthusiastically demanding curtain calls after each selection. Not before did Birmingham realize that such military music could be rendered by bands from this part of the state. The contest demonstrated that not only do the people of this city enjoy good music but the bands are capable of rendering good music and here, functioning under the direction of experienced band directors.

The three judges, Almond Bayne, Mrs. Ray South and Clarence Kline, were unanimous in their award. Before the award, Mr. Bayne, acting chairman, complimented each band highly for their efforts, and stated that he doubt this would lead to an annual contest.

The ceremony of the "Loving Cup" presentation will take place at the Jacksonville Armory on Wednesday afternoon.

SEATS ARE ON SALE FOR SOUSA'S BAND

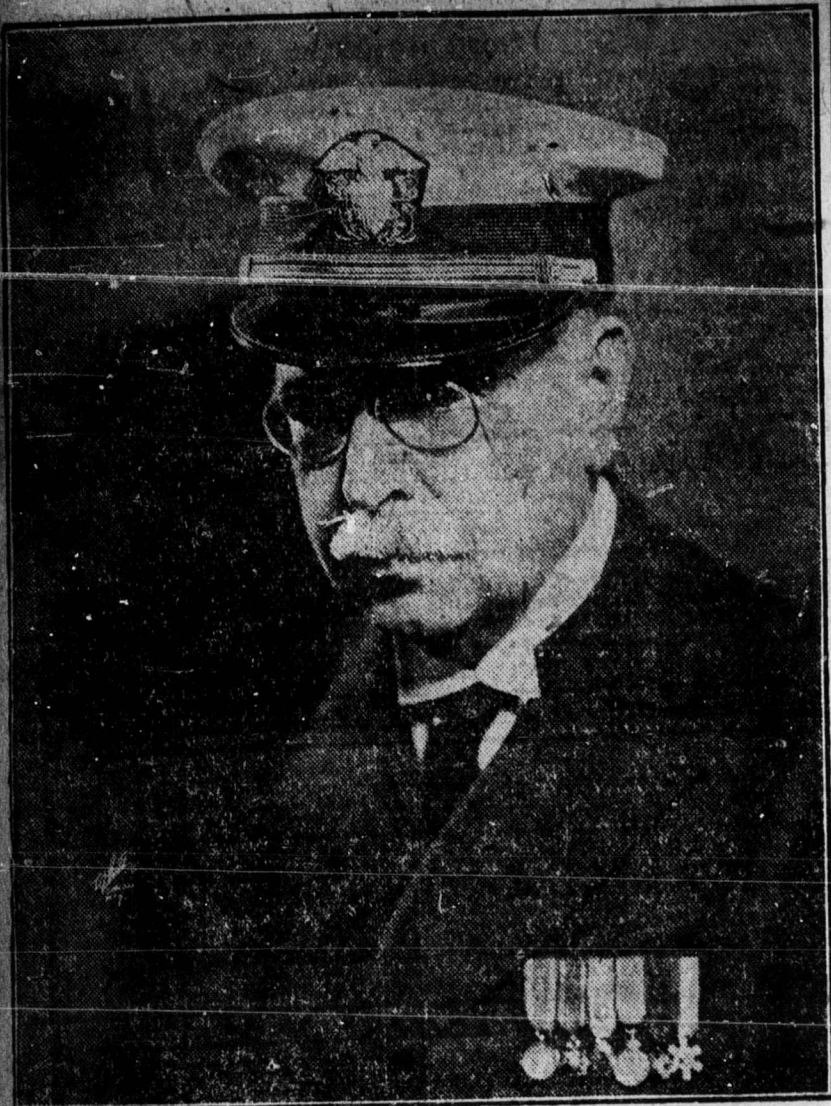
Noted Bandmaster Will Direct His Organization At Auditorium Saturday

Seats are now on sale at Clarke & Jones, 1913 Third Avenue, for the two concerts to be given by Sousa's band at the municipal auditorium, Saturday afternoon and night. A feature of the Saturday afternoon concert will be the playing of the Alabama Industrial School band, winner of the contest Monday night, under the direction of the noted bandmaster, at the Saturday afternoon concert. It will also be awarded a Sousa cup.

More than 30 years ago, Lieut. Com. John Philip Sousa, who this season makes his third-of-a-century tour with his famous band, experimented with a dance composition in a tempo out of the ordinary. Sousa played it in public a time or two, and then put it away because it "shocked" the two-steppers and the waltzers of the day.

Recently he came across the manuscript and, as audiences are assured that the "Gilding Girl" played occasionally as an encore number this season, it is not a red-hot bit of jazz, but a Sousa composition. Although

Dean Of Bandmasters



Lieut. Com. John Philip Sousa, who will be heard in two concerts at Victory Theatre Friday, Feb. 19.

Sousa Coming on Third of Century Tour of Big Band

Seventy-Year-Old March King to Play in Tampa Feb. 19, Matinee and Night

With the visit of his advance representative to this city today, arrangements were completed for the appearance here Friday, Feb. 19, matinee and night, of Lieut. Com. John Philip Sousa, who is now on his Third-of-a-Century Tour with his famous organization. In spite of his 70 years, the "March King" is as spry as ever, as is witnessed by his present trip which lasts 35 weeks, and takes him into 202 cities in 43 states and four Canadian provinces, where he conducts no less than 432 performances. He is accompanied this year by an organization of more than 100 bandmen, as well as soloists.

The Sousa programs this season are more Sousaesque than ever. Since he began his independent career at Plainfield, N. J., on Sept. 26, 1892, Sousa has made it a custom to write at least one new march each year. This season there are two, "The National Game," destined to be the national baseball march, and written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and "The Black Horse Troop," dedicated to the famous Cleveland military organization. He is also reviving "The Liberty Bell," which was featured the season of 1892-1893, and which, having been composed on Independence Day, 1892, is older even than Sousa's band itself. Other Sousa features include the annual humoresque, based this season on "Follow the Swallow," a new phantasy, "Jazz America," and a new suite "Cuba Under Three Flags," in which the island's musical transition from Spanish music to ragtime to jazz is traced.

The Sousa business organization estimates that this season's appearances will be attended by no less than one million persons, and Sousa has been touring so long that it is possible to base these estimates upon past records of several engagements in almost every city he visits.

SOUSA'S BAND WILL BE AT AUDITORIUM

Seats For Concerts Are Now On Sale At Clark And Jones

John Philip Sousa and the largest band he has ever had on tour, 85 pieces, will play twice at the municipal auditorium Saturday afternoon and evening, Feb. 13. A big feature of the Saturday afternoon concert will be the playing of the Alabama Industrial School band, in a contest held at the auditorium Monday night. Sousa will lead the Alabama band and will be accompanied by the presentation group. Seats for the special

SOUSA'S GREAT BAND COMING TO ATLANTA

"They never come back" is an old saying in sporting circles. It signifies that an athlete past his prime never is able to equal his old form. Except for the fact that he never lost his form—and leading a band twice a day for more than 40 years comes under the head of strenuous athletics—Lieutenant Commander John Philip Sousa is the exception that proves the rule. In 1919 Sousa was engaged as the premier attraction at the Regina Industrial and Agricultural exposition at Regina, Saskatchewan. With Sousa for a magnet the exhibition that season broke all previous records. This season, feeling the need of a drawing card, Sousa again was engaged, and the week's attendance for the exhibition was about 60,000 in advance of all previous seasons, including 1919, while the record of admissions to the grand stand, before which Sousa made his appearances, was 40,000 in excess of the previous high mark. Virtually all theatrical and musical stars and attractions expect to play to fewer people upon their second visit to certain cities and towns, but greatest crowds which welcome Sousa are those in the cities which he visits with the greatest frequency. The Sousa all-time record was established two or three years ago in Cleveland, Ohio, where he played to more than 20,000 persons in a single day, in spite of the fact that he visits Cleveland virtually every season. This present season Sousa played to more than 20,000 persons in a single day at Duluth, Minn., but as the Duluth concert was held out of doors, it is unfair, perhaps, to compare it with the records for indoor concerts where the total attendance of a necessity is limited. Sousa and his band will this year be heard at the Atlanta theater on Friday and Saturday, February 26 and 27, two performances being given each day, at 3 p. m. and 8:30 p. m.

cial engagement are on sale at Clark & Jones, 1913 Third Avenue.

At least one director begins his concerts at the announced hour. That one is Lieut. Com. John Philip Sousa, who this season makes his third-of-a-century tour at the head of his organization of 100 bandmen and soloists.

For 12 years before he became director of his own organization Sousa was director of the United States marine band. During that period he became schooled in the military theory that promptness is among the cardinal virtues, with the result that not more than once or twice a season does the exact minute upon which the concert is to begin fail to find Sousa on the conductor's stand. It is said.

"JAZZ? IT'S HERE TO STAY"

March King Says Good Jazz Is Built Around the Classics

"Jazz? Why they've jazzed every beautiful melody except 'Safe in the Arms of Jesus.' Some day, when a modern composer hears it, he'll probably jazz that, too."

John Philip Sousa, Lieutenant

commander in the United States navy, composer of the most stirring marches that ever thrilled an American's heart and conductor of a world-famous band, thus expressed his ideas on jazz this morning.

Sousa and his band, who appear in concert at the Auditorium this afternoon and tonight only, have announced that jazz numbers will appear on the program.

"It's hard to define jazz," continued the 71-year-old musician as he unbuttoned his uniform coat

and slumped in an easy chair. "They've built their songs around the classics. And if they built them correctly, of course the re-

sults coming as it does from such sources must be good.

"Define jazz? Well, listen to this little poem:

"There was a little girl, who had a little curl,
A cute little curl on her forehead,
And when she was good, she was very, very good,
But when she was bad, she was horrid."

"Now jazz is exactly like that little girl. When it's good, it's very good, but when it's bad—oh, my!

"Our jazz numbers are so respectable that they could be played from the choir and not offend a single one who sat on the sinner's bench and wanted to be purified."

Having delivered himself of this, Lieut.-Commander John Philip Sousa unbuttoned another button and sank lower in his chair.

"Here's a message I would like to give. Don't you parents make your children study music if they have no talent. Because if you do, the children will prove a disappointment to you and a nuisance to others."

Sousa refuses to say which is his favorite march. "The public seem to like 'The Stars and Stripes Forever' best. It has the sort of appeal to Americans that the Marseillaise has to the French."

It was 52 years ago that Sousa first played in Memphis. At that time he was directing an orchestra that accompanied Milton Nobles and the "Phoenix" road company on tour.

"That was the first time I had ever seen tame squirrels in a public park," he said. "I suppose that

I spent half my salary on those little fellows that roamed through Court square. I'm going down to see them again today."

Sousa and his band of 87 leave early Friday morning for Jackson, Miss., where they will give two concerts. The band leader was brought to Memphis under the management of the Cortese brothers.

BIG AUDIENCE THRILLED BY MARCH KING'S BAND

Sousa, Veteran Leader and Composer, Never Better.

Rhythm, symphonic melody in brass, wood, wind and percussion and the martial spirit of America expressed in music are the accomplishments of John Philip Sousa and his band. Twice yesterday the march king was heard in concert at the Auditorium under the Cortese banner. Twice yesterday Sousa carried his auditors to heretofore unscaled heights.

People who know music go to hear Sousa give the martial air to march time. Long since they discovered that this was his métier, his forte. Long since, way back when he directed and made famous the U. S. Marine Band at Washington, they learned that here was a musician and a director who had his finger on the pulse of the American nation.

This was first driven home when Sousa wrote "Washington Post," "High School Cadets," "Stars and Stripes Forever" and "Semper Parvulus." "El Capitán" came later. None knew the secret as John Philip Sousa had embraced it and had incorporated it in his marches. Like the art of hardening copper, it seems to have been lost.

Sousa, Last Word in March Time.

What more can be said? Sousa has embodied in every section of his band, all of the artistry that his years have taught him—and Sousa is no longer a young man. He has inspired his trumpeters, his clarinetists, his saxophone section and even his tympany player that rhythm, rhythm, rhythm is the thing. He diffuses his teaching through the slight movements of his baton. When he directs the simple two-four time with the accented up-beat of his reed, he is demonstrating that it is not essential that a leader have a Creator-like epileptic eruption to summon effect. The art of writing march music into the staff is Sousa and Sousa alone.

The afternoon programme was characteristic. Sousa first gave the Tannhauser overture with all of its delicate shading, its powerful and its thrilling counter. The reeds carried the long swinging runs that are handled by the violins, the violas, the cellos and the bass fiddles in the symphonic orchestra arrangements. The effect was compelling in its in-

tensity. Tannhauser always popular was especially well liked as it colorful theme and motive were stressed yesterday.

Old Friend Back.

Sousa played High School Cadets. Recollections carries us back to days in the early nineties when the band from the old Variety Theater, known as Gentry's or the "Zoo-Zoo" on Washington avenue, between Main and Front street would swing into Main Street on its triumphal march down to Beale playing the High School Cadets. Never was there such a great band. True the bandmen were orchestra players who doubled in bass, but that was the first touch Sousa and the craving for his marches has grown with the years. Sousa also played Stars and Stripes Forever as only Sousa can and some of his newer numbers. Then came the U. S. Field Artillery March, but Jack Carley will tell you about that later.

Miss Marjorie Moody, sang the Shadow Song from Dinorah. Miss Moody is a coloratura soprano, with a wealth of voice and a surprising easy attainment of the notes in the higher register. She was meticulously in tune with the bird like accompaniment, which carried her accompanist, Miss Moody sings with the Chicago Civic Opera Co., next year. Her rendition of Dixie awakened the heart of the South again.

Robespierre Thrills Hearers.

Elgar's Pomp and Circumstance with all its impressive, but florid text, its majestic sweep closed the afternoon programme.

William Tong, played Herman Bellstedt's Sentential, giving a beautiful exhibition of triple-tonguing on the cornet. Carey and Goulden rendered two xylophone numbers that carried a refreshing air of novelty. Sousa's interpretation of the largo movement from the New World Symphony carried a wealth of sentiment and seemed more oriental than occidental. The saxophone octette was tuneful and amusing.

The piece de resistance of the evening was the somewhat ponderous but ever interesting Maximilian Robespierre overture of Litol's. One can visualize here the brutal scenes, the wild carrying on of that last day, the end of the despot and the jubilation as inspired strain after strain strikes one's auditory nerves. Thus does this overture carry one along as "1812" pictures the dread winter of Moscow and Napoleon attacking in the snow.

A new composition by the band leader, "Cuba Under Three Flags," a suite, easily won the approval of the evening audience. But for the programme, one would have had difficulty in distinguishing the Spanish and Cuban airs, but there was no mistake, the American melodies. The Spanish-American War cannot have been so long ago, after all, for when the mighty band swung into "There's

Be a Hot Time in the Old Town Tonight" it brought forth a salvo of hand-clapping.

Jazz No Stranger.

The love scene from "Furthest," the great moment in Richard Strauss' opera, called for every bit of art at the command of the bandmen. It was the high light of the evening's programme, and it was handled superbly.

"Jazz America," another Sousa composition, showed that the leader is as fully familiar with the modern type of music as he is with marches and the great overtures.

But it is the marches, after all, that bring his audiences to their feet, figuratively speaking. It is the psychology of the march, with its martial air, inbred in the English-speaking race—the desire that has come to nearly all some time during life, to be a fighter.

Sousa's Field Artillery March thunders out, we close our eyes, we see the "cavalry" go rolling along, and we fall in line and march with them.

Modern armies years ago learned the psychology of the march, and it puts wings on weary, leaden feet, and hope and determination into hearts that otherwise would break.

A Scotch lassie, bent on her knees in prayer in the beleaguered fortress at Lucknow, just when its pitiful handful of gallant defenders had given up hope of relief and were going to surrender, heard in the distance the strains of a highland band playing the "Campbells Are Coming." It grew louder, louder. It was the relief column. There was no surrender.

Play "Garryowen" for the Seventh United States Cavalry (Custer's regiment) and it will stage a charge that would make the charge at Balaklava look like a Sunday school picnic.

British troops landed at the foot of Bunker Hill, while rifles shrilled "The British Grenadier." Any "Tommy" will tell you its still effective today.

We predict some enterprising cavalry commander will adopt it as a regimental march and maybe some day it will make history.

He played a new march, one of his own last night. He has called it "The Black Horse Troop." It is particularly effective with an altogether new strain.

Miss Moody as her solo number, sang, "I Am Titania," from "Mignon" and won her audience but they liked her even more when she sang as encores, "Carry Me Back to Old Virginia" and "Coming Through the Rye."

We listened to Sousa, had a good time and fought all the wars over from the battle of the Boyne Waters to the Argonne.

S. L. K.—L. O. C.

SOUSA AND HIS BAND

THE TOOTERS.

"Give me seven or nine musicians and the rest of the sixty can wait," said John Philip Sousa, the New York bandmaster, who was in Los Angeles a few days ago.

The world is full of just tooters; but musicians are very scarce. Orchestras are overrun with fiddlers; but violinists are not plentiful. There are cities full of men in business; but business men are hard to find. Business as much as religion requires seers; and these worthies come but a very few in a generation. Given a "Red" Grange or a George Wilson on a football team and the others may just as well be players. One or two can inspire mediocrity with genius.

One man in 100 sets the pace; the others just jog along. Most folks are too indolent to choose either the road or the speed. They are mere trailers, going where the crowd surges.

There are funeral processions headed by dead ones that are not to be interred. The highway is cluttered up by slow pokes going no place in particular.

Too many people in this world are like the dog on the train that had chewed up its tag. They have no place in view and they are on their way. They just toot in the band; they just fiddle in the orchestra; they just draw their wages in their work.

The future holds nothing in store. They have never budgeted their lives. A merry-go-round furnishes as much travel as they care to take. There is no destination in ideals or work.

A pack of asses headed by a lion may do greater execution than a pack of lions led by an ass.—Los Angeles Times.

SOUSA WRITES 'JAZZ AMERICA'

New March Is Based on 'Oh, Suzanna' of Picture Fame

AMERICAN pictures have been the most important factor in bringing music to its present amazing popularity with the American people, according to John Philip Sousa, noted bandmaster and composer, who got his first view of the making of a motion picture last week during a visit through the Paramount studio in Hollywood.

"The motion picture theater has spreading the love for music," Sousa said. "Nowadays no picture is complete without a good musical score, composed both of popular and classical pieces, to suit the theme of the picture. This has created an amazing taste for music among the theater-goers that see motion pictures. Before motion picture theaters, especially the big ones with their large and splendidly conducted orchestras came into vogue, I doubt if 100,000 people a week hear orchestral music in this country. I really believe that it is this taste for music that was developed in motion picture houses which has paved the way for the tremendously successful reception given to radio and radio problems."

Sousa was especially interested in the manner in which music is played on the set during the making of each scene of a motion picture,

in order that the actors and actresses may be put in the proper mood. He watched the effect of music on the acting of Bebe Daniels in "Miss Brewster's Millions," and Ernest Torrence in "The Blind Goddess," and stated that the effect was remarkable.

Sousa and Ernest Torrence are old friends. This is the first time they have seen each other in eight years.

Sousa imparted to Torrence the important information that he has just composed a new march, "Jazz America," which was inspired by the song "Oh, Suzanna" in James Cruze's. It was this picture which thrust Torrence into such immediate popularity with the public.

Birmingham news 2/11

SEATS FOR SOUSA'S BAND NOW SELLING

Organization Of 85 Pieces Will Play Twice On Saturday At Auditorium

John Philip Sousa, the march king is bringing his band to Birmingham this week, and he will be heard at the municipal auditorium Saturday afternoon and night. And as a big special feature of the Saturday afternoon concert, the Industrial school band will be heard under the direction of Lieut. Comdr. Sousa, and in person he will award the Sousa cup to the organization. Seats for the two concerts are now on sale at Clark & Jones, 1913 Third Avenue. It is advised that reservations be made early.

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 a half, 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. 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.

Birmingham 2/11

SOUSA TO LEAD INDUSTRIAL BAND

Master Director To Honor Boys' School Organization

When John Philip Sousa and his band appear in two concerts at the municipal auditorium Saturday, Birmingham will have the opportunity at the Saturday afternoon concert of hearing its favorite local organization, the Alabama Boys Industrial school band, play under the direction of the great bandmaster. The Industrial school band won this honor at the band concert Monday night and in addition to playing under Sousa will be awarded the Sousa cup. Tickets for both concerts are now on sale at Clark & Jones, 1913 Third Avenue.

Does Sousa present a concert or give a show? The famous bandmaster, who should know, says he doesn't know, but he rather suspects that he is guilty of giving a musical entertainment.

"The American is the greatest entertainment-seeker in the world," says Sousa. "He will pay millions for entertainment that he wants and travel hundreds of miles to avoid events, particularly musical events, which he fears are aimed exclusively at his aesthetic nature. Many years ago, I discovered that the American wanted his music to be entertaining first of all, so I set out to make my band not only the best concert organization in America but also the best show."

"The American love for entertainment does not imply a lack of appreciation of good music. I always have presented the works of the great composers—and to appreciative audiences. By chance I discovered that the person who liked ragtime might have a real appreciation for operatic and symphonic music. So I tried to put into my programs not only good music of substance but also good light music."

Artists to Entertain St. Louis Music Lovers



GUY MAGER and LEE PATTISON



LIEUT. COMMANDER JOHN PHILIP SOUSA



ROYAL DADMUM



RUTH DRAPER

Sousa Meets Public Desire For Novelty

Programs Are Replete With Tunes Tasteful to Audiences.

Novelty—and more novelty—is the demand of the American music public, says Lieut. John Philip Sousa, who this season will make his third century tour at the head of his famous band.

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 review of the popular tunes of the day with one being used as a theme. This season is "Follow the Swallow." A year ago it was "What Do You Do On Sunday Morn'" and the year

before that it was the classic one, "Mr. Gallagher-Mr. Shean." These annual novelties this season are added a new suite, "Cuba Libre," which is Sousa's impression of the changing of Cuban music from Spanish to American, Cuban, and Sousa's American.

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' solo will be George F. Carey, for several seasons a member of the Sousa organization.

Sousa's band will play in Jacksonville Wednesday, February 17, at 7:30 p.m. and 9:30 p.m. Seats may now be procured at the music store of S. Ernest Philpitt, 314 Main street, under whose auspices the great band is coming to this city.

Journal atlanta 2/11

Sousa's Band Will Give Four Concerts

"Try to Keep Your Feet Still," has been adopted by Lieut. Commander John Philip Sousa and his 100 musicians and soloists, who will this year be heard at the Atlanta theater Friday and Saturday, February 26 and 27, as the official slogan for the 33d annual tour of Sousa's band.

Audiences have been experiencing difficulty in making their feet behave at the Sousa concerts ever since Sousa first organized his band, for the stirring Sousa marches, which have set the time for the fighting men of practically every nation in the world, had in them a swing and a thrill which have set audiences in every part of America and even beyond the seas to tapping the floors of the concert halls in time to the music.

This season it will be increasingly difficult for Sousa audiences to make their feet behave, because to his programs Sousa has added "Co-Ede of Michigan," a waltz of his own composition, and the Sousa fantasy of syncopation, entitled "Jazz America," 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 humoresques and the Sousa suites.

A matinee and night performance will be given on both days of the local engagement.



JOHN PHILIP SOUSA

Industrial School Band Winner Contest: A Fine Organization

Birmingham has long been proud of the Boys Industrial School Band. It has been all over the country and won merited encomiums wherever it has played, for it really is a superlatively good organization, and especially in view that it is composed wholly of boys. A contest was inaugurated for the silver cup which will be donated by John Philip Sousa, the great bandmaster, whose band plays here Saturday, and Monday night, in contest with three other bands, the Boys Industrial School Band won handsomely. This band will be honored by a place on the program Saturday afternoon, and probably will be directed by the great Sousa himself. It is a signal distinction and a tribute to the training which Bandmaster E. C. Jordan has given the organization. To be a member of the band at the Industrial School is one of the highest honors, and one all the boys with any musical ability whatever strive for as a reward of merit. There are many very talented boys in the Industrial school, in music, and in other lines. As a rule, a boy of marked talent is high strung, and unless guided very carefully by his parents or guardians, is apt to get himself into mischief or take up wrong paths. So, those youngsters at that school in the main average up high in mentality and are receiving the training along the lines of their natural ability. Under the proper influences their minor faults are corrected, and those youngsters are sent out in the world prepared to be useful citizens. And some of the best men in Alabama today are those who have been moulded in the Boys Industrial School of Birmingham.

Shortest Way Home

John Philip Sousa, famous bandmaster, said at a banquet in New York: "To succeed in grand opera here at home American girls first go abroad and succeed in Paris, London, Milan and Naples. The longest way round in their case is the shortest way home, you see."

"It's like Smith. "So your beautiful young wife refused to marry you when you first proposed?" I said to Smith in the course of a confidential chat. "Did you keep on pursuing her till she consented?" "Not much," said Smith. "I went out and made a fortune. After that it was she who did the pursuing."—Chicago News.

MODERN DANCERS, WRIGGLING EELS, IN SOUSA'S VIEW

SEATTLE, Jan. 27.—(P)—Prohibition brought on jazz and the Charleston, John Philip Sousa, famous band master, believes.

Sousa, who is here on a concert tour, yesterday predicted the early demise of the "burlesque in music," and termed the Charleston "merely a temporary aberration."

"There has never been as good ball room dancing as there is in this town," Sousa said.

MANY RECORDS SET BY SOUSA AND BAND

Disapproves Old Sporting Saying "They Never Come Back."

"They Never Come Back," is an old saying in sporting circles. It signifies that an athlete past his prime never is able to equal his old form. Except for the fact that he never lost his form—and leading a band twice a day for more than forty years, comes under the head of athletics—Lieutenant-Commander John Philip Sousa is the exception that proves the rule.

In 1919 Sousa was engaged as the premier attraction at the Regina Industrial and Agricultural Exposition at Regina, Saskatchewan. With Sousa for a magnet, the exhibition that season broke all previous records. This season, feeling the need of a drawing card, Sousa again was engaged, and the week's attendance for the exhibition was about 60,000 in advance of all previous seasons, including 1919, while the record of admissions to the grand stand, before which Sousa made his appearances, was 40,000 in excess of the previous mark.

Virtually all theatrical and musical stars and attractions expect to play to fewer people upon their second visit to certain cities and towns, but the greatest crowds that welcome Sousa are those in the cities which he visits with the greatest frequency. The Sousa all-time record was established two or three years ago in Cleveland, Ohio, where he played to more than 20,000 persons in a single day, in spite of the fact that he visits Cleveland virtually every season. This present season Sousa played to more than 20,000 persons in a single day at Duluth, Minn., but as the Duluth concert was held out of doors, it is unfair, perhaps, to compare it with the records of indoor concerts, where the total attendance of a necessity is limited.

The Sousa concerts here this season will be presented at the City Auditorium on Saturday matinee and night, March 6.

Seattle Times 2/11

Sousa Thankful for Recent Courtesies

Mayor C. C. Nathan received a letter from John Philip Sousa...

WITH SOUSA BAND



Miss Marjorie Moody, American soprano, is with Sousa's famous band. Miss Moody has a beautiful lyric voice and has been the soloist with the band for several seasons. Sousa's band will appear at the Duval County Armory, February 17.

SOUSA FINDS IT HARD LABOR TO DIRECT BAND

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 only a minor amount of physical exertion.

But to Lieut. Com. John Philip Sousa, who has been waving his stick over his own organization for 33 years, and over various bands and orchestras for at least 40 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 30 and again by 30.

Since the outset of his career, one of Sousa's greatest cares has been to keep himself in a physical state that would permit the tremendous amount of exertion which he must make during a concert. Trapshooting, horseback riding, tennis and walking have been his chief means of keeping himself in training, and no athlete ever trained more faithfully and industriously for competition than does Mr. Sousa for a season with his band.

In musical circles Mr. Sousa is known as the "iron man" of conductors, because he is the only one who is able to stand the physical strain of conducting an entire program without assistance. The

majority of orchestra conductors leave the stage between numbers. All of them have chairs at their desks, into which they drop for a few seconds between movements of a symphony or a suite, and most of them do not pretend to conduct the performance by a soloist.

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 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.

Sousa and his famous band are brought to Jacksonville by S. Ernest Philtitt & Son Music Company, 314 Main street.

SOUSA'S BAND HERE FOR DAY

Will Give Two Concerts At Municipal Auditorium

Sousa's band is here today. Sousa and his band of 85 pieces, the largest organization he has ever taken on tour, will play two concerts, afternoon and evening, at the Municipal auditorium. And at the Saturday afternoon performance the Alabama Boys Industrial school band, winner of the contest Monday night, will play under the direction of the great bandmaster and will be awarded the Sousa cup.

Sousa, who this season is making his third-of-a-century tour, evidently is the favorite musician of the schools and colleges of America. No fewer than eighteen colleges and universities and eight high schools are on the calling list of the famous bandmaster and most of these concerts are given under school auspices.

Sousa's university engagements include concerts before the students of two of the most famous schools in the country—Harvard and Yale. Also on the college and university list are Cornell, the University of Virginia; the University of Indiana, Purdue university, the University of Illinois, Northern Normal, Aberdeen, Huron college, at Huron, S. D.; the University of Kansas, and the Kansas State Teachers colleges.

WITH SOUSA'S BAND



Miss Winifred Bambrick, harpist, with Sousa and his band, which will appear at the Lyceum theater today for matinee and night programs.

SOUSA TO DONATE MUSIC COLLECTION

Libraries Will Receive Compositions Valued Above Half Million From Bandmaster

Public libraries, including the Congressional library, in Washington, eventually will receive the entire musical collection of Lieut. Com. John Philip Sousa. The famous bandmaster's scores, valued at upwards of half a million dollars 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 the 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.

"Americans, avid collectors of first editions and manuscripts of books, for some reason, have not yet become collectors of music," Sousa said recently. "My attention was called to the present small collectors' value of a great deal of music recently when the music of the late Victor Herbert was dispersed at a sale. I then determined that I would hold intact or, at any rate dispose of all the music which I have collected in such a manner that it could be preserved. Because of my twelve years with the United States marine band, I first considered leaving it to that organization. Then I

decided to give it a wider use by depositing it with the Congressional library."

"Americans have not yet begun to collect music, but I feel that music will be collected within a few years. The general public does not realize that music varies in its editions as much as literature. Musicians, of course, know this and as the number of musicians increases, so will scores become more eagerly sought."

A recent catalogue of the Sousa collection revealed that it contained the works of about eleven hundred composers. The library now contains a total of about thirty-eight hundred manuscript or autographed scores, other than the works of Sousa himself. The Sousa manuscript collection contains about two hundred items, including marches, operas, suites and arrangements. Sousa has the manuscript of virtually every march, including "Stars and Stripes Forever," "Semper Fidelis," "El Capitán," "Washington Post," "Manhattan Beach" and other world famous tunes, and because the march form has been his distinct contribution to world music, it is probable that this portion of his manuscript collection eventually will become the most valued of the Sousa library.

Sousa carries with him on his average tour, complete band arrangements of more than five hundred 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-three years of its history.

CHILDREN SHOW THEIR KNOWLEDGE OF LIBERTY BELL

Half of Contestants in History Test Answer Correctly.

Half of the contestants in THE TIMES-Sousa's band Liberty Bell contest so far have been able to answer all of the 20 questions about the great bronze Herald of freedom. Letters to the Liberty Bell editor from hopefuls seeking to win \$10 and \$5 prizes and the sets of tickets to the concert of Sousa's band at the Odeon, Feb. 10, are literally flooding his desk.

St. Louis is patriotic, it seems, and also has good Bible students. Few of the contestants missed the question about the Biblical reference.

Strange to say the question most frequently missed are those about Sousa. Question 20 is answered every day in THE TIMES yet many contestants missed it.

The questionnaire is open to all children under 16. Mail answers to Liberty Bell Editor, THE TIMES.

1. Where was the Liberty Bell first cast?
2. When was it brought to America?
3. When was it recast and why?
4. Quote the description prophetically inscribed upon it.
5. When was this inscription placed on the bell?
6. Give the Biblical reference.
7. How was the bell preserved from capture by the British during the Revolution?
8. When and upon what occasion did the bell become cracked?
9. When was it last sounded?
10. When was it removed from the Tower of Independence Hall?
11. Where was it placed?
12. What is its present location?
13. Upon what kind of a pedestal was it mounted?
14. When was the Liberty Bell first removed from Philadelphia?
15. Name two great expositions at which it subsequently has been exhibited.
16. When did Lieut. Com. John Philip Sousa write the Liberty Bell March?
17. What gave him the inspiration?
18. When and where was it first played?
19. What occasion did it mark in the life of Sousa?
20. What is the occasion of its revival this year?

SOUSA HERE IN TWO CONCERTS TOMORROW

On their way home a triumphant third of a century tour of the Pacific coast cities, Sousa and his band.



Howard Goulden will be in St. Joseph Sunday and will appear at the Lyceum in afternoon and night concerts.

Several new Sousa marches and other compositions will be on the program. The Liberty Bell March is being revived with a \$10,000 set of chimes recently made in England. "El Capitán" and "Stars and Stripes Forever" will be given in addition to overtures and numerous selections.

Artists and Events in the World of Music

By Richard Spamer

SOUSA AND HIS BAND HERE

100 STRONG ON FEBRUARY 10

Lieutenant Commander John Philip Sousa and his band of 100 instrumentalists will regale the musical public at the Odeon, on Wednesday evening, February 10, with one of their stirring programs. There is no leader in the world today who so thoroughly understands his public as does John Philip Sousa, and cunningly interwoven with marches and waltzes and so-called fast music are classical numbers which he himself has made popular by his rendition. There are also the usual number of soloists to add brilliance.

From the time Sousa steps on the platform to the close of the concert there is no interruption of harmonious sounds. He goes from one number to another with little pause between and his audiences have come to regard him not only as one of the leading musicians in the world, but as one of the leading showmen.

Lieut. Sousa has played to the largest receipts of his career on this season's tour of Arizona and Southern California, and in all probability to the largest business ever enjoyed in this locality by any musical attraction. The week's receipts ending January 9 totaled \$40,000, and the cities visited were Tucson, Phoenix, San Bernardino, Pasadena, Hollywood and Los Angeles.

After his St. Louis engagement Sousa goes to Florida and the South and concludes this, his thirty-third season, on March 6, in Richmond, Virginia.

Following is Lieutenant Commander Sousa's program at the Odeon next Wednesday evening:

Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" Litolf
Cornet solo, "The Carnival" Arban
William Tong
Suite, "Cuba Under Three Flags" (new) Sousa

(a) Under the Spanish.
(b) Under the American.
(c) Under the Cuban.
Soprano solo, "I Am Titania" from "Mignon" Thomas

(a) Love Scene from "Feuersnot" R. Strauss
(b) March, "The Liberty Bell" Sousa
"Jazz America" (new) Sousa
(a) Saxophone solo, "I Want to Be Happy" from "No, No, Nanette" Youmans

Messrs. Stephens, Henry, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.
(b) March, "The Black Horse Troop" (new) Sousa
Xylophone solo, "Morning, Noon and Night" Suppe

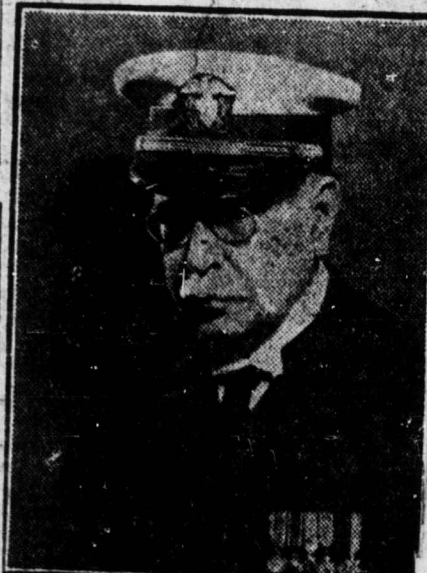
George Carey
Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Gulon



Left:
John Philip
Sousa
Famous
bandmaster,
et, listen-
ing intently
to Bebe
Daniels
blasting
a few
sour notes

HERE THURSDAY

Two concerts Thursday at the Auditorium will give Memphians an opportunity to again hear John Philip Sousa and his world-famous band.



SOUSA TO PLAY HERE THURSDAY

Will Observe Rule to Start on Time.

There is only one Sousa, and he will be here, rain or shine.

This was the assurance given today as final preparations were made for the appearance at the Auditorium Thursday of John Philip Sousa and his world-famous band. It is the third of a century tour of the famous musician.

There will be concerts at 3:30 p.m. and 8:15 p.m. In order that all Memphis school children may have the opportunity of hearing the band, schools will close at 2:30 o'clock and there will be 700 seats at 25 cents and 3,000 seats at 50 cents for their convenience.

The renowned band director and organizer is well remembered in Memphis. It was his band that opened the Auditorium with a concert heard by 30,000 persons.

A stringent rule of the musical director is that every concert must begin exactly on time, Sousa believing it is better for those who are late to miss an opening number than to have an impatient wait for those who arrive on time.

Sousa and His Band Appear Twice Today at Auditorium



John Philip Sousa and his famous band, 100 heroes of every boy who ever carried a wooden gun or a tin sword, comes to the Auditorium under the Cortese sponsorship today for two concerts. The programme this afternoon will start at 3:30 o'clock. It has been set at this hour as a special concession to the school children. A partial holiday is in order so as to allow the youngsters to hear the famous director.

The performance tonight will start at 8:15 o'clock. Today's two programmes are Sousaesque gems of rhythmic selection. While an especial effort has been made to make the youthful heart beat fast this afternoon the numbers will appeal to all lovers of music, re-

gardless of their ages. Starting with the Tannhauser overture the band will play the ever-popular El Capitan selection followed by the large movement from the New World Symphony by Dvorak. The New World is particularly southern as Dvorak used as a melodic theme that old southern song, Swing Low Sweet Chariot. Two novelty numbers are included and then Sousa will play one of his new march numbers, "The National Game." Carey and Goulden, xylophonists, will play a duet and the band will conclude the programme with Elgar's "Pomp and Circumstance." Marjorie Moody, a young soprano who has been engaged by the Chicago Civic Opera Company, will sing the Shadow Song from Dinorah. It will be recalled that some of the country's finest singers have sung

the Shadow Song here this year. William Tong will play the Centennial as a cornet solo.

At the night performance the Maximilian Robespierre overture with its crashes of horror and symbols of the end of the reign of terror will be given. A new suite by Sousa, "Cuba Under Three Flags," will follow.

Miss Sousa will sing "I Am Titania" from Mignon, the band will play "The Liberty Bell" and the same saxophone quartet that is to be on the afternoon programme will play selections from popular light operas. George Carey is to play on the xylophone Suppe's Morning, Noon and Night and a novelty number by the entire band will close the evening. Sousa always interpolates selections so the programme at the best is incomplete. Prices will be moderate.

SOUSA WITH BAND HERE ON MARCH 6

Famous Composer Appears at City Auditorium for Two Performances.

That Lieutenant-Commander John Philip Sousa is one of the most prolific of American composers, as well as one of the most famous, is indicated by the record of his compositions. In a little red book, which dates from his days with the United States Marine Band, Sousa has set down as he has written them the various works which have flowed from his pen in more than forty years as a musical director.

Sousa's little book indicates there is good reason why he should be called "The March King." During his career he has written no less than one hundred and four march compositions. There are eighty songs in the Sousa book, sixteen suites, one Te Deum, one cantata, two hymns and sixteen suites, and enough miscellaneous compositions to bring the total to two hundred and seventy-two. These figures do not include transcriptions and arrangements. As a matter of fact, Sousa has arranged many times the number of his original works.

These figures give the Sousa record to the beginning of the present season and do not include the two new marches, "The Black Horse Troop" and "The National Game"; the new suite, "Cuba Under Three Flags," his new fox trot, "Peaches and Cream," and his new waltz, "Co-Eds of Michigan."

Sousa never has kept a record of his arrangements and transcriptions, but to the list, if he had kept one, he would have added this season his new march, "Follow the Leader," and his "Jazz America," a march upon current occupations.

LIEUT. COM. JOHN PHILIP SOUSA, the world's most famous bandmaster, who will conduct his band in a concert at the Odeon this week.

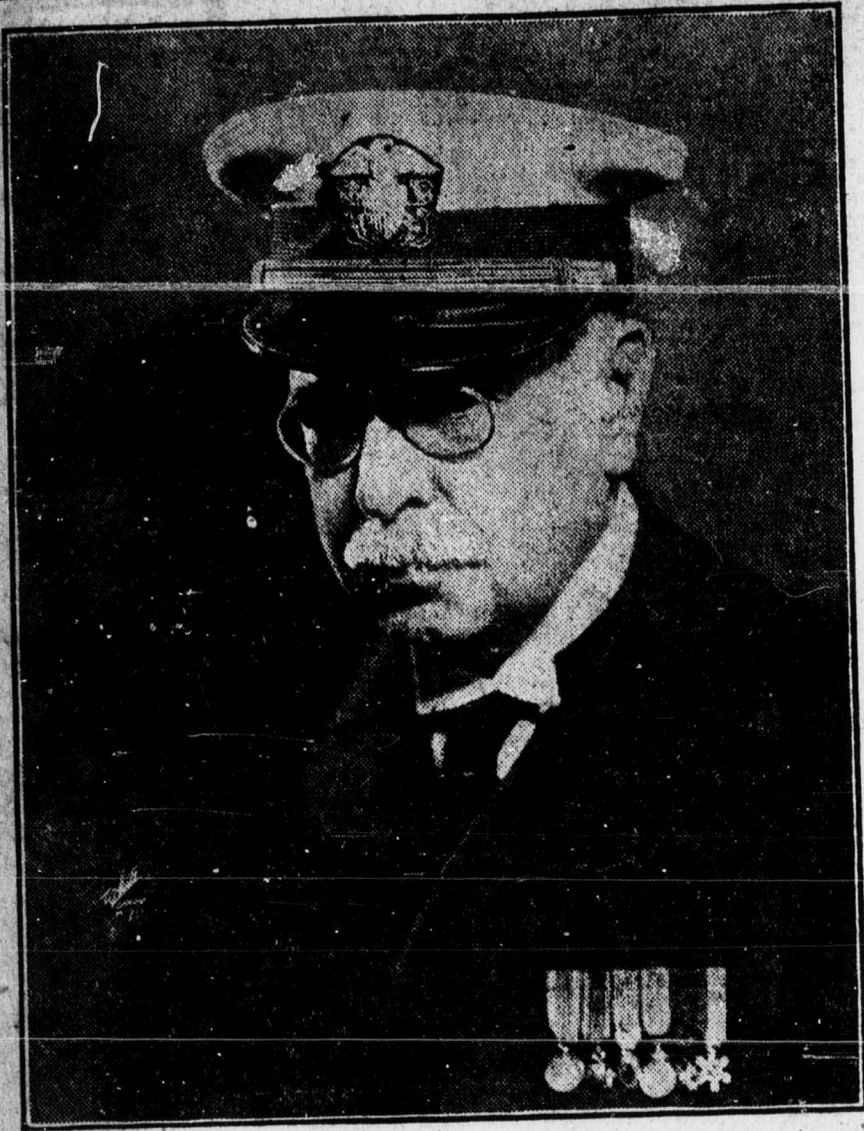
SOUSA AND HIS BAND COMING TO IMPERIAL FEBRUARY 25TH

World's Famous Band to Appear Here Matinee and Night Feb. 25th. Mail Orders Now

Six medals, conferred by four governments, may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-third 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 Spanish Army Corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign governments. 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 risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1,000. The originals, which of course are invaluable, are kept in a vault.



Famous Leader Will Direct Own And Masonic Bands In Concert Today



John Phillip Sousa, famous band director, will for the second time direct the Masonic Home band at the city auditorium this afternoon at 3 o'clock and tonight at 8:15 o'clock. He will direct two numbers with the Masonic band playing during the intermission of his own musicians.

Captain William Hrabec, director of the Masonic Home band, was very highly praised by Sousa who is an intimate friend of Captain Hrabec's, for his ability in training musicians. Sousa classed the Masonic Home band among the best juvenile bands in the United States.

That Lieut. Com. John Phillip Sousa is one of the most prolific of American composers as well as one of the most famous is indicated by the record of his compositions. In a little red book, which dates from his days with the United States Marine band, Sousa has set down as he has written them, the various works which flowed from his pen in more than forty years as a musical director.

Sousa's little book indicates there is good reason why he should be called "The March King." During his career he has written no less than 104 march compositions. There are 80 songs in the Sousa book, 16 suites, one Te Deum, one cantata, two hymns, and 16 suites and enough miscellaneous compositions to bring the total to 272. These figures do not include transcriptions and arrangements.

As a matter of fact Sousa has arranged many times the number of his original works. These figures give the Sousa record to the beginning of the present season and do not include the two new marches, "The Black Horse Troop" and "The National Game," the new suite "Cuba Under Three Flags," his new foxtrot, "Peaches and Cream" and his new waltz "Co-Eds of Michigan." Sousa never has kept a record of his arrangements and transcriptions but to the list, if he had kept one, he would have added this season his new humoresque, based upon "Follow the Swallow" and his "Jazz America," a fantasy upon current syncopated tunes.

NOTED BAND LEADER IN CONCERT TODAY DEPARTMENTS GROW BEYOND QUARTERS

John Phillip Sousa to Appear at City Auditorium Matinee and Night



John Phillip Sousa, noted band leader, who appears at the city auditorium with his superb musicians today, matinee and night.

Lieut. Com. John Phillip Sousa who this season is making his third-of-a-century tour at the head of his famous band, evidently is the favorite musician of the schools and colleges of America. No less than 18 colleges and universities and eight high schools are on the calling list of the famous bandmaster and most of these concerts are given under school auspices. Sousa's band will appear at the city auditorium today, matinee and night.

Sousa's university engagements include concerts before the students of two of the most famous schools in the country, Harvard at Cambridge, Mass., and Yale, at New Haven, Conn. Also on the college and university list are Cornell, at Ithaca, New York; the University of Virginia, at Charlottesville; the University of Indiana, at Bloomington; Purdue University, at Lafayette, Indiana; the University of Illinois at Champaign; Northern Normal at Aberdeen, South Dakota; Huron College, at Huron, South Dakota; the University of Kansas at Lawrence and the Kansas State Teachers Colleges at Pittsburg and Hayes.

Other colleges and universities which Sousa will visit are Washington State College, at Pullman; the University of Colorado, at Boulder; Tuskegee Institute, at Tuskegee, Ala.; University of Florida, at Gainesville, Florida; Winthrop College for Women at Rock Hill, South Carolina; and Idaho Normal school at Lewiston, Idaho.

Sousa will play under the auspices of high schools at Alliance, Ohio, Fort Wayne, Indiana; Joliet, Illinois, Tucson, Arizona; Spokane, Washington; Boise, Idaho; and Gastonia, North Carolina.

Two of the most famous of the Sousa

New Laboratories Necessary For Sciences Being Taught at Troy Normal

TROY, ALA., Feb. 12.—Special to The Advertiser.—The departments of natural science and domestic science have so outgrown their quarters at the state normal school that additional space became imperative. To provide for these needs two of the cottages on the campus are being remodeled and fitted up for laboratory purposes. These will make, when completed, very good laboratory quarters, and will aid these two departments greatly.

The basement rooms of the academic building of the normal occupied by the same departments have been reconditioned and painted so as to give better light and add much to the appearance. There is being installed in the science lecture room, some much needed cases for the apparatus.

It is expected that the opening of the spring term on March 15 will bring a large attendance as usual. However, the public schools in, most cases, do not close this year in time for the teachers to attend this spring. The high schools will not close in time for the graduates to enter for the spring term, so there will be reserved for the summer both of these groups which will probably cause a tremendous enrollment for the summer quarter.

marches have been dedicated to the students of America. "High School Cadets," written early in his career, started him along the road to fame, while "On the Campus" written only a few years ago, has been one of his most popular compositions.

Mr. Sousa Given Dinner At Biltmore

Mr. and Mrs. J. R. Davies, of Philadelphia, Pa., entertained at an informal dinner Friday evening at the Biltmore hotel, in honor of Mr. John Phillip Sousa.

Pink and white hyacinths attractively arranged in a silver basket formed the center decoration.

Covers were placed for Mr. and Mrs. Albert Salzbrenner, Miss Marjorie Moody, Miss Winifred Bambric, Mr. Sousa and Mr. and Mrs. Davies.

John Philip Sousa And His Band Here March 4

Will Appear At Reynolds Memorial Auditorium In Afternoon and Evening Concert; Appearance Under Auspices of Civic Music Commission; There's Only One Sousa

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. 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 was the director of that!

Sousa, knocking wood, declares the greatest good luck which ever came to any musical director has accompanied him through his years of travel. 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.

Back of the Sousa luck, of course, there is thoroughness of preparation. The Sousa itinerary is arranged months in advance. All possible emergencies of time and distance are taken into account when the tour is planned. Train service between two scheduled cities must not only suffice—there must be a margin of safety. The touring manager takes with him not only a detailed itinerary but full information as to alternate routes in case of train service failing from any cause. The transfer organization which moves the Sousa baggage from railway car to concert hall is engaged months in advance. In each city the local transfer company must satisfy Sousa's advance representative that it has ample facilities for moving the band and that it has a working agreement with other organizations to enable it to meet unusual situations.

Much of the discipline of his mili-

tary service still clings to Sousa. One of his unbreakable rules is that every concert must begin promptly at the advertised hour. It is fairer to cause the late comer to miss the first number on the program than to ask the person who arrives promptly to wait until the late comer has been seated, he says.

Sousa and his band will appear at Reynolds Auditorium, afternoon and night of March 4th under auspices of the Civic Music Commission.



THE BLOW

nearly killed John Philip Sousa, "march king," when Bebe Daniels tooted a cupla toots on her silver cornet. Sousa said as a tooter he is a fine movie ac-

Camp Meeting Bans Sousa's New March, 'Wets And The Drys'

Ocean Grove, N. J., July 6.—(AP)—John Philip Sousa's plan to play his new march, "The Wets and the Drys," in the auditorium of the Ocean Grove Camp Meeting Association, today was condemned by the Rev. Charles M. Boswell, president of the association, as a "jest over something as sacred as the constitution" which would "desecrate the building."

"If this number is included on the program next Saturday, I shall not hesitate to ask everyone to stay away," he added.

"I shall ask this on behalf of the association which wants no one to come here just for money-making."

Attention was drawn to the concert when advertisements in the shape of a whiskey bottle were distributed.

It was not known today whether the number would be included in the program as no statement was available from the Sousa management beyond the letter to Boswell in which withdrawal of "The Wets and the Drys" from the program was promised.

WOULD BOYCOTT SOUSA'S BAND

By International News

Ocean Grove, N. J., July 6.—Residents here will be urged not to attend the Sousa band concert next Saturday, if the program includes Sousa's new composition, "The Wets and the Drys," Rev. Charles M. Boswell, of Philadelphia, president of the Ocean Grove Camp Meeting association, said in a statement.

PUTS BAN ON "THE WETS AND THE DRYs"

Camp Meeting Head
Makes Threat if Sousa
Plays New March.

Ocean Grove, N. J., July 6 (AP)—John Philip Sousa's plan to play his new march, "The Wets and the Drys," in the auditorium of the Ocean Grove Camp Meeting Association, today, was condemned by the Rev. Charles M. Boswell, president of the association, as a "jest over something as sacred as the constitution" which would "desecrate the building."

"If this number is included on the program, next Saturday, I shall not hesitate to ask everyone to stay away," he added. "I shall ask this on behalf of the association which wants no one to come here just for money-making."

Attention was drawn to the concert when advertisements in the shape of a whiskey bottle were distributed.

Boswell said that the Sousa management had informed him it did not understand his complaint but that the march would not be included in the program. This was before the bottle-shaped cards had been given general distribution.

The number was not included in the program agreed upon when the contract was signed, Boswell asserted, and unless "positive assurance is given that such a humoresque will not be presented" the support of the association will be denied.

It was not known today whether the number would be included on the program as no statement was available from the Sousa management beyond the letter to Boswell in which withdrawal of "The Wets and the Drys" from the program was promised.

Wants Sousa's Band Boycotted If It Plays Prohibition Song

OCEAN GROVE, N. J., July 5.—A plea was made to citizens here today by the Rev. Charles M. Boswell of Philadelphia, President of the Ocean Grove Camp Meeting Association, to absent themselves next Saturday night at the Sousa band concert in the Auditorium if the band leader insists on playing his new composition, "The Wets and the Drys."

Posters advertising the concert depict a huge whiskey flask with the title of Sousa's new offering on the label.

"We want nobody to come here just for money-making," said the Rev. Mr. Boswell. "If this song is on the concert program, I will ask on behalf of the association that every one stay away!"

"Wets-Drys" Barred At Concert by Sousa

Ocean Grove, N. J., July 6 (By A. P.).—"Follow the Swallow," will take the place of "The Wets and the Drys," as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove Camp Meeting Association by John Philip Sousa.

Announcement of the substitution was made tonight after "The Wets and the Drys" was condemned as a song "which would desecrate the building."

SOUSA REMOVES WET, DRY SONG FROM PROGRAM

Bandmaster Accedes to
Wishes of Ocean Grove
Camp Meeting.

Ocean Grove, N. J., July 6.—(By the Associated Press).—"Following the Swallow" will take the place of "The Wets and the Drys" as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove Camp Meeting Association by John Philip Sousa.

Announcement of the Sousa substitution was made to-night by Rev. Melvin E. E. Snyder, resident president of the association after "The Wets and the Drys" was condemned as a song "which would desecrate the building," by Rev. Charles M. Boswell, president of the association.

Characterizing the number as a "jest over something as sacred as the Constitution," Rev. Mr. Boswell urged everyone to stay away from the concert if it were not stricken from the program. The song was not on the program agreed upon when the contract was signed.

Distribution of advertising cards in the shape of whiskey bottles on which were printed announcements of the concert and the name of the song, drew attention of the officials.

PASTOR WARS UPON SOUSA'S SOUSE SONG

Ocean Grove, July 6.—Sirenuous objection was voiced yesterday by Rev. Charles M. Boswell, president of the Ocean Grove Camp Meeting Association, to "The Wets and the Drys," a song chosen by John Philip Sousa as part of the program of a concert he is giving here Saturday.

Mr. Boswell, asserting that the song was not on the program agreed upon when the contract was signed, urged all persons to stay away from the concert. Advertising posters bearing a picture of a whiskey bottle, together with the name of the song, were distributed.

SOUSA'S BAND NOT TO PLAY 'WET-DRY' AIR AT CAMP MEETING

Ocean Grove, N. J., July 7 (AP).—"Follow the Swallow," will take the place of "The Wets and the Drys," as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove Camp Meeting Association by John Philip Sousa.

Announcement of the Sousa substitution was made Tuesday night by the Rev. Melvin E. E. Snyder, resident superintendent of the association after "The Wets and the Drys" was condemned as a song "which would desecrate the building," by the Rev. Charles M. Boswell, president of the association.

Sousa's 'Wets and Drys' March Arouses Anger of Clergyman

OCEAN GROVE, N. J., July 6 (AP)—John Philip Sousa's plan to play his new march, "The Wets and the Drys," in the auditorium of the Ocean Grove Camp Meeting Association today was condemned by the Rev. Charles M. Boswell, president of the association, as a "jest over something as sacred as the constitution" which would "desecrate the building."

"If this number is included on the program next Saturday I shall not hesitate to ask everyone to stay away," he added.

Attention was drawn to the concert when advertisements in the shape of a whiskey bottle were distributed.

SOUSA ELIMINATES WET AND DRY SONG DUE TO COMPLAINTS

Would Desecrate Religious
Body's Building, Scene of
Concert, Minister Says.

OCEAN GROVE, N. J., July 6 (AP).—"Follow the Swallow," will take the place of "The Wets and the Drys," as part of the program of a concert to be presented Saturday night in the auditorium of the Ocean Grove Camp Meeting Association by John Philip Sousa.

Announcement of the Sousa substitution was made tonight by the Rev. Melvin E. E. Snyder, resident superintendent of the association, after "The Wets and the Drys" was condemned as a song "which would desecrate the building," by the Rev. Charles M. Boswell, president of the association.

Characterizing the number as a "jest over something as sacred as the Constitution," the Rev. Mr. Boswell urged everyone to stay away from the concert if it were not stricken from the program.

Sousa's New Piece 'Wets And Drys,' Is In Church Boycott

OCEAN GROVE, N. J., July 6. Residents will be urged not to attend the Sousa Band concert Saturday if the program includes Sousa's newest, "The Wets and the Drys," Rev. Charles M. Boswell of Philadelphia, president of the Ocean Grove Camp-Meeting Association, says.

WET SONG OUT OF SOUSA LIST

Ocean Grove, N. J., July 6.—"Follow the Swallow," will take the place of "the Wets and the Drys," as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove Camp Meeting Association by John Philip Sousa.

Announcement of the substitution was made tonight after "The Wets and the Drys" was condemned as a song "which would desecrate the building."

Sousa's Prohibition March Frowned on

"The Wets and the Drys" Will Not Be Played at Ocean
Grove Camp Meeting Auditorium

Strikebreakers Imported From Other Cities Are Operating
Cars but Service Is Delayed—Busses Used Extensively
Strikers Ask \$1 Per Hour Wages

OCEAN GROVE, N. J., July 6 (AP).—John Philip Sousa's plan to play his new march, "The Wets and the Drys," in the auditorium of the Ocean Grove Camp Meeting Association, today, was condemned by the Rev. Charles M. Boswell, president of the association, as a "jest over something as sacred as the constitution" which would "desecrate the building."

"If this number is included on the program, next Saturday, I shall not hesitate to ask everyone to stay away," he added.

"I shall ask this on behalf of the association which wants no one to come here just for money making."

Attention was drawn to the concert when advertisements in the shape of a whiskey bottle were distributed.

Boswell said that the Sousa management had informed him it did not understand his complaint but that the march would not be included in the program. This was before the bottle-shaped cards had been given general distribution.

The number was not included in the program agreed upon when the contract was signed, Boswell asserted, and unless "positive assurance is given that such a humoresque will not be presented" the support of the association will be denied.

ASSAILS NEW SOUSA MARCH

"Wets and Drys" Called
Jest on a Sacred
Subject

Ocean Grove, N. J., July 7.—(AP)—John Philip Sousa's plan to play his new march, "The Wets and the Drys," in the auditorium of the Ocean Grove Camp Meeting Association, yesterday was condemned by the Rev. Charles M. Boswell, president of the association, as a "jest over something as sacred as the Constitution" which would "desecrate the building."

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DRY TOWN VETOES SOUSA RUM TUNE

Ocean Grove Protests "Wets
and Drys" at Concert

The Ocean Grove Camp Meeting Association announced last night that the business manager for John Philip Sousa, bandmaster, had agreed not to play Sousa's new composition, "The Wets and the Drys" next Saturday, when the band is scheduled to give a concert in the Ocean Grove Auditorium. In its place the band will play "Follow the Swallow," it was said.

Objection was made to Sousa's new composition by the Rev. Charles M. Boswell of Philadelphia, President of the Association.

This city is a citadel of Prohibitionists and Mr. Boswell contended that Sousa's song cast aspersions on the Prohibition laws. He resented particularly the type of advertising used for the concert. Some of posters depicted a huge whiskey flask with the name of Sousa's new song on the label.

Pastor Condemns Sousa Playing His New March

Ocean Grove, July 6 (AP)—John Philip Sousa's plan to play his new march, "The Wets and the Drys," in the auditorium of the Ocean Grove Camp meeting association today was condemned by the Rev. Charles M. Boswell, president of the association, as a "jest over something as sacred as the constitution" which would "desecrate the building."

"If this number is included on the program, next Saturday, I shall not hesitate to ask everyone to stay away," he added.

"I will ask this on behalf of the association which wants no one to come here just for money."

Attention was drawn to the concert when advertisements in the shape of a whiskey bottle were distributed.

Ocean Grove, N. J.—John Philip Sousa's "Wet and Dry March" is a melodious jest at the constitution, says the local camp meeting association, barring it from their auditorium. "Follow the Swallow" has been substituted. Strong umbrage was taken against advertisements of the event, which took the form of paper whiskey bottles.

SOUSA'S NEW 'WETS AND DRY'S' MARCH ASSAILED AS JEST ON SACRED SUBJECT

Ocean Grove, N. J., July 6.—(AP)—John Philip Sousa's plan to play his new march, "The Wets and the Drys," in the auditorium of the Ocean Grove Camp Meeting Association, to-day was condemned by the Rev. Charles M. Boswell, President of the association, as a "jest over something as sacred as the Constitution" which would "desecrate the building."

"If this number is included on the programme next Saturday, I shall not hesitate to ask everyone to stay away," he added.

"I shall ask this on behalf of the association, which wants no one to come here just for money making."

Attention was drawn to the concert when advertisements in the shape of a whiskey bottle were distributed.

Boswell said that the Sousa management had informed him it did not understand his complaint, but that the march would not be included in the programme. This was before the bottle-shaped cards had been given general distribution.

The number was not included in the programme agreed upon when the contract was signed, Boswell asserted, and unless "positive assurance is given that such a humoresque will not be prevented," the support of the association will be denied.

Law, Barred at Camp Meeting Affair Sousa's New March, Inspired by Dry

OCEAN GROVE, N. J., July 6.—(AP) John Philip Sousa's plan to play his new march, "The Wets and the Drys," in the auditorium of the Ocean Grove Camp Meeting Association, today was condemned by the Rev. Charles M. Boswell, president of the association, as a "jest over something as sacred as the Constitution" which would "desecrate the building."

Urged to Stay Away

"If this number is included on the program, next Saturday, I shall not hesitate to ask everyone to stay away," he added.

"I shall ask this on behalf of the association which wants no one to come here just for money-making."

Attention was drawn to the concert when advertisements in the shape of a whiskey bottle were distributed.

Boswell said that the Sousa management had informed him it did not understand his complaint but that the march would not be included in the program. This was before the bottle-shaped cards had been given general distribution.

Not on Program

The number was not included in the program agreed upon when the contract was signed, Boswell asserted, and unless "positive assurance is given that such a humoresque will not be prevented," the support of the association will be denied.

It was not known today whether the number would be included on the program as no statement was available from the Sousa management beyond the letter to Boswell in which withdrawal of "The Wets and the Drys" from the program was promised.

Sousa's New March Wets and the Drys

Associated Press Leased Wire Service

Ocean Grove, N. J., July 7.—John Philip Sousa's plan to play his new march, "The Wets and the Drys," in the auditorium of the Ocean Grove Camp Meeting Assn., was condemned by the Rev. Charles M. Boswell, president of the association, as a "jest over something as sacred as the Constitution," which would "desecrate the building."

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SOUSA'S MARCH IRES CLERGYMAN

Playing of "The Wets and Drys" Starts Row

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If this number is included on the program, next Saturday, I will not hesitate to ask everyone to stay away," he added.

Attention was drawn to the concert when advertising in the shape of a whiskey bottle was distributed.

'FOLLOW THE SWALLOW' GETS CAMP MEETING O. K.

Replaces "The Wets and Drys," Which Drew Protest

OCEAN GROVE, N. J., July 6 (AP).—"Follow the Swallow" will take the place of "The Wets and the Drys," as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove Camp-meeting Association, by John Philip Sousa.

Announcement of the Sousa substitution was made tonight by Rev. Melvin E. E. Snyder, resident superintendent of the association, after "The Wets and the Drys" was condemned as a song "which would desecrate the building," by Rev. Charles M. Boswell, president of the association.

Characterizing the number as a "jest over something as sacred as the Constitution," Rev. Boswell urged everyone to stay away from the concert if it were not stricken from the program. The song was not on the program agreed upon when the contract was signed.

Distribution of advertising cards in the shape of whiskey bottles, on which were printed announcements of the concert and the name of the song, drew a protest from the officials.

MUSICAL SOLACE TO WETS BARRED AT CAMP-MEETING

"Follow the Swallow" To Replace Sousa's Latest Composition At Ocean Grove

OCEAN GROVE, July 7.—No one with the slightest Bacchanalian sympathies can hope for musical solace should he attend the concerts of Sousa's Band in the Ocean Grove auditorium Saturday.

The Rev. Melville E. Snyder, superintendent of the Ocean Grove Camp Meeting Association, announced yesterday that "The Wets and the Drys," Sousa's latest composition, would be omitted from the program and the substitute number would be "Follow the Swallow."

"It isn't the kind of swallow you think," Mr. Snyder asserted.

The protested composition was attacked by the Rev. Charles M. Boswell, of Philadelphia, president of the association, as a "jest" upon the constitution and prohibition, and a potential "desecration" to the auditorium.

Sousa's representative announced that the number would not be included.

SOUSA'S SOUSE SONG REMOVED FROM PROGRAM

"Follow the Swallow" to Replace "The Wets and the Drys" at Ocean Grove Concert.

OCEAN GROVE, July 6 (AP).—"Follow the Swallow" will take the place of "The Wets and the Drys" as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove Camp Meeting Association by John Philip Sousa.

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Characterizing the number as a "jest over something as sacred as the constitution," Rev. Boswell urged everyone to stay away from the concert if it were not stricken from the program. The song was not on the program agreed upon when the contract was signed.

Distribution of advertising cards in the shape of whiskey bottles, on which were printed announcements of the concert and the name of the song, drew attention of the officials.

SOUSA'S "WET DRY" MARCH CAUSES OCEAN GROVE KICK

OCEAN GROVE, July 6.—(AP)—John Philip Sousa's plan to play his new march, "The Wets and the Drys," in the auditorium of the Ocean Grove Camp Meeting Association, today was condemned by the Rev. Charles M. Boswell, president of the association, as a "jest over something as sacred as the constitution" which would "desecrate the building."

"If this number is included on the program, next Saturday, I will not hesitate to ask everyone to stay away," he added.

"I will ask this on behalf of the association which wants no one to come here just for money-making."

Attention was drawn to the concert when advertisements in the shape of a whiskey bottle were distributed.

Boswell said that the Sousa management had informed him they did not understand his complaint but that the march would not be included in the program. This was before the bottle-shaped cards had been given general distribution.

That number was not included in the program agreed upon when the contract was signed, Boswell asserted and unless "positive assurance is given that such a humoresque will not be presented" the support of the association will be denied.

SOUSA'S WET-DRY SONG DRAWS BOYCOTT PLEA FROM PHILA. PASTOR

OCEAN GROVE.—A plea was made to residents here by Rev. Charles M. Boswell, of Philadelphia, president of the Camp-meeting Association, to absent themselves Saturday night from the Sousa Band concert if the band leader insists on playing his new composition, "The Wets and the Drys."



John Philip Sousa

The camp is a citadel of prohibitionists. Posters advertising the concert depict a huge whiskey flask with the title of Sousa's new song on the label.

CAMP MEETING HEAD BARS SOUSA'S MARCH, "WETS AND THE DRY'S"

Ocean Grove Official Calls New Composition "Jest Over Sacred"

Ocean Grove, N. J., July 7 (AP).—John Philip Sousa's plan to play his new march, "The Wets and the Drys," in the auditorium of the Ocean Grove Camp Meeting association yesterday, was condemned by the Rev. Charles M. Boswell, president of the association, as a "jest over something as sacred as the constitution" which would "desecrate the building."

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It was not known yesterday whether the number would be included on the program as no statement was available from the Sousa management beyond the letter to Boswell in which withdrawal of "The Wets and the Drys" from the program was promised.

"The Wets and the Drys," Sousa's New Composition, Banned at Ocean Grove

OCEAN GROVE, N. J., July 7.—The Ocean Grove Campmeeting Association announced to-day that the business manager for John Philip Sousa, bandmaster, had agreed to eliminate Sousa's new composition, "The Wets and the Drys," next Saturday, when the band is scheduled to give a concert in the Ocean Grove Auditorium. In its place, the band will play "Follow the Swallow" it was said.

Objection was made to Sousa's new composition by the Rev. Charles M. Boswell of Philadelphia, president of the association.

This city is a citadel of prohibitionists and the Rev. Mr. Boswell contended that Sousa's song cast aspersions on the Prohibition laws. He resented particularly the type of advertising used for the concert. Some of the posters depicted a huge whiskey flask with the name of Sousa's new song on the label.

To Boycott Sousa's Band If It Plays Anti-Dry Tune

Ocean Grove, N. J., July 6.—A plea has been made to citizens by the Rev. Charles M. Boswell of Philadelphia, president of the Ocean Grove Camp Meeting Association, to absent themselves next Saturday night at the Sousa's band concert in the auditorium if the band leader insists on playing his new composition, "The Wets and the Drys". Posters advertising the concert depict a huge whiskey flask with the title of Sousa's new offering on the label. "We want nobody to come here just for money-making," said the Rev. Mr. Boswell. "If this song is on the concert program, I will ask on behalf of the association that every one stay away."

The Lantern

Copyright, 1926, New York Tribune Inc.

We Wets appreciate such public benefactors as John Philip Sousa, who, canceling the scheduled performance of his new march, "The Wets and the Drys," in response to the clamor set up by the pro-prohibition element, has announced the substitution of "Follow the Swallow."

That so unobtrusive a composition as a march might be made the vehicle of propaganda we had never before suspected; and, even if marches are to take an active part in the liquor traffic, it would be only natural for them to align themselves with the law. There is, after all, not easily pronounced to "the droughts of

"FOLLOW THE SWALLOW" IS SOUSA'S COMPROMISE

OCEAN GROVE, N. J., July 7 (A.P.).—"Follow the swallow" will take the place of "the wets and the drys," as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove camp meeting association by John Philip Sousa.

Announcement of the Sousa substitution was made by the Rev. Melvin E. E. Snyder, resident superintendent of the association, after the "wets and the drys" was condemned as a song "which would desecrate the building," by the Rev. Charles M. Boswell, president of the association.

SOUSA DROPS NUMBER THAT ANGERS DRY

Ocean Grove, N. J., July 6 (AP).—"Follow the Swallow" will take the place of "The Wets and the Drys," as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove Camp Meeting Association by John Philip Sousa.

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Distribution of advertising cards in the shape of whisky bottles on which were printed announcements of the concert and the name of the song, drew a mention of the officials.

'FOLLOW THE SWALLOW' TO BE PLAYED INSTEAD OF 'THE WETS AND DRY'

OCEAN GROVE, N. J., July 6.—(P)—"Follow the Swallow" will take the place of "The Wets and the Drys" as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove Camp Meeting Association by John Philip Sousa.

Announcement of the substitution was made tonight after "The Wets and the Drys" was condemned as a song "which would desecrate the building."

Prohibitionists Hit Song 'The Wets and the Drys' to Hear 'Follow the Swallow'

OCEAN GROVE, July 6 (P).—"Follow the Swallow" will take the place of "The Wets and the Drys" as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove camp meeting association by John Philip Sousa.

Announcement of the Sousa substitution was made tonight by the Rev. Melvin E. E. Snyder, resident superintendent of the association, after "The Wets and the Drys" was condemned as a song "which would desecrate the building" by the Rev. Charles M. Boswell, president of the association.

Distribution of advertising cards in the shape of whisky bottles, on which were printed announcements of the concert and the name of the song, drew attention of the officials.

BAR SOUSA'S WET AND DRY MARCH AT OCEAN GROVE

Ocean Grove, N. J., July 6 (A.P.).—John Philip Sousa's plan to play his new march, "The Wets and the Drys," in the auditorium of the Ocean Grove Camp Meeting Association, today was condemned by the Rev. Charles M. Boswell, president of the association, as a "jest over something as sacred as the Constitution" which would "desecrate the building."

"If this number is included on the program, next Saturday, I shall not hesitate to ask everyone to stay away," he added.

Attention was drawn to the concert when advertisements in the shape of a whiskey bottle were distributed.

The number was not included in the program agreed upon when the contract was signed, Boswell asserted, and unless "positive assurance" is given that such a humoresque will not be presented, the support of the association will be denied.

'WETS AND DRY' BANNED

"Follow the Swallow" Substituted on Sousa Program in New Jersey.

OCEAN GROVE, N. J., July 8 (P).—"Follow the Swallow" will take the place of "The Wets and the Drys" as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove Camp Meeting Association by John Philip Sousa.

Announcement of the substitution was made after "The Wets and the Drys" was condemned as a song "which would desecrate the building."

NO WETS AND DRY FOR OCEAN GROVE

OCEAN GROVE, N. J., July 7.—"Follow the Swallow" will take the place of "The Wets and the Drys" as part of the program of a concert to be given Saturday night in the auditorium of the Camp Meeting Association by John Philip Sousa. Announcement of the Sousa substitution was made tonight by the Rev. Melvin E. E. Snyder, resident superintendent of the association, after "The Wets and the Drys" was condemned as a song "which would desecrate the building" by the Rev. Charles M. Boswell, president of the association.

Characterizing the number as a "jest over something as sacred as the Constitution," Mr. Boswell urged everyone to stay away from the concert if it were not stricken from the program. The number was not of the program agreed upon when the contract was signed.

Distribution of advertising cards in the shape of whisky bottles, on which were printed announcements of the concert and the name of the song, drew attention of the officials to the program.

SOUSA SWITCHES PROGRAM FOR STAD OCEAN GROVE

"Wets and Drys" March Provoked Official Protest.

Ocean Grove, N. J., July 6 (P).—"Follow the Swallow" will take the place of "The Wets and the Drys" as part of the program of a concert to be given Saturday night in the auditorium of the Camp Meeting Association by John Philip Sousa. Announcement of the Sousa substitution was made tonight by the Rev. Melvin E. E. Snyder, resident superintendent of the association, after "The Wets and the Drys" was condemned as a song "which would desecrate the building" by the Rev. Charles M. Boswell, president of the association.

Characterizing the number as a "jest over something as sacred as the Constitution," Mr. Boswell urged everyone to stay away from the concert if it were not stricken from the program. The number was not of the program agreed upon when the contract was signed.

Distribution of advertising cards in the shape of whisky bottles, on which were printed announcements of the concert and the name of the song, drew attention of the officials to the program.

"Follow the Swallow," for "Wets and Drys"

Ocean Grove, July 7.—(P)—"Follow the Swallow" will take the place of "the wets and the drys" as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove Camp Meeting Association by John Philip Sousa.

Announcement of the Sousa substitution was made last night by the Rev. Melvin E. E. Snyder, resident superintendent of the association after "the wets and the drys" was condemned as a song "which would desecrate the building" by the Rev. Charles M. Boswell, president of the association.

Characterizing the number as a "jest over something as sacred as the Constitution," Rev. Boswell urged everyone to stay away from the concert if it were not stricken from the program. The song was not of the program agreed upon when the contract was signed.

Distribution of advertising cards in the shape of whisky bottles on which were printed announcements of the concert and the name of the song, drew a mention of the officials.

Obviously This Is Not That Kind of a Swallow

OCEAN GROVE, July 7 (P).—"Follow the Swallow" will take the place of "The Wets and the Drys" as part of the program of a concert Saturday night in the auditorium of the Ocean Grove Camp Meeting Association by John Philip Sousa's band.

Announcement of the Sousa's substitution was made last night by the Rev. Melvin E. E. Snyder, resident superintendent of the association, after "The Wets and the Drys" was condemned as a song "which would desecrate the building" by the Rev. Charles M. Boswell, president of the association.

Sousa's 'Wet' March a Jest, They Say; Bar It

Ocean Grove, N. J. JOHN PHILIP SOUSA'S "Wet and Dry March" is a melodious jest at the Constitution, says the local camp meeting association, barring it from their auditorium. "Follow the Swallow" has been substituted. Strong umbrage was taken against advertisements of the event which took the form of paper whiskey bottles.

Sousa's "Wets and Drys" Barred at Ocean Grove

Special to the NEWARK NEWS. OCEAN GROVE, July 6.—When Sousa's Band fills its annual engagement here Saturday of this week one of the scheduled selections will not be heard. This is the March King's "The Wets and the Drys."

A letter was forwarded to John Philip Sousa when the program was offered requesting that the number be eliminated. A reply has been received from the band's representative saying that while the band management is unable to see the matter from the association's viewpoint the request will be granted. Objection to "The Wets and the Drys" was further increased when the feature was advertised in a whisky bottle framework in a local newspaper.

Sousa Gives In, Won't Play 'Wets and Drys'

OCEAN GROVE, N. J., July 6.—(A. P.).—"Follow the Swallow" will take the place of "The Wets and the Drys" as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove Camp Meeting association by John Philip Sousa.

Announcement of the substitution was made tonight after "The Wets and the Drys" was condemned by prominent drys as a song which would "desecrate the building."

BUT ALL MUSIC HAS BARS

OCEAN GROVE, N. J., July 7.—Sousa's Band has agreed not to play its leader's new composition, "The Wets and Drys," following objection here. Sousa, instead, will play "Follow the Swallow."

SOUSA COMPOSITION BANNED

Ocean Grove, N. J., July 6.—Residents here will be urged not to attend the Sousa band concert next Saturday if the program includes Sousa's newest composition, "The Wets and the Drys," Rev. Charles M. Boswell of Philadelphia, president of the Ocean Grove Camp Meeting association, said in a statement.

SOME SWALLOWS WET

And Some are Dry, but "Follow the Swallow" is Accepted.

OCEAN GROVE, N. J., July 6.—(AP).—"Follow the Swallow" will take the place of "The Wets and the Drys" as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove Camp Meeting Association by John Philip Sousa.

Announcement of the substitution was made tonight after "The Wets and the Drys" was condemned as a song "which would desecrate the building."

SOUSA'S MUSIC ANGERS DRY

OCEAN GROVE, N. J., July 6.—A plea was made to citizens here by the Rev. Charles M. Boswell, of Philadelphia, president of the Ocean Grove Camp Meeting Association, to absent themselves next Saturday night at the Sousa Band concert in the auditorium if the band leader insists on playing his new composition, "The Wets and the Drys."

This city is a citadel of Prohibitionists. Posters advertising the concert depict a huge whiskey flask with the title of Sousa's new song

SOUSA'S 'WET AND DRY' MARCH PUT UNDER BAN

Ocean Grove Camp Meeting Head Protests Against Concert Including Number

OCEAN GROVE, N. J., July 6 (A. P.).—John Philip Sousa's plans to play his new march, "The Wets and the Drys," in the auditorium of the Ocean Grove Camp Meeting Association today was condemned by Rev. Dr. Charles M. Boswell, president of the association as a "Jest over something as sacred as the Constitution" which would "Desecrate the building."

"If this number is included on the programme, next Saturday, I will not hesitate to ask everyone to say away," he added. "I will ask this on behalf of the association which want no one to come here for money making."

Attention was drawn to the concert when advertisements in the shape of whisky bottles were distributed.

Dr. Boswell said the Sousa management had informed him they did not understand his complaint but that the march would not be included in the programme. This was before the bottle-shaped cards had been given general distribution.

The number was not included on the programme agreed upon when the contract was signed, Boswell asserted, and unless "positive assurance" is given that such a humoresque will not be presented, the support of the association will be denied.

It was not known today whether the number would or would not be included on the programme as no statement was available from the Sousa management beyond the letter to Dr. Boswell in which withdrawal of "The Wets and the Drys" from the programme was promised.

No "Wets and Drys," "Swallow" Instead

No one with the slightest Bacchanalian sympathies or any fondness for the deep, red vine-tages or amber brews of yore can hope for musical solace, should he attend the concerts of Sousa's band in the Ocean Grove Auditorium Saturday. Sensations aroused by liquid music will in on way assuage the parched and burning tongue.

It is now definitely known that "The Wets and the Drys" Sousa's latest humoresque, will be omitted from the program, and the substitute offering will be—"Follow the Swallow!"

"It isn't the kind of a swallow you mean," Rev. Melville E. Snyder, superintendent of the Campmeeting association, asserted when the announcement of the alternate number drew forth a chuckle from the reporter.

Pastor Bans Sousa's Wet-Dry Song

A plea was made to residents of Ocean Grove, N. J., yesterday by Rev. Charles M. Boswell, of Philadelphia, president of the Campmeeting Association, to absent themselves Saturday night from the Sousa Band concert if the band leader insists on playing new composition, "The Wets and the Drys."

The camp is a citadel of Prohibitionists. Posters advertising the concert depict a huge whiskey flask with the title of Sousa's new song

Follow the Swallow' Sousa's Substitute for Banned Song

OCEAN GROVE, July 7.—"Follow the Swallow" will take the place of "The Wets and Dries," as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove Camp Meeting Association by John Philip Sousa.

Announcement of the Sousa substitution was made last night by the Rev. Melville E. Snyder, resident superintendent of the association, after "The Wets and Dries" was condemned as a song "which would desecrate the building," by the Rev. Charles M. Boswell, president of the association. Characterizing the number as a "jest over something as sacred as the Constitution," Rev. Boswell urged everyone to stay away from the concert if it were not stricken from the program. The song was not on the program agreed upon when the contract was signed.

Distribution of advertising cards in the shape of whisky bottles, on which were printed announcements of the concert and the name of the song, drew the attention of the officials.

SOUSA TRAVELS MILLION MILES

Famous Bandmaster Coming Here July 9, Still Going Strong After 1,000 Miles a Week Each Season.

Somewhere along the route of his 34th annual tour is the one millionth milestone of Lieut. Com. John Philip Sousa's travels at the head of his own organization. He will appear at the Oneonta theatre on the night of July 9. Almost 29,500 miles a season, or 1,000 miles a week for an average of 30 weeks a season for 34 years is the Sousa record. And the March King is still going strong and firmly convinced that "the first million miles are the hardest."

Sousa's travels began in Plainfield, N. J., in 1892. They have taken him once around the world and thrice to Europe. There have been few seasons in which he visited less than half of the states of the union, and last season, when he traveled almost 40,000 miles in the United States and Canada, he visited no less than forty-three of our forty-eight states and five Canadian provinces. Yet it was not until he was in his thirty-third season that Sousa did the greatest traveling of his career. The record was a trip of about 3,300 miles made in approximately six days and a half from Regina, Saskatchewan to Philadelphia, and remarkable because ten concerts were given along the way.

At present railway rates, Sousa's personal expenditures for carfare have amounted to about \$40,000. On that basis the transportation of the Sousa organization of 100 persons has cost about \$4,000,000. But Sousa's band originally consisted of about fifty pieces and it traveled in the days of the two-cent fare, so Sousa actually has patronized the railway companies to the extent of about \$2,000,000. This computation of course takes no account of Pullman and luggage expense.

Sousa's Thirty-fourth Band Tour

Lieutenant Commander John Philip Sousa's thirty-fourth annual tour at the head of his band will begin on July 4, Hershey, Pa., and will continue for a period of twenty weeks. Included in the tour will be a week's engagement on the Steel Pier at Atlantic City, beginning July 11.

The March King has written three new marches for this tour. They are "Sesquicentennial March," which will be the official march of the exposition in Philadelphia; "Pride of the Wolverines," dedicated to the City of Detroit; and "The Gridiron Club," dedicated to the famous Washington organization. In addition to the marches he has provided a musical setting for "The Thrush," the poem by Lucy Larcom. It will be given as a soprano solo by Miss Marjorie Moody.

Other novelties include a musical debate, "The Wets and the Dries"; a humoresque, based upon "Oh, How I've Waited for You," from "By the Way," and a burlesque, "On Your Radio." He will also play his suite, "Leaves From My Notebook." Novelties not of his own composition or arrangement are "Fun at the Fair," by John Powell; "Juba Dance," from R. Nathaniel Dett's suite, "In the Bottoms"; George Chadwick's symphonic poem, "Tam O' Shanter," and Percy Grainger's "Country Garden." His jazz numbers will be played by a saxophone octet and a choir of twenty-four clarinets, a new experiment in instrumentation.

The band will consist of 100 musicians and soloists, including Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophonist and Edward J. Heney, saxophonist.

SOUSA TO TOUR FOR 34TH YEAR

The thirty-fourth annual tour of Lieut. Com. John Philip Sousa at the head of his band will start July 4 in Hershey, Pa., continuing for twenty weeks, including engagement July 11 on the Steel Pier at Atlantic City.

Sousa has written three new marches for his tour. They are "Sesquicentennial March," official march at the Philadelphia exposition; "Pride of the Wolverines," dedicated to Detroit; and "The Gridiron Club," in honor of the famous Washington organization. The band consists of 100 musicians and soloists.



John Philip Sousa

SOUSA WILL DIRECT CONCORD HIGH BAND

CONCORD, June 22.—Concord's High School band will have a distinguished conductor for one day, Tuesday, Sept. 28, when John Philip Sousa, world's greatest bandmaster, will lead the school musicians in a concert to be given for the Concord Kiwanis club.

Sousa and his band will be heard at the Auditorium on Sept. 28, coming here under Kiwanis auspices for the benefit of the High School band and all proceeds above actual expenses will be placed in the hands of H. Maitland Barnes, musical director for the school of Concord. The Sousa concert here will be in the afternoon and the band will go to Manchester for another concert in the evening.

Preliminary arrangements for the school benefit were made today by directors of the Kiwanis club. "The Rotary club of this city will be asked to have a part in the enterprise."

Sousa Soon Starts His 34th Tour

Lieut. Com. John Philip Sousa's thirty-fourth annual tour at the head of his famous band will begin on July 4, in Hershey, Pennsylvania, and will continue for a period of 20 weeks. Included in the tour will be a week's engagement on the steel pier at Atlantic City, beginning July 11.

The March King has written three new marches for this tour. They are "Sesquicentennial March," which will be the official march of the Exposition in Philadelphia; "Pride of the Wolverines," dedicated to the City of Detroit; and "Gridiron Club," dedicated to the famous Washington organization.

In addition to the marches he has provided a musical setting for "The Thrush," the poem by Lucy Larcom. It will be given as a soprano solo by Miss Marjorie Moody. His other novelties include a musical debate, "The Wets and the Dries"; a humoresque, based upon "Oh, How I've Waited for You," from "By the Way"; and a burlesque, "On Your Radio." He will also play his suite, "Leaves From My Notebook."

Novelties not of his own composition or arrangement are "Fun at the Fair," by John Powell; "Juba Dance," from R. Nathaniel Dett's suite, "In the Bottoms"; George Chadwick's symphonic poem, "Tam O' Shanter," and Percy Grainger's "Country Garden." His jazz numbers will be played by a saxophone octet and a choir of 24 clarinets, a new experiment in instrumentation.

The band will consist of 100 musicians and soloists, including Miss Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophonist and Edward J. Heney, saxophonist.

woman. She laughs at him and

SOUSA'S HUMORESQUE DISCUSSES DRY LAW

Inspired By Prohibition Hearings—Debate Set To Music Caricatures Leaders.

Washington, June 17.—"The Wets and the Dries" is the title of Lieut. Com. John Philip Sousa's new humoresque, which will be featured in his programs for the thirty-fourth annual tour, which gets under way on July 4 at Hershey, Pa. In terms of music it will discuss the prohibition question now prominently before the country.

Sousa's inspiration for the new number came in Washington last spring. He had been summoned to Washington to appear before a Congressional committee which was holding hearings on the copyright legislation affecting the radio interests when he was invited to attend several sessions of the Senate Judiciary Committee, which was then holding its now famous wet-and-dry hearings.

He listened to arguments of the prohibitionists and anti-prohibitionists for two or three days, and then he began to make notes, scrawling them in his usual fashion upon the backs of envelopes and in the "white space" of newspaper advertisements.

Then he went back to New York, called in his librarian and sent him scurrying about the publishing houses for scores of all of the songs about rivers, lakes and other large bodies of water written in the past century, while he assembled from his own private library, which some days will be bequeathed to the nation and placed in the Library of Congress, all of the classic drinking songs that have been committed to paper. The result is a musical debate, interspersed with high lights of the Washington hearings.

So wets and dries over the Sousa route will not only be able to hear alcoholic and non-alcoholic music, but they will also be able to recognize the caricatures of the wet and dry leaders as Sousa saw—and heard—them in Washington.

Sousa Will Play at Hershey July 4-5

"Make It Snappy" is the slogan of the musician who would achieve success nowadays, in the opinion of Lieut. Com. John Philip Sousa, who this season will make his thirty-fourth annual tour with his famous band and will be the attraction at Hershey Park July 4 and 5, giving concerts afternoons and evenings. And Sousa practices his preaching by putting into his programs in about the same space of time twice as many numbers as he was accustomed to present during his earlier years.

"The conductor who believes he can get people who obtain their news from headlines or tabloids, who dash about in taxicabs, who eat in cafeterias and who live in a general state of hysteria, to listen to the long selections in vogue in the leisurely times around 'the turn of the century' will finish his days in the poorhouse," says Sousa. "There isn't such a thing as leisure any more and the American, even when he is taking his pleasure, enjoys himself at the fastest gait possible."

"Each season I find myself cutting down the length of my programmed numbers with the result that I get more numbers into the concert. The radio people have found that twenty minutes is the longest time that the average air listener can be held. I think it is a liberal estimate and this season there is no single number on my program that occupies as much as ten minutes. We have speeded up the production of music just as Mr. Ford has speeded up the production of flivvers. Ten seconds after the conclusion of the number, we know whether the applause warrants an encore, and five seconds after that we are giving it. The old days when a conductor could leave the stand and take two or three bows after each number are gone forever. I never leave the conductor's desk at any time during the program."

Zion Church He

SOUSA TO MEET HIS TWO PRIZE PUPILS

A reunion between a teacher and two of his prize pupils will be held in this city on Saturday, July 10, when Lieut. Com. John Philip Sousa and his band come to the Ocean Grove Auditorium for two concerts. The teacher is the famous bandmaster and the pupils are Simone Mantia, trombonist and euphonium artist, now with the Metropolitan Opera House forces, and conductor Arthur Pryor, trombonist, now conducting his own band at the Beach Arcade, this city. Both practically began their careers with Sousa's famous aggregation.

Throughout the years Sousa and his prize pupils have kept in touch with each other and several years ago when Sousa's band gave a special performance in Madison Square Garden Mantia and Pryor sat in the trombone section, as of yore.

Lends Theater to Sousa

Dillingham Turns the Fulton Over for Band Rehearsals

Charles Dillingham has placed the Fulton Theater at the disposal of Lieut. Com. John Philip Sousa for today, tomorrow and Saturday morning for the "march king's" rehearsals for his thirty-fourth tour at the head of his own band. This will begin next Sunday, July 4, at Hershey, Pa., and continue for twenty weeks.

The Sousa organization, which will assemble this morning, consists of 100 persons. Marjorie Moody, soprano, will be the vocal soloist with the band. This season's repertoire will include pieces by Dr. R. Nathaniel Dett, noted Negro composer; George Chadwick, John Powell and Percy Grainger, and several novelties by Sousa, among which are three new marches, "The Sesquicentennial Exposition," "Pride of the Wolverines" and "The Gridiron Club," as well as a song for Miss Moody, "There's a Merry Brown Thrush."

CHARLES DILLINGHAM has placed the Fulton Theater at the disposal of Lieut. Com. John Philip Sousa for today, tomorrow and Saturday morning for the March King's rehearsals for his thirty-fourth annual tour at the head of his own band.

SOUSA AND BAND AT HERSEY JULY 4 AND 5

"Make It Snappy" is the slogan of the musician who would achieve success nowadays, in the opinion of Lieut. Com. John Philip Sousa, who this season will make his thirty-fourth annual tour with his famous band and will be the attraction at Hershey Park July 4 and 5, giving concerts afternoons and evenings. And Sousa practices his preaching by putting into his programs in about the same space of time twice as many numbers as he was accustomed to present during his earlier years.

"The conductor who believes he can get people who obtain their news from headlines or tabloids, who dash about in taxicabs, who eat in cafeterias and who live in a general state of hysteria, to listen to the long selections in vogue in the leisurely times around 'the turn of the century' will finish his days in the poorhouse," says Sousa. "There isn't such a thing as leisure any more and the American, even when he is taking his pleasure, enjoys himself at the fastest gait possible."

"Each season I find myself cutting down the length of my programmed numbers with the result that I get more numbers into the concert. The radio people have found that twenty minutes is the longest time that the average air listener can be held. I think it is a liberal estimate and this season there is no single number on my program that occupies as much as ten minutes. We have speeded up the production of music just as Mr. Ford has speeded up the production of flivvers. Ten seconds after the conclusion of the number, we know whether the applause warrants an encore, and five seconds after that we are giving it. The old days when a conductor could leave the stand and take two or three bows after each number are gone forever. I never leave the conductor's desk at any time during the program."

SOUSA'S BAND AT HERSEY PARK

Lieut. Com. John Philip Sousa, who this year makes his thirty-fourth annual tour with his famous band, without much doubt is both the most versatile and the most prolific of American composers. The world at large knows him as the March King, but in spite of the fact that he has published 128 marches—including his three new ones, "Sesqui-Centennial," "Pride of the Wolverines" and "Gridiron Club"—the marches represent only a small share of his labors. The band will play at Hershey Park, July 4 and 5.

Sousa's Band Concert Programs

The rehearsals of Sousa's Band are being conducted this morning, Friday and Saturday in the Fulton Theatre, lent by Charles Dillingham, and then the band leaves for Hershey, Pa., where the season opens Sunday, to continue for twenty weeks.

The organization which assembled this morning consisted of 100 bandmen and musicians. Novelty organizations with the band include a saxophone octet and a choir of twenty-four clarinets, the latter an experiment in instrumentation. The program this season is unusually rich in the works of contemporary composers, including numbers by R. Nathaniel Dett, the negro composer; George Chadwick, John Powell and Percy Grainger. Sousa's own novelty arrangements will include a humoresque, based upon "Oh, How I've Waited for You"; his musical debate, "The Wets and the Dries," as well as his burlesque, "On Your Radio."

There are three new Sousa marches, "The Sesqui-Centennial Exposition," "Pride of the Wolverines" and "Gridiron Club," as well as a song number, "There's a Merry Brown Thrush," for Miss Marjorie Moody, soprano soloist with the band.

Charles Dillingham has placed the Fulton Theater at the disposal of Lieut. Com. John Philip Sousa for his rehearsals for his thirty-fourth annual tour at the head of his own band.

SOUSA REHEARSING AGAIN.

Preparing for 34th Annual Tour at the Head of His Band.

Commander John Philip Sousa is rehearsing at the Fulton Theatre for his thirty-fourth annual tour at the head of his own band. Sousa's season will begin next Sunday, July 4, in Hershey, Pa., and will continue for twenty weeks. In the week of July 11 Sousa and his musicians will appear at the Steel Pier, Atlantic City.

Miss Marjorie Moody is the soloist. The Sousa organization, consisting of 100 musicians, includes a saxophone octet and a choir of twenty-four clarinets. The programs contain works by the contemporary composers, Nathaniel Dett, George Chadwick, John Powell and Percy Grainger. Commander Sousa's new marches, "The Sesquicentennial Exposition," "Pride of the Wolverines" and "The Gridiron Club," will be featured.

SOUSA AND HIS BAND TO PLAY NEXT THURSDAY

Famous Leader Will Bring His Organization to Eastman Theater on Night of July 8.



MARJORIE MOODY.

In the course of his 34th annual tour, which is starting on July 4, Lieutenant Commander John Philip Sousa will come to the Eastman Theater next Thursday night for his annual Rochester concert bringing his famous organization intact and four solo artists. To those for whom the charm of a Sousa concert is largely in the new Sousa compositions, plenty of interest is promised, for the composer is including on his Rochester program his new "Sesqui-Centennial March," written to mark the 150th anniversary of American freedom, and a new burlesque number, "A Mingling of the Wets and Drys," in which the contrasting viewpoints of the friends and foes of prohibition are set forth.

The soloists this year are Miss Marjorie Moody, the American soprano, who will sing the "Beautiful Blue Danube" of Strauss; John Dolan, cornetist; Edward Heney, saxophonist, and Howard Goulden, xylophonist.

In his "Wets and Drys" number Sousa has woven some familiar tunes bearing on the vital subject of what to drink and when. The wets are represented with such tender melodies as "Have a Little Drink" and "Down Where the Wurtzberger Flows," to which the drys respond with "Tea for Two" and "The Old Oaken Bucket." Sousa is said to make this music tell an amusing and pointed story.

Another original Sousa composition will be a suite, "Leaves From My Notebook," containing three parts, "The Genial Hostess," "The Campfire Girls" and "The Lively Flapper." He has drawn on American composers for two other numbers, a symphonic poem, "Tam O' Shanter," by George Chadwick, and a "Juba Dance," by R. Nathaniel Dett, the American Negro composer who has been producing works of striking interest.

The concert Thursday will begin at 8:15 o'clock. Seats are on sale at the Eastman Theater ticket office. The regular moving picture program will be presented in the afternoon, beginning at 1, 2:30 and 4:30 o'clock.

SOUSA HERE THURSDAY EVENING

Famous Bandmaster and His Organization To Appear at the Eastman on 34th Tour

WITH a program filled with those picturesque novelties for which he is known and with his famous organization intact for his thirty-fourth annual tour, John Philip Sousa will come to the Eastman next Thursday night for his annual Rochester concert. The program will begin at 8:15 o'clock. The regular motion picture program will be given in the afternoon, beginning at 1, 2:30 and 4:30 o'clock.

Sousa is beginning his tour this year on the nation's birthday, appropriate enough for the man who has contributed so much to American patriotic music. He is presenting at the same time a brand new march, the "Sesqui-Centennial March," which will be the official march of the great exposition in Philadelphia in celebration of 150 years of American independence.

The Sousa program this year will also include a humorous fancy, "A Mingling of the Wets and Drys," in which the varying viewpoints of the friends and foes of prohibition are amusingly burlesqued. It is in the form of a musical dialogue, with the wets expressing their sentiments in such tunes as "Have a Little Drink" and "Down Where the Wurtzberger Flows" and the drys replying with "Tea for Two," "The Old Oaken Bucket" and similar sentiments.

Another original Sousa number will be a suite, "Leaves from My Notebook," consisting of three numbers, "The Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper." A symphonic poem, "Tam O' Shanter," by George Chadwick, the American composer; the "Zampa" overture by Herold, and the "Juba" dance by R. Nathaniel Dett, the negro composer, will be other band numbers. Of course, the old favorite marches will be well represented as extra numbers.

Sousa is bringing our soloists, John Dolan, the popular cornetist; Miss Marjorie Moody, soprano, who will sing Strauss' "Beautiful Blue Danube" waltz; Edward Heney, saxophonist, and Howard Goulden, xylophonist.

Seats for the concert are now on sale at the Eastman ticket office.

"MAKE IT SNAPPY" IS THE GREAT SOUSA'S SLOGAN

"Make It Snappy" is the slogan of the musician who would achieve success nowadays, in the opinion of Lieut. Co. John Philip Sousa, who this season will make his thirty-fourth annual tour with his famous band. And Sousa practices his preaching by putting into his programs in about the same space of time twice as many numbers as he was accustomed to present during his earlier years.

"The conductor who believes he can get people who obtain their news from headlines or tabloids, who dash about in taxicabs, and who live in a general state of hysteria, to listen to the long selections in vogue in the leisurely times around 'the turn of the century' will finish his days in the poorhouse," says Sousa. "There isn't such a thing as leisure any more and the American even when he is taking his pleasure, enjoys himself at the fastest gait possible."

"Each season I find myself cutting down the length of my programmed numbers with the result that I get more numbers into the concert. The radio people have found that twenty minutes is the longest time that the average air listener can be held. I think it is a liberal estimate and this season there is no single number on my program that occupies as much as ten minutes. We have speeded up the production of music just as Mr. Ford has speeded up the production of his flivvers. Ten seconds after the conclusion of the number, we know whether the applause warrants an encore and five seconds after that we are giving it. The old days when a conductor could leave the stand and take two or three bows after each number are gone forever. I never leave the conductor's desk as any time during the program."

Sousa and his famous band will be at the Smalley Theatre on Thursday afternoon, July 9.

Musical Notes

Lieut. Commander John Philip Sousa's 34th annual tour at the head of his band will begin on July 4 in Hershey, Pa., and will continue for a period of 20 weeks. Included in the tour will be a week's engagement on the Steel Pier at Atlantic City, beginning July 11th.

The march king has written three new marches for this tour. They are Sesqui-Centennial March, which will be the official march of the exposition in Philadelphia; Pride of the Wolverines, dedicated to the city of Detroit, and The Gridiron Club, dedicated to the Washington organization. In addition to the marches he has provided a musical setting for The Thrush, the poem by Lucy Larcom. It will be given as a soprano solo by Miss Marjorie Moody. His other novelties include a musical debate, The Wets and the Drys, a humoresque based upon "Oh, How I've Waited for You" from "By the Way," and a burlesque, "On Your Radio." He will also play his suite, "Leaves from My Notebook." Novelties not of his own composition or arrangement are Fun at the Fair, by John Powell, Juba Dance from R. Nathaniel Dett's suite, In the Bottoms, George Chadwick's symphonic poem, Tam-O-Shanter, and Percy Grainger's Country Garden.

His jazz numbers will be played by a saxophone octet and a choir of 24 clarinets, a new experiment in instrumentation. The band will consist of 100 musicians, and soloists, including Miss Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophonist, and Edward J. Henry, saxophonist.

The band under the direction of Sousa will be heard in concert in Providence Sunday evening, Sept. 26 at the new Auditorium, North Main street, under the management of Albert Steinert.

Musical America's Guide for 1926, the sixth volume, is just issued by the Musical America Company. The book is a digest of the musical resources of the United States and Canada. It is a useful addition to reference libraries, and an interesting compendium to music students and artists.

Sousa and His Band to Appear Here

LIEUTENANT COMMANDER JOHN PHILIP SOUSA'S thirty-fourth annual tour at the head of his band will begin on July 4 in Hershey, Pa., and will continue for a period of 20 weeks. Included in the tour will be a week's engagement on Steel Pier at Atlantic City, beginning July 11th.

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ALWAYS ON TIME, IS SOUSA'S MOTTO

March King Misses Only One Engagement in Five Years.

There is only one Sousa, and he will be there, rain or shine. This is the 34th season of Sousa and His Band. Although the march king's fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's Band has been the one with which Sousa himself has appeared. And never but once in his third of a century on the roads of America has Sousa been compelled to disappoint his audiences. That was five years ago when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

There is an element of luck, of course, in a career which is uninterrupted by illness for so long a period. But back of the luck is the thoroughness of preparation. Sousa's tours are planned two or three years in advance. Railroad experts check train schedules, and arrange for special trains wherever necessary. The touring manager takes with him not only an itinerary but full instructions concerning alternate routes to be followed in case of railroad wreck, storm or other emergency. And Sousa gets there on time. Even transfer facilities, when arranged for, must be demonstrated as more than ample to transport the band's baggage quickly and with a margin of safety for emergencies.

It is a stickler for promptness that Sousa's concert begins at the

Sousa Coming To Steel Pier

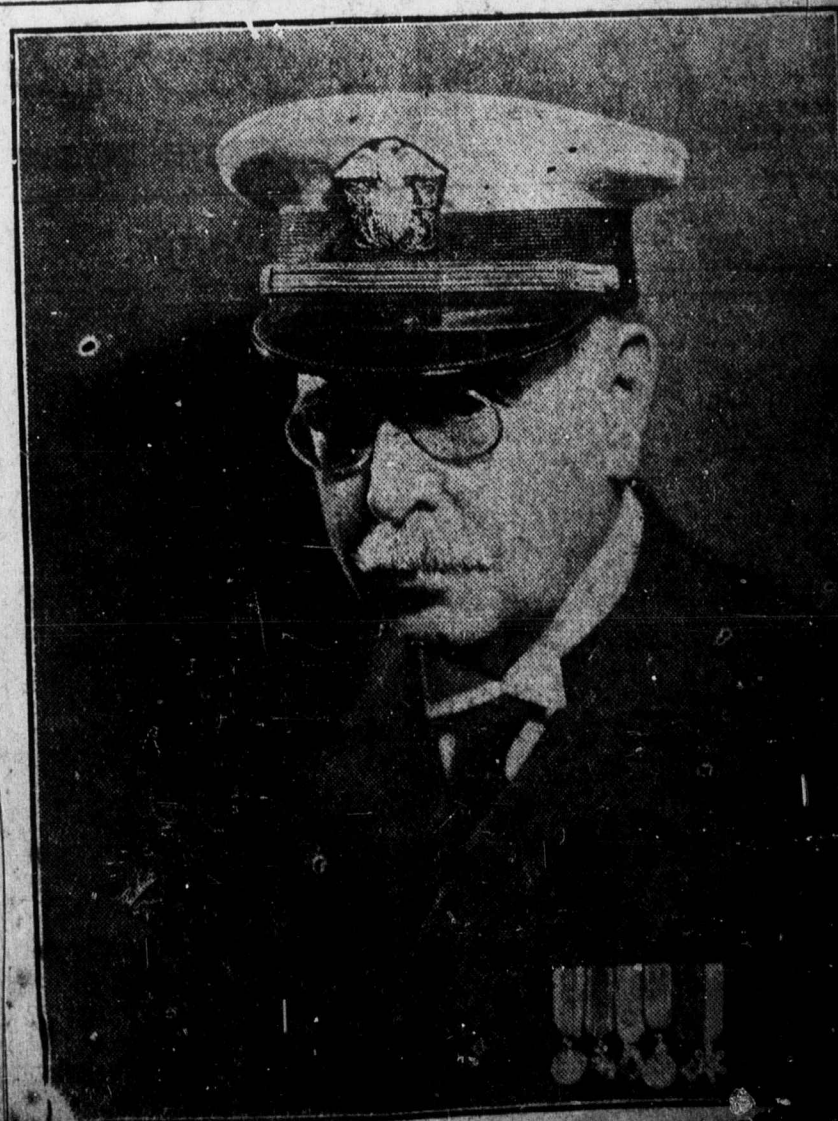
Famous Band Leader Tells of Emergencies Encountered in Travels

The number of emergencies which can develop during the tour of Sousa's Band, which starts Sunday a one-week engagement at the Steel Pier, is remarkable. 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 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 selections, when a sudden storm breaks outside. Sousa doesn't try. A piece of "rain" 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 pressed into the programs in emergencies, and to quote the words of an

THE MARCH KING



JOHN PHILIP SOUSA

his band will be here and give a concert on Wednesday, September

Next Attraction at Steel Pier



LT. COM. JOHN PHILIP SOUSA

Who this year makes his thirty-fourth annual tour with his famous band, without much doubt is both the most versatile and the most prolific of American composers. The world at large knows him as the March King, but in spite of the fact that he has published 123 marches—including his three new ones, "Jesqui-Centennial," "Pride of the Wolverines," and "Gridiron Club"—the marches represent only a small share of his labors.

"Wets And Drys" Will Be Feature Of Sousa Program

No complaint has been made in Rochester against the inclusion of the "Wets and Drys Humoresque" on the Sousa program at the Eastman Theater tomorrow night, according to Concert Manager James Furlong. Yesterday such action was taken at Ocean Grove on the ground that such a composition would "desecrate the building" in the words of the Rev. Charles M. Boswell, president of the Ocean Grove Camp Meeting Association.

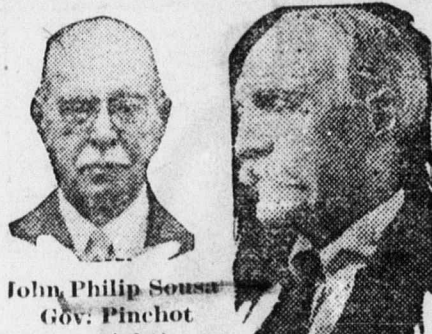
"The Wets and Drys" has been announced for tomorrow night's concert at the Eastman and Mr. Furlong does not expect the slightest objection to it. According to Sousa's own description, it is a bit of fun poked at both wets and drys in melodious language. The score, as arranged by Sousa, has the Wets express a desire for "Another Little Drink Won't Do Us Any Harm," while the Drys answer with "Tea for Two." Both Wets and Drys chant, through the instruments of the orchestra, "How Dry I Am," the former sorrowfully and the latter joyfully. The Wets pine to be "Down Where the Wurzbarger Flows," while the Drys are strong for "The Old Oaken Bucket," and the humoresque closes with both singing "Oh My! We'll Never Get Drunk Any More."

Chief objection at Ocean Grove seemed to be made against the use of advertising cards on which an old style whisky jug was outlined. In view of the protests Sousa will omit the number from his Ocean Grove concert, but it will be included in all other performances.

Governors at Ball

Chief Executives of Original 13 States Meet at Hotel

With Commander John Philip Sousa himself leading the orchestra in his own "Stars and Stripes Forever," representatives of the 13 original States of the Union gathered last night to revive the Spirit of '76 in the ballroom of the Bellevue.



John Philip Sousa
Gov. Pinchot
(at right)

Stratford as the final gesture in the city's impressive observance of Flag Day.

Eleven Governors of the States of which Pennsylvania was the key-stone, their military staffs and ranking officers of the colorful ancient commands which had paraded yesterday rekindled fires of patriotism and rededicated themselves to the principles laid down in this city 150 years ago. Governor Pinchot and Mayor Kendrick were among the speakers in which the keynote of addresses was "peace, not pacifism" and tributes to the nation "worth fighting for and worth dying for."

SOUSA BRINGING FAMOUS BAND TO EASTMAN

One of the big musical events of the summer season is scheduled for tomorrow night at the Eastman Theater, when Lieutenant Commander John Philip Sousa brings his world famous band for one performance. Sousa's appearances have come to be expected features of the Summer and each year he brings a new and appealing program, with that unique spirit that sets a Sousa program apart from any other.

Among his new selections this year are the "Sesqui-Centennial March," dedicated to the Philadelphia exposition, and a humoresque called "The Wets and Drys," in which both sides of the prohibition question are set forth in music. There will be four solo artists, Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophonist, and Edward J. Heney, saxophonist.

The program follows:

Overture, "Zampa" Herold
Cornet solo, "Nellie Grey" Chambers
Mr. Dolan
Suite, "Leaves from My Notebook" Sousa
a. The Genial Hostess.
b. The Camp Fire Girls.
c. The Lively Flapper.
Soprano solo, "The Beautiful Blue Danube" Strauss
Miss Moody.
Symphonic poem, "Tam o' Shanter" (new) Chadwick
A fancy, "A Mingling of the Wets and Drys" Wiedoeft
Mr. Heney.
March, "The Sesqui-Centennial Exposition" (new) Sousa
Xylophone solo, "Liebesfreud" Jessels
Mr. Goulden.
Dance, "Juba" Dett
Seats are on sale at the Eastman ticket office.

SOUSA COMING TO STEEL PIER

Famous Band Leader Tells of Emergencies Encountered in Travels

The number of emergencies which can develop during the tour of Sousa's Band, which starts Sunday on a one-week engagement at the Steel Pier, is remarkable. 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 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 selections, when a sudden storm breaks outside. Sousa's 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 BACK AT EASTMAN WITH HIS BAND

EASTMAN — Moving pictures were to be shown as usual at the Eastman this afternoon at 1, 2:30 and 4:30 o'clock, but this evening they will make way for Lieutenant Commander John Philip Sousa and his famous band, which will fill their summer engagement at the Eastman.

The Eastman's musical bill for the week includes an act built around the once popular song, "A Bicycle Built for Two," in which Martha Atwell and Harold Singleton appear in costumes of bicyclists of a generation ago.

William G. Street's xylophone solos are also popular with audiences. He plays "Liebesfreud," by Kreisler, and "Then I'll Be Happy." The orchestra overture is the "American Fantasy" of Victor Herbert.

PUPILS AWAIT PLANS FOR SOUSA CONTEST

Full Information of Evening Union Prize Will Be Printed Tomorrow

Several inquiries have been received by the Sousa contest editor, of the Evening Union, as to the nature of the questions to be presented for three days this week, in Lieutenant Commander John Philip Sousa's contest on the Liberty Bell.

Full information will be printed tomorrow, together with the first seven questions. Suffice it to say that a bit of research in history books will help when memory is lax. Seven more questions will be printed Thursday and six on Friday. Neatness will be considered in making the awards.

The prizes will be presented personally by Sousa during one of his Steel Pier concerts next week. They will be as follows:

First prize, \$5 in gold, two tickets to Sousa concert and an autographed photograph of Sousa.

Second prize, \$2.50 in gold and two tickets.

Third prize, \$1 and two tickets.

Fourth prize, two tickets.

The contest is open to all pupils of this city schools, by in and including grade schools, high school.

SOUSA HERE TOMORROW

At The Playhouse — Program and Soloists.

Manager William J. MacFarlane today announced the following program showing diversity and range of selections which Lieutenant Commander John Philip Sousa's band will give at The Playhouse tomorrow afternoon only:

1. Overture, "Zampa" Herold
2. Cornet Solo, "Nellie Grey" Chambers
Mr. John Dolan
3. Suite, "Leaves from My Notebook" Sousa
a. "The Genial Hostess."
b. "The Camp Fire Girls."
c. "The Lively Flapper."
4. Soprano Solo, "The Beautiful Blue Danube" Strauss
Miss Marjorie Moody
5. Symphonic Poem, "Tam o' Shanter" (new) Chadwick

JOHN PHILIP SOUSA

NOW ON HIS 34TH TOUR

John Philip Sousa and his band is like the perennial which blooms each year, and never satisfied with repeating old favorites on his programs he is arranging for next season, when he will be heard at the Odson here in early November, new compositions which will have their introduction at the Sesqui-Centennial in Philadelphia. One is a march which will be used as the official march at the Centennial. He has also provided a musical setting for The Thrush, the poem by Lucy Larcom, and this will be given as a soprano solo by Miss Marjorie Moody. There is also a humoresque, "A Musical Debate" between the wets and the drys, based on "Oh, How I Have Waited for You," and another burlesque, "On Your Radio." Meanwhile Sousa does not neglect other composers of distinction and will feature numbers by John Powell, George Chadwick and Percy Grainger. Sousa's thirty-fourth tour starts today, July 4, in Hershey, Pa., and will continue for a period of twenty weeks. Included in the tour will be a week's engagement on the steel pier at Atlantic City, beginning July 11.

TEXAS JOHN MCCORMACK

MISS MOODY WILL APPEAR WITH BAND

Soprano Soloist Has Number Written For Herself By Sousa, March King.

Miss Marjorie Moody, a soprano soloist, will be the vocal soloist to appear this year with Sousa's band, during its concerts in the Ocean



MARJORIE MOODY, Soprano

Grove Auditorium Saturday afternoon and evening. Miss Moody is reputed to be a soprano of considerable ability, but has not been heard

here before with the Sousa aggregation. For her husband and the pretty American to return from a boating party, tore her rival's clothes and incited Turkish soldiers from a nearby camp to kill the Christian dog. The American was only saved by the timely intervention of European diplomats who happened to pass. Princess Chivekiar obtained a divorce and announced her intention of marrying a serious minded man who backed by her millions would be able to play an important political role

One of the novelties to be given by the Sousa Band, which begins its thirty-fourth season, July 4, is a musical debate, "The Wets and Drys," by Sousa.

Sousa Will Begin His 34th Season July 4

Lieut.-Commander John Philip Sousa's thirty-fourth annual tour, at the head of his famous band, will begin on July 4, in Hershey, Pa., and will continue for a period of twenty weeks. Included in the tour will be a week's engagement on the Steel Pier at Atlantic City, beginning July 11.

The "March King" has written three new marches for this tour. They are "Sesqui-Centennial March," which will be the official march of the exposition in Philadelphia; "Pride of the Wolverines," dedicated to the city of Detroit, and "The Gridiron Club," dedicated to the famous Washington organization. In addition to the marches he has provided a musical setting for "The Thrush," the poem by Lucy Larcom. It will be given as a soprano solo by Miss Marjorie Moody. His other novelties include a musical debate, "The Wets and the Drys," a humoresque, based upon "Oh, How I've Waited for You" from "By the Way," and a burlesque, "On Your Radio." He will also play his suite, "Leaves From My Notebook." Novelties not of his own composition or arrangement are "Fun At the Fair," by John Powell; "Juba Dance," from R. Nathaniel Dett's suite; "In the Bottoms," George Chadwick's symphonic poem, "Tam o' Shanter," and Percy Grainger's "Country Garden." His jazz numbers will be played by a saxophone octet and a choir of twenty-four clarinets, a new experiment in instrumentation.

The band will consist of 100 musicians and soloists, including Miss Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophonist, and Edward J. Heney, saxophonist.

John Philip Sousa's band began rehearsals at the Fulton Theatre for his thirty-fourth annual tour with his band. The new season starts at Hershey, Pa., on July 4 and will continue for twenty weeks.

Concert at Hershey by Noted Sousa July 4 and 5

HERSHEY, June 18.—A two-day concert on July 4 and 5 in Hershey Park convention hall will inaugurate a new tour of John Philip Sousa, conductor and composer, and his band. Sousa has written a new march, "Centennial March," in honor of the 100th year of the Republic, and will be played here.

SOUSA TO BEGIN HIS 34th

SEASON AT HERSEY JULY 4

Two days less than four months from the conclusion of his longest and most strenuous tour, Lieut. Com. John Philip Sousa, beloved American composer-conductor, will pick up his baton again for another season. On March 6, 1926, in Richmond, Va., Sousa concluded his thirty-third annual season of forty-two weeks and 30,000 miles. On July 4, in Hershey, he will begin his thirty-fourth season at the head of his own organization, playing a two days' engagement

in the Hershey Park Convention Hall. Sousa's new season will not be as long as that of last year. One year in two, Sousa reserves the right to a holiday in duck hunting time, and therefore, the tour will be of only twenty weeks, and will end in Baltimore, about the middle of November, which is the time when the ducks are most plentiful along Chesapeake Bay.

The "wearing qualities" of Sousa were given a severe test during the past season. Although he has been constantly before the American people for a third of a century, the total

number of persons (2,932,403) who paid admission to his performances was the greatest of his entire career. He is the one musician before the American people, apparently, who is always certain of a welcome, regardless of the place or the season of the year. Last season he varied his usual route with a trip into Western Canada. This season, in addition to his American engagements, he will make a brief tour of the Maritime Provinces of Canada.

Sousa's program this year will be distinguished by the unusual number

of novelties, not the least of which will be his own arrangements of popular Jazz tunes.

SOUSA'S MARCHES OFTEN COMPOSED TO MEET NEEDS

Inspiration Product of
Necessity, Says the
'March King.'

Must great work wait on inspiration, or can it be done with the spur of necessity? Lieut.-Com. John Philip Sousa should know, because he has been the "March King" for the better part of a half century, and without much question he is the master of the march form. But the famous bandmaster, who this season is making his thirty-fourth annual tour, says that almost as many of his famous marches have been written because he had to write a march as from pure inspiration. And occasionally there has been a march which has been the result of a combination of the two circumstances. Sousa and his band will play examples of each as encores when they give their annual concert at the Eastman on July 8th.

Let us take a few examples. "Stars and Stripes Forever," without much doubt, is the greatest of the Sousa marches. It was written aboard the S. S. "Teutonic," in New York harbor, on a snowy day in 1896, when Sousa was returning from a long trip in Europe. "For two days I walked around the boat with a 200-piece brass band in my head," says Sousa. "When I got off the boat, I wrote it down as I had conceived it, and it is played to this day as it was first written."

On the other hand there is "Semper Fidelis." It was written while Sousa was director of the United States Marine Band, and it was written from necessity. At military reviews and formations in Washington, it was customary for the Marine Band to play "Hail to the Chief" as it marched past the presidential reviewing stand. Now "Hail to the Chief" is short and fast, and having been originally a Scotch "boating song," it has no "give" to it. So Sousa asked permission of President Arthur to write a new composition to take its place.

SOUSA TO GIVE CONCERT IN HERSEY ON JULY 4

John Phillip Sousa, conductor and composer, will open his concert tour at Hershey Park Sunday afternoon July 4 when he will give a two-day concert in the convention hall.

Many novel compositions will be featured in the program this season. Sousa has written a new march, "Sesqui-Centennial March," in honor of the 150th year of the Republic, and this number will be played. It has been designated as the official march of the Sesqui-Centennial Exposition in Philadelphia. Two other marches, which will be featured for the first time, are "The Pride of the Wolverines," dedicated to the City of Detroit, and "Gridiron March," dedicated to the famous club in Washington.

The annual humoresque is "The Wets and Drys," a musical version of the prohibition question. The comedy presentation this season will be "On Your Radio." Another novelty will be "Juba Dance" of R. Nathaniel Dett, a composer of negro music. There will be a half hour of popular themes from musical comedies and a number of dance hits.

"Semper Fidelis" was the result, and it was deliberately written so that the trumpet band and drums would be playing at the precise moment that the band passed the reviewing stand. "Semper Fidelis" is now the official march of the United States Marine Corps.

An example of the combination of necessity and inspiration is "Liberty Bell." Sousa, who was spending the summer of 1893 in Philadelphia, preparing for his first tour at the head of his own organization, was seeking an idea for a new march to be featured during his tour. Mrs. Sousa brought him the news that his son, John Philip Sousa, Jr., now a New York business man, that day had marched in a procession of school children to Independence Hall, to see the Liberty Bell. Sousa sat down and wrote a march.

"High School Cadets" was written for a Washington military organization and brought \$25. "The Washington Post" was written to be played at the awarding of prizes in an essay contest for school children, conducted by that paper. "Imperial Edward" was written upon the inspiration of a "command" performance before King Edward VII. at Sandringham, and was written and played in two days. "King Cotton" was six months in the writing. "Nobles of the Mystic Shrine" was written when Sousa was initiated into the order and "United States Field Artillery" was written for the first liberty loan parade at the beginning of the World war.

New Sousa March Honors Detroit

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The March King has written three new marches for this tour. They are "Sesqui-Centennial March," which will be the official march of the exposition in Philadelphia; "Pride of the Wolverines," dedicated to the city of Detroit; and "The Gridiron Club," dedicated to the famous Washington organization.

In addition to the marches he has provided a musical setting for "The Thrush," the poem by Lucy Larcom. It will be given as a soprano solo by Miss Marjorie Moody. His other novelties include a musical debate, "The Wets and the Drys," a humoresque, based upon "Oh, How I've Waited For You" from "By the Way," and a burlesque, "On Your Radio." He will also play his suite, "Leaves From My Notebook." Novelties not of his own composition or arrangement are "Fun at the Fair," by John Powell; "Juba Dance," from R. Nathaniel Dett's suite, "In the Bottoms"; George Chadwick's sympathetic poem, "Tam O'Shanter"; and Percy Grainger's "Country Garden." His jazz numbers will be played by a saxophone octette and a choir of 24 clarinets, a new experiment in instrumentation.

Sousa Humoresque Eagerly Awaited by His Audiences

EACH season the Sousa public throughout America awaits eagerly for the announcement of the new Sousa humoresque with which the March King provides the main comedy number for his program. So far this season Sousa, for his thirty-fourth annual tour, has provided a humoresque composed of variations of theme upon well known "waiting" songs, introducing nearly all the popular ones of the last century. Sousa is coming with his famous band to the Eastman for one performance on Thursday evening, July 8.

Sousa has taken as his main theme the song hit, "Oh, How I've Waited for You," which was sung in "By the Way," a London revue that was shown last season at the Gaiety and Central Theaters in New York. Backing it up are such well known "waiters" as "Wait Till the Clouds Roll By," from the well remembered "Oh, Boy," the old college classic, "Wait for the Wagon," and Vesta Tilley's old song of the London music halls, "Waiting at the Church."

The popularity of the Sousa humoresque is indicated by the fact that the famous handmaster since the conclusion of the last tour has received several hundreds of suggestions from all sections of the country concerning themes for the humoresque. More than half of the suggestions either wanted a humoresque that would boom Florida or that would use "The Prisoner's Song."

HIS 34TH TOUR



JOHN PHILIP SOUSA.

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Lieut. Comdr. John Philip Sousa's thirty-fourth annual tour at the head of his band will begin July 4 in Hershey, Pa., and continue for 20 weeks, including a week's engagement, beginning July 11, on the Steel Pier in Atlantic City. The band will consist of 100 musicians and soloists, including Marjorie Moody, soprano; John Dolan, cornet; Howard Goulden, xylophone, and Edward J. Heney, saxophone.

Sousa has written three new marches for his tour: the "Sesqui-Centennial March," the official march of the Philadelphia exposition; "Pride of the Wolverines," dedicated to Detroit, and "The Gridiron Club," dedicated to that noted Washington organization of correspondents. He also has composed a setting for Lucy Larcom's poem, "The Thrush," to be sung by Miss Moody.

MUSIC IN CANDY TOWN.

Hershey, Pa., not important enough to be included on touring maps (at least those in this office), must be quite a musical center. Marion sang there this spring, and now John Philip Sousa is beginning his tour there July 4. It is Sousa's thirty-fourth tour of this country.

Charles Dillingham has placed the Fulton Theatre at the disposal of Lieutenant Commander John Philip Sousa for today, tomorrow and Saturday morning for the March King's rehearsals for his thirty-fourth annual tour at the head of his own band. Sousa's season will begin Sunday, July 4, in Hershey, Pa., and will continue for twenty weeks. The week beginning Sunday, July 11, Sousa will appear at the Steel Pier in Atlantic City.

OBJECT TO SOUSA'S WET AND DRY SONG

Ocean Grove, July 6.—A plea was made to citizens here yesterday by the Rev. Charles M. Boswell, of Philadelphia, president of the Ocean Grove Camp Meeting Association, to absent themselves next Saturday night at the Sousa Band Concert, in the Auditorium if the band leader insists on playing his new composition, "The Wets and the Drys."

This city is a citadel of prohibitionists. Posters advertising the concert depict a huge whiskey flask with the title of Sousa's new song on the label.

Referring to the song, Rev. Boswell said, "We want nobody to come here just for money making. If this song is on the concert program, I will ask, on behalf of the association, that everyone stay away."

SOUSA PROGRAM CHANGED.

"Follow the Swallow" Replaces "Wets and Drys" at Ocean Grove.

Special to The New York Times. OCEAN GROVE, N. J., July 6.—"Follow the Swallow" will be played by John Philip Sousa's band in place of the bandmaster's new composition, "The Wets and the Drys," at the Ocean Grove Camp Meeting Association's concert here on Saturday, it was announced tonight.

The Rev. Dr. Charles M. Boswell, president of the association, told yesterday of the opposition of the playing of the new composition. He also said that officials of the association had expressed opposition to advertisements announcing that the piece would be played at the concert. The advertising placards showed a whiskey bottle, with various information about the concert printed over it.

The change in program was made by the manager of the band when complaint was made by the Rev. Mr. Boswell.

Sousa's Thirty-Fourth Season.

Lieutenant Commander John Philip Sousa's thirty-fourth annual tour at the head of his famous band will begin on July 4 in Hershey, Pa., and will continue for a period of twenty weeks. The March King has written three new marches for this tour. They are "Sesqui-Centennial March," which will be the official march of the Exposition in Philadelphia; "Pride of the Wolverines," dedicated to the City of Detroit, and "The Gridiron Club," dedicated to the famous Washington organization. In addition to the marches he has provided a musical setting for "The Thrush," the poem by Lucy Larcom. It will be given as a soprano solo by Miss Marjorie Moody.

His other novelties include a musical debate, "The Wets and the Drys," a humoresque, based upon "Oh, How I've Waited for You," from "By the Way," and a burlesque, "On Your Radio." He will also play his suite, "Leaves From My Notebook." Novelties not of his own composition or arrangement are "Fun at the Fair," by John Powell; "Juba Dance," from R. Nathaniel Dett's suite, "In the Bottoms"; George Chadwick's sympathetic poem, "Tam O'Shanter"; and Percy Grainger's "Country Garden." His jazz numbers will be played by a saxophone octet and a choir of twenty-four clarinets, a new experiment in instrumentation.



SOUSA IS NOW A HEAP BIG INJUN

The famous "March King" became a chief in Western Canada recently when he was given the tribal name of Kee-Too-Che-Kay-Wee Oke-mow, which means Great Music Chief. He is coming with his band to the Eastman

Champion Jazz



JOHN PHILIP SOUSA

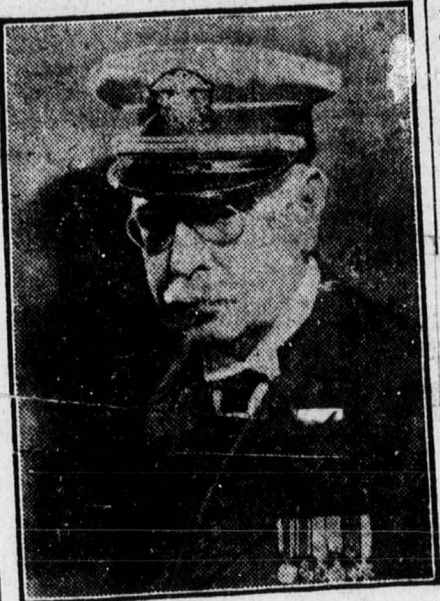
That jazz has become as much a part of American life as, for instance, "attention compelling" advertising and "high pressure" salesmen, is the opinion of Lieutenant Commander Sousa, who this season is making his thirty-fourth annual tour at the head of his famous band. He and his band will give a concert at the Eastman Theater a week from tomorrow night.

"Wets And Drys" To Be Featured In Sousa's Thirty-fourth Tour

"The Wets and the Drys" is the title of Lieut. Com. John Philip Sousa's new humoresque, which will be featured in his programs for the thirty-fourth annual tour, which gets under way on July 4, at Hershey. In terms of music it will discuss the Prohibition Question now prominently before the country. Sousa's inspiration for the new number came in Washington last spring. He had been summoned to Washington to appear before a Congressional committee which was

Congress all of the classic drinking songs that have been committed to paper. The result is a musical debate, interspersed with high-lights of the Washington hearings. So "wets" and "drys" over the Sousa route will not only be able to hear alcoholic and non-alcoholic music but they will also be able to recognize the caricatures of the wet and dry leaders as Sousa saw—and heard—them in Washington.

With "The Wets and the Drys" Sousa departs considerably this season from his usual humoresque style. For several seasons it has been his custom to base the humoresque upon the theme-song from some musical comedy. Last year the theme was "Follow the Swallow" from "Kid Boots," the year before that it was "What Do You Do On Monday?" from "Poppy," and the year before that it was "Look for the Silver Lining" from "Sally." This season the Sousa arrangements of musical comedy hits will be placed in the jazz section of the program.



holding hearings on the copyright legislation affecting the radio interests when he was invited to attend several sessions of the Senate Judiciary Committee which was then holding its now famous wet and dry hearings. Sousa listened to the arguments of the prohibitionists and the anti-prohibitionists for two or three days and then he began to make notes scrawling them in his usual fashion upon the backs of envelopes and in the "white space" of newspaper advertisements. Then he went back to New York, called in his librarian and sent him scurrying about the publishing house for scores of all of the songs about rivers, lakes and other large bodies of water written in the past century, while he assembled from his own private library, which some day will be bequeathed to the Nation and placed in the Library of

ASK TOWN TO BOYCOTT SOUSA WET-DRY-PIECE

A plea was made to citizens of Ocean Grove, N. J., yesterday by the Rev. Charles M. Boswell of Philadelphia, President of the Ocean Grove Camp Meeting Association, to absent themselves next Saturday night from the Sousa Band concert in the Auditorium if the band leader insists on playing his new composition, "The Wets and the Drys."

This city is a citadel of Prohibitionists. Posters advertising the concert depict a huge whiskey flask with the title of Sousa's new song on the label.

Mr. Boswell said: "We want nobody to come here just for money-making. If this song is on the concert program I will ask on behalf of the association that everybody stay away."

Music Responsible For Short Skirts, Says Sausa

Brought Dancing that Required Freedom of the Feet and Abbreviated Attire Became Necessary

ATLANTA, Ga., Feb. 27 (AP)—Music is responsible for short skirts. This was the opinion expressed here today by John Philip Sousa, noted band director.

"Music—particularly jazz and its forerunners—brought dancing," he explained, "and dancing brought a need for freedom of the feet."

"Florence Mills herself couldn't do the Charleston in a skirt with a bustle and a ground-sweeping hem."

"Dancing brought another inducement for abbreviated skirts. This exercise developed the legs and made them more presentable than legs formerly had been."

Mr. Sousa also stated that dancing and golf are responsible for masculine golf toggery, because they developed the male leg.

"Plus fours," he said, "would not have become popular if the legs they reveal had no claim to shapeliness."



JOHN PHILIP SOUSA

What Sousa And His Men Offer Here

Some of the Members to Be Heard Next Fall in Bangor Auditorium

Sousa's Band, as announced in the Commercial several days ago, is to be heard next fall in Bangor Auditorium. The following received today from Harry Askin, the Sousa press representative, tells what some of the more important musical numbers at this time will be:

Lieut. Com. John Philip Sousa's 34th annual tour at the head of his famous band will begin on July 4th, in Hershey, Pennsylvania, and will continue for a period of 20 weeks. Included in the tour will be a week's engagement on the Steel Pier at Atlantic City, beginning July 11th. (The Bangor engagement will be a little later.)

The March King has written three new marches for this tour. They are "Sesqui-Centennial March," which will be the official march of the Exposition in Philadelphia; "Pride of the Wolverines," dedicated to the City of Detroit; and "The Gridiron Club," dedicated to the famous Washington organization. In addition to the marches he has provided a musical setting for "The Thrush," the poem by Lucy Larcom. It will be given as a soprano solo by Miss Marjorie Moody. His other novelties include a musical debate, "The Wets and the Drys," a humoresque, based upon "On Your Radio." He will also play his suite, "Leaves From My Notebook." Novelties not of his own composition or arrangement are "Fun at the Fair," by John Powell; "Juba Dance" from R. Nathaniel Dett's suite, "In the Bottoms"; George Chadwick's symphonic poem, "Tam O'Shanter" and Percy Grainger's "Country Garden." His jazz numbers will be played by a saxophone octette and a choir of 24 clarinets, a new experiment in instrumentation.

The band will consist of 100 musicians and soloists, including Miss Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophonist and Edward J. Heney, saxophonist.

Sousa's Tour to Begin on July 4; Here October 29

Lieut. Commander John Philip Sousa's thirty-fourth annual tour, which includes appearances in Bangor at the Masonic auditorium on Friday, Oct. 29, under the auspices of W. J. Klineck, will begin July 4, in Hershey, Pa., and will continue for a period of 20 weeks. Included in the tour will be a week's engagement on the Steel Pier at Atlantic City, beginning July 11.

The March King has written three new marches for this tour. They are "Sesqui-Centennial March," which will be the official march of the exposition in Philadelphia; "Pride of the Wolverines," dedicated to the city of Detroit, and "The Gridiron Club," dedicated to the famous Washington organization. In addition to the marches he has provided a musical setting for "The Thrush," the poem by Lucy Larcom. It will be given as a soprano solo by Miss Marjorie Moody. His other novelties include a musical debate, "The Wets and the Drys"; a humoresque, based upon "Oh, How I've Waited for You," from "By the Way," and a burlesque, "On Your Radio." He will also play his suite, "Leaves From My Notebook." Novelties not of his own composition or arrangement are "Fun at the Fair," by John Powell; "Juba Dance," from R. Nathaniel Dett's suite, "In the Bottoms"; George Chadwick's symphonic poem, "Tam O' Shanter," and Percy Grainger's "Country Garden." His jazz numbers will be played by a saxophone octette and a choir of 24 clarinets, a new experiment in instrumentation.

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SOUSA'S BAND TOUR INCLUDES ST. PAUL

20-week Trip Will Make Up Famous Organization's Thirty-fourth Year.

Lieutenant Commander John Philip Sousa's thirty-fourth annual tour at the head of his famous band will begin on July 4 in Hershey, Pa., and will continue for 20 weeks. Included in the tour will be a week's engagement on the steel pier at Atlantic City, beginning July 11. St. Paul is also on the itinerary.

The "March King" has written three new marches for this tour. They are "Sesqui-Centennial March," which will be the official march of the exposition in Philadelphia; "Pride of the Wolverines," dedicated to the city of Detroit, and "The Gridiron Club," dedicated to the famous Washington organization.

In addition to the marches he has provided a musical setting for "The Thrush," the poem by Lucy Larcom. It will be given as a soprano solo by Miss Marjorie Moody.

Other novelties include a musical debate, "The Wets and the Drys," a humoresque, based upon "Oh, How I've Waited for You" from "By the Way," and a burlesque, "On Your Radio." He will also play his suite, "Leaves From My Notebook."

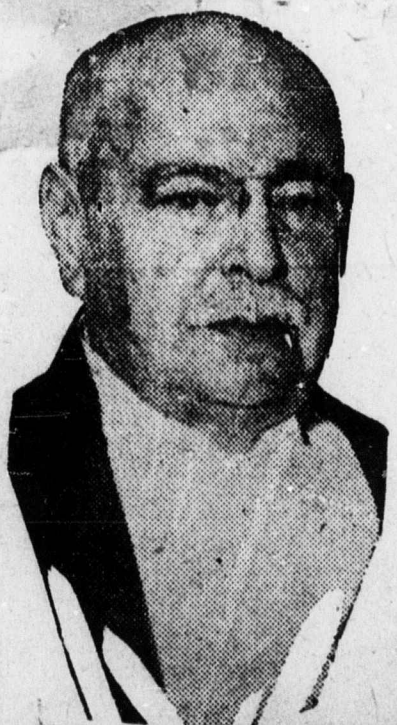
Scores not of his own composition or arrangement are "Fun at the Fair," by John Powell; "Juba Dance," from R. Nathaniel Dett's suite, "In the Bottoms"; George Chadwick's symphonic poem, "Tam O' Shanter," and Percy Grainger's "Country Garden." His jazz numbers will be played by a saxophone octet and a choir of 24 clarinets, a new experiment in instrumentation.

The band will consist of 100 musicians and soloists, including Miss Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophonist, and Edward J. Heney, saxophonist.

Edmund A. Stein will present the organization in St. Paul.

Merv. Noel.

Autobiographer



John Philip Sousa, famous composer, bandmaster and writer of his own biography.

Change Is Made In Sousa Program

Ocean Grove, N. J., July 7.—"Follow the Swallow" will be played by John Philip Sousa's band in place of the bandmaster's new composition, "The Wets and the Drys," at the Ocean Grove Camp Meeting Association's concert here on Saturday. The Rev. Dr. Charles M. Boswell, president of the association, told on Monday of the opposition of the playing of the new composition. He also said that officials of the association had expressed opposition to advertisements announcing that the piece would be played at the concert. The advertising placards showed a whiskey bottle, with various information about the concert printed over it. The change in program was made by the manager of the band, when complaint was made by the Rev. Mr. Boswell.

Sousa Agrees to Cancel 'Wets and Drys' March On Ocean Grove Program

Ocean Grove, N. J., July 7.—(AP)—"Follow the Swallow" will take the place of "The Wets and the Drys" as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove Camp Meeting Association by John Philip Sousa.

Announcement of the Sousa substitution was made by the Rev. Melvin E. Snyder, resident superintendent of the association, after "The Wets and the Drys" had been condemned as a song which would "desecrate the building" by

the Rev. Charles M. Boswell, president of the association.

Characterizing the number as a "jest over something as sacred as the Constitution," Boswell urged everyone to stay away from the concert if it were not stricken from the program.

The song was not on the program agreed upon when the contract was signed.

Distribution of advertising cards in the shape of whiskey bottles on which were printed announcements of the concert and the name of the song drew attention of the officials.

PRYOR SLEPT IN PARK BEFORE GETTING START

Noted Bandmaster Had Ten Cents When
Sousa, Who Will Play Here Next
Week, Gave Him a Job.

Arthur Pryor, noted bandmaster who is appearing at the Arcade this summer, once lived for three days on 35 cents, spending his nights on a park bench in New York. Then John Philip Sousa, America's greatest bandmaster, who will appear in the Ocean Grove Auditorium Saturday,

July 10, gave him a job as trombonist and started him on the road to fame.

All this was years ago, when Pryor was but a stripling. Arthur lived out around St. Joseph's, where his father was himself a bandmaster. Young Pryor naturally sought to follow in his footsteps, literally speaking, for Mr. Pryor had a passion for parades. With this in view, Arthur picked the trombone as about the flashiest instrument to play, according to the Miami Beach Call.

Arthur's tutelage was there and whenever his father gave him anything to play, the youth got the most out of it possible. Then came what appeared to be the opportunity of a lifetime.

Pryor Senior heard that John Philip Sousa wanted a trombone soloist. From his father's point of view, Arthur had to get that job. How he managed to get his fare to New York is not told, but he got there. With a total "bank roll" of 35 cents, and a growing boy's appetite, he landed from a Jersey City ferry in downtown New York.

"After trudging in several directions from the ferry house, with my battered handbag and my trombone, I finally located Broadway without asking any questions," Pryor is quoted as relating with a chuckle.

"I certainly was a hick, if ever one landed in New York, but I knew it and I didn't want to reveal my ignorance of big city life by asking the direction to Broadway. Mr. Sousa at that time had an office in the Broadway theater, the number of which was fourteen hundred and something Broadway.

"You who have lived in western cities know how sure of myself I was after having noticed the direction of the numbers. I climbed on a Broadway horse car and, still without asking questions, started counting streets from 120 Broadway. Fourteen blocks should have been 1400 Broadway, so without noticing that the numbers were four hundred and something, I got off and started to walk.

"By the time I reached the 1400 numbers, which are just south of Times Square, Mr. Sousa had gone for the day and I had twenty cents. I was some hick! But Dad had warned me not to dare to come home or write until I had that job. I had walked miles and I was tired and hungry, but

I didn't dare spend any money.

"Finally, I decided to ask questions. In that way, I learned that rehearsals were being held somewhere in the neighborhood of 14th street and Third avenue, about two miles from the Broadway theater. Back downtown I walked only to find that the rehearsal was over.

"That night I slept on a bench in Union square, while I kept one hand on my twenty cents.

"Next morning I was on time for a tryout during rehearsal, early, but not exactly bright. Sousa was rehearsing one of his own numbers called 'Goodbye,' during which there were many solos. After each solo the musician who had played it would walk off stage until the entire band had said 'goodbye.'

"My part was most difficult. In fact, the reason for the job I was after was that Sousa had found no one who could play his trombone solo in 'Goodbye' to suit him. But I wasn't afraid. I was young and confident that I could play anything written for trombone, and furthermore I was hungry and without a home if I didn't get this job.

While the other musicians were playing I memorized my part and when it came to my turn I got up and played without looking at the music. I kept my eyes on Sousa's baton and played the solo straight thru without a mistake and when I had finished I started to walk off as the other musicians had done.

"Sousa stopped me and stopped 'Goodbye.'

"Young man, you will please play that solo again," he said, and I felt the room swing around. But for the life of me I couldn't understand why he should want me to play again what I had played perfectly and without the music. Perhaps he wanted it faster, I thought, and if he did I'd show him that while I might be a hick I could play the trombone in any tempo he might set.

"The second time I was just sore enough to play his solo for all there was in it, which was plenty, and when I got thru he told me to go to the office and get a contract. I was walking on air not only because of my success, but my head was getting light from lack of food.

"However, I signed the contract and then spent ten of my twenty cents. Another night in Union square.

"What a hick I was! One thin dime, a contract to play in Sousa's band—the ambition of every musician—and no place to sleep. Another day of this and almost continuous rehearsal and I finally heard one of the musicians say he was going to put a 'touch' on the office. I 'braced' Mr. Sousa for five dollars and he said, 'See Mr. Blank.' Imagine what a bashful bumpkin I was when I didn't have nerve to ask who this Mr. Blank was!

"Rather than ask questions of anyone I slept again in Union square. Of

course, I finally got the five and was all right for many years to come. But later on, during the time I was a recognized soloist for Sousa's band, every time he asked us to play 'Goodbye,' I always had a feeling that every one in the audience was wondering where Sousa got that big hick with the trombone."

Sousa And His Band Will Be Heard In Eastman Theater July 8

That he has never received a cent of royalty from the sale of the talking machine records of "Stars and Stripes Forever," possibly the greatest-selling march in the world, is the surprising statement of Lieutenant-Commander John Philip Sousa, who is coming to the Eastman Theater with his famous band on the evening of Friday, July 8. Written just 30 years ago, "Stars and Stripes Forever" is unofficially the American national march. From the sale of the sheet music of the composition, Sousa has received nearly \$500,000. But from the sale of approximately 10,000,000 talking machine records he has received nothing.

Sousa and the talking machine came before the public at virtually the same time. In the late 90s, Sousa was pouring forth, one after another, his best compositions. The sales of his music were bringing him a modest fortune—perhaps the most money that any American composer ever received. Then came the talking machines. Under existing copyright laws the manufacturer was not compelled to pay royalties. Sousa headed a fight for the law which would give the composer a share in the profits, and in 1909 a law was passed. That law, still in effect, gives the composer a cent on each record sold, providing the number was composed after the passage of the law.

Sousa will come back to Rochester with a program filled with the sort of music that is associ-

John Philip Sousa Bombards Broadcast Station Operators

Best Fighting-Music Writer in the World Champions Authors' Cause.

NEW YORK, June 19.—Just as he has written the best fighting music in the world, John Philip Sousa shows that he himself is somewhat of a fighter when he lays aside the baton to champion the cause of the composers in their controversy as to how much broadcasters shall pay for the use of copyrighted music.

Writing in the June issue of Singing Magazine of New York, Sousa takes exception to statements made upon behalf of the broadcasters in that magazine last month by W. B. Harkness, vice president of the Broadcasting Company of America, the corporation recently formed by the American Telephone and Telegraph Company. For the information of listeners, it may be confided that the famous bandmaster and Mr. Harkness are the best of friends personally, but as outstanding leaders on opposite sides of what is apparently a fight to the finish, they find themselves far from agreement professionally.

"For, although the musician often is emotional and a poor business man, he is quite able to form a just opinion where a plain question of right or wrong is concerned," Mr. Sousa declares. "And I feel that much of what Mr. Harkness said last month is wrong.

"A musician, generally speaking, creates by inspiration. He translates the feelings of his heart into tone. Money considerations of profits come after—sometimes a long time after—and if the great corporations opposing the musicians and composers of the United States could have their way, they would not come at all.

"Yet if he is a musician the great radio interests say, in effect, for actions speak louder than words. He's only a musician! He knows nothing about business! If we cut him out of our overhead our dividends will be just so much greater!"

"Now, that is not right. It is not fair.

Claim Right to Fix Prices.
"I maintain that we, like other Americans, should have the right to bargain with those who want to use our product, to fix our own prices, and to determine the manner in which our works should be performed.

"And Mr. Harkness speaks of the 'abnormal rates' in our licensing fee. When our Society of American Composers asked a license fee of \$5000 per annum for each of Mr. Harkness' stations, he told it that the American Telegraph and Telephone Company was 'experimenting.'

"It was 'losing money.' And the society, leaning backwards in an effort to be fair—after all, a corporation may be spending money in an altruistic effort for the public good and not for its own profit—readily agreed to reduce the fee to \$2500, the reduction for which Mr. Harkness asked.

"This was provided that the 'experimenting' was limited to programs under Mr. Harkness' own supervision, and did not include the fifteen other money-making stations connected with his company.

"I say 'money-making' advisedly, though Mr. Harkness says 'broadcasting is not on a paying basis.' For, as regards our 'abnormal rates,' what does Mr. Harkness' own testimony before the recent hearing at Washington show? These 'experimenters,' these 'money losers' proposed that the law should be amended so that—estimating fifteen songs are played each hour—the rate for the songs be fixed at 15 cents per song.

"If these songs are copyrights of the American Society, the collective members of this 'musical monopoly' would receive exactly \$2.70 an hour.

Believes Fee Reasonable.

"The same hour which yields the 'abnormal' amount of \$2.70 for division among the musicians and writers nets the American Telegraph and Telephone Company \$2700—for that is what the American Telegraph and Telephone Company gets per hour for commercial broadcasting. This \$2.70 out of every \$2700 taken in may represent what Mr. Harkness calls 'a readiness to pay generously' for raw material. I have known many a bandsman in my orchestra who was more liberal in his ideas.

"The Telephone Company may feel it is giving until it hurts, and perhaps it does hurt; yet I think \$2.70 out of \$2700 is decidedly a 'subnormal' and not an 'abnormal' fee, and by no means fair and adequate compensation for the 'raw material' which makes the operation of the Telegraph and Telephone Company a station possible—and profitable.

"As I have said, I am only a musician. Perhaps I do not understand what a bona fide profit—from a corporation standpoint—really is. But I am reliably informed that the water Kant

Sousa's Season Begins in July

Lieutenant Commander John Philip Sousa's thirty-fourth annual tour at the head of his band will begin on July 4, in Hershey, Pa., and will continue for a period of 20 weeks. Included in the tour will be a week's engagement on Steel Pier at Atlantic City, beginning July 11. This will be followed by an engagement at Willow Grove Park. The March King has written three new marches for this tour. They are "Sesqui-Centennial March," the official march of the Sesqui-Centennial Exposition of the Wolverine Club, dedicated to the city of Detroit, and "The Gridiron Club," dedicated to the famous Washington organization. In addition to the marches he has provided a musical setting for "The Thrush," the poem by Lucy Larcom. It will be given as a soprano solo by Marjorie Moody. His other novelties include a musical debate, "The Wets and the Drys," a burlesque based upon "Oh, How I've Waited for You," from "By the Way," and a burlesque, "On Your Radio." He will also play his suite, "Leaves From My Notebook." Novelties not of his own composition or arrangement are "Fun at the Fair," by John Powell; "Juba Dance," from R. Nathaniel Dett's suite, "In the Bottoms"; George Chadwick's symphonic poem, "Tam O' Shanter," and Percy Grainger's "Country Garden." His jazz offerings will be played by a saxophone octet and a choir of 24 clarinets, a new experiment in instrumentation. The band will consist of 100 musicians and soloists, including Marjorie Moody, soprano; John Dolan, cornet; Howard Goulden, xylophone; and Edward J. Heney, saxophonist.

Sousa and Band Begin 34th Tour July 4

Number of Novelties Listed
in the Programs of the
 ensuing Twenty Weeks

The thirty-fourth annual tour of Lieutenant Commander John Philip Sousa and his band will begin July 4 in Hershey, Pa., and continue for twenty weeks, including a week's engagement on the Steel Pier at Atlantic City, beginning July 11. His forces consist of 100 musicians and soloists, including Marjorie Moody, soprano; John Dolan, cornet; Howard Goulden, xylophone, and Edward J. Heney, saxophone.

For his tour Sousa has written three new marches: "Sesqui-Centennial March," to be the official march of the Philadelphia exposition; "Pride of the Wolverines," dedicated to the City of Detroit, and "The Gridiron Club," dedicated to that noted Washington organization. He has also provided a musical setting for Lucy Larcom's poem, "The Thrush," to be sung by Miss Moody; other novelties include a musical debate, "The Wets and the Drys," a burlesque based upon "Oh, How I've Waited for You," from "By the Way," and a burlesque, "On Your Radio." He will also play his suite "Leaves From My Notebook."

Works not composed or arranged by Sousa new to his programs are John Powell's "Fun at the Fair," "Juba Dance," from Dr. R. Nathaniel Dett's suite, "In the Bottoms"; George Chadwick's symphonic poem, "Tam O' Shanter," and Percy Grainger's "Country Garden." His jazz numbers will be played by a saxophone octet and a choir of twenty-four clarinets.

Sousa Begins His Thirty-Fourth Season

Lieutenant-Commander John Philip Sousa's 34th annual tour at the head of his famous band will begin on July 4th, in Hershey, Pennsylvania, and will continue for a period of 20 weeks. Included in the tour will be a week's engagement on the Steel Pier at Atlantic City, beginning July 11th.

The March King has written three new marches for this tour. They are "Sesqui-Centennial March" which will be the official march of the exposition in Philadelphia; "Pride of the Wolverines," dedicated to the City of Detroit and "The Gridiron Club," dedicated to the famous Washington organization. In addition to the marches he has provided a musical setting for "The Thrush," the poem by Lucy Larcom.

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Sousa's "Wet and Dry" March Starts Trouble

OCEAN GROVE, July 6—(AP)—John Philip Sousa's "Wet and Dry March," is a melodious jest at the constitution, says the local Camp Meeting Association, barring it from their auditorium. Stronger umbrage was taken against advertisements of the event, which took the form of paper whiskey bottles.

Sousa Not to Play New Piece at Camp Meeting

Ocean Grove, N. J.—John Philip Sousa's band will play "Follow the Swallow" instead of Sousa's new composition "The Wets and the Drys" at the concert here Saturday of the Ocean Grove Camp Meeting Assn.

A change in program was made by the manager of the band after Rev. C. M. Boswell, president of the association, declared there was considerable opposition to the playing of the new piece. He said officials of the association objected not only to its playing, but to advertising placards announcing the playing of the new composition at the concert. These carried a picture of a whiskey bottle, with information of the concert printed above it.

The Sign Editor Reports

Sir—We were touring Florida. At Palatka I saw a sign which read "Reliable Ladies Wear." I have always known that. It is the unreliable ones who do not. Love to Adelaide.

JOHN PHILIP SOUSA.

Sousa's Wet-Dry March Condemned by Minister

Ocean Grove, N. J., July 6 (AP)—John Philip Sousa's plan to play his new march, "The Wets and the Drys," in the auditorium of the Ocean Grove Camp Meeting Association, was condemned today by the Rev. Charles M. Boswell, president of the association, as a "test over something as sacred as the Constitution," which would "desecrate the building."

If this number is included on the program next Saturday, I will not hesitate to ask everyone to stay away from it.

Sousa And His Band To Give Two Concerts In Auditorium Saturday



LIEUT. COM. JOHN PHILIP SOUSA

Lieut. Com. John Philip Sousa, America's greatest bandmaster, and his band will give two concerts in the Ocean Grove Auditorium next Saturday, when the first of the Saturday night recitals and the only matinee concert of the season will be presented.

It will be the 25th visit of Sousa and his aggregation of musicians to the North Jersey shore and is one of the places to be played on the 34th annual tour of the band.

Somewhere along the route of this tour is the one millionth milestone of Sousa's travels at the head of his own organization. Almost 29,500 miles a season, or 1,000 miles a week for an average of 30 weeks a season for 34 years is the Sousa record. And the "March King" is still going strong.

Sousa's travels have taken him once around the world and thrice to Europe, while his tour last year carried him 3,300 miles in six days and a half, with ten concerts given along the way. This jump was from Regina, Saskatchewan, to Philadelphia.

Only once in his third-of-a-century has Sousa been compelled to disappoint his audiences. That was five years ago, when a fall from a horse made it necessary to cancel all engagements for two weeks.

There is luck in such a record, of course, but back of the luck is thoroughness of preparation. Sousa's tours are planned two years in advance. Railroad experts not only check trains, but even arrange full instructions as to what course to pursue should train wrecks or other emergencies interfere with the regular itinerary.

The bandmaster is a stickler for promptness. His concerts here have always begun on the minute and moved with snap until the end. The concerts Saturday will begin at 3 and 8.30 o'clock.

This year the "Zampa" overture will again greet the crowd in the Auditorium, because Sousa believes that the American musical taste instinctively swings back to those pieces which people instinctively love. These periodical reversions of musical taste are easily discernible to the experienced musician, he declares.

He attributes the regular return of melodic pieces to popularity over rhythmic pieces to their greater wealth of ideas, both from the musical standpoint and from the images they produce in the minds of the auditors.

SOUSA DUBS AS 'GROTESQUE' CHARGE THAT CREATION OF MUSICAL MONOPOLY SOUGHT

Dubbing as "grotesque" the charge, made recently by W. E. Harkness, vice-president of the American Telegraph & Telephone Company, that the American Society of Composers, Authors and Publishers, was seeking to create a musical monopoly, John Philip Sousa, famous bandmaster and composer, has made public a counter-charge that the big radio broadcasting companies are seeking to enrich themselves at the musicians' expense. Sousa and his band will give a concert at the Eastman next Thursday night.

In a statement, printed in the latest issue of "Singing," the accusation made by Harkness that composers are asking abnormal rates for the use of their compositions on the air has elicited an indignant denial from Sousa.

The author of Stars and Stripes Forever denies large broadcasting stations are either experiments or money-losers.

"Broadcasters," says Sousa, "have suggested the law should be amended so that, estimating fifteen songs are played every hour, the rate of songs be fixed at 18 cents per song. If these songs are copyrights of the American Society, the collective members of the 'Musical Monopoly' would receive exactly \$2.70 an hour."

"The same hour which yields the 'abnormal' amount of \$2.70 for division among the musicians and writers nets the American Telegraph & Telephone Company \$2,700—for that is what the American Telegraph & Telephone Company gets per hour for commercial broadcasting!"

"This \$2.70 out of every \$2,700 taken in may represent what Mr. Harkness calls 'a readiness to pay generously' for raw material. I have known many a bandsman in my orchestra who was more liberal in his ideas."

"The telephone company may feel that it is giving until it hurts, and perhaps it does hurt; yet I think \$2.70 out of \$2,700 is decidedly 'sub-normal' and not an 'abnormal' fee, and by no means fair and adequate compensation for the raw material which makes the operation of the American Telegraph & Telephone Company's station possible—and profitable."

"I am only a musician. Perhaps I do not understand what a bona fide profit—from a corporation standpoint—

really is. But I am reliably informed that the Atwater-Kent and Silvertown Cord pay the American Telegraph & Telephone Company \$500,000 per year for a weekly program of one hour.

"Surely, even if the American Society's fee rose to something more than \$2.70 out of every \$2,700 taken in, there must be some profit in a business of such magnitude."

In another part of his statement dealing with the broadcasting situation, Sousa bitterly assails broadcasters for even assuming to use musical compositions without the composers' consent.

"In France," asserts Sousa, "no public establishment, run for profit, would dream of taking the product of a man's heart, and making money out of it without giving him a sou."

"Yet I, an American composer, for many years received royalties from France for the use of my compositions, while in my own country, the United States, everyone would profit by what I had produced save myself."

"The great radio corporations draw a revenue of \$500,000,000 a year. The total amount received by the American Society from the broadcasters of the United States for the privilege of rendering their musical works is less than \$150,000."

"Yet last year nine German broadcasting stations paid \$150,000 for the same privilege and thought nothing of it, the tax, in view of the profits, was so small."

Sousa Accepts Jazz as Characteristic of Life in America

That jazz has become as much a part of American life as, for instance, "attention-compelling" advertising and "high-pressure" salesmen, is the opinion of Lieut. Com. John Philip Sousa, who this season is making his thirty-fourth annual tour at the head of his famous band. He and his band will give a concert at the Eastman Theatre a week from to-morrow night. Sousa, who began his musical career mid-way of the Victorian age, declares that he is no more likely to leave jazz out of a 1926 program than he is to insist upon a hansom cab for transportation from the railroad station to his hotel.

"Nowadays the most soap is not sold by the maker of the best soap but by the soap-maker who attracts the most attention with his advertising," says Sousa. "Neither are the most building lots sold by the subdivision corporations having the best lots, but by the subdivision organization which has the fastest talking salesmen, the best lunch and the most elaborate vaudeville show. So it is natural that the musician, particularly if he is still in his struggling years, will not seek to write good music as much as attention-compelling music. I think every composer in America to-day is striving for a form or a style that will cause him to stick out of the crowd like a sore thumb. Just now it is in style to be crazy."

"This is an age of speed, roar and racket, and the musician who live in it. And here is the basic reason for jazz: The rhythm attracts and by its constant repetition holds attention."

The box office sale for the Eastman concert will open on Friday at 10 A. M. Mail orders will be filled now.

SOUSA HAS TRAVELLED A MILLION MILES

Sousa and his Band will be at the Playhouse for a matinee on Thursday, July 8, with the same program as that to be given in the Eastman, Rochester, that same evening.

Somewhere along the route of his thirty-fourth annual tour is the one millionth milestone of Lieut. Com. John Philip Sousa's travels at the head of his own organization. Almost 29,500 miles a season, or 1,000 miles a week, for an average of thirty weeks a season for thirty-four years is the Sousa record. And the March King is still going strong and firmly convinced that "the first million miles are the hardest."

Sousa's travels began in Plainfield, New Jersey, in 1892. They have taken him once around the world and thrice to Europe. There have been few seasons in which he visited less than half of the States of the Union, and last season, when he traveled almost 40,000 miles in the United States and Canada, he visited no less than forty-three of our forty-eight States and five Canadian provinces. Yet it was not until he was in his thirty-third season that Sousa did the greatest traveling of his career. The record was a trip of about 3300 miles made in approximately six days and a half from Regina, Saskatchewan to Philadelphia, and remarkably because ten concerts were given along the way.

At present railway rates, Sousa's personal expenditures for carfare have amounted to about \$40,000. On that basis the transportation of the Sousa Organization of 100 persons has cost about \$4,000,000. But Sousa's Band originally consisted of about fifty pieces and it traveled in the days of the two-cent fare, so Sousa actually has patronized the railway companies to the extent of about \$2,000,000. This computation of course takes no account of Pullman and luggage expenses.

SOUSA BEGINS REHEARSALS HERE

Famous Bandmaster Gets Fulton Theatre to Prepare for Concerts.

HIS 34TH ANNUAL TOUR

Charles Dillingham has placed the Fulton Theatre at the disposal of Lieutenant-Commander John Philip Sousa for to-day, to-morrow and Saturday morning for the March King's rehearsals for his thirty-fourth annual tour at the head of his own band. Sousa's season will begin Sunday, July 4, in Hershey, Pa., and will continue for twenty weeks. The week beginning Sunday, July 11, Sousa will appear at the Steel Pier in Atlantic City.

The Sousa organization, which will assemble this morning, will consist of one hundred bandsmen and musicians. Novelty organizations within the band will include a saxophone octette and a choir of twenty-four clarinets, the latter an experiment in instrumentation. Sousa's program this season is unusually rich in the works of contemporary composers, including numbers by R. Nathaniel Dett, the negro composer, George Chadwick, John Powell and Percy Grainger.

Sousa's own novelty arrangements will include a humoresque, based upon "Oh, How I've Waited For You," his musical debate, "The Wets and the Drys," as well as his burlesque, "On Your Radio." There are three new Sousa marches, "The Sesqui-Centennial Exposition," "Pride of the Wolverines," and "Gridiron Club," as well as a song number, "The Merry Brown Thrush" for Miss Marjorie Moody, soprano soloist with the band.

Sousa Starts Annual Tour July Fourth

Introduces A Number Of New Novelties In Concert Program

Lieutenant Commander John Philip Sousa, the world's most famous bandmaster, who begins this season's tour July 4 in Hershey, Pa., will introduce a number of novelties which always grace his concerts on this year's program. These novelties will without question be featured in this City when Sousa appears here on Sept. 24.

The March King has written three new marches for this tour. They are Sesqui-Centennial March, which will be the official march of the exposition in Philadelphia, Pride of the Wolverines, dedicated to the city of Detroit, and The Gridiron Club, dedicated to the famous Washington organization. In addition to the marches he has provided a musical setting for "The Thrush," the poem by Lucy Larcom. It will be given by a soprano solo by Miss Marjorie Moody, who has appeared with Sousa in this City several times. His new novelties include a musical debate, The Wets and the Drys, a humoresque, based upon Oh, How I've Waited For You from By the Way, and a burlesque, On Your Radio. He will also play his suite, Leaves From My Notebook. Novelty arrangements are Fun At the Fair, by John Powell; Juba Dance, from R. Nathaniel Dett's suite; In the Bottoms, George Chadwick's symphonic poem, Tam o' Shanter, and Percy Grainger's Country Garden. His jazz numbers will be played by a saxophone octet and a choir of 24 clarinets, a new experiment in instrumentation.

The band will consist of 100 musicians and soloists, including Miss Marjorie Moody, soprano; John Doolan, pianist; Howard Goulden, xylophonist; and Edward J. Heney, saxophonist.

Sousa's 'Wets and Drys' March Draws Down Wrath of Pulpit

OCEAN GROVE, N. J., July 5.—(By Universal).—A plea was made to citizens here today by the Rev. Charles M. Boswell of Philadelphia president of the Ocean Grove Camp Meeting Association, to stay away from the Sousa band concert Saturday night in the Auditorium if the band leader is to play his new composition, "The Wets and the Drys."

This city is a citadel of prohibitionists. Posters advertising the concert depict a huge whiskey flask with the title of Sousa's new song on the label.

Referring to the song, the Rev. Mr. Boswell said: "We



John P. Sousa.

want nobody to come here just for money-making."

That Sousa, whose marches have swept the world, should have been the one to become the target of the attack was deplored by the leaders of the drive against his latest song. But the reformers pointed out—they consider the title a direct affront.

Thus far there has been no word forthcoming from Mr. Sousa or the wets.

Would Boycott Sousa If Band Plays "Wet" Song

OCEAN GROVE, N. J., July 6.—A plea was made to citizens here yesterday by Rev. Charles M. Boswell of Philadelphia, president of the Ocean Grove Camp Meeting Association, to absent themselves next Saturday night at the Sousa band concert in the Auditorium if the band leader insists on playing his new composition, "The Wets and the Drys."

Posters advertising the concert depict a huge whiskey flask with the title of Sousa's new offering on the label.

"We want nobody to come here just for money-making," said Rev. Mr. Boswell. "If this song is on the concert programme I will ask on behalf of the association that every one stay away!"



JOHN PHILIP SOUSA AND THOMAS EDISON.

MUSIC OF MANY KINDS ON THE SOUSA PROGRAM FOR THURSDAY EVENING

New March, 'Wets and Drys' Suite, and
Classics for Eastman Audience.

The daily newspapers now and throughout most of his career have given him the majority of the ideas for his programs, says Lieut. Com. John Philip Sousa, who this season will make his thirty-fourth annual tour at the head of his famous band. Sousa and his band will give a concert at the Eastman next Thursday evening. In such a season as that of 1925-1926 he played to more than 2,000-

000 people in 242 cities and towns, located in forty-two states. Obviously the only way to know what is interesting such a widely scattered multitude is to read the papers. And that is exactly what Sousa does. When he is on tour he makes it a point to to read every day a New York paper, a Chicago paper and a St. Louis paper. This is his minimum. He tries to obtain and read before each

day's appearances the papers of the city in which he is appearing that day. Frequently something in the paper suggests a change in the program of local interest. But always his chief idea is to discover what people in all parts of the country have in common.

Now how does this work out when Sousa plans his program for his current tour?

In the first place, this year is the sesqui-centennial of American independence. So one of the new marches is entitled "Sesqui-Centennial March" and it will be the official march of the great exposition in Philadelphia, which will attract people to the "cradle of liberty" from all sections of the country. And of course he will play "The Liberty Bell" frequently.

In the second place, the entire country is talking about prohibition, the "wets" arguing loudly that "there ain't no such animal" and the drys" exclaiming just as loudly that it is a success. So the annual Sousa humoresque is entitled "The Wets and the Drys," and it presents both sides of the question in terms of music.

And last, but not least, there is a tremendous interest over the country in negro music. So the Sousa programs will contain at least one work of a Negro composer, the "Juba Dance" from the suite called, "In the Bottoms," written by R. Nathaniel Dett, whom Sousa believes will achieve a place as one of the truly great composers of his race. Half a dozen able soloists are with the band again, and will add variety and artistic appeal to the concerts.

Sousa will lead his big band in the following promising program here, although it will be supplemented, of course, by many of his most popular old marches—and Sousa is always liberal with encores:

- I. Overture—"Zampa" Herold
- II. Cornet solo, "Nellie Grey".....Chambers John Dolan.
- III. Suite, "Leaves from My Note Book" Sousa
(a) "The Genial Hostess"
(b) "The Campfire Girls"
(c) "The Lively Flapper"
- IV. Soprano solo, "The Beautiful Blue Danube"Strauss Miss Marjorie Moody.
- V. Symphonic poem, "Tam o' Shanter" (new)Chadwick Interval.
- VI. A Fancy, "A Mingling of the Wet and Drys".....Sousa
- VII. (a) Saxophone solo, waltz, "Erla"Wiedoeft Edward Heney.
(b) March, "The Sesqui-centennial Exposition" (new)Sousa
- VIII. Xylophone solo, "Liebesfreud"Jessels Howard Goulden.
- IX. Dance, "Juba".....R. Nathaniel Dett The Eastman box office is now selling seats for the local concert.

SOUSA WRITES SONG FOR BAND'S SOLOIST



LT.-COM. JOHN PHILIP SOUSA.

Because he has one old-fashioned Victorian trait—a liking for poetry—John Philip Sousa, who this season makes his thirty-fourth annual tour with his famous band, will have a new number of his own composition for Marjorie Moody, the American soprano soloist with the band, which will give a concert at the Eastman on July 8th. "The Thrush" is the name of the number, and two thrushes were the inspiration. One was the poem by Lucy Larcom an almost forgotten New England poetess, and the other was a very much alive 1926

model brown thrush that sing outside the "March King's" window, at his home near Port Washington, Long Island.

Working last May at his home, Sousa, returning to his study after lunch, lighted a cigar and, according to his custom, took up a volume of verse for a few minutes' relaxation before resuming his work. Quite by accident, he says, he turned to "The Thrush," which is not one of Miss Larcom's best known compositions, and almost as he did so a brown thrush that is one of the regular boarders on the Sousa estate, began to sing. A hunch is a hunch and an inspiration is an inspiration. At one sitting, Sousa completed a setting for the words of the poem.

Sousa's new composition has revived interest in the works of Miss Larcom. Born at Beverly Farms, in Massachusetts in 1826, she worked as a girl in the cotton mills. She wrote for the Lowell Offering, a paper edited by a circle of mill girls, and gained the interest and friendship of Whit-tier. She was educated in one of the female seminaries of the time and for several years taught in one, but because of ill health she returned to literary work. Her best known poem was "Hannah Binds Shoes." She died in 1893.

Sousa Begins 34th Season

Lieut. Com. John Philip Sousa's thirty-fourth annual tour at the head of his famous band will begin July 4 in Hershey, Penn., and will continue for twenty weeks. Included in the tour will be a week's engagement on the Steel Pier at Atlantic City, beginning July 11.

The March King has written three new marches for this tour. They are "Sesqui-Centennial March" which will be the official march of the Exposition in Philadelphia; "Pride of the Wolverines," dedicated to the



Lieut. Com. John Philip Sousa

Father of Jazz? Hit Written Years Ago

More than thirty years ago, Lieut. Com. John Philip Sousa, who this season makes his third-of-a-century tour with his famous band, experimented with a dance composition in a tempo out of the ordinary. Sousa played it in public several times, then put it away because it "shocked" the two-steppers and the waltzers of the day.

Recently he came across the manuscript and Sousa audiences are assured that "The Gliding Girl," played occasionally as an encore number this season, and a red-hot bit of jazz, is presented exactly as it was written and played by Sousa almost at bird of a century ago. Although Sousa does not claim the honor, it is entirely possible that the "March King" also was the father of jazz.

The Charms of Music

"Liberty Bell" is the name of a new Pullman parlor car which has been thus named as a compliment to Lieutenant-Commander John Philip Sousa, the famous band leader, who has patronized the railroads and the Pullman Company for 34 years and who expects to travel with his band this year at least 1,000,000 miles. "Liberty Bell" is the name of one of Sousa's well known marches, and other cars are to be named for other musical compositions: "Washington Post," "El Capitan," "Semper Fidelis," "Manhattan Beach," and so on. It is said that Mr. Sousa's railroad travel in the aggregate has been so extensive that he has contributed to the transportation interests of America about \$5,000,000.

Sousa Marches Are Increasing In Popularity

Like any other tried and true product that has become known as the best of its kind, the demand for the Sousa march increases with each passing year. There is the great Sousa public of course, which eagerly awaits the new Sousa compositions and there are the organizations, public and private, civic and military, which each year ask the March King that his new numbers may be written for them.

All of which explains the reason for three new marches in the Sousa programs for the thirty-fourth annual tour. Because of increased demand, Sousa is speeding up production. The City of Philadelphia invited Sousa to write the official march for the Sesqui-Centennial Exposition; the Gridiron Club in Washington, asked Sousa to write an official march for the Club; and the City of Detroit asked him to write an official march for the City. These three requests from more than eighty, Sousa was able to grant and Sousa audiences will hear this year for the first time, "Sesqui-Centennial March," "Gridiron Club March" and "Pride of the Wolverines."

Sousa and his famous band will be heard at Hershey park Sunday and Monday July 4th and 5th, at 2:30 and 7:30.

Sousa Will Offer Three New Marches This Year

John Philip Sousa and his band of 100 will begin their thirty-fourth annual tour July 4 at Hershey, Penna. They will play for a period of twenty weeks. Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophonist.

and Edward J. Heney, saxophonist, will be the soloists. A week's engagement at Atlantic City beginning July 11, will be included in the tour. Three new Sousa marches will be heard this year: the "Sesqui-centennial," the official march of the Philadelphia exposition; "Pride of the Wolverines," dedicated to the city of Detroit, and the "Gridiron Club," dedicated to the Washington organiza-tion.

BAYERS LAUDS SOUSA, NOTED BAND LEADER

Fred W. Bayers, former solo sax-aphonist with the John Philip Sousa band, gave an interesting account of his two years with that organization before the members of the Exchange club yesterday afternoon. The speaker spoke of Mr. Sousa as one of the greatest band leaders in the world, a composer whose merits are not yet appreciated as most of his symphonic works have not yet been published, although at times played by his organization, and also that he was a great business man. He believed that when Mr. Sousa dies that the band will cease to exist, as when all is said and done, Mr. Sousa is nine-tenths of the attraction. Mr. Bayers spoke at length of the talent and the high musical standards of the Sousa band.

John Philip Sousa, march king, begins his thirty-fourth annual tour at the head of his famous band, July 4, at Hershey, Pennsylv-ania. The tour will continue for a period of twenty weeks. What a season of musical triumphs! The band will play at a lower

ATLANTIC CITY—(A)—John Philip Sousa's explanation of jazz music is that "other kind justifies the medium." Sousa, seen on most public appearances, Ball room dancing, is never at a lower

OCEAN GROVE, N. J.—Sousa's band has agreed not to play John Philip Sousa's new composition "The Wets and the Drys" fol-lowing objection here that the song was a lowering of the prohibition-ist standard, will play

WET-DRY SONG IS BANNED.
"Would Degrade the Building," Group Warning Concert Says.
(By The Associated Press.)
OCEAN GROVE, N. J., July 6.—"Follow the Swallow" will take the place of "The Wets and the Drys," on the program of a concert Saturday at the auditorium of the Ocean Grove Camp Meeting Association. John Philip Sousa's new composition, "The Wets and the Drys," was made tonight and the Dry song "The Wets and the Drys" was made tonight.

Sousa Including Novelties by American Composers in His Programs of This Season



MARJORIE MOODY,
Soloist with Sousa's Band.

Novelty and innovation always have been the controlling motives in the programs of Lieut. Com. John Philip Sousa, who this season will make his thirty-fourth annual tour at the head of his famous organization. From the days when he played excerpts from the Wagnerian operas throughout America before the operas themselves had been performed in America, even at the Metropolitan Opera House, Sousa has insisted that his programs always must contain many new numbers, both of his own writing and by others. This season is no exception, as those who attend his band concert at the Eastman on the evening of July 8th will learn to their pleasure.

Notable among the novelties for the new Sousa season is a band arrangement of George Chadwick's "The Ride of Tam O'Shanter." Chadwick is the director of the New England Conservatory of Music, and the transcription for band has been made by Sousa himself. Sousa will also play a new composition by John Powell, the pianist, entitled "Fun at the Fair," a melodic picture of the Cir-

casian lady of the side-shows of another generation. In addition Sousa has arranged for band the Juba Dance movement from "In the Bottoms," the characteristic suite of R. Nathaniel Dett, the negro composer. Sousa's own contributions to the program in the way of original composition will be three marches, "Sesqui-Centennial," "Pride of the Wolverines," and "Gridiron Club." For Miss Marjorie Moody, for several years soprano soloist with the band, he has written a song "The Thrush," which is a musical setting to the poem of that name by Lucy Larcom, a New England poetess, who lived from 1826 to 1893.

Sousa also has made the arrangements for his humorous numbers, which include two humoresques, "Waiting," based upon "Oh How I've Waited for You" from "By the Way," and the Sousa musical debate, "The Wets and the Drys," as well as a musical burlesque, entitled, "On Your Radio." In addition, he has made the transcriptions for the jazz numbers which will be presented both by the band and the octette of saxophone comedians.

Many Novelties Will Feature Sousa Band Program July 8

A PROGRAM typical of the popular hold that John Philip Sousa has won on American audiences is announced for the concert to be given by the famous band man when he comes with his organization to the Eastman Theatre Thursday evening, July 8.

Novelties will be plentifully presented, including a new burlesque fancy which he calls "A Mingling of the Wets and Drys," in which the various viewpoints on prohibition are set forth in musical dialogues.

His program will include also a new arrangement of George Chadwick's "The Ride of Tam O'Shanter." Chadwick is a well known composer and president of the New England Conservatory of Music, and the transcription for band was made by Sousa himself. New music will be from My Notebooks; "The Camp Fire

Girls" and "The Lively Flapper." His new march this year is the "Sesqui-centennial Exposition," composed for the Philadelphia exposition.

Four soloists will be on the program, Miss Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophone, and Edward J. Heney, saxophone.

He has taken for his main theme the song hit, "Oh, How I've Waited for You," which was sung in "By the Way," a London revue.

The popularity of the Sousa humoresque is indicated by the fact that the famous bandmaster since the conclusion of the last tour has received several hundreds of suggestions from all sections of the country concerning themes for the humoresque.



JOHN PHILIP SOUSA

Sousa Alters Concert Program
Ocean Grove, N. J.—"Follow the Swallow" will take the place of "The Wets and the Drys" as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove Camp Meeting Association by John Philip Sousa. Announcement of the substitution was made after "The Wets and the Drys" was condemned as a song "which would desecrate the building."

HONOR DEAD COMPOSER

Four of those who attended the second Victor Herbert Memorial Concert at the Ritz-Carlton Hotel, New York. They are, left to right, John Philip Sousa; Ella Herbert, daughter of the composer; Fritz Scheff, singer, and Gene Buck, song writer. —Herbert



RESORT GIVES SOUSA OVATION

Concerts on Steel Pier
Enjoyed by Large
Audiences

The March King of the world knows today that Atlantic City is second to none in its expression of admiration for one who has wrought historic tunes is unstinted.

Sousa's first concert was given in the music hall of the Steel Pier yesterday afternoon. His last in Atlantic City this year will be given Saturday evening. Between first and last, inclusive, he will have contributed four programs daily, or a total of twenty-eight, to the keen enjoyment, not only of residents of Atlantic City, but as well of thousands of visitors.

It must not be overlooked that in bringing Sousa the Steel Pier has added another strong publicity stroke for Atlantic City, for it is obvious that the engagement here of Sousa will impel many visitors, when they have returned home, to spread the word that in its art, as in its many other good works, Atlantic City provides the best obtainable.

Almost 100 persons make up the remarkable organization with which Sousa is entertaining Steel Pier audiences. That figures makes it possible to understand why Sousa presents a repertoire of encores as extensive as that which he has announced for his Steel Pier engagement.

The encores from which Sousa selects his second numbers total in numbers as many as the repertoires of many bandmasters. They include three humoresques, "The Wets and the Drys," "Oh, How I've Waited for You," and "Follow the Swallow."

His new compositions in the list of encores are "The Pride of the Wolverines," "The Gridiron Club March," "The Sesqui-Centennial Exposition March," "Peaches and Cream" and "Music of the Minute."



TRIBUTE TO MEM
OF VICTOR HERB
Here are four of the
who attended the rec
Herbert memorial co
New York City. Left
John Philip Sousa, E
bert, a daughter of Vi
bert; Fritz Scheff, sin
Gene Buck, song writ
—Herb

'Follow the Swallow' Subs for 'Wet' Piece

Ocean Grove, N. J., July 7.—(By Associated Press.)—"Follow the Swallow" will take the place of "The Wets and the Drys," as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove camp meeting association by John Philip Sousa. Announcement of the substitution was made last night after "the wets and the drys" was condemned as a song "which would desecrate the building."

'Follow the Swallow' Approved for Concert

OCEAN GROVE, N. J., July 7.—(By A. P.)—"Follow the Swallow," will take the place of "The Wets and the Drys," as part of the program of a concert to be given Saturday night in the auditorium of the Ocean Grove camp meeting association by John Philip Sousa.

Announcement of the substitution was made last night after "The Wets and the Drys" was condemned as a song "which would desecrate the building."

Sousa and His Thirty-fourth Annual Tour

THAT grand old man of the platform, Commander John Philip Sousa, rehearsed for two weeks in New York prior to the opening of his thirty-fourth season on July 4. Sousa is a national character. Hundreds of thousands of American boys in khaki have marched to his stirring music. He was associated intimately for years with the U. S. Army in Washington and while there became one of the world's most famous bandmasters. His music has been played by orchestras and bands and phonographs, and even the modest music box all over the world for generations.

Sousa is 74 years young this summer. Long may he wave his baton and inspire the rising generation to feel the spirit of patriotism, which is never more quickly or completely inflamed than by such music as he writes.

Let us hope that we shall have him with us even unto his ninety-fourth year.

SOUSA AT SIDNEY TODAY

Famous Conductor With Band Will Give Concert at Smalley's Sidney Theatre This Afternoon, Beginning at 2:30 O'clock.

Lieutenant Commander John Philip Sousa and his band, three times larger than any other in the world today, are to be heard this afternoon in a matinee at Smalley's Sidney theatre, the program beginning at 2:30 o'clock. The present tour of this organization is its 33rd and for the third-of-a-century program every effort has been made to provide a memorable concert, one that will not be forgotten even if members of the audience live a full century.

Among the features in addition to the famous Sousa compositions and other pleasing numbers by the band are a group of soloists that alone would do credit to the largest stages of the world, a number of novelties, and a set of chimes made in Sheffield, England, especially for this tour of Sousa's band.

Ocean Grove. — John Philip Sousa's "Wet and Dry March" is a melodious jest at the constitution, says the local Camp Meeting association, barring it from their auditorium. Stronger umbrage was taken against advertisements of the event, which took the form of paper whiskey bottles.

SOUSA AND HIS BAND TO GIVE CONCERT JULY 8

Famous Organization Will Play in the Eastman Theater That Evening—Novelties on Program

Announcement of the program for the concert to be given by Lieutenant-Commander John Philip Sousa and his famous band at the Eastman Theater on Thursday evening, July 8, indicates that it will have the characteristic appeal that makes a Sousa program unlike any other. Novelties, marches, original compositions and solo numbers will make up the assortment of selections. Besides these, he can be counted on to present plenty of the old favorite marches that audiences expect as extra numbers.

A new humorous composition this year is entitled "A Mingling of the Wets and Drys," in which Sousa takes up some of the familiar tunes bearing on the wet and dry situation and blends them into musical dialogue, with wets answering drys. He also has a new arrangement by himself of "The Ride of Tam O'Shanter," by George Chadwick, American composer and president of the New England Conservatory of Music. Native music is also represented in the Juba Dance movement which Sousa has arranged from "In the Bottoms," a characteristic suite by R. Nathaniel Dett, the American composer.

Other new music will be the "Sequel-centennial March," which Sousa wrote to commemorate the exposition at Philadelphia, and a suite, "Leaves from My Note Book," in three parts, "The Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper."

Sousa will bring four soloists two of whom, Miss Marjorie Moody, soprano, and John Dolan, cornetist, are known to Rochester audiences by past appearances. Others will be Howard Goulden, telephone, and Edward J. Heney, saxophone.

Mail orders for the concert may be sent now to the Eastman Theater office. The box office sale will open next Friday, July 2. The program in full follows:

Overture, "Zampa"..... Herold
Cornet solo, "Nellie Grey"..... Chamber
John Dolan

Suite, "Leaves from My Note Book"..... Sousa
"The Genial Hostess"
"The Camp Fire Girls"
"The Lively Flapper"

Soprano solo, "The Beautiful Blue Danube"..... Strauss
Miss Marjorie Moody

Symphonic poem, "Tam o' Shanter" (new)..... Chadwick
Interval

A Fancy, "A Mingling of the Wets and Drys"..... Sousa
(How beautiful it is for the brethren (and the sisters) to dwell together in peace and unity! When the WETS express a desire to "Have a Little Drink," the DRYs have "Tee for Two." Both WETS and DRYs sing "How Dry I Am," the former sorrowfully and the latter joyfully. The WETS pine to be "Down Where the Wurtzburger Flows," and the DRYs go off to the country and "The Old Oak Bucket," while both sing, "Oh, My! We'll Never Get Drunk Any More.")

(a) Saxophone solo, waltz, "Erica"..... Wiedoeft
Edward Heney

(b) March, "The Sequel-centennial Exposition" (new)..... Sousa
Interval

Saxophone solo, "Liebesfreud"..... Jessels
Howard Goulden

Dance, "Juba"..... R. Nathaniel Dett

Sousa's Lot a Happy One

Famous Bandmaster Finds "Strenuous Life" Agrees With Him

A long life and a merry one has been the happy lot of the many-sided Sousa, the March King, whose arrival for a week's engagement at the Steel Pier, beginning Sunday, is to be the occasion of official welcome by Mayor Bader, President Emley, of the Chamber of Commerce, and the heads of civic organizations.

In his 75th year, he is more vigorous and more youthful than many a man 20 years younger, and the fact that this season's tour in mileage is almost the equivalent of a tour around the globe is the best evidence that the "strenuous life" agrees with him. And even realizing the tremendous energy of the man, one is surprised at the variety of the accomplishments and interests which he has crowded into his lifetime.

His musical accomplishments have been so many that one regrets occasionally that his facility with military music has detracted from his other musical virtues. Yet it must be remembered that in an era when the comic opera was in high favor in America that Sousa—then in his twenties and early thirties—was one of the leading composers. "The Smugglers," "Desire," "The Queen of Hearts," "El Capitan," "The Bride Elect," "Chris and the Wonderful Lamp" and "The American Maid" were Sousa operas and operettas, written before the march period or during his first years as director of the United States Marine Band.

Because it is a third of a century since Sousa's Band was formed, it is not generally remembered that the first great marches, "Washington Post," "Hands Across the Sea," "Semper Fidelis," "High School Cadets" and "United States Field Artillery" were written during his service with the Marine Band from 1880 to 1892. Neither is it generally remembered that in those 12 years he knew intimately five presidents—Hayes, Garfield, Arthur, Cleveland and Harrison, and that he was really a national figure when he resigned his commission as a lieutenant in the Marine Corps in 1892. Nor is it given to many Americans to serve in two

branches of the United States military service with an interval of a quarter of a century between services. Yet Sousa "came back" to become a lieutenant-commander in the United States Navy during the World War, and it was with this rank that he retired upon reaching the age limit.

Sousa probably was happiest when he was writing marches, and as his fame increased he found that he must write new marches for each of his tours. But he wrote other music, too, suites, transcriptions, songs and arrangements, and a year or two ago, when he was approaching three-score and ten, he completed one of his most pretentious works, "The Last Crusade," a work for orchestra, organ and choir, which was performed with an orchestra of more than 100 pieces and a choir of more than 200 voices in Philadelphia in 1924.

Sousa has written more than music. During his career he has written innumerable essays and critical articles for musical publications here and in Europe. He is the author of three novels, all successful in their time: "The Fifth String," "Pipetown Sandy," and "The Transit of Venus." During the spring, in addition to preparing his programs for the present season, he found time to write his autobiography, a mere matter of 70,000 words.

HOW SOUSA WROTE FAMOUS MARCHES

Lieutenant Commander John Philip Sousa, the March King, whose band appeared at Hershey Park, July 4 and 5, says that almost as many of his famous marches have been written because he had to write a march as upon pure inspiration.

"Stars and Stripes Forever" was written aboard the S. S. "Teutonic," in New York Harbor, on a snowy day in 1896, when Sousa was returning from a long trip in Europe. "For two days I walked around the boat with a 200-piece brass band in my head," says Sousa. "When I got off the boat, I wrote it down as I had conceived it, and it is played to this day as it was first written."

"Semper Fidelis" was written while Sousa was director of the United States Marine Band. At military reviews and formations in Washington, it was customary for the Marine Band to play "Hail to the Chief" as it marched past the presidential reviewing stand. Now "Hail to the Chief" is short and fast, and having been originally a Scotch "boating song," it has no "give" to it. So Sousa asked permission of President Arthur to write a new composition to take its place. "Semper Fidelis" was the result and it was deliberately written so that the trumpet band and drums would be playing at the precise moment that the band passed the reviewing stand. "Semper Fidelis" is now the official march of the United States Marine Corps.

An example of the combination of necessity and inspiration is "Liberty Bell." Sousa, who was spending the summer of 1893 in Philadelphia, preparing for his first tour at the head of his own organization, was seeking an idea for a new march to be featured during his tour. Mrs. Sousa brought him the news that his son, John Philip Sousa, Jr., now a New York business man, that day had marched in a procession of school children to Independence Hall, to see the Liberty Bell. Sousa sat down and wrote a march.

"High School Cadets" was written for a Washington military organization and brought \$25. "The Washington Post" was written to be played at the awarding of prizes in an essay contest for school children, conducted by that paper. "Imperial Edward" was written upon the inspiration of a "command" performance before King Edward VII at Sandringham, and was written and played in two days. "King Cotton" was six months in the waiting. "Nobles of the Mystic Shrine" was written when Sousa was initiated into the order and "United States Field Artillery" was written for First Liberty Loan parade at the beginning of the World War.

SOUSA HERE TONIGHT

Famous Band Master and His Band Will Give Concert in Oneonta Theatre—Sees Value of Jazz Music.

Lieutenant Commander John Philip Sousa, noted band master and his band will give a concert tonight in the Oneonta theatre which promises to be one of the outstanding features of the musical season in this vicinity. The concert will be one featuring the 34th annual tour of the noted bandmaster and his musicians.

The band will stop in this city for a concert while en route to Ocean Grove, N. J., where they are scheduled to appear for two weeks. Manager Gus Lampe of the Schine theatres in this city, said last night that the popularity of Sousa's band as shown at its last concert here in the afternoon resulted in arrangements being made this year for an evening concert.

Sousa, who began his musical career mid-way of the Victorian age, declares that he is no more likely to leave jazz out of a 1926 program than he is to insist upon a hansom cab for transportation from the railroad station to his hotel.



Lieut. Com. John Philip Sousa.

"Nowadays the most soap is not sold by the maker of the best soap but by the soap-maker who attracts the most attention with his advertising," says Sousa. "Neither are the most building lots sold by the subdivision corporation having the best lots, but by the sub-division organization which has the fastest talking salesmen, the best lunch and the most elaborate vaudeville show. So it is natural that the musician, particularly if he is still in his struggling years, will not seek to write good music as much as attention-compelling music. "I think every composer in America today is striving for a form or a style that will cause him to stick out of the crowd like a sore thumb. Just now it is in style to be crazy."

"This is an age of speed, roar and racket, and the musician of today must write for the people who live in it. And here is the basic reason for jazz. The rhythm attracts and by constant repetition, holds attention."

SOUSA'S MUSIC SNAPPY

Famous Bandmaster Who Will Appear Here Friday Night With His Band Says "Make it Snappy" is His Slogan.

"Make it Snappy" is the slogan of the musician would achieve success nowadays, in the opinion of Lieutenant Commander John Philip Sousa, who this season will make his 34th annual tour with his famous band and will give a concert in the Oneonta theatre here Friday night. And Sousa practices his preaching by putting into his programs in about the same space of time twice as many numbers as he was accustomed to present during his earlier years.

"The conductor who believes he can get people who obtain their news from headlines or tabloids, who dash about in taxicabs, who eat in cafeterias and who live in a general state of hysteria, to listen to the long selections in vogue in the leisurely times around the turn of the century" will finish his days in the poorhouse," says Sousa. "There isn't such a thing as leisure any more and the American, even when he is taking his pleasure, enjoys himself at the fastest gait possible."

"Each season I find myself cutting down the length of my programmed numbers with the result that I get more numbers into the concert. The radio people have found that twenty minutes is the longest time that the average air listener can be held. I think it is a liberal estimate and this season there is no single number on my program that occupies as much as ten minutes. We have speeded up the production of music just as Mr. Ford has speeded up the production of silvers. Ten seconds after the conclusion of the number, we know whether the applause warrants an encore, and five seconds after that we are giving it. The old days when a conductor could leave the stand and take two or three bows after each number are gone forever. I never leave the conductor's stand at any time during the program."

Screen doors with galvanized screen

Camp Meeting Bars Sousa 'Wet-Dry' Air

BY LEASED WIRE TO THE JOURNAL
OCEAN GROVE, N. J.—"Follow the Swallow" will be played by John Philip Sousa's band in place of the bandmaster's new composition, "The Wets and the Drys," at the Ocean Grove Camp Meeting association's concert here Saturday. It was announced Tuesday night. The Rev. Charles M. Boswell, president, said officials of the association had expressed opposition to advertisements announcing that the piece would be played at the concert. The advertising placards showed a whisky bottle, with various information about the concert printed over it.

Sousa Departs as Ocean Grove Bans Wet March

By Associated Press.
OCEAN GROVE, N. J., July 11.

JOHN PHILIP SOUSA, who today left for Atlantic City after playing "Follow the Swallow" instead of "The Wets and the Drys" on his concert programme, expressed the belief that "Atlantic City people won't mind a little fun and that 'The Wets and the Drys' won't hurt them."

Sousa substituted "Follow the Swallow" for "The Wets and the Drys" after the latter number had been condemned by the Rev. Charles M. Boswell, president of the Ocean Grove Camp Meeting Association.

Dr. Boswell asserted the song was not on the programme submitted and that he would urge every one to stay away from the concert if it were played.

SOUSA ON DANCING

Urges Average Person to Get Instruction From Master.

Special Dispatch to THE SUN.
ATLANTIC CITY, July 12.—"I would recommend that the average person dancing in public to-day should engage the services of a dancing master," said John Philip Sousa, the bandmaster, in a conversation at the Shelburne.

"Ballroom dancing never was at the low ebb it has reached now," continued the veteran leader. "When I was—well, when I was younger than I am to-day, young people had to learn to dance before they went upon a ballroom floor. They had to know the lancers, quadrille, polka, schottische and waltzing that really was waltzing. Now the average person who dances just walks around a bit and does a little something that passes for waltzing. When I was younger people who danced had at least a semblance of gracefulness. They used their toes and dancing was something pleasing to view."

"The only reason jazz music continues is because of the mode of dancing that is popular with so many. Take that away and there would be little jazz left, if any. Dancing masters can correct that if people will only go to them."

Sousa's Ire Aroused When Composition Draws Protest

OCEAN GROVE, N. J., Monday.—Lieutenant Commander John Philip Sousa has left Ocean Grove for Atlantic City, where, in his own words, "people don't mind a little fun."

His remark was made in connection with a question asked as to whether his band played "The Wets and the Drys" his prohibition composition, during concert here Saturday night. The advance program listed the song, and aroused a protest from various ministers.

Citizens Would Boycott Sousa

Ocean Grove, N. J., July 10.—A plea was made to citizens here today by the Rev. Charles M. Boswell of Philadelphia, president of the Ocean Grove Camp Meeting association, to absent themselves next Saturday night at the Sousa band concert in the Auditorium, if the band leader insists on playing his new composition, "The Wets and the Drys."

Posters advertising the concert depict a huge whisky flask with the title of Sousa's new offering on the label. "We want nobody to come here just for money making," said Reverend Mr. Boswell. "If this song is on the concert program, I will ask on behalf of the association that every one stay away."

Sousa Has His Little Joke and the Swallows Follow

Ocean Grove, July 12.—(AP)—John Philip Sousa, who yesterday left for Atlantic City after playing "Follow the Swallow" instead of "The Wets and the Drys" on his concert program, expressed the belief that "Atlantic City people won't mind a little fun" and that "the wets and the drys won't hurt them."

Sousa substituted "Follow the Swallow" for "The Wets and the Drys" after the latter number had been condemned by the Rev. Charles M. Boswell, president of the Ocean Grove Camp Meeting Association.

SOUSA DEFENDS "WETS AND DRYs"

Expresses Surprise That Grove
Should Have Outlawed
Selection.

SOUSA'S band did not play "The Wets and the Drys," as most of the audience noticed, in the concert at the Auditorium Saturday night, but Lt. Commander John Philip Sousa, America's "March King," did express himself before leaving the resort. He even made a "faux pas."

SOUSA's "bad break" came when an interviewer for The Press was discussing with him the merits of the piece which was outlawed at the request of the Ocean Grove Campmeeting association.

"What's the matter?" the bandmaster queried. "Is Ocean Grove at swords' points on the prohibition question, with half of them 'wet' and half of them 'dry'?" Reminded that Ocean Grove was a religious resort, he suggested, "Well, maybe 'The Wets and the Drys' won't hurt them at Atlantic City."

"The Wets and the Drys" is absolutely innocent," he asserted. "We will probably play it Monday at Atlantic City, where people don't mind a little fun."

SOUSA described the piece which aroused the opposition of the Grove authorities as timely and entertaining.

According to SOUSA, the piece starts out with a Hawaiian song requesting a drink, played by the "wets" in the band. The "drys" promptly suggest "Tea For Two." Tea is tried, but the wets get enough "kick" out of it to live on the music only a trifle. Disappointed, the "wets" swing into the tune of "Brown October Ale," the quartet announcing "All my days I'll sing the praise of brown October ale. The piece finally winds up with even the "drys" singing "How Dry I Am."

SOUSA was presented with a large basket of flowers during the concert Saturday evening. They were the remembrance of Mr. and Mrs. Arthur Pryor, Pryor having gotten his star as a member of the SOUSA band.

SOUSA TO OPEN 34TH SEASON

"March King," Coming Sunday
to Steel Pier, Atlantic City,
Nears Million Miles
Traveling

Somewhere along the route of his thirty-fourth annual tour, which brings him Sunday to the Steel Pier, Atlantic City for a one-week engagement, Lieut. Comdr. John Philip SOUSA will reach his one millionth milestone.

Almost 29,500 miles a season, or 1000 miles a week for an average of 30 weeks a season, for 34 years is the SOUSA record. And the "March King" is still going strong and firmly convinced that "the first million miles are the hardest."

SOUSA's travels began in Plainfield in 1892. They have taken him once around the world and thrice to Europe. There have been few seasons in which he visited less than half of the states of the Union, and last season, when he traveled almost 40,000 miles in the United States and Canada, he visited no less than 43 of our 48 states and five Canadian provinces. Yet it was not until he was in his thirty-third season that SOUSA did the greatest traveling of his career. The record was a trip of about 3300 miles, made in approximately six days, and a half from Regina, Saskatchewan, to Philadelphia, and remarkable because ten concerts were given along the way.

SOUSA in Atlantic City

Lieutenant Commander John Philip SOUSA and his band open a week's series of concerts on the Steel Pier in Atlantic City to-day, when SOUSA will make his first Atlantic City appearance in several years. Special events, including official reception by the Mayor, city commissioners, Chamber of Commerce and civic organizations and a gathering with the international stars entered in the Atlantic Speedway race of next Saturday, July 17, are planned.

SOUSA RETURNS After 20 Years

March King to Receive
Rare Official Welcome
to Resort

His entry into Atlantic City of a triumphant nature, Lieutenant Commander John Philip SOUSA this forenoon will receive a rare official welcome.

Final preparations were made last night by the committee arranging the ceremonies by which the city officials and the civic organizations will join in welcoming SOUSA after an absence of more than 20 years.

SOUSA and more than 80 members of his organization will arrive by special train from Asbury Park, reaching the Reading station at 11:15 o'clock this morning. Fifty-nine telegrams were sent him last night, to be delivered on the train at Winslow Junction. These messages of welcome are from every civic club, from the hotel organizations, from individual hotels, from various companies and from individuals.

Raymond P. Read, secretary of the Atlantic City Steel Pier company, will board the train at Winslow Junction and escort the march king to Atlantic City.

Immediately after the train pulls in, the Firemen's band will strike up. Over the train gate has been placed a large sign of welcome.

At the station, SOUSA will find a committee composed of Mayor Bader, city commissioners, President William S. Emley, of the Chamber of Commerce, President Alex Vollmer of Kiwanis, President Edgar C. Dreher of Rotary, President Frank Morales of Exchange, President Robert A. Watson of Lions, President Albert A. F. McGee of Civitan, President Frank P. Gravatt of the Steel Pier and many others.

The mayor will present the key to the city to SOUSA. A royal chair parade, led by two motorcycle policemen, will proceed down Arkansas avenue to the Boardwalk and to the Hotel Shelbourne. Early in the afternoon SOUSA will inspect the Steel Pier Music hall prior to his first concert.

An elaborate entertainment program for the week has been arranged.

SOUSA Opens Annual Tour

Begins Week's Engagement
at Steel Pier With Three
Concerts Today

When SOUSA raises his baton, all men give pause. Other conductors are magnificent. But it is SOUSA whose name and majestic figure come quickly to mind when one turns his thoughts to the supreme in band mastery.

It is, therefore, with no little self-congratulation that Atlantic City to-day finds the opportunity to give itself to the great skill of the March King's baton and the fine strains and heroic harmonies his magic baton conjures from the instruments of an organization of almost 100 persons.

The Steel pier found itself in competition with many cities to obtain SOUSA's services at this time, for he is making his third-of-a-century tour. The management had to content itself with an engagement of only one week. It had hoped to obtain SOUSA for at least a fortnight, but considers that to have secured his services at all is an achievement.

That Lieutenant Commander John Philip SOUSA is one of the most prolific of American composers, as well as one of the most famous, is indicated by the record of his compositions. In a little red book, which dates from his days with the United States Marine band, SOUSA has set down as he has written them the various works which have flowed from his pen in more than 40 years as a musical director. SOUSA's little book indicates there is good reason why he should be called "The March King." It will afford a fair cross-section of his organization to know that SOUSA carries ten soloists, a double quartet of saxophones and a \$10,000 set of chimes. The soloists are Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; R. E. Williams, flute; John C. Carr, clarinet; Joseph DeLuca, euphonium; John Dolan, cornet; George J. Carey, xylophone; H. B. Stephens, saxophone; Clifford Ruckle, bassoon; J. F. Scheuler, trombone.

So that the throngs at SOUSA's concerts may be handled, the management has announced a special schedule for the week, with concerts at 3 and 4:30 o'clock in the afternoon and at 8:30 and 10 in the evening.

Though SOUSA stands forth as the magnificent star of the week, the management has rendered the program of today especially remarkable in the engagement for this afternoon and evening of two famous operatic stars, who will sing in the ballroom at 4:15 and 9:15.

They are Paul Althouse, tenor, and Irene Williams, soprano.

Mr. Althouse, a Pennsylvanian, only 30 years old, received his first star role with the Metropolitan Opera company nine years ago and since then has created one of the finest records ever achieved by an American.

The Ted Weems' Victor Recording orchestra will give a concert in the ballroom at 11 o'clock each morning, in addition to furnishing the dance music at 4 and 9 o'clock. The Steel Pier Minstrels will perform at 3, 8:15 and 10 o'clock. Photoplays will be shown at 4, 7 and 8:45 o'clock.

DRY CRITICS PUZZLE SOUSA

Cannot Understand Their Reasoning
In Opposing New Composition

Lieut. Commander John Philip SOUSA left Ocean Grove, N. J., last night for Atlantic City, where, in his own words, "people don't mind a little fun."

He had been asked whether his band played "The Wets and the Drys," his new composition, at his concert here Saturday night. The advance program listed the song and it aroused a protest from ministers. The piece was not played.

"The Wets and the Drys" is absolutely an innocuous piece," SOUSA said. "What's the matter? Are the people of Ocean Grove at swords' points over the prohibition issue, with half for prohibition and half against it?"

He described "The Wets and the Drys" as an orchestra playing in two divisions. The wet side plays a Hawaiian song which requests a drink, and the dry instruments answer with "Tea For Two." Then the wets play a German stein song. Dry discord drowns this out and the wets and drys finish with "How Dry I Am."

BECAUSE the clergy of Ocean Grove object to a tune bearing the title of "Wets and Drys," SOUSA has substituted "Follow the Swallow" for his program there. A distinction without a difference.

SOUSA Opens at Atlantic City

Begins Thirty-fourth Annual
Tour of
Country.

Launching forth on his thirty-fourth annual tour of the United States, Lieutenant Commander John Philip SOUSA, the famous march king, comes to the Steel Pier, Atlantic City, Sunday, July 11, with an organization of almost 100 persons, including ten soloists and a double quartet of saxophones and with an extensive repertoire embracing several new marches of recent creation.

Special events including official reception by the Mayor, City Commissioners, Chamber of Commerce and civic organizations and a gathering with the international stars entered in the Atlantic City Speedway race on July 17, are under preparation. This is SOUSA's first appearance in Atlantic City in years, and the city is planning to make his welcome so enthusiastic as to compel his return next year.

Somewhere along the route of his present tour SOUSA will have reached the millionth mile of his travels. And he will have worked his fingers into his ten thousandth pair of white kid gloves. He dons a new pair at every appearance. His present tour will require 400 pairs.

SOUSA's travels began in Plainfield, N. J., in 1892. They have taken him to Europe three times and around the world twice. Last season he visited 43 States and five Canadian provinces.

SOUSA has served in all three military branches. He has arranged or transcribed or his organization close to 5000 compositions. Incidentally, it is planned by SOUSA to leave his musical collection, valued at over half a million dollars, to public libraries.

"The Thrush" Is SOUSA's New Song

Poems Were Inspiration
for Composition.

Because he has one old-fashioned Victorian trait—a liking for poetry—John Philip SOUSA, who this season makes his thirty-fourth annual tour with his famous band, will have a new number of his own composition for Miss Marjorie Moody, American soprano soloist with the band. "The Thrush" is the name of the number and two thrushes were the inspiration. One was the poem by Lucy Larcom, almost forgotten New England poetess, and the other was a very much alive 1926 model brown thrush, which sings outside the March King's window, at his home near Port Washington, L. I.

Working in May, 1926, at his home, SOUSA, returning to his study after lunch, lighted a cigar and after his custom took up a volume of verse for a few minutes' relaxation before resuming his work. Quite by accident, he says, he turned to "The Thrush," which is not one of Miss Larcom's best known compositions, and almost as he did so a brown thrush that is one of the regular boarders on the SOUSA estate, began to sing. A hunch is a hunch and an inspiration is an inspiration. At one sitting SOUSA completed a setting for the words of the poem.

SOUSA's new composition has revived interest in the works of Miss Larcom. Born at Beverly Farms, Mass., in 1826, she worked as a girl in the cotton mills. She wrote for the Lowell Offering, a paper edited by a circle of mill girls, and gained the interest and friendship of Whittier. She was educated in one of the female seminaries of the time and for several years taught in one, but because of ill health, she returned to literary work. Her best known poem was "Hannah Binds Sheaves." She died in 1893.

"WETS AND DRYs" SONG WILL HURT NOBODY, SOUSA SAYS

Ocean Grove, N. J., July 12.—John Philip SOUSA, who left Sunday for Atlantic City after playing "Follow the Swallow" instead of "The Wets and the Drys" on his concert program, expressed the belief that "Atlantic City people won't mind a little fun and that 'The Wets and the Drys' won't hurt them."

SOUSA substituted "Follow the Swallow" for "The Wets and the Drys" after the latter number had been condemned by the Rev. Charles M. Boswell, president of the Ocean Grove Camp Meeting association.

SOUSA Leaves Resort After 'Wets and Drys' Medley Stirs Pastors

OCEAN GROVE, N. J., July 12.—Lieut. Commander John Philip SOUSA left Ocean Grove last night for Atlantic City, where, in his own words, "People don't mind a little fun."

His remark was made in connection with a question asked as to whether his band played "The Wets and Drys," his prohibition composition, during his concert here Saturday night. The advance programme listed the musical number, and it aroused a protest from ministers here. The piece was not played Saturday night.

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SOUSA Didn't Play "The Wets and Drys" At Ocean Grove, N. J.

OCEAN GROVE, N. J., July 12.—Lieutenant Commander John Philip SOUSA left Ocean Grove last night for Atlantic City where, in his own words, "people don't mind a little fun."

His remark was made in connection with a question asked as to whether his band played "The Wets and the Drys," his prohibition composition, during his concert here Saturday night. The advance program listed the song and it aroused a protest from various ministers here. The piece was not played Saturday night.

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DEBACCHATE

SOUSA HAILED AT CHAUTAUQUA

Bandmaster Gets Royal Welcome—Many Youngtowners Registered at Resort

Chautauqua, N. Y., July 10.—Lieut. Comdr. J. P. SOUSA and his band were given a royal welcome here this week when they gave four concerts in the amphitheater to very large crowds.

SOUSA and his band came here as second place on their third-of-a-century tour. Their rhythm—fast and pulsating—made chautauqua vibrate, as they combined the new with the jazzy and the old. SOUSA came new in a fashion quite in keeping with the spirit of chautauqua. The next important feature of the summer program is the appearance of the Rochester Opera Co., who are presenting six operas under the direct supervision of Vladimir Rosing. Mr. Rosing is the director of the newly established opera department of the Eastman School of Music at Rochester.

Miss Harley and Miss Walker have arrived for the summer.

Mrs. Mary Miles Colvin is here for several weeks of study at the school of expression. Her son will come later.

Mrs. Nellie Grant Greene is taking work in the summer school.

Mr. and Mrs. Paul Musselman and Ned Musselman were here over the week-end visiting Mr. and Mrs. Reed.

Dr. Mims is here from the south and is this week giving a series of lectures on American Civilization, which are very interesting.

Dr. Charles Stelzle of New York, gave three lectures early in the week which were very well received and greeted by a large crowd.

Next week is Parent-Teachers' Institute, with Royal Dixon, New York, Mary E. Murphy and Miss Genevieve Dr. Robert Freeman, as chaplain. Miss Appar will give afternoon addresses as the principal speaker and author in the amphitheater.

The Pupils' Version

Sousa Marches Through the Ages



On the left we have the famous bandmaster as he looked at 19, on the right as he appeared at 40 and in the center as he looks now. Sousa and his band open their 34th annual tour today on the Steel pier. The engagement will be for one week only, with four concerts daily beginning tomorrow.

Civics to Fete Sousa Tomorrow

March King Will Be Given the Key to the City by Mayor. Roller Chair Parade Planned

A civic reception for John Philip Sousa, March King, will be held at 11.15 o'clock tomorrow morning on his arrival here on the Reading on a special train from Asbury park.

Lieut. Com. Sousa will be given the key to the city by Mayor Bader. In the party welcoming him will be President William S. Emley, of the Chamber of Commerce; President Alexander Vollmer, of Kiwanis; President Edgar C. Dreher, of Rotary; President Frank Morales, of Exchange; President Albert D. F. McGee, of Civitan; President Robert Watson, of Lions, and President Frank P. Gravatt, of the Steel pier.

Telegram of welcome will be sent by the civic clubs to Sousa to reach his train at Winslow Junction, at which point Secretary Raymond P. Reed, of the pier, will board the train. The Firemen's band will join in the welcome and Sousa will be invited to direct it.

A rolling chair parade will take the party, after the ceremonies at the station, to Indiana avenue and the Boardwalk, to the Hotel Shelburne. Sousa's first concert will be in the afternoon.

An extensive program has been arranged for Sousa for several mornings of his week's engagement.

On Monday morning he will witness a special life guard drill on the beach between Steel and Steeplechase piers and will meet a number of the Speedway racing stars. The next day he will take a sail on Captain George B. Gale's boat, the Princeton, and will inspect the rotorship at the Inlet.

A trapshooting event at the Steel pier is being arranged for Wednesday. He will be the guest at the Kiwanis luncheon Thursday. On the following morning he will inspect the world's largest pipe organ in the Senior High school.

Ocean Grove, N. J.—John Philip Sousa has left for Atlantic City, N. J., where the famous bandmaster says, "people don't mind a little fun." Sousa's remark followed a storm of protest at Ocean Grove because he listed his prohibition composition, "The Wets and the Drys" for Saturday night's program. The number was withdrawn but Sousa defended it as an absolutely innocent piece.

SOUSA VISITS ATLANTIC CITY

Famous Band Master Starts Annual Tour From Pier.

Atlantic City, N. J., July 9—Launching forth on his thirty-fourth annual tour of the United States, Lieutenant Commander John Philip Sousa, the famous march king, comes to steel pier, Atlantic City, Sunday, July 11 with an organization of almost 100 persons, including ten soloists and a double quartet of saxophones and with an extensive repertoire embracing several new marches of recent creation.

Special events including official reception by the mayor, city commissioners, chamber of commerce and civic organizations and a gathering with the international stars entered in the Atlantic City speedway race of July 17, are under preparation. This is Sousa's first appearance in Atlantic City in years and the city is planning to make his welcome so enthusiastic as to compel his return next year.

Somewhere along the route of his present tour Sousa will have reached the millionth mile of his travels. And he will have worked his fingers into his ten thousandth pair of white kid gloves. He dons a new pair at every appearance. His present tour will require 400 pairs.

Sousa's travels began in Plainfield, N. J., in 1892. They have taken him to Europe three times and around the world twice. Last season he visited forty-three states and five Canadian provinces.

Sousa has served in all three military branches. He has arranged or transcribed for his organization close to 5,000 compositions. Incidentally it is planned by Sousa to leave his musical collection, valued at over half a million dollars, to public libraries.

Labor

With his "news instinct" Lieut. Com. John Philip Sousa on his tour, soon to start, will have a new march on the program the title of which is to be "The Wets and the Drys." Preacher of a camp meeting at Ocean Grove, N. J., where the Sousa Band is to give a concert next Saturday, has asked the campers to stay away from the concert if the new march is played. Small knowledge of human psychology he shows. Just imagine any red blooded person at Ocean Grove or anywhere else staying home with a long face if his "dope" would bring him to a town where the march king was to be seen and the music

WILL GIVE SOUSA OFFICIAL WELCOME

Atlantic City Prepares to Receive Famous Band Master.

Atlantic City, July 9—An official welcome, headed by Mayor Edward L. Bader, President William S. Emley, the heads of the civic clubs, Pageant Director Armand T. Nichols, Miss Atlantic City and an escort of the famous Morris guards, will be extended to Lieutenant Commander John Philip Sousa on his arrival here Sunday forenoon for his first Atlantic City engagement in many years.

The famous march king will be escorted in a rolling chair parade to the Hotel Shelburne and later to the steel pier.

He will be feted on numerous occasions during the week and will be the guest of honor at gatherings centering around the rotorship, in a yacht parade, a visit to several institutions, in inspection of the world's largest pipe organ in the new senior high school and in a special assembly of a number of the race drivers gathered for the big Speedway automobile contest of July 17. Sousa will conduct a mass group of several Atlantic City bands.

City officials and civic club heads are going to this extent because they believe that it is a matter of civic self-congratulation that Sousa and his organization of almost 100 persons will be here for a week. He will receive the golden key of the city and will be the city's guest during his stay here.

SOUSA'S HUMOR UNAPPRECIATED.

John Philip Sousa having yielded at Ocean Grove to the protest against his new composition, "The Wets and the Drys," goes to Atlantic City, where, as he says, "people don't mind a little fun." He ought to have lived long enough in this rather stupid world to realize that fun is out of place where conflict is raging. It might be better for folks if they could laugh, but they can't. He might say in Gilbertian rhyme:

I started as a humorist with lots of mental fizziness,
But humor is a thing which 'tis the fashion to abuse;
For my stock in trade, my fixtures and the good will of the business
No reasonable offer I am likely to refuse;
And if anybody choose, he may circulate the news
That no reasonable offer I am likely to refuse.

From the composer's point of view the work in question is "innocuous." An orchestra plays in two divisions. The wet side plays a Hawaiian song which requests a drink. The dry instruments respond with "Tea for Two." Whereupon the Wets play a stein song, and after dry discord has drowned this out they play together "Oh, How Dry I Am." Most of those who know anything about Ocean Grove will realize that the atmosphere for such a performance is uncongenial. The atmosphere of Atlantic City is different.

We believe that with the Drys the defense of Volsteadism is a matter of conscience, and that with the Wets the assault on restrictions on personal liberty is also a matter of conscience. And where conscience comes in at the door, humor flies out at the window. That explains everything.

SOUSA'S BAND IN ONEONTA

Delighted Audience Listens to Great Leader and Composer and His Seventy Players — Everybody Enjoys Generous Program, and Everybody Says "Come Again!"

Though, doubtless due in part to the excessive heat of the day and the threatened rain of the evening, not every seat was filled last night at the Oneonta theatre, the number of vacant chairs was not considerable; and every person, all of whom came with high expectations, returned home delighted, since these expectations were fully satisfied. More than this, the greatest band leader in America, and doubtless in the world, was generous in matter of encores, one or more being given following each scheduled number, so that, while everyone would have been gratified to hear more, there was no one who could say that Sousa was niggardly in his responses. Also, while the program was all that could be desired in quality, it was pleasantly diversified and could not have failed to meet individual taste.

The entertainment, which began promptly at 8 o'clock, had for its opening number the well known "Zampa" overture, which was pleasant intimation of what in the next two hours was to come. An encore, a Sousa number, was followed by a solo, "Nellie Gray," to which full justice was given by John Dolan, first cornetist in the band, who followed with "The Philosophic Maid," by Sousa. The third listed number was suite, "Leaves From My Note Book," by Sousa, who is never more at home than when conducting his own compositions. Miss Marjorie Moody, soprano soloist, diversified the program with a graceful and pleasing rendition of "The Beautiful Blue Danube," and "The Brown Thrush." The closing numbers of the first part were "Tam O'Shanter," a new number by Chadwick, and "U. S. Field Artillery March," by Sousa, a patriotic composition which had at the close some startling war effects.

The second part began with a number which should have gratified both friends and opponents of the Volstead act. It was described as "a mingling of Wets and Drys." The former expressed a desire to "Have a Little Drink," while the latter implored "Tea for Two;" each group played "How Dry I Am," the one sorrowfully and the other joyfully; and "Down Where the Wurtzburger Flows" was offset by "The Old Oaken Bucket." Altogether it was a pleasing fantasy which

adroitly played upon the salient features of a leading issue of the day.

Other pleasing numbers were the saxophone solo by Edward J. Heney and other saxophone numbers by a sextet of players which were so good that even the few who do not always love that instrument, were willing to forgive all transgressions which the ear under less favorable conditions may have suffered. Then came Sousa's new march, "The Sesqui-Centennial Exposition;" and this was followed by "The Stars and Stripes Forever," each as some one has said, making one "thrill to the very marrow of the bones." Two xylophone solos followed by Howard Goulden, and the entertainment closed with a dance number "Juba," which was equal to any of the diversified earlier selections.

Altogether the Sousa band entertainment was one of merit, produced by a well-balanced company of about 65 players and led by one of the most accomplished conductors the modern world has produced. Oneonta, which has on previous occasions had opportunity to listen to John Philip Sousa's band, but never to better advantage, will hope to hear him again each season for many years to come.

Sousa's Band Thrills O. G. Crowds But Not With "The Wets and Drys"

Once more Sousa's band has sent the "March King's" latest pieces echoing thruout the big Ocean Grove Auditorium and once more America's leading bandmaster has proved himself a prime favorite with residents of this section. Despite the terrific showers of last night, nearly 3,000 persons gathered to hear the band, while the matinee concert crowd was not much smaller.

"Follow the Swallow" was played in accordance with the revised program, while no sign or sound of "The Wets and the Drys," Lieut-Commander John Philip Sousa's latest march, appeared during the evening. The only "wet" part of the program was when the audience was dismissed into a drenching downpour after the last number.

Yesterday's programs showed an extreme variety of music on the program, with considerable balance in the types of offerings. No time was lost between numbers, the leader not even waiting for applause to slacken before swinging into another piece.

That Sousa's band is a popular institution was attested by the large numbers which were seated in the balcony and side seats.

To pick out an individual number as the best would be difficult, but those present last night seemed to find Drila's "Souvenir," played on the xylophone by Howard Goulden the most beautiful number on the program.

Harold's "Zampa" was the opening number followed by a cornet

solo, "Nellie Gray" by Chambers, given by John Dolan. "Leaves from My Notebook," a composition by Sousa, followed. It included "The Genial Hostess," "The Camp Fire Girl," and "The Lively Flapper." Needless to say Sousa's interpretation of the last two offered vivid contrast. An old favorite, Friml's "The Vagabond King," was the encore.

Miss Marjorie Moody, soprano, won instant favor in her shore debut with Sousa. Singing the "Beautiful Blue Danube," by Strauss, Miss Moody was called back for two encores. "There's A Merry Brown Thrush"—written especially for Miss Moody, by Sousa—and "Just A Cottage Small" succeeded her scheduled offerings.

Chadwick's new "Tam O'Shanter" was followed with Sousa's own "U. S. Field Artillery."

"Follow the Swallow," a fantasy based on the song by that name, introduced a number of "home" songs—but no liquor-loving tunes. Indeed, the encore even introduced the air from "Get On the Wagon, and We'll All Take A Ride," alleged prohibition anthem.

A saxophone solo, "Erica," by Wiedeeft, followed with Sousa's newest march, "The Sesqui-Centennial." "The Stars and Stripes" ever a favorite, was an encore.

Goulden's solo, "Liebestand" of Jessell, was encored by "Souvenir" and the "Parade of the Wooden Soldiers." A dance, "Juba" by Deti, concluded the program.

When 26 Became Director of the United States Marine Band

author of several books, "The Fifth String," "Dwellers in the World," "Through the Year" and "The Transit of Venus." He is a member of numerous clubs, including the Gridiron club, of which he is president. He is also a member of the Lambda Players, Authors and Musicians.

MAKE IT SNAPPY SOUSA SLOGAN IN COMPOSITION

the applause warrants an encore, and five seconds after that we are giving it. . The old days when a conductor could leave the stand and take two or three bows after each number, are gone forever. I never leave the conductor's desk at any time during the program."

In such a season as that of 1925-1926, he appeared to more than 2,000,000 people in 242 cities and towns, operated in 42 states. Obviously the only way to know what is interesting in such a widely-scattered multitude is to read the papers. And that is exactly what Sousa does.

A circular, high-contrast black and white portrait of a man in a military uniform. He is wearing a peaked cap with an eagle emblem on the front. He has glasses and a mustache. The portrait is framed by a thick black circular border.

Veteran Leads Musicians, Not Class in Calisthenics

Never before has Sousa arranged so many novelties. There are three new marches this year, "Sesqui-Centennial March," "The Pride of the Wolverines," dedicated to the city of

A black and white photograph of a woman with dark, wavy hair, looking upwards and to the side. She is wearing a dark, sleeveless dress with prominent ruffles. Her right hand is raised towards her face, with fingers slightly spread. The background is dark and indistinct. The image has a grainy, high-contrast quality.

INCREASED CALL FOR SOUSA AIRS IS REMARKABLE

Sousa's first official march, oddly enough, is the only march composition which has been given such a status by law. That march is "Semper Paratus," official march of the United States marine corps, and it was written at the order of President

This morning Dr. Charles L. Bossert, chief beach surgeon, arranged a special life guard exhibition with contests in boating and swimming on the beach and in the surf. Commander

For a third of a century American music master has toured the world. Each season his popularity has increased until, today, his tours have become triumphal marches throughout the country.

Young composer 330, "Stripes Forever" was the most famous of his. After 25 years, during which millions of copies of the march have been sold in the United States, it is still enor-

more than 100

"Buller's Navy," "Buller's Navy," "Washington Post," "Field Artillery," "Fair," "The Legion," "The Mystic Shrine," and "The King's Court," "Upward," and "Camera" in addition to his choral work, "The Last Crusade."

He is the author of several books, "The Fifth String," "Dwellers in the World," "Through the Year," and "The Transit of Venus." He is a member of numerous clubs, including the Gridiron club, of which he is president. The Lambs, Players, and Authors and Musicians of New York and the Hunting Club, of Philadelphia. His journeys as a composer have taken him on 14 transatlantic tours of America, upon two of Europe and upon one of the world. His home is in Washington, Long Island.

His work has been his work as a composer. Sousa's great service in the world of music is that he has brought familiarity and appreciation of music throughout America. He has begun his organization of the best music and the best of the present and the past. He has presented before masses to the operatic companies and the orchestras could not hope to do.

teria, to listen to the long selections in vogue in the leisurely times around the turn of the century, will finish his days in the poorhouse," says Sousa. "There isn't such a thing as leisure any more and the American, even when he is taking his pleasure, enjoys himself at the fastest gait possible."

"Each season I find myself cutting down the length of my programmed numbers with the result that I get more members into the concert. The people have found that 20 minutes is the longest time that the average air listener can be held. I think it is a liberal estimate and this season there is no single number on my program that occupies as much as ten minutes. We have speeded up the production of music just as Mr. Ford has speeded up the production of fivers. Ten seconds after the conclusion of the number, we know whether the applause warrants an encore, and five seconds after that we are giving it. The old days when a conductor could leave the stand and take two or three bows after each number, are gone forever. I never leave the conductor's desk at any time during the program."

concerts were given. That he has succeeded is indicated by the facts that he now plays before two millions of people during a single tour and that as many as 10,000 people have attended a single concert.

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" which has become so completely the march of the entire American people that Sousa audiences throughout America, without bidding, are accustomed to rise whenever and wherever it is played.

NEW PROGRAMS

Reads at Least Three Every Day for Hint of Change

The daily newspapers now and throughout most of his career have given him the majority of the ideas for his programs, says Lieutenant Commander Sousa.

In such a season as that of 1925-1926, he played to more than 2,000,000 people in 242 cities and towns, located in 42 states. Obviously the only way to know what is interesting to a widely-scattered multitude is to read the papers. And that is exactly what Sousa does.

When he is on tour he makes it a point to read every day a New York paper, a Chicago paper and a St. Louis paper. That is his minimum. He tries to obtain and read before each day's appearances the papers of the city in which is appearing that day. Frequently something in the paper suggests a change in the program of local interest. But always his chief idea is to discover from the papers what people in all parts of the country have in common.

Now, how does this work out when Sousa plans his program for his current tour?

In the first place, this year is the Sesqui-Centennial of American independence. So one of the new marches is entitled "Sesqui-Centennial March" and it will be the official march of the great exposition in Philadelphia, which will attract people to the "cradle of liberty" from all sections of the country. And, of course, he will play "The Liberty Bell" frequently.

In the second place, the entire country is talking about prohibition, the "wets" arguing loudly that "there ain't no such animal," and the "drys" exclaiming just as loudly that it is a success. So the annual Sousa humoresque is entitled "The Wets and the Drys" and presents both sides of the question in terms of music.

Exhibit No. 3 is "On the Radio." The radio receiving set is almost as common throughout America as the telephone, so Sousa, who is as facile an imitator as Elsie Janis, will tell the Sousa audiences how a radio program sounds to him.

And last, but not least, there is a tremendous interest over the country in Negro music. So the Sousa programs will contain at least one work of a Negro composer, the "Juba Dance," from the suite, "In the Bottoms," written by R. Nathaniel Dett, whom Sousa believes will achieve a place as one of the truly great composers of his race.

"Valencia," Sousa's New Encore Number

"Valencia," Mistinguette's song-hit at the Moulin Rouge, in Paris, has been chosen by Lieut. Com. John Philip Sousa as an encore number for the thirty-fourth annual tour of his famous band. So popular in Paris that virtually every American bar has a "Valencia" cocktail, Sousa has mixed the original tune, Spanish in motive, into a musical cocktail for America.

The original Spanish arrangement was imported and was used by Sousa as the basis for an adaptation for his own big organization, much larger, it goes without saying, than the hands and orchestras abroad. Written by Francis Salabert, "Valencia" is now enjoying an even greater vogue than the well-known "Oh, Katrina" and "Tintania."



Lieut. Com. JOHN PHILIP SOUSA

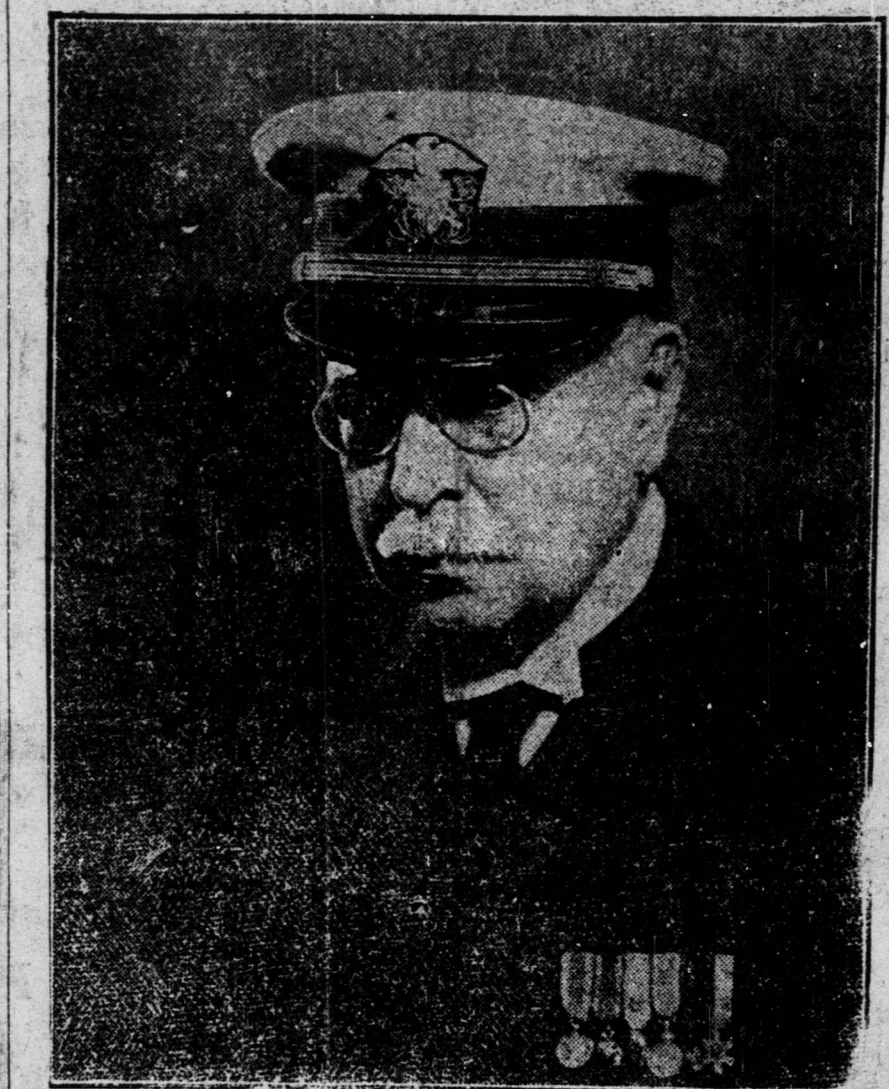
FAMOUS LEADER DISLIKES GESTURES

Veteran Leads Musicians, Not Class in Calisthenics

One of the pet aversions of Lieut. Com. Sousa is the musical director who finds it necessary to do his daily dozen on the conductor's stand. The March King, who is now making his third-of-a-century tour at the head of his famous band, probably is the most restrained of present-day conductors—which may be one of the reasons that he still is in his prime at the age of 71.

"The person who pays his money for a seat in a concert did not come to see the director do a wide variety of acrobatic tricks," says Sousa. "If he had wanted to see acrobats he would have gone to a vaudeville show. So I try to oblige by restraining myself."

Back Again, After Twenty Years



The March King is here again after a generation, with his famous band. He has broken a custom in his present tour, his thirty-fourth, and produced three new marches in stead of two. He is most famous for the martial airs he has composed, but in addition to these he has produced hundreds of other tunes and is widely read as an author.

Also Registers With "The Wets and the Drys" Humoresque

The Fourth of July season is the best of its kind, the demand for the Sousa march increases with each passing year. There is the great Sousa public, of course, which eagerly awaits the new Sousa compositions and there are the organizations, public and private, civic and military, which each year ask the March King for his new numbers may be written for them.

Never before has Sousa arranged so many novelties. There are three new marches this year, "Sesqui-Centennial March," "The Pride of the Wolverines," dedicated to the city of Detroit, and "Gridiron March," dedicated to the famous club in Washington. The annual humoresque is "The Wets and the Drys," a musical version of the prohibition question, and the comedy presentation is entitled "On Your Radio," a Sousa arrangement for brass band of the things which the wild ether waves are saying. Still another novelty will be the presentation of the "Juba Dance" of R. Nathaniel Dett, whom Sousa says will achieve greatness as a composer of Negro music, and 30 minutes of Sousaized jazz, composed from the musical comedy and dance hits of the day.

The Sousa organization this year will be as large as ever, with half a dozen soloists in addition to the regular band ensemble.

Like any other tried and true product that has become known as the best of its kind, the demand for the Sousa march increases with each passing year. There is the great Sousa public, of course, which eagerly awaits the new Sousa compositions and there are the organizations, public and private, civic and military, which each year ask the March King for his new numbers may be written for them.

These three requests from more than 80, Sousa was able to grant. Sousa's first official march, oddly enough, has been given such a status by the United States Marine Corps, and it was written in the order of President Arthur, during the days when Sousa was director of the United States Marine band.

Sousa keeps a high honor with himself and with those who have petitioned him for official marches. First he goes over the requests, eliminating all that it is obviously impossible to grant. Then he begins to consider seriously those that remain. If the inspiration comes, well and good, if it does not come, Sousa refuses to write and the requesting organization has no alternative but to wait. For instance, it recently took him three or four years to find the inspiration for a march to be dedicated to an American university, while the request from the famous "Black Horse Troop," the Cleveland military organization, resulted in an inspiration in a remarkably short time. Marches which Sousa has composed in recent years and which have become the official ones of the organizations to which they were dedicated have included "The Gallant Seventh," dedicated to the Seventh New York regiment; "Comrades of the Legion," dedicated to the American Legion; "Ancient and Honorable Artillery," dedicated to the famous Boston military organization; "Nobles of the Mystic Shrine," dedicated to the Shriners of America, and "The National Game," dedicated to Judge Kenesaw Mountain Landis and the Baseball Players of America.

WILL OFFER NEW 'WAITING' SONG

Each season the Sousa public throughout America "waits" eagerly for the announcement of the new Sousa humoresque with which the March King provides the main comedy number for his program. So this season, Sousa, for his thirty-fourth annual tour, will "wait" upon the Sousa fans with a humoresque composed of variations of themes upon well-known waiting songs, and which introduces virtually every "waiting" song which has been written in the past century.

Sousa has taken as his main theme the song hit, "Oh, How I've Waited for You," which was sung in "By the Way," a London revue during the past theatrical season seen at the Gaiety and Central theatres in New York. Backing it up are such well-known "waiters" as "Wait Til the Clouds Roll By," from the well-remembered "Oh, Boy!" the old college classic, "Wait for the Wagon," and Vesta Tilley's old song of the London music halls, "Waiting at the Church."

The popularity of the Sousa humoresque is indicated by the fact that the famous bandmaster since the conclusion of his last tour, has received several hundreds of suggestions from all sections of the country concerning themes for the humoresque. More than half of all suggestions received either wanted a humoresque that would "boom" Florida or that would use the "Prisoner's Song."

presented to Sousa and his entourage, and Raymond P. Read, secretary of the Steel Pier company, stepped aboard the train to remain with the party as guide through the city.

From the station, Sousa was escorted in a wheel chair parade, opened by two motor police to the Boardwalk, then down to the Shelburne, where Sousa's headquarters will be during his stay in the city. After a short rest and luncheon, Sousa was escorted to the Music Hall for a detailed inspection of the first concert at 3 o'clock in the afternoon.

No Morning Concerts

It has been mentioned by intimates of the beloved march king that he appears to have an aversion for morning concerts. For that reason all his public offerings are in the afternoon and evening, and there are more selections in the time allotted than is general in other musical organizations.

This morning Dr. Charles L. Bossert, chief beach surgeon, arranged a special life guard exhibition with contests in boating and swimming on the beach and in the surf. Commander Sousa appeared to enjoy the entertainment especially well. Later he "hobnobbed" for a few minutes with the race drivers who are training here for the races at Speedway, Saturday.

Call for ticket reservations for this afternoon and evening and for the rest of the week, indicate as great enthusiasm for the master's offerings as was shown Sunday, when hundreds were turned away from the performances.

Tomorrow morning, escorted by Senator Emerson L. Richards, Sousa will inspect the world's largest pipe organ at senior high school. The party will then proceed to the municipal air station, WPG, at the Airport, where Director Edwin M. Spence will explain the powerful new radio broadcasting apparatus. After a motor ride to the Inlet, they will sail out the bay in Captain George B. Gale's "Princeton," and on returning will inspect the rotor ship.

Trap Shooter

It is not generally known, but as a matter of fact, Commander Sousa is an extremely enthusiastic trap shooter. Therefore, through special arrangement with Westy Hogan, traps have been installed at Steel Pier and some of the best-known shots will shoot several rounds with the visitor.

Thursday the Kiwanis club is to be honored with the presence of Sousa at their weekly luncheon meeting in the La Victoire restaurant. The rest of the morning has been left open for personal engagements or for other entertainment not yet proposed.

A motor tour of the city has been planned for Friday morning. During the drive, Sousa will stop at the Children's Seashore Home, where he will present the youngsters there with gaily decked caps and other souvenirs of the visit. The drive is scheduled also to take in a visit to Seaview Golf club.

The veteran and world-famed bandmaster will be in town through Saturday night and will leave the resort Sunday morning for Philadelphia, his next engagement. Here, he will give four concerts daily, two in the afternoon and two in the evening.

Pleased By Welcome

While this is the first visit of the musician in 20 years, with his band, he has been a private visitor here many times in the intervening years. At the welcome accorded him yesterday, he was visibly moved and pleased and his pleasure with the resort apparently increased with inspection of the Music Hall at which he is to entertain.

In addition to his band of 80 pieces, there are musical attractions which alone could be accounted fair sized and interesting concerts. For instance, the set of \$10,000 chimes has been acclaimed as a "whole show." The saxophone double quartette, vocalist and instrumental soloists, all are expert and well known in the musical world.

Three New Marches

This is the second stop of the march king's 34th annual country-wide tour. Early in his career it was his custom to introduce each season a new march. Later, he added one, making two new martial airs for each tour. This year

Soprano Soloist With Sousa's Band



MISS MARJORIE MOODY, one of the best liked members of the march king's band.

Philadelphia City Union July 10

Sousa Celebrates Thirtieth Birthday of His Famous March-- "*Stars and Stripes Forever*"



Come Hear the "March King" On the Steel Pier—This Week Only!

...the thirty-fourth of his career as the director of his own organization, Lieut. Com. John Philip Sousa will celebrate the thirtieth birthday of his most famous march, "Stars and Stripes Forever." Aside from its fame, "Stars and Stripes" has the distinction of being the first Sousa march which brought its composer a great amount of money. It was written when Sousa had been at the head of his own organization for three years and a director for almost two decades. Sousa had written many successful marches, it is true, but varying circumstances had denied him of just rewards. "High School Cadets" for example, achieved an immense popularity, but he had sold it outright for \$25. Then came "The Liberty Bell," but a

composer's rights to royalty from the sale of phonograph records had not yet been established, and although thousands of records of the composition were made, he did not share in the profits.

"Stars and Stripes Forever," on the other hand, has brought Sousa a steady income almost from the date of its composition. To date 2,000,000 copies of the sheet music and 5,000,000 records have been sold in America alone. World-wide sales almost double this figure. The march was written on a sleety, foggy day in December, 1896, while Sousa fussed and fretted on the old S. S. "Teutonic" in New York Harbor, as he waited for the weather to clear so the ship could reach its pier.

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THERE IS ONLY ONE SOUSA!



WINIFRED BAMBRICK
Noted Harpist with
SOUSA AND HIS BAND



MISS MARJORIE MOODY
Young American Soprano with
SOUSA AND HIS BAND



Atlantic City Times

And VENTNOR NEWS

ATLANTIC CITY, MONDAY EVENING, JULY 12, 1926

Atlantic City Welcomes Sousa

The World's "March King" and His Famous Band

INSPIRATION AND NECESSITY BROUGHT GREAT MARCHES

Lieutenant Commander John Philip Sousa Wrote
Many Marches Because He Had to
Write a March

Great work await upon in-
spiration or can it be done upon
necessity? Lieutenant

know, because he has been
March King for the better part
of a century and without much
doubt he is the master of the
form. But the famous
composer, who this season is
making his thirty-fourth annual
tour, says that almost as many of
his marches have been
written because he HAD to write a
march as were written upon pure
inspiration. And occasionally there
has been a march which has been
the result of a combination of the
two circumstances.

Take a few examples:
"The Stars and Stripes Forever," with-
out doubt, is the greatest of
his marches. It was writ-
ten aboard the S. S. Teutonic, in
New York harbor, on a snowy day
when Sousa was returning
from a trip in Europe. "For
the Cause" was written aboard the boat
when he was in my
Sousa. "When I got
on the boat I wrote it down as I
thought of it, and it is played
as it was first written."

It was written while
Sousa was director of the United
States Band, and it was
written from necessity. At mili-
tary reviews and formations in
the field it was customary for
the band to play "Hail to
the Chief" as it marched past the
reviewing stand. Now
the Chief is short and
having been originally a
marching song, it has no

"give" to it. So Sousa asked per-
mission of President Arthur to
write a new composition to take
its place. "Semper Fidelis" was
written so that the trumpet band
and drums would be playing at the
precise moment that the band passed
the reviewing stand. "Semper
Fidelis" is now the official march
of the United States Marine Corps.
An example of the combination
of necessity and inspiration is "Lib-
erty Bell." Sousa, who was spend-
ing the summer of 1893 in Phila-
delphia preparing for his first tour
at the head of his own organization,
was seeking an idea for a new
march to be featured during his
tour. Mrs. Sousa brought him the
news that his son, John Philip
Sousa, Jr., now a New York busi-
ness man, that day had marched in
a procession of school children to
Independence Hall, to see the Lib-
erty Bell. Sousa sat down and
wrote a march.

"High School Cadets" was writ-
ten for a Washington military or-
ganization and brought \$25. "The
Washington Post" was written to
be played at the awarding of prizes
in an essay contest for school chil-
dren conducted by that paper. "Im-
perial Edward" was written upon
the inspiration of a "command"
performance before King Edward
VII at Sandringham, and was writ-
ten and played in two days. "King
Cotton" was six months in the
writing. "Nobles of the Mystic
Shrine" was written when Sousa
was initiated into the order and
"United States Field Artillery" was
written for the First Liberty Loan
parade, at the beginning of the
World War.



NOVELTY AND INNOVATION IN THE SOUSA PROGRAM

Programs Always Contain Many New Numbers, Both
of Sousa's Own Writing and
by Others

Novelty and innovation always
have been the controlling motives
in the programs of Lieut. Com.
John Philip Sousa, who this season
will make his thirty-fourth annual
tour at the head of his famous or-
ganization. From the days when
he played excerpts from the Wag-
nerian operas throughout America
before the operas themselves had
been performed in America, even
at the Metropolitan Opera House,
Sousa has insisted that his pro-
grams always must contain many
new numbers, both of his own writ-
ing and by others. This season is
no exception.

Notable among the novelties for
the new Sousa season is a band ar-
rangement of George Chadwick's
"The Ride of Tam O'Shanter."
Chadwick is the President of the
New England Conservatory of Mu-
sic, and the transcription for band
has been made by Sousa himself.
Sousa will also play a new composi-
tion by John Powell, the pianist,
entitled "Fun at the Fair," a melo-
dic picture of the Circasian lady
of the side-shows of another gener-
ation. In addition Sousa has ar-

ranged for band the Juba Dance
movement from "In the Bottoms,"
the characteristic suite of N.
Nathaniel Dett, the negro com-
poser.

Sousa's own contributions to the
program in the way of original
composition will be three marches:
"Sesqui-Centennial," "Pride of the
Wolverines," and "Gridiron Club."
For Miss Marjorie Moody, for sev-
eral years soprano soloist with the
band, he has written a song "The
Thrush," which is a musical set-
ting to the poem of that name by
Lucy Larcom, a New England
poetess, who lived from 1823 to
1893.

Sousa also has made the arrange-
ments for his humorous numbers,
which include two humorous
"Waiting," based upon "Oh How
I've Waited for You" from "The
Way," and the Sousa musical
debate, "The Wets and the Dries,"
as well as a musical burlesque
titled, "On Four Legs." In addi-
tion, he has made the transcrip-
tions for the jazz numbers which
will be presented both by the band
and the octette of saxophone com-
edians.

AVERAGE AMERICAN HIMSELF

Angels Musician



MISS WINIFRED BAMBRICK, HARPIS
With Sousa's band, has been called repeatedly for encores on the ancient instrument, of which she is master. She is one of the country's best known performers on the harp.

John Phillips Sousa must have been highly delighted with the reception tendered him by the mayor, presidents of all the business men's associations and a vast swarm of visitors when he arrived at the railroad station yesterday. Led by our own Firemen's band, a procession was started which wound up in front of the hotel where Sousa is to stay during his much-too-short engagement of a week here. There numerous pictures were made, with a tiny little shower on the side, and then the best musical conductor in the United States led our band as they played one of his own marches, and the boys did play wonderfully well. Years and years ago, when the present Steeplechase pier was detached from the 'Walk, its own at that time, George Tilyou, engaged Sousa for a week. On the opening night the people who were drawn to that vicinity found out that they could hear his concert by squatting on the sands, and it looked as if the engagement would be a frost. But Tilyou was a real showman, so he immediately made arrangements to bring the wonderful musical comedy, "Floradora," here to play a joint engagement. In consequence the pier was jammed from then on, Sousa started on his wonderful career and "Floradora" started on its successful run, which was not equalled for many, many years.

"Style to be Crazy"—Sousa

of Speed, Roar and Racket Cause of Jazz, Says Famous Bandmaster

That jazz has become as much a part of American life as, for instance, "attention-compelling" advertising and "high-pressure" salesmen is the opinion of John Philip Sousa.

Sousa, who began his musical career mid-way of the Victorian age, declares that he is no more likely to leave jazz out of a 1926 program than he is to insist upon a hansom cab for transportation from the railroad station to his hotel.

"Nowadays the most soap is not sold by the maker of the best soap, but by the soap maker, who attracts the most attention with his advertising," says Sousa. "Neither are the most building lots sold by the subdivision corporation having the best lots, but by the sub-division organization, which has the fastest talking salesmen, the best lunch and the most

elaborate vaudeville show. So it is natural that the musician, particularly if he is still in his struggling years, will not seek to write good music as much as attention-compelling music. I think every composer in America today is striving for a form or a style that will cause him to stick out of the crowd like a sort thumb. Just now it is in style to be crazy.

"This is an age of speed, roar, and racket, and the musician of today must write for the people, who live in it. And here is the basic reason for jazz. The rhythm attracts and by its constant repetition, holds attention."

SOUSA WELCOMED TO SHORE AFTER 20 YEARS' ABSENCE

Atlantic City, July 11.—John Philip Sousa received an official welcome when he arrived with his band today after an absence of 20 years. Sousa arrived this morning and was greeted at the station by Mayor Bader, President Emley, of the Chamber of Commerce, and heads of the civic bodies. The Mayor presented the famous bandmaster with a "key to the city." A rolling-chair parade, headed by motorcycle police, followed the Boardwalk to the Shelburne

Only Jazz Justifies Poor Dancing—Sousa

Atlantic City, July 12.—(Continued from Press.)—John Philip Sousa's explanation of the continued popularity of jazz music is that no other kind justifies the mediocre dancing seen on most public dance floors. Ballrooms dancing was never at a lower ebb, he avers.

So Old Acquaintance Won't Be Forgot

Sousa, March King, Spends Morning Visiting Friends, Sees Guards' Exhibition

Lieutenant Commander John Philip Sousa yesterday spent a varied day in visits to old friends and to familiar places.

Accompanied by two of his soloists, Marjorie Moody and Winifred Bambrick, he spent part of the morning as the guest of Harry Hallman, assistant manager of Haddon Hall, viewing the city from the roof of that hotel.

"I recall two incidents in Atlantic City," said Sousa. "One was on the occasion 50 years ago when I played in Haddon Hall. I was then an orchestra fiddler. The other was in 1902 when my band was at Steeplechase Pier. Mrs. Sousa and I were out driving. The horseless carriage had just gotten hold of popular fancy. Our horse shied suddenly at sight of one as we drove along a thoroughfare here that then was known as 'the Speedway.' The fender of a trolley car scraped our buggy. It was the closest call I've ever had."

Sousa said yesterday he wanted his photograph taken in Perskie's studio "because he's an old friend." He spent half an hour there.

By courtesy of Dr. Charles L. Bessert, a life-saving exhibition was given at the beach off Virginia avenue, with Sousa holding the whistle and keeping it as a souvenir. He expressed amazement when informed that nobody was drowned here last year while the beach patrol was on duty, and that almost 600 persons were rescued.

At ten o'clock this morning Sousa, accompanied by Senator Emerson L. Richards, will visit Senior high school and the world's largest pipe organ. Then, accompanied by Director Edwin M. Spence, he will visit the powerful WPG radio station at Airport, and later will go for a sail from the Inlet.

SOUSA CARRIES LARGE LIBRARY

'March King's' Musical Works on Steel Pier Insured at \$25,000

"What will become of the prolific musical writings of Sousa?" is frequently asked by music lovers. Sousa, who is appearing in the Music Hall of the Steel pier this week, has given the answer.

Public libraries, including the Congressional Library in Washington, eventually will receive the entire musical collection of John Philip Sousa. The famous bandmaster's scores, valued at upwards of half a million dollars 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.

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 the return from his world tour, he brought with him manuscripts and autographed scores of the works of virtually every contemporary Euro-

pean 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 eleven hundred composers. The library now contains a total of about thirty-eight hundred manuscript or autographed scores, other than the works of Sousa himself. The Sousa manuscript collection contains about two hundred items including marches, operas, suites and arrangements. Sousa has the manuscript of virtually every march, including "Stars and Stripes Forever," "Semper Fidelis," "El Cap-

itan," "Washington Post," "Manhattan Beach," and other world-famous tunes, and because the march form has been his distinct contribution to world music, it is probable that this portion of his manuscript collection eventually will become the most valued of the Sousa library.

Sousa carries with him on his average tour complete band arrangements of more than five hundred 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-three years of its history.

Says Mediocre Dancing Keeps Jazz Music Alive

ATLANTIC CITY, July 12.—(AP)—John Philip Sousa's explanation of the continued popularity of jazz music is that no other kind justifies the mediocre dancing seen on most public dance floors.

Famous Leader Dislikes Gestures

Veteran Leads Musicians, Not Class in Calisthenics

One of the pet aversions of Lieut. Com. Sousa is the musical director who finds it necessary to do his daily dozen on the conductor's stand. The March King, who is now making his third-of-a-century tour at the head of his famous band, probably is the most restrained of present-day conductors—which may be one of the reasons that he still is in his prime at the age of 71.

"The person who pays his money for a seat in a concert did not come to see the director do a wide variety of acrobatic tricks," says Sousa. "If he had wanted to see acrobats he would have gone to a vaudeville show. So I try to oblige by restraining myself."

SOUSA GIVES MUSICAL TREAT

Final Performances Sure to Tax Capacity of Steel Pier

John Philip Sousa packs up tomorrow night and moves on. He has given Atlantic City the musical treat of years. If the attendance thus far is a criterion, it is safe to predict that his final performances will find audiences taxing the capacity of the Steel pier music hall.

Sousa will be followed Sunday by A. H. Thaviu and the Exposition band which won the gold medal in competition at the Panama-Pacific exposition of 1915.

The management has arranged a particularly fine operatic program for Sunday afternoon and evening in the ballroom at the end of the pier, with a recital by Julia Claussen, Swedish-American mezzo-soprano, prima donna with the Metropolitan Opera company, and Judson House, famous tenor.

Claussen has appeared as guest artist at some of the most important opera houses in Europe beside her current appearances at the Metropolitan and her seasons with the Stockholm Royal Opera and the Chicago Opera company. In concert she has sung throughout the United States, Canada, Mexico and in most of the European countries. Her concert and operatic repertoire is large, the latter including such as "Die Walkure," "Samson and Dalila," "Il Trovatore," "La Trovatore," "La Favorita," "Adia," "Carmen," etc., many of which she has sung in four languages, Swedish, German, Italian and French.

In her native land Claussen's extraordinary talents have received full recognition. She is court singer to King Gustav V, holding all the prerogatives this office commands. A Fellow of the Stockholm Royal Academy of Music, she has the rare Litteris et Artibus decoration and the Ludwig Norman, Jenny Lind and Christine Nilsson medals. On the occasion of the recent marriage of the Crown Prince of Sweden she sang at the entertainment in honor of this event, receiving an autographed photograph of the Queen as a token of personal favor.

SOUSA MARCHES WILL FEATURE 34TH TOUR.

LIEUT. COMMANDER JOHN PHILIP SOUSA'S thirty-fourth annual tour at the head of his band will begin July 4 in Hershey, Pa., and continue for 20 weeks, including a week's engagement beginning July 11, on the Steel Pier in Atlantic City. The band will consist of 100 musicians and soloists, including Marjorie Moody, soprano; John Dolan, cornet; Howard Goulden, xylophone, and Edward J. Heney, saxophone.

Sousa has written three new marches for his tour: the "Sesqui-centennial March," the official march of the Philadelphia exposition; "Pride of the Wolverines," dedicated to Detroit, and "The Gridiron Club," dedicated to that noted Washington organization of correspondents. He also has composed a setting for Lucy Larom's poem, "The Thrush," to be sung by Miss Moody. Other novelties include a musical debate, "The Wets and the Drys," a humoresque based on "Oh, How I've Waited for You" from "By the Ways," and a burlesque "On Your Radio." He will also play his suite "Leaves From My Notebook."

Numbers new to his programs, not composed or arranged by him include John Powell's "Fun at the Fair," "Juba Dance" from R. Nathaniel Dett's suite "In the Bottoms," George Chadwick's symphonic poem "Tam o' Shanter" and Percy Grainger's "Country Garden." Sousa's jazz numbers will be played by a saxophone octet and choir of 24 clarinets.

SOUSA TO PLAY MANY NOVELTIES

Bandmaster Will Include Composition of Colletti in Week's Repertoire

An Atlantic City man has the distinction of inducing John Philip Sousa to include his march in the programs being presented this week on the Steel pier. He is Anthony Colletti, violinist-director of the Haddon Hall orchestra, whose composition, dedicated to the League of Nations, has been included in this week's repertoire of the Sousa organization.

Sousa's ready approval of the suggestion that he include the local man's composition explains in part his extensive repertoire. He seizes many opportunities to digress from the accustomed procedure.

Never before has Sousa arranged so many novelties. There are three new marches this year, "Sesqui-Centennial March," "The Pride of the Wolverines," dedicated to the city of Detroit, and "Gridiron March," dedicated to the famous club in Washington. The annual humoresque is "The Wets and the Drys," a musical version of the prohibition question, and the comedy presentation is entitled "On Your Radio," a Sousa arrangement for brass band of the things which the wild ether waves are saying. Still another novelty will be the presentation of the "Juba Dance" of R. Nathaniel Dett, who, Sousa says, will achieve greatness as a composer of Negro music, and 30 minutes of Sousaized jazz, composed from the musical comedy and dance hits of the day.

Sousa has passed his 70th year, but time has taken none of the zest from the famous baton.

As hale and as chipper as ever, the March King speeds up with the passing years. For instance, he long had been accustomed to present one new march composition each season. A decade ago he began introducing two new marches into his programs, and this year there will be three, "Sesqui-Centennial March," "Gridiron March" and "Pride of the Wolverines March." All are "official marches." The first was written at the invitation of the exposition officials in Philadelphia; the second at the invitation of the Gridiron club in Washington, of which Sousa is a member; and the third at the invitation of the city of Detroit.

The Sousa organization this year is as large as ever and in addition to the bandmaster includes ten soloists.

Union Atlantic City July 12

Lieutenant John P. Sousa Guest Of Woman's Club

Affair Held in Marine Grille — Families Are Present;
Dancing Is Enjoyed

The members of the Woman's Club of Atlantic City entertained their families and friends last evening at a shore dinner in the Marine Grille. The affair was most unusual for two reasons. The first is that Lieutenant John Philip Sousa was the honor guest. The second is that although the dinner hour fell in the very midst of yesterday's storm a large crowd attended.

After a mass of goulashes, umbrellas and slickers had been discarded downstairs it was hard to tell that it was raining outside. The fairer sex wore attractive gowns and the grille was most cozy. The guests gathered about long tables. In the center of each table was a basket of pretty summer flowers. Sprays of flowers and ferns reached from end to end on the tables. Lieutenant and Mrs. Sousa's table boasted huge baskets of roses.

Orchestra music was enjoyed during the dinner. Following a few words of welcome by the club's president, Mrs. O. J. Hammell, Mrs. Raymond Read introduced Lieutenant Sousa. The latter was kind enough to speak to the gathering. He mentioned the fact that he has

played in every place but the North Pole. The reason for this is poor train service. However, he does expect to play there some day.

He told some interesting anecdotes, one of which concerned a place in Europe where he discovered that they drank tea and used their "spirits" as an antidote. Mrs. Sousa was introduced, as were Miss Marjorie Moody, soprano, and Miss Winifred Damrick, harpist.

Dancing was enjoyed during the serving of the delicious shore dinner. Then, too, there was a musical program as follows:

- 1—March—"The Stars and Stripes Forever".....Sousa
- 2—Overture—"Poet and Peasant".....Suppe
- 3—Fox trot—"Roses of Picardy".....Romberg
- 4—"Student Prince".....Strauss
- 5—Blue Danube Waltz.....Strauss
- 6—One step—Mr. Rubinstein.....Brahms
- 7—That Naughty Waltz.....Levy
- 8—Thais—Meditation.....Massenet
- Violin Solo by Prof. Albert Kuchl.
- 9—"Naughty Marietta" Victor Herbert
- 10—Fox Trot—"Show Me the Way to Go Home".....Bizet
- 11—Toreador Song.....Bizet
- From "Carmen"
- 12—Two step—"Get Out and Get

Under".....Abrahams

Among those present were:
Mr. and Mrs. Samuel Reinhart, Mr. and Mrs. J. J. Smith, Mrs. G. C. Seidel, Mr. and Mrs. Hiram Mathis, Miss Sara Croasdale, Mrs. T. S. Adams, Mrs. Charles Ullmer, Mr. and Mrs. Jacob Blaw, Mrs. Daniel White, Mrs. Lucius Wright, Mrs. Emily Shinn, Mrs. Laura Dougherty, Mrs. Harry B. Leeds, Mrs. Georgia Wright, Mrs. Graham Ferry, Mr. and Mrs. Ezra T. Bell, Mr. and Mrs. O. J. Hammell, Mr. and Mrs. Raymond Read, Miss Georgia Morris.

Miss Sara Dunn, Mrs. Estelle Evans, Miss Sara Croasdale, Mr. and Mrs. Fessenden Hall, Dr. and Mrs. B. B. Filer, Mrs. John Mason, Miss Dorothy Mason, Mrs. J. W. Burbank, Miss Nellie Rupp, Miss Sara Dunn, Dr. and Mrs. Frederick Frish, Mr. and Mrs. Eugene Kline, Mrs. W. Blair Stewart, Mrs. Walter Clark, Mrs. Robert Craighead, Mr. and Mrs. Walter B. Stewart, Miss Sarah Leeds, Mr. and Mrs. C. Bruce Surron, Harry Hempell.

Mr. and Mrs. Norman Mathis, Miss Helen Mathis, Stanley Adams, Mrs. Frank Geier, Mrs. William H. Goll, Miss Martha Williams, Mrs. Elizabeth Matten, Mrs. Mary Schler, Charles C. Fortner, Mr. and Mrs. Wallace Andrews, Miss Olive Filer, Charles Luzenberg, Kathleen Donnelly, Mrs. Warren Somers, Miss Eleanor O'Neill, Victor W. Somers.

Press Atlantic City July 12

Atlantic City Greets Veteran Bandmaster



Photo Copyright Fred Hess & Son.
From left to right are shown Lieut. Com. John Philip Sousa and Director Kugler of the Atlantic City firemen's band.

Press Atlantic City July 15

Sousa Tries Hand At Breaking Clay Pigeons

One of the greatest assembly of star trapshooters ever gathered in Atlantic City was brought together yesterday at the ocean end of the Steel Pier by the Atlantic City Gun club in a special exhibition in honor of Lieutenant Commander John Philip Sousa.

Mr. Sousa, for a number of years an expert at the sport, essayed a few shots.

The exhibition included: T. D. Hackett, former state champion; S. Summings, of Atlantic City; B. Taylor, of Philadelphia; D. Roselle, of Atlantic City; Dr. A. C. Munson, of Sparkill, N. Y.; Dr. C. Brown, of Vincetown, N. J.; Dr. George Spencer, of Atlantic City; J. B. Plum, of Atlantic City; Gil Smith, of Atlantic City; Fred Plum, formerly with the Olympic team; Newt M. Romig, of the Quaker City Gun club, and Westy Hogan, who had charge of the exhibition.

Press Atlantic City July 15

Honor Sousa Today

Civic Clubs Joint Luncheon Plans Are Completed at La Victoire

This is Sousa day for the civic clubs of Atlantic City.

Honor will be paid the famous March King by a joint luncheon of Kiwanis, Rotary, Lions, Exchange and Civitan clubs at La Victoire restaurant at 12:30 o'clock. Mayor Bader will attend. President Alex. Vollmer, of Kiwanis, will preside.

Sousa's wife, Mrs. Jane Von M. Sousa, and his soloists, Marjorie Moody, soprano, and Winifred Bambrick, harpist, will be guests.

Register Atlantic City July 13

ATLANTIC CITY.—John Phillip Sousa's explanation of the continued popularity of jazz music is that no other kind justifies the mediocre dancing seen on most public dance floors. Ball room dancing was never at a lower ebb, he avers.

Journal Standard, July 13

Sousa Says No Music But Jazz Could Justify Poor Ballroom Dancing

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Union Springfield Mass July 10

Sousa DEPLORES DANCING.
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Journal Standard July 13

Jazz As Good As Dancing
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Journal Standard July 13

Sousa EXPLAINS 'JAZZ AGE'
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Journal Standard July 13

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Union Atlantic City July 16

Civic Clubs Honor Sousa

Meet With Kiwanis—Wives
Are Present—Mrs. Sousa
Receives Token

Members of the Lions, Rotary, Civitans, Exchange and Kiwanis clubs, joined yesterday, in honoring Lieut. Com. John Phillip Sousa at luncheon. The club members and their wives were the guests of the Kiwanians, at the Steel pier restaurant.

During the dinner there was a musical program. Mrs. Sousa was presented with a large bouquet as a token of regard.

Those enjoying the luncheon included:

Peter W. Chichester, Tommy Reilly, Bill Comfort, Charles S. Dooin, Fred Miller, Frank Elliott, James McCall, Joe Armstrong, James Jones, Vaughn Comfort, Mrs. Carroll H. Hoagland, Mrs. Enrico Aresoni, Enrico Aresoni, H. B. Porter, Lane Dil, Agnes T. Crawford, Margaret T. Crawford, S. A. Ickle, Mrs. E. R. Doughty, Elizabeth Hallman, Mrs. E. S. Snead, E. S. Snead, Mrs. S. Clark, Mrs. J. H. Mathis, Mrs. Alexander Vollmer, Mrs. Robert A. Watson, Mrs. Frank Gravatt, F. Reiggen, Mrs. Edmond Somers, Mrs. Tom Huselson, G. W. Deltz, Mrs. G. W. Deltz, Mahlon Geiger, Robert L. Worke Jr., Leonard Seely, J. L. Holzer, Maurice A. Brewster, Mrs. Norman H. Bassett, Fenton Bott, C. L. G. Breene, Mrs. H. J. Ledlund, Marion Leeds, Mr. H. H. Saerman, Mrs. H. C. Eisenlolor, Fred. Leicht, Mrs. Fred. Leicht, Mrs. Fred. R. Rogers, Miss Virginia Rogers.

Mrs. G. M. Diehl, Frank L. Smith, Mrs. Charles P. Tilton, Mrs. Harry E. Weisgerber, Miss Alice Barnett, Miss Mary Raith, Mrs. Frank H. Fisher, Mrs. B. B. Filer, Mrs. James Leeds, Mrs. Norris G. Gaskill, Mae Gaskill Stebbins, Mrs. A. C. Thompson, Mrs. Henry Obergfell, Hilton S. Read, Mrs. L. B. Glenn, Mrs. George Householder, Mrs. C. S. Pryor, Mrs. R. F. Randolph, Mrs. A. H. Hartley, Mrs. Bob Mixer, Mrs. R. F. Chapman, Mrs. H. L. Boston, Paul Brogan, Mrs. L. C. Albertson, Mrs. H. Walter Gill, Norman L. Gill, Walter Bateman, Miss Grace Stites, Harry S. Parsons, Dr. Clifford J. Waas, W. J. Hout, Mrs. Ralph Glenn, Mrs. A. H. Skean, Mrs. E. C. Bell, Mrs. Walter L. Hull, Mrs. F. Hickman, Mrs. W. R. Eshbach, Dr. B. Jones, Mrs. Harry L. Adams, S. P. Leeds, C. M. Boyer, Mrs. C. F. Osman.

Journal Standard July 13

Popularity of Jazz Explained by Sousa

ATLANTIC CITY, July 12 (A. P.)—John Phillip Sousa's explanation of the continued popularity of jazz music is that no other kind justifies the mediocre dancing seen on most public dance floors. Ballroom dancing was never at a lower ebb, he avers.

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Atlantic City Union July 14

SOUSA FAMED AS COMPOSER

Bandmaster at Steel Pier
Has Written Innumerable Marches

The world at large knows Lieut. Com. John Phillip 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 catalogues of Sousa's publishers reveals that Sousa has written music of a greater number of classifications than any other American composer.

Sousa is playing this week at the Steel pier.

If one writes to Sousa's publishers for a catalogue of Sousa's 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 the newest Sousa march, "The Ancient and Honorable Artillery Company," which will be dedicated this season to the famous 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."

Knickerbocker Press Albany July 13

SOUSA URGES EXPERT LESSONS FOR DANCERS

Ballroom Art at Lowest Ebb,
Says Bandmaster.

ATLANTIC CITY, July 12.—"I would recommend that the average person dancing in public today should engage the services of a dancing master," said John Phillip Sousa, bandmaster, in a conversation at the Shelburne.

"Ballroom dancing never was at the low ebb it has reached now," continued the veteran leader.

"The only reason jazz music continues is because of the mode of dancing that is popular with so many. Take that away and there would be little jazz left, if any. Dancing masters can correct that if people will only go to them."

Chronicle Telegraph Pittsburgh Pa July 13

Sousa Raps Modern Dances

Atlantic City, July 13.—John Phillip Sousa's explanation of the continued popularity of jazz music is that no other kind justifies the mediocre dancing seen on most public dance floors. Ballroom dancing was never at a lower ebb, he avers.

Press Atlantic City July 12

Resort Gives Sousa Ovation

Concerts on Steel Pier En-
joyed by Large Audi-
ences

The March King of the world knows today that Atlantic City is second to none in its expression of admiration for one who has wrought historic tunes is unstinted.

Sousa's first concert was given in the music hall of the Steel Pier yesterday afternoon. His last in Atlantic City this year will be given Saturday evening. Between first and last, inclusive, he will have contributed four programs daily, or a total of twenty-eight, to the keen enjoyment, not only of residents of Atlantic City, but as well of thousands of visitors.

It must not be overlooked that in bringing Sousa the Steel Pier has added another strong publicity stroke for Atlantic City, for it is obvious that the engagement here of Sousa will impel many visitors, when they have returned home, to spread the word that in its art, as in its many other good works, Atlantic City provides the best obtainable.

Almost 100 persons make up the remarkable organization with which Sousa is entertaining Steel Pier audiences. That figures makes it possible to understand why Sousa presents a repertoire of encores as extensive as that which he has announced for his Steel Pier engagement.

The encores from which Sousa selects his second numbers total in numbers as many as the repertoires of many bandmasters. They include three humoresques, "The Wets and the Drys," "Oh, How I've Waited for You," and "Follow the Swallow."

His new compositions in the list of encores are "The Pride of the Wolverines," "The Gridiron Club March," "The Sesqui-Centennial Exposition March," "Peaches and Cream" and "Music of the Minute."

Press Atlantic City July 13

Famous Leader Dislikes Gestures Veteran Leads Musicians, Not Class in Calisthenics

One of the pet aversions of Lieut. Com. Sousa is the musical director who finds it necessary to do his daily dozen on the conductor's stand. The March King, who is now making his third-of-a-century tour at the head of his famous band, probably is the most restrained of present-day conductors—which may be one of the reasons that he still is in his prime at the age 71.

"The person who pays his money for a seat in a concert did not come to see the director do a wide variety of acrobatic tricks," says Sousa. "If he had wanted to see acrobats he would have gone to a vaudeville show. So I try to oblige by restraining myself."

"March King" Meets the Charleston



John Philip Sousa is always up to date. Hence, Florence Parker and Kay Annis found him willing to take a Charleston lesson before he started for his annual engagement at Willow Grove. The noted musician refused to comment upon the lesson, but his expression is as eloquent as words.

Angels Musician



MISS WINIFRED BAMBRICK, HARPIST
With Sousa's band, has been called repeatedly for encores on the ancient instrument, of which she is master. She is one of the country's best known performers on the harp.

FINAL SOUSA CONCERT GIVEN AT OCEAN GROVE

Many North Jersey Vacationists Are Among Large Audience in Auditorium to Hear Famous Band.

OCEAN GROVE, July 10.—The final concert of Lieutenant Commander John Phillip Sousa's band was played in the Auditorium tonight with a large audience composed of North Jersey shore colonists and vacationists in attendance. It was the second concert of the day, the Auditorium being well filled for the afternoon affair. The Sousa engagement was one of the high spots of the entertainment program of the season.

The hotels are filling up rapidly with folk from Essex county and soon this resort will be entertaining a record number of the North Jerseyites. In fact hotelmen report that the influx from that section of the state has never been as great as it is this year.

The annual carnival and pageant took place yesterday, with summer residents taking a leading part in the parade and other features of the day, which was climaxed in the evening with a display of fireworks. Homes along Wesley lake were gaily decorated for the event.

SOUSA URGES EXPERT LESSONS FOR DANCER

Ballroom Art at Lowest Ebb, Say Bandmaster.

ATLANTIC CITY, July 14.—"I would recommend that the average person dancing in public should engage the services of a dancing master," said John Phillip Sousa, bandmaster, in a conversation at the Shelburne.

"Ballroom dancing never was at the low ebb it has reached now," continues the veteran leader.

"The only reason jazz music continues is because of the mode of dancing that is popular with so many. Take that away and there would be little jazz left, if any. Dancing masters can correct that if people will only go to them."

SOUSA "MARKS TIME"

Promptness Assured at Willow Grove When "March King" Wields Baton

There'll be no such thing as tardiness connected with the band concerts at Willow Grove Park next week, because John Phillip Sousa, world-famous march king, will be wielding the baton, and when this is the case concerts always start on the dot. Promptness is Sousa's one fad, and 'tis said never but once in his career, when he fell from his horse and was injured, did he keep an audience waiting.

Meyer Davis has added another feature to the entertainment for next week—Oscar Babcock in "Looping the Death Trap Loop," which will be shown twice daily.

SOUSA DEPLORES MODERN DANCING

Atlantic City, July 13. (AP).—John Phillip Sousa's explanation of the continued popularity of jazz music is that no other kind justifies the mediocre dancing seen on most public dance floors. Ballroom dancing was never at a lower ebb, he avers.

SUIT AGAINST "RUD"

SOUSA'S COMPOSITIONS

Lieutenant Commander John Phillip Sousa, who this year makes his thirty-fourth annual tour with his famous band, visiting, as usual, Willow Grove Park, without much doubt is both the most versatile and the most prolific of American composers. The world at large knows him as the March King, but in spite of the fact that he has published 128 marches—including his three new ones, "Sesqui-Centennial," "Pride of the Wolverines" and "Grid-iron Club"—the marches represent only a small share of his labors.

Sousa is the composer of six operas, including "El Capitan," "The Bride Elect," "Desire," "The Queen of Hearts," "Chris and the Wonderful Lamp" and "The Charlatan." He has to his credit more than twenty suites, forty or fifty songs and a monumental work for orchestra, organ and choir, "The Last Crusade," performed in Philadelphia two years ago. He has written three novels, "Pipetown Sandy," "The Transit of Venus" and "The Fifth String," to say nothing of his recently published autobiography, "Keeping Time."

HONOR SOUSA

Wives of Civic Club Members Attend Luncheon

Members of the Lions, Rotary, Civitans and Exchange clubs were guests of the Atlantic City Kiwanis club at a luncheon given yesterday in honor of Lieutenant Commander John Phillip Sousa. The wives of the members of each of the civic clubs were also present, and the affair was a most delightful one.

Among the guests were: Peter W. Chichester, Tommy Reilly, Bill Comfort, Charles S. Dooin, Fred Miller, Frank Elliott, James McCoal, Joe Armstrong, James Jones, Vaughn Comfort, Mrs. Carroll H. Hoagland, Mrs. Eurico Aresoni, Eurico Aresoni, H. B. Porter, Lane Dil, Agnes T. Crawford, Margaret T. Crawford, S. A. Ickel, Mrs. E. R. Doughty, Elizabeth Hallman, Mrs. E. S. Snead, E. S. Snead, Mrs. S. Clark, Mrs. J. H. Mathis, Mrs. Alexander Vollmer, Mrs. Robert A. Watson, Mrs. Frank Gravatt, F. Reisgen, Mrs. Edmond Somers, Mrs. Tom Huxselt, G. W. Deltz, Mrs. G. W. Deltz, Mahlon Geiger, Robert L. Worke Jr., Leonard eely, J. L. Holzer, Maurice A. revster, Mrs. Norman H. Bassett, enton Bott, C. L. G. Breene, Mrs. H. J. Ledlund, Marion Leeds, Mr. H. H. Saerman, Mrs. H. C. Eisenlolor, Fred. Leicht, Mrs. Fred. Leicht, Mrs. Fred. R. Rogers, Miss Virginia Rogers.

Mrs. G. M. Diehl, Frank L. Smith, Mrs. Charles P. Tilton, Mrs. Harry E. Weisgerber, Miss Alice Barnett, Miss Mary Raith, Mrs. Frank H. Fisher, Mrs. B. B. Filer, Mrs. James Leeds, Mrs. Norris G. Gaskill, Mae Gaskill Stebbins, Mrs. A. C. Thompson, Mrs. Henry Oberfell, Hilton S. Read, Mrs. L. B. Glenn, Mrs. George Householder, Mrs. C. S. Pryor, Mrs. R. F. Randolph, Mrs. A. H. Hartley, Mrs. Bob Mixer, Mrs. R. F. Chapman, Mrs. H. L. Boston, Paul Brown, Mrs. L. C. Albertson, Mrs. H. Walter Gill, Norman L. Gill, Walter Bateman, Miss Grace Stites, Harry S. Parsons, Dr. Clifford J. Waas, W. J. Rount, Mrs. Ralph Glenn, Mrs. A. H. Kean, Mrs. E. C. Bell, Mrs. Walter J. Hull, Mrs. F. Hickman, Mrs. W. J. Eshbach, Dr. B. Jones, Mrs. Harry J. Adams, S. P. Leeds, C. M. Boyer, Mrs. C. F. Osman.

DRYS BALK AT SOUSA PIECE

OCEAN GROVE, N. J., July 17.—

The Ocean Grove Camp Meeting Association announces that the business manager for John Phillip Sousa, bandmaster, had agreed not to play Sousa's new composition, "The Wets and the Drys," when the band is scheduled to give a concert in the Ocean Grove Auditorium. In its place the band will play "Follow the Swallow," it was said.

Objection was made to Sousa's new composition by the Rev. Charles M. Boswell of Philadelphia, president of the association.

This city is a citadel of prohibitionists and Rev. Boswell contended that Sousa's song cast aspersions on the prohibition laws.

SEES ALL DRINK NOW

Sousa Says Some Diners Used to Refuse Wine.

Special Dispatch to THE SUN.

ATLANTIC CITY, N. J., July 19.—"I have observed some odd things since prohibition came into our lives," said Lieut. Commander John Phillip Sousa, the bandmaster, before leaving this city to begin an engagement in Philadelphia.

"Friends have given dinners for me in various cities as they still do as I go about the country. I have noticed that where the host has wine or liquor on the table nobody refuses an invitation to take a drink. Before prohibition some diners took a drink and others didn't. Now everybody drinks." The veteran leader and his band closed yesterday a successful engagement of a week here. It is understood efforts will be made to have the band in town.

Sousa Gives Musical Treat

Final Performances Sure to Tax Capacity of Steel Pier

John Phillip Sousa packs up tomorrow night and moves on. He has given Atlantic City the musical treat of years. If the attendance thus far is a criterion, it is safe to predict that his final performances will find audiences taxing the capacity of the Steel pier music hall.

Sousa will be followed Sunday by A. H. Thaviu and the Exposition band which won the gold medal in competition at the Panama-Pacific exposition of 1915.

The management has arranged a particularly fine operatic program for Sunday afternoon and evening in the ballroom at the end of the pier, with a recital by Julia Claussen, Swedish-American mezzo-soprano, prima donna with the Metropolitan Opera company, and Judson House, famous tenor.

Claussen has appeared as guest artist at some of the most important opera houses in Europe beside her current appearances at the Metropolitan and her seasons with the Stockholm Royal Opera and the Chicago Opera company. In concert she has sung throughout the United States, Canada, Mexico and in most of the European countries. Her concert and operatic repertoire is large, the latter including such as "Die Walkure," "Samson and Dalila," "Il Trovatore," "La Trovatore," "La Favorita," "Adia," "Carmen," etc., many of which she has sung in four languages, Swedish, German, Italian and French.

In her native land Claussen's extraordinary talents have received full recognition. She is court singer to King Gustav V, holding all the prerogatives this office commands. A Fellow of the Stockholm Royal Academy of Music, she has the rare Litteris et Artibus decoration and the Ludwig Norman, Jenny Lind and Christine Nilsson medals. On the occasion of the recent marriage of the Crown Prince of Sweden she sang at the entertainment in honor of this event, receiving an autographed photograph of the Queen as a token of her favor.

Atlantic City — John Phillip Sousa's explanation of the continued popularity of jazz music is that no other kind justifies the mediocre dancing seen on most public dance floors. Ballroom dancing was never at a lower ebb, he avers.

Surry Philadelphia July 19.
"Play and Grow Thin!"



That is the advice of John Philip Sousa, who says leading a band, as he does daily at Willow Grove, will keep an unwanted waistband away. Here the famous musician is shown giving Kay Annis some pointers on how to lead a band and at the same time reduce

Sousa To Give Four Concerts

March King to Wind Up
Gala Week on Steel
Pier Today

Today's four concerts are the final opportunities this season to hear the famous John Philip Sousa band in Atlantic City. A remarkable engagement of one week which has drawn many thousands of enthralled music lovers comes to a close with the final concert that begins at 10 o'clock tonight.

It has been an exciting week for Atlantic City and as thrilling for the March King. For not a day has passed in which there has been overlooked any opportunity to do him exceptional honor.

The best of his repertoire have been reserved by Sousa for his performance of this afternoon and evening and because he is leaving for the year he plans to be more than usually generous in bestowing encore numbers.

An uncommonly good band feature is coming to Steel Pier tomorrow when A. F. Thaviu and his Exposition Band begin a two-week stay. This is an organization that in 1915 won the gold medal at the Panama-Pacific Exposition in San Francisco.

It is composed of sterling musicians, each an adept on his own particular instruments and practically everyone a soloist of note. Prominent operatic artists from the grand opera companies of New York and Chicago were specially engaged for the Thaviu summer tour and his engagement at the Sesqui-Centennial Exposition at Philadelphia this year.

The majority of these artists are foreign born, and internationally known in operatic circles here as well as on the Continent.

The operatic program for tomorrow afternoon and evening will bring forth two exceptional singers. One will be Judson House, a tenor of many national triumphs. The other will be Julia Clausen, prima donna mezzo soprano of the Metropolitan Opera Company.

The schedule returns to that which maintained before Sousa's advent. During the week, concerts will be held at 11.15 a.m., 3.30 p.m., and 8.45 p.m. The Steel Pier Minstrels will perform at 3.00 and 8.30, except Sunday. The Photoplays will be shown at 4 and 9.30, and Ted Weems Victor Recording Orchestra will play dance music at 4 and 9 o'clock, except Sunday

Sousa to Lead Speed March; Daredevils Qualify Today

JOHN PHILIP SOUSA, famous the world over as "the March King," is in the speed game. The roaring road has had its effect on the 73-year-old musician. Tomorrow when the world's kings of speed gather for the greatest event in the history of automobile racing on the Atlantic City Speedway one of the preliminaries before they start their mad race of death will be furnished by Sousa leading the band in a rendition of his new composition, "The Speedway March."

This is one of the features of the Sesqui-Centennial "race of the champions," the most remarkable event of its kind ever staged.

Because of the extent of the program some slight changes have been necessary, partly due to the inclement weather of the past few days, which has kept the great field of racing drivers from qualifying their tiny 91-inch, vestpocket machines for the race.

Today at noon the qualification trials will start. In between the qualification heats Ralph DePalma, famous veteran driver, will go through his final tuning up in preparation for tomorrow when he will attempt to break all world's records from one to ten miles.

20 In Big Race

The other drivers will be compelled to qualify this afternoon and only those who can show a sustained speed of 120 miles an hour or better before 6 o'clock tonight will be eligible for the races tomorrow. The twelve fastest cars in the qualifying heats will start in the first 60-mile sprint out of which the seven leaders will be selected for the 120-mile final. The next twelve qualifiers will start in the second 60-mile sprint with 7 to qualify for the 120-mile. The cars that fail to finish among the leaders in these two 60-mile events will meet in a third 60-mile race in which the six leaders will also be selected for the 120-mile final, bringing the field for the 120-mile up to 20 starters.

Order of Race

Previous to these 60-mile sprints the world's five greatest motorcycle

racers will meet in a 15-mile race for the world's championship. The motorcycle riders will come on immediately after Sousa has led the "Speedway March."

Following the 15-mile motorcycle race the motorcycle stars, John Seymour, Joe Petrali, John Krieger, Bob Sarkiejan and Bill Minnick, will be sent after the world's record in individual heats. Then the 60-mile sprints will be raced. Following the third 60-mile event De Palma will make his assault on the world's records and the entire program of speed will come to a close with the 120-mile final.

This afternoon the Speedway will be a hive of activity with twenty-six drivers striving to qualify, with De Palma getting his record breaking machine, the one that has earned him 16 world's records, ready and with the motorcyclists preparing their little machines for the great duels of speed tomorrow. The tickets for the races tomorrow will also admit to the qualifications today.

Sousa

Lieutenant Commander John Philip Sousa says he is puzzled by the attitude of those at Ocean Grove, N. J., who wouldn't let him play an arrangement of music called, "The Wets and the Drys."

For this piece, he explains, the orchestra is divided. The instruments on one side play a request for a drink, and those on the other side respond with "Tea for Two." The first side responds with a stein song. The dry side drowns this out, and the wets and drys finish with, "Hot Dry I Am!"

By Hays

SOUSA'S HUMOR UNAPPRECIATED.

(From Brooklyn Eagle.)

John Philip Sousa having yielded at Ocean Grove to the protest against his new composition, "The Wets and the Drys," goes to Atlantic City, where, as he says, "people don't mind a little fun." He ought to have lived long enough in this rather stupid world to realize that fun is out of place where conflict is raging. It might be better for folks if they could laugh, but they can't. He might say in Gilbertian rhyme:

I started as a humorist with lots of mental fizziness.

But humor is a thing which it's the fashion to abuse.

For my stock in trade, my fixtures and the good will of the business

No reasonable offer I am likely to refuse;

And if anybody choose, he may circulate the news

That no reasonable offer I am likely to refuse.

From the composer's point of view the work in question is "innocuous." An orchestra plays in two divisions. The wet side plays a Hawaiian song which requests a drink. The dry instruments respond with "Tea for Two." Whereupon the wets play a stein song, and after dry discord has drowned this out they play together "Oh, How Dry I Am." Most of those who know anything about Ocean Grove will realize that the atmosphere for such a performance is uncongenial. The atmosphere of Atlantic City is different.

We believe that with the Dryside defense of Volsteadism is a matter of conscience, and that with the Wets the assault on restrictions on personal liberty is also a matter of conscience. And where conscience comes in at the door, humor flies out at the window. That explains everything.

SOUSA EXPLAINS JAZZ

ATLANTIC CITY.—John Philip Sousa's explanation of the continued popularity of jazz music is that no other kind justifies the mediocre dancing seen on most public dance floors. Ballroom dancing was never at a lower ebb, he avers.

Modern Dancing Medocre, Says Sousa

ATLANTIC CITY.—John Philip Sousa's explanation of the continued popularity of jazz music is that no other kind justifies the mediocre dancing seen on most public dance floors. Ballroom dancing was never at a lower ebb, he avers.

SOUSA RETURNS

March King at Willow Grove; Babcock in Thriller Added Attraction.

John Philip Sousa returns to Meyer Davis' Willow Grove Park for his annual summer visit, where he will give four concerts daily in the music pavilion.

Of course he will play "Stars and Stripes" and other famous Sousa classics for what Sousa concert would be complete without a varied programme of marches of the inspiring type that have made Sousa an international favorite.

As an added attraction Meyer Davis will present Oscar Babcock in "Looping the Death Trap Loop." This is another big free outdoor thriller that will be shown twice daily, at 4 P. M. and 10 P. M. There will be no admission charge to watch Oscar Babcock in his sensational hazardous stunt. It is said that Babcock outthrills the Fearless Greys and the great Van Norman thrill artists who have appeared at Willow Grove this season.

The Meyer Davis Orchestra at Danceland, the Casino and new rides and devices are only a few of the other attractions at Willow Grove.

pledge.

MEDIOCRE DANCERS TO BLAME FOR JAZZ SAYS SOUSA

ATLANTIC CITY, N. J., July 12 (AP).—John Philip Sousa's explanation of the continued popularity of jazz music is that no other kind justifies the mediocre dancing seen on most public dance floors. Ballroom dancing was never at a lower ebb, he avers.

CHARGES AMMONIA

Bandmaster Sousa withdrew new march, "The Wets and the Drys," from his Ocean Grove, program in deference to a minor protest. He substituted "The Swallow," thereby qualifying first rate humorist as well as musician.

JAZZ MUSIC FITS POOR DANCING

John Philip Sousa Gives His Opinion on Modern Trends.

(By the Associated Press.)

ATLANTIC CITY, July 12.—John P. Sousa's explanation of the continued popularity of jazz music is that no other kind justifies the mediocre dancing seen on most public dance floors. Ballroom dancing never was at a lower ebb, he avers.

Sousa Back to "Fun" Center

OCEAN GROVE, N. J.—John Philip Sousa has left for Atlantic City, where, the famous bandmaster says, "people don't mind a little fun." Sousa's remark followed a storm of protest here because he listed his prohibition composition, "The Wets and the Drys," for Saturday night's program. The number was withdrawn but Sousa defended it as an absolutely innocent piece.

Sousa on Jazz

ATLANTIC CITY.—John Philip Sousa's explanation of the continued popularity of jazz music is that no other kind justifies the mediocre dancing seen on most public dance floors. Ballroom dancing was never at a lower ebb, he avers.



OVER OF BIRDS—John Philip Sousa, the march king, installs bird bath on his estate near Port Washington, Long Island. "The Sh," new Sousa song was inspired by one of the patrons of one of the baths.

"Style to be Crazy"—Sousa

of Speed, Roar and Racket Cause of Jazz, Says Famous Bandmaster

That jazz has become as much a part of American life as, for instance, attention-compelling advertising and "high-pressure" salesmen is the opinion of John Philip Sousa.

Sousa, who began his musical career mid-way of the Victorian age, declares that he is no more likely to give jazz out of a 1926 program than to insist upon a hansom cab transportation from the railroad station to his hotel. Nowadays the most soap is not by the maker of the best soap, but by the soap maker, who attracts most attention with his advertisements. "Neither are the building lots sold by the sub-division organization having the best, but by the sub-division organization which has the fastest talking men, the best lunch and the most

elaborate vaudeville show. So it is natural that the musician, particularly if he is still in his struggling years, will not seek to write good music as much as attention-compelling music. I think every composer in America today is striving for a form or a style that will cause him to stick out of the crowd like a sort thumb. Just now it is in style to be crazy.

"This is an age of speed, roar, and racket, and the musician of today must write for the people, who live in it. And here is the basic reason for jazz. The rhythm attracts and by its constant repetition, holds attention."

Sousa, Band Expert for U. S., Holds British Guards Best

WASHINGTON, July 24.—John Philip Sousa has consented to assist the War Department in a study of band instrumentation, with a view to improvement in army bands, it was announced today.

Mr. Sousa has advised the War Department that of all the bands he has observed in his travels he believes the best instrumentation for military purposes is that of the Guards' Band of Great Britain.

SOUSA ADVISES ARMY BANDS

He Holds Guards Band in Britain Is Best Military Organization.

Special to The New York Times.

WASHINGTON, July 24.—John Philip Sousa is advising the War Department on how to improve army bands. The Quartermaster General is also receiving suggestions from the Army Music School and other sources.

Commander Sousa believes that the best instrumentation for military purposes is that of the Guards' Band of Great Britain. His suggestions will be based on an adaptation of its instrumentation.

made from ten-squid bones.

Sousa to Pep Up Army Music.

WASHINGTON. — (AP) — John Philip Sousa, naval bandmaster during the war, is helping the war department put more zip in army band music. He thinks the Guards' band in England is in a class by itself and has suggested that American military bands adopt its instrumentation.

Sousa's 'Wets and Drys' Rouses Camp Meeting

A plea was made to citizens in Ocean Grove, N. J., by Rev. Charles M. Boswell of Philadelphia, president of the Ocean Grove Camp Meeting Association, on July 5, according to the New York Times, to absent themselves from Sousa's band concert in the auditorium the following Saturday night if the famous band leader insisted on playing his new composition, "The Wets and the Drys."

Posters advertising the concert depicted a huge whisky flask with the title of Sousa's new offering on the label. Apparently Rev. Boswell construed the advertisement and the music as an indirect violation of the fatal amendment.

Musical Leader
July 26?

"WETS AND DRY'S" A LA SOUSA

The secret of success is said to lie in the ability to seize the psychological moment. In that case, Lieutenant Commander John Philip Sousa's new Humoresque—"The Wets and the Drys"—should prove a winner, for in it the composer has tried to present a musical visualization of the prohibition question.

Sousa is said to have received his inspiration for the new composition during his visit to Washington this spring when he testified in the inquiry regarding copyright legislation and radio music. Incidentally it may be said that the Bandmaster claimed that the broadcasting of his compositions had reduced his annual income by several thousands.

While at the National Capital, Sousa listened to the heated debates of the pros and the antis and the result is the new composition which has called into requisition all the watery tunes—those pertaining to lakes and rivers and other fresh-water bodies as well as a great number of drinking songs—both classic and popular.

The new humoresque will be featured on the Sousa programs for the 34th annual tour which opens in Pennsylvania, July 4.

MARINES VETO SOUSA ON ARMY BAND PLAN

March King Thinks Musicians Should Emulate Blare of the British Guards

SANTELMANN IN DISAGREEMENT

By a Staff Correspondent

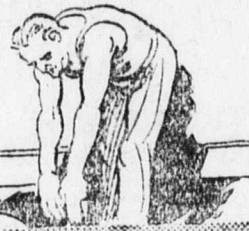
Washington, July 26.—A battle of bands is expected if conflicting theories of instrumentation are put to the test as the result of efforts of John Philip Sousa to give more "zip" to the army's musical organizations.

The March King thinks there is nothing like the blare of the British Guards' band and he has recommended its methods to the War Department. Captain William H. Santelmann, of Washington's own, the United States Marine Band, prefers the more conservative instrumentation of the Navy Department's famous outfit. He even believes some foreign bands might profitably emulate the American practice in brass.

"I have a high regard for Commander Sousa's judgment," said Captain Santelmann. "The British Guards certainly have a way of their own in giving zest to their selections. They depend upon an unusual and spectacular instrumentation for their impressive effect."

"We tried out the same method during the war and got the same stirring result, but I think the Marine Band gets plenty of 'zip' without a preponderance of handsome-appearing instruments that, after all, don't mean much so far as real music is concerned. I believe American bands do many things that foreign bands could copy."

KEEPING
FIT WITH
FAMOUS
AMERICANS



Walking and setting-up exercises are health rules for John Philip Sousa, the march king.

JOHN PHILIP SOUSA, America's March King, exercises with the same vigor and swing that he injects into his martial airs. Horseback riding was his principal sport until his mount suddenly went crazy and threw him. But as soon as his arm healed, Commander Sousa, as he is known in the Naval Reserves, got into the saddle again. In trap shooting the creator of "Stars and Stripes Forever" finds excellent sport and exercise and ranks among the country's best marksmen.

"I exercise every morning, noon and night whenever it is possible," says Commander Sousa. "Except

when I am that I forget light. I before Mr. objection, I Scotch at a high ball any set rule sary. A man cles in order much as p mind in ord mon-sense best rule of

Washington—John Philip Sousa, Naval Band master during the war, is helping the War Department put more zip in army band music. He thinks the Guards' Band in England is in a class by itself and has suggested that American military bands adopt its instrumentation.

Lieutenant Commander John Philip Sousa and his band began last Sunday an eight weeks' Sesquicentennial engagement in Willow Grove Park, Philadelphia. Sixty-five thousand admissions to the Steel Pier in Atlantic City were paid to hear the band during the seven days' period ending Saturday night, July 17.

Temperamental

John Philip Sousa, the noted bandmaster, said at a musicians' banquet in New York, "I'll tell you a band story. A band, playing away for dear life, marched through the residence section of a city when a pale-faced woman ran out of the house and rushed up to the bandmaster. "Oh, sir," she said, 'will you please stop playing as you pass our house? My poor husband is very, very musical.'—The Etude.

Doesn't Like Having Candy Handled by Bare Hands

Editor Press:

Sir—It would be for the good of the people if Lieut. Sousa's example in wearing white gloves was followed by some candy sellers. I have bought candy at some places, not the big ones, where the mauling about of candy was enough to make you think you would never buy any more.

There is something that goes against my feelings when I see men behind a counter dip into candy trays with bare hands and with no care as to how they handle the goods. To say why do you go there then, is silly. Others like me will do the same and I am talking for the good of them as much as for myself. Any kind of a glove would be better than a bare hand pawing over the candy.

CANDY LOVER.

JOHN PHILLIP SOUSA broke all attendance records at the Steel Pier, Atlantic City, last week. During the week he played to 65,000 paid admissions. His humoresque "Wets and Drys" was such a hit that he played it 30 times during the week.

SOUSA PEPS UP ARMY BANDS

American Military Musician Urged to Imitate English.

WASHINGTON, July 25. (AP)—John Philip Sousa, naval bandmaster during the war, is helping the war department put more zip in army band music. He thinks the Guards' band in England is in a class by itself and has suggested that American military bands adopt its instrumentation.

Washington Post Star July 25

SOUSA AIDS U. S. ARMY BANDS IN PUTTING MORE "ZIP" IN MUSIC

Suggests Use of Famous
Instrumentation of
British Guards.

Capt. Santelmann Holds
Plan Good But Not
Necessary in Peace.

John Philip Sousa, master of the military march, is helping the War Department put more "zip" in Army band music.

He thinks the famous Guards' Band in England is in a class by itself, and has suggested that American military bands adopt its peculiar instrumentation.

Capt. William H. Santelmann, leader of the United States Marine Band, questioned last night as to his opinion of the advisability of using the British instrumentation, declared he thought some of the foreign bands might well emulate American methods.

"I have a high regard for Comdr. Sousa's judgment, however," Capt. Santelmann said. "The British Guards have a way all their own of putting zip and zest into their selections. They depend for the impressive effect on unusual instruments. Their instrumentation is of the spectacular sort."

"We used those methods during the war, because they were stirring and helped to inspire the listeners. Since the war we have seen no need for them. We have plenty of zip, nevertheless. I believe we in America have some things that foreign bands would do well to copy."

Capt. Santelmann indicated that music of the spectacular sort, calculated to make young men give three



JOHN PHILIP SOUSA

hoorays and head for the nearest recruiting station, is very desirable in time of war, but not wholly necessary or advisable in time of peace.

It just takes a lot of handsome-appearing instruments that look well, but don't mean much, so far as music is concerned, he explained.

Philadelphia Public Ledger July 26

Sousa's Espousal of British 'Zip' May Cause Battle of Army Bands

March King Would Copy English System of Instrumentation, While Marine Leader Insists the American Way Is Best

Public Ledger Bureau }
Washington, July 25 }

A battle of bands is expected if conflicting theories of instrumentation are put to the test as the result of efforts of John Philip Sousa to give more "zip" to the army's musical organizations.

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Harvest News South July 15

THEY LIKE TO

That's Why Young People Dance the Charleston, and Such

In spite of John Philip Sousa and the nasty, mean things he is saying about the dancing of today, nothing much will be done about it. And there is no mystery about either jazz or jazz dancing, about the Charleston or other late dances. They are popular because that's the kind of music and the kind of dancing that the young people who dance want. And after all, why not?

Young people dance to please themselves. The people who shocked their elders by forsaking the square dances for the round, who actually broke away from the intricacies of the quadrille and other group dances, and whirled away, round and round the room, clasped in each others arms, danced that way because that was the way they wanted to dance. Now they're shocked and displeased because their own children and grandchildren exercise free choice as to dancing manner and style.

Each generation is shocked by the dancing of the generation that follows it. Ten, fifteen, twenty years from now, the girl who is the bare-kneed, boyish-bobbed flapper of today will be shocked and dismayed by the dancing of 1936, 1941, and 1946.

All of which doesn't alter the fact that only a squint-eyed Piute Indian could look upon the knock-kneed gyrations of the Charleston and see aught of beauty or grace in 'em.

Press Atlantic City July 13

INSTEAD of seeking to inspire a youth by telling him that he may be president some day if he works hard and saves his pennies, it might be more practical to suggest to him he may grow up to become a March King. The reception accorded Lieut. Commander John Philip Sousa when he came to town Sunday was almost as elaborate as any honors that could be accorded the nation's chief executive. Why be a president immured in Washington and be pilloried in the newspapers when one perhaps can be a band leader and receive homage while touring the country? The odds are all in favor of the Sousa proposition. True, not all have the requirements for a good president, but then neither have all the ability to compose inspiring marches. But wasn't that a fine demonstration Sunday? Lieutenant Sousa knows now what Atlantic City thinks of him.

Washington Post July 26

Commander Sousa Assists Band Study

Quartermaster General's Office Investigates Instrumentation With Hope of Improvement.

The Quartermaster General's office of the Department of War, which is engaged in making a study of band instrumentation with a view to possible improvement of Army bands, has enlisted the voluntary services of Commander John Philip Sousa, renowned exponent of band music.

Commander Sousa, the department announced on July 24, believes that the best instrumentation for military purposes is that of the Guards' Band of Great Britain. In line with this, it is expected that his suggestions will be toward adaptation of the instrumentation of the Guards' Band.

The full text of the department's statement follows:

A study of band instrumentation is being made in the office of the Quartermaster General, with a view to possible improvement of Army bands.

Not only will suggestions be considered from the Army Music School and other military sources, but Commander John Philip Sousa is lending his valuable assistance and advice.

Commander Sousa states that of all the bands he has observed in the course of his travels, he believes that the best instrumentation for military purposes is that of the Guards' Band of Great Britain. Accordingly, his suggestions will be with a view to adaptation of the instrumentation of the Guards' Band.

Public Ledger Philadelphia July 26

ARMY BANDS SPLIT ON SOUSA ZIP IDEA

March King Would Have U. S.
Organizations Adopt
British 'Blare'

MARINE LEADER DISAGREES

By a Staff Correspondent

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Musical Courier July 15

John Philip Sousa, American composer and admitted March King, should have been commissioned to compose a piece for the present Sesqui-centennial. He is not only a beloved favorite throughout our land, but also is in a measure a product of Philadelphia, where at the age of eighteen or so he shed his fledgeling feathers as a conductor, at the head of a Pinafore production.

However, as Sousa seems to have been overlooked by the Sesqui sponsors, there remains Irving Berlin, champion compositeur d'occasion, who knows how to symbolize everything in tone, from great current events to his own domestic adventures.

It is not yet too late to invite him to do one of his masterpieces for the Sesqui, with a moving title of the moment, like Waiting, or Forgive, or Hard Hearted Papa, or I Wish He'd Postal Telegraph My Sweetie.

Musical Courier July 22

We were wrong in assuming last week that John Philip Sousa had not written a work for the Sesqui-Centennial at Philadelphia. As a matter of fact, the Sam Fox Publishing Co., of Cleveland, O., are out with Sousa's Sesqui-Centennial Exposition March (dedicated to Mayor Kendrick of Philadelphia) and a tuneful and stirring piece it is. Our apologies and congratulations to King Philip!

San Francisco Examiner July 25

SOUSA 'ZIPS' ARMY MUSIC

WASHINGTON, July 24.—(AP)—John Philip Sousa, former naval bandmaster, is helping the war department put more zip in army band music. He thinks the Guards' Band in England is in a class by itself.

Variety July 21

Sousa Takes Steel Pier Record for Attendance

65,000 paid admissions were clocked at the Steel Pier, Atlantic City, during the seven-day concert appearance of Lieut.-Com. John Philip Sousa, which ended last Saturday.

The figures constitute a record for any attraction on the Steel Pier. Sousa programmed his humoresque, "Wets and Dries," for the first performance on the first day, but due to requests played the number 30 times during the week.

Sunday Sousa opened his Sesqui-Centennial engagement at Willow Grove Park, Philadelphia. The booking is for eight weeks and marks his 24th consecutive appearance at the Philly park.

The Sousa Band is now on its 34th annual tour.

San Philadelphia 7/27

SOUSA SELECTS HIT

Valencia, "Musical Cocktail," to Be Featured on Annual Tour

"Valencia," Mistinguette's song hit at the Moulin Rouge in Paris, has been chosen by Lieutenant Commander John Philip Sousa as an encore number for the thirty-fourth annual tour of his famous band.

So popular in Paris that virtually every American bar has a "Valencia" cocktail, Sousa has mixed the original tune, Spanish in motive, into a musical cocktail for America. The original Spanish arrangement was imported and was used by Sousa as the basis for an adaptation for his own big organization, much larger than the bands and orchestras abroad.

Boston Spn M. Journal July 14

Sousa Urges Expert Lessons For Dancers

ATLANTIC CITY, July 14.—"I would recommend that the average person dancing in public today should engage the services of a dancing master," said John Philip Sousa, bandmaster, in a conversation at the Shelburne.

"Ballroom dancing never was at the low ebb it has reached now," continued the veteran leader.

"The only reason jazz music continues is because of the mode of dancing that is popular with so many. Take that away and there would be little jazz left, if any. Dancing masters can correct that if people will only go to them."

Quoted World Leader July 26

Washington (P).—John Philip Sousa, naval bandmaster during the war, is helping the war department put more zip in army band music. He thinks the Guards' Band in England is in a class by itself, and has suggested that American military bands adopt its instrumentation.

John Philip Sousa 'Peps' Army Music

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"Swallow" Beats "Wets and Drys"

Ocean Grove, N. J., July 10.—Following the Swallow was substituted for the song The Wets and the Drys at the concert program given this evening in the auditorium of the Ocean Grove Camp Meeting Association by John Philip Sousa.

Announcement of the substitution was made earlier in the week after The Wets and the Drys was condemned as a song which "would desecrate the building."

SOUSA WILL IMPROVE U. S. ARMY BANDS.

WASHINGTON, July 25.—(WNS)—John Philip Sousa has been enlisted by the army to assist in improving its bands. A study of instrumentation is being made in the office of the quartermaster general with a view to improvement.

Commander Sousa asserts that of all the bands he has observed in his extensive travels the best instrumentation for military purposes is that of the guards' band of Great Britain.

SOUSA IS ENLISTED BY ARMY TO IMPROVE BANDS

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SOUSA TO HELP U. S. ARMY BANDS

March King Enlisted to Improve Instrumentation of Service Players

WASHINGTON, July 24.—John Philip Sousa has been enlisted by the army to assist in improving its bands. A study of instrumentation is being made in the office of the quartermaster-general with a view to improvement. Commander Sousa asserts that of all the bands he had observed in his extensive travels the best instrumentation for military purposes is that of the Guards' band of Great Britain.

Bandmaster Sousa Starting Custer Car Race at Willow Grove



Amusement Park's Manifold Attractions

Meyer Davis announces the third week of John Philip Sousa and his band at Willow Grove Park. The great march king gives four concerts daily in the music pavilion. He plays marches and novelties, including "The Stars and Stripes Forever" and "The Wets and the Drys." This is Sousa's twenty-fifth annual visit to Willow Grove Park and his thirty-seventh annual tour of

the country. He is breaking attendance records at Willow Grove Park this season.

A new free thrill act opens today, an indefinite engagement in the "Flying Codonas," direct from Sir Bertram Mills' Olympic International Circus of London, England. They are said to be the greatest fliers in the world and their

double and triple somersaults are hair-raising. They will appear at 4 and 9.45 P. M. in the arena just off the Midway.

The Meyer Davis Dance Orchestra at Danceland continues to please crowds nightly. Special features are offered. New rides, devices and amusements add to the gaiety and colorfulness of the park under the Meyer Davis banner.

Sousa's Travels A Million Miles

Famous Bandmaster Probably Has Record as Globe Trotter

Somewhere along the route of his thirty-fourth annual tour in the one-millionth milestone of Lieutenant Commander John Philip Sousa's travels at the head of his own organization. Almost 29,500 miles a season, or 1000 miles a week for an average of thirty weeks a season for thirty-four years, is the Sousa record. And the March King, now conducting his band at Willow Grove, is still going strong and firmly convinced that "the first million miles are the hardest."

Sousa's travels began in Plainfield, N. J., in 1892. They have taken him once around the world and thrice to Europe. There have been few seasons in which he visited fewer than half of the States of the Union, and last season, when he traveled almost 40,000 miles in the United States and Canada, he visited no fewer than forty-three of our forty-eight States and five Canadian provinces. Yet it was not until he was in his thirty-third season that Sousa did the greatest traveling of his career. The record was a trip of about 3300 miles made in approximately six days and a half from Regina, Saskatchewan, to Philadelphia.

THE MARCH KING

Announcement that the Secretary of War has "drafted" John Philip Sousa to improve the condition of the bands of the regular army means the restoration of those musical organizations to the purpose for which they were intended. How many years has it been since Sousa, with the United States Marine Band, created a new conception of band music in this country! How inspiring was the sound of the massed bands directed by Sousa at the Great Lakes training station during the World War! For whether he serves with the army, the navy, or the marines, Sousa is the march king of America. His stirring conception of the military band has a field of its own, too little recognized in America. It entrenches neither on that of Mr. Gatti Cazazza at the Metropolitan, nor of Paul Whiteman and his kind. He neither aspires to highbrow nor descends to jazz.

When Sousa plays his "Artillery Song," with its oft recurring reverberation—"The caissons go rolling along," the minds of old men go back to the plank roads of the Virginia Wilderness, when the rumble of the Howitzers formed a lullaby for a tired army; the minds of young men recall a night somewhere in France when one slept in a ditch while the "75s" went into position for the attack that was to begin at dawn.

There are good bands in the army, notable among them the Coast Artillery Band at Fortress Monroe. The danger of peacetime is their too frequent diversion from military to social pursuits; that they may become more familiar with the one-step than with the march; that their music may reflect the restlessness of the age rather than the assured confidence of an army with banners.

One sometimes wishes that the American Sunday School Association could draft Mr. Sousa to restore to our hymnals and to our musical life the great marches of the church. Have we gained anything by substituting for the music of Handel and Sir John Stainer and Lowell Mason, the airs made popular by Alexander and Rodeheaver? Have we given up the hymns of John and Charles Wesley or even the plaintive melodies of the blind Fanny Crosby for "The Brewers Big Horses?" Those who contend that even church music must be jazzed in keeping with the times would do well to hear a good band render Sousa's orchestration of Sir Arthur Sullivan's masterpiece—"Onward Christian Soldiers." It would give to many a new conception of the Church Militant.



MARCH AND LAUGH KINGS GET TOGETHER—Lieutenant Commander John Philip Sousa luncheon with Frank McIntyre as the guests of Joseph Reuben. Miss Marjorie Moody, soloist with Sousa's band, and girls from "Queen High" were included in the party.

At Willow Grove

John Philip Sousa and his celebrated band enters into the third week of his twenty-fifth annual summer engagement at Meyer Davis' Willow Grove Park. The great march king is offering a program of new and old march favorites, including his immortal "Stars and Stripes Forever" and "The Wets and the Drys," his latest comedy march innovation, Marjorie Moody, soloist continues. Sousa and his organization give four concerts daily in the music pavilion.

Meyer Davis announces a new big open-air thriller which is presented free twice daily at 9.45 A.M. and 4 P. M. off the Midway. This act is the Codonas of Europe, imported here direct from Sir Bertram Mills' International Circus, Olympia, London, England, where they were the outstanding hit of this big British attraction. The Codonas are the greatest flying act in show business and their double and triple somersaults in midair are sure to thrill patrons of Willow Grove Park. The Meyer Davis Orchestra still attracts large crowd.

"American pictures have been a

most important factor in bringing music to its present amazing popularity with the American people, according to John Philip Sousa, noted bandmaster and composer. "The motion picture theater," he said, "has been of incalculable benefit in spreading the love for music. Nowadays no picture is complete without a good musical score, composed both of popular and classical pieces, to suit the theme of the picture. This has created an amazing taste for music among the theatergoers that see motion pictures." Before motion picture theaters, especially the big ones with their large and splendidly conducted orchestras, came into vogue, I doubt if 100,000 people a week heard orchestral music in this country."—Music News.

GET MORE ZIP!

With the U. S. Army Band so continuously on the air, radio listeners may notice a great change in its playing if the War Department follows John Philip Sousa's recommendation and adopts the instrumentation of the Guards Band of Great Britain.

Philadelphia Record Aug 1.

A group of Lieutenant Commander John Philip Sousa's friends in Philadelphia is planning a congratulatory dinner to the Commander, to celebrate his twenty-fifth anniversary with the band at Willow Grove Park. The dinner will be held at the Casino in the city.

Read Aug 1.
Twenty Cents
For Each Word

Sousa Tried to Make Up
His Loss, But Found a
Stubborn Customer.

Lieutenant Commander John Philip Sousa is known to the world as composer and bandmaster. But he is not by any means "just a musician." He, for years, was a crack shot and an equestrian was of the elect. There is no better after-dinner speaker and, in addition, he has a literary ability that has found expression in the writing of four novels and, more recently, in a most entertaining volume of memoirs. But although his book of memoirs is crowded with delightful incident and with the relation of many personal experiences, Sousa has a fund of stories that would suffice to fill several more volumes. These stories crop up every now and then, and generally when he is with a few friends at dinner, or, as at present, he is in the bandstand at Willow Grove Park awaiting the end of "intermission" and quite relaxed.

It was at a recent Willow Grove Park afternoon concert that he was entertaining several visitors with wit and story. He spoke of some of his literary efforts. "I've got one of the brightest daughters in the world," he declared by way of introduction, "but she cost me money not long ago. You see, I had engaged to write my volume at 20 cents a word. That's not such bad pay when you come to think of it. Well, when I had finished, I determined to take the manuscript to my daughter. You see, she is a bright girl and a good critic. She went over the story very carefully. 'Well,' I said, 'what do you think of it?' 'It's all right, father, but there are several corrections I would like to make.' I was a bit chagrined. But I prepared to listen.

"Now," she said, "there's page 42. On that page you should cut out 'and' on line 25." "All right," I said. "Then there's page 87—that 'but' on line 17 is unnecessary." "Cut it out," I agreed. "Well, there's that 'if' on page 125, line 31—it's no use." I felt badly, but I let her have her way. Then she spoke of page 159, line 2. "You've got 'forever' there and it isn't necessary," I squirmed. "It's all right as far as you have gone," I declared, "but, young lady, don't you realize that I am getting 20 cents a word and that you are cutting 80 cents off my pay?" She paled. "Don't care, father; you simply have to do it if you want your book to be perfect."

"It wasn't long after this, with that loss of 80 cents still rankling, that I met a fellow-scribbler—Henry Mitchell Webster. I told him my story. He was a sympathetic listener. It's pretty hard to lose 20 cents a word just like that for no very good reason. Then he seemed to have an idea. 'Sousa, I'll tell you what I'll do,' he said; 'I'll buy those words from you and pay you full price.' I hesitated a moment, then I declared: 'Sold.' He produced a piece of paper and on it wrote 'and.' 'That's all right,' he said. Then I wrote 'but.' 'Good,' was his comment. I wrote 'if.' Again it was acceptable. I followed with 'forever,' and I wrote the word with a hyphen. 'Here's your 80 cents,' he said. 'Eighty cents—nothing,' I replied. 'It's one dollar.' 'Not at all,' said Webster. 'You gave me only four words.' 'Yes,' I went on, 'but 'forever' is equal to two words and is entitled to double pay."

"Well, do you know I had a hard time with my customer to convince him that he should pay me a dollar. But I wouldn't let him have those words for less than a dollar and I wouldn't sell them singly or with any deductions. We are still bargaining over the thing, and to think, if my daughter hadn't been so meticulous, I never would have found it necessary to sell the words to anybody except my publisher. So you see how your family sometimes embarrasses you financially."

SOUSA'S BAND
HERE IN FALL

Sousa and his Band come to Symphony Hall on Sunday afternoon and evening, September 19, for their annual Boston concerts. The famous leader and composer will offer a varied program, a leading feature of which will be a new humoresque by Sousa himself entitled "The Wets and the Drys." This is Sousa's thirty-fourth annual tour with his band. At the present moment they are filling their annual engagement of two months at Willow Grove Park, Philadelphia, forming a special feature of the sesquicentennial observance in that city. They come directly from Philadelphia to Boston for their Symphony Hall concerts.

Would Have More Zip.
With the U. S. Army Band so continuously on the air, radio listeners may notice a great change in its play. It was war department follows John Sousa's recommendation and the band is now playing more of his own compositions.

Keeping Fit
With
Famous Men
JOHN PHILIP SOUSA.

Walking and setting-up exercises are health rules for John Philip Sousa, America's March King. He exercises with the same vigor and swing that he injects into his martial airs. Horseback riding was his principal sport until his mount suddenly went crazy and threw him. But as soon as his arm healed, Commander Sousa, as he is known in the naval reserves, got into the saddle again. In trap shooting the creator of "Stars and Stripes Forever" finds excellent sport and exercise and ranks among the country's best marksmen.



"I exercise every morning, noon and night whenever it is possible," says Commander Sousa. "Except when I am so busy or so hungry that I forget quantity, my meals are light. I never touch coffee, but before Mr. Volstead interposed an objection, I used to have a little Scotch at my dinner in the form of a high ball. I don't believe that any set of rules of health are necessary. A man should keep his muscles in order by exercising them as much as possible, and keep his mind in order by clean living. Common sense is the easiest and the best rule of health."

SOUSA'S BAND
Sousa and his band come to Symphony hall Sunday afternoon and evening, Sept. 19, for their annual Boston concerts. He will present a varied program, one of the features of which will be a new humoresque by Sousa himself, entitled "The Wets and the Drys."

LIEUT. COMM. JOHN PHILIP SOUSA has begun an eight-weeks' engagement at the Sesqui-Centennial. Sixty-five thousand admissions were paid to hear the band during a recent seven days' engagement at the Steel Pier, Atlantic City. The Philadelphia concerts of this fine organization promises to break all records for Sousa, who is probably the best known and most loved musician in America.

Another proof of the popularity of outdoor music during the summer months is the record of the St. Louis Municipal Opera association. It had seven performances in one week when 56,000 attended. More than 12,000 people used free seats.

Two famous bands are approaching Boston. Creator and his band, famous these many years, will come for a stay of eight days at Norumbega Park, beginning Sunday, Aug. 15. With him will come, as soloist, Pauline Talma. Two concerts will be given, matinee and night, in the theatre, for which, so the obliging publicity man informs, popular prices will be charged.

A trifle more removed is the date of the annual visitation of the great march king himself, John Philip Sousa, who will bring his organization, now embarked on its 31th tour, to Symphony Hall for a single matinee and night on Sunday, Sept. 19. At the moment Sousa is enjoying a stay of two months at Willow Grove Park, Philadelphia, lending his glory to that of the present sesqui-centennial celebration.

THE PERENNIAL SOUSA

This Year's Novelty Satirizes Gently the Wets and Drys—Symphony Hall, September 19

ACCORDING to custom of long standing, John Philip Sousa and his band will this season begin their annual tour, their thirty-fourth, with concerts in Boston. On Sept. 19 they will tenant Symphony Hall for an afternoon and evening, coming direct from the Sesqui-Centennial celebration in Philadelphia. The programs will include old favorites, waltzes and symphonic music, scored especially for the brass band. The novelty of the moment is Sousa's own improvisation, a humorously satirical piece entitled "The Wets and the Drys."

YARNS AND QUIPS

SOUSA'S ADVICE.

During his last tour of the country a new member of the band asked John Philip Sousa if they would have any week-end concerts.

"O, yes," replied the noted conductor, "there will be quite a few."

"I'm glad of that," announced the recruit, "for I never know what to do with my week-end."

"Why not put your hat on it?" retorted Sousa as he turned away.—Los Angeles Times.

Phila Sun 7/31/26
Two Queens and a King



John Philip Sousa got his title as "March King" years ago, but "Tad" Lucas and Mabel Strickland expect to be crowned "Rodeo Queens" tonight at the last performance at the Stadium. The noted musician had the girls as his guests at Willow Grove yesterday

Lynn Telegram 8/4

SOUSA PICKS LYNN GIRL FOR
HIS FIRST DANCE IN 50 YEARS



When John Philip Sousa, march king, for the first time in 50 years, stepped out on a dance floor and executed a fox trot at Willow Grove hall, Philadelphia, Miss Marjorie Moody, Lynn, shown above, who is the soloist with his band, was his partner. Other dancers left the floor and applauded. The orchestra leader changed to time to "Stars and Stripes Forever," and played it in fox trot time. It was the first time that the bandmaster had danced to the tune of his own famous march. So pleased was Sousa and Miss Moody that they asked for three encores.

FAMOUS MUSICIANS
COMING TO CITY

Sousa's Band to Appear on
Armistice Day.

Two Concerts to Be Given Under
Auspices of Davis King
Summers Post.

Announcement was made yesterday that Sousa's band would play in the Memorial auditorium here on Armistice Day, Nov. 11, under the auspices of the Davis King Summers post of the American Legion. According to the arrangements which have been made, two concerts will be played, one in the afternoon and the other at night.

The November engagement will mark the second appearance of the world famous musical organization in Chattanooga's new auditorium. His first concert there was two years ago and the popularity of the great band and its leader was demonstrated by the immense crowds which packed the auditorium. On that occasion, Sousa drew the largest pay crowd that the Memorial has ever had and the engagement is looked back to as one of the most successful events the Memorial has ever staged. It will be remembered that in one or two numbers rendered at the evening concert of that engagement, the Sousa outfit was augmented by both the Sixth cavalry band and the local Shrine band, filling the entire stage of the auditorium with bandmen, Sousa conducting.

More famous than the band itself is its famous leader. No musician in the American hall of fame holds a higher place in the hearts of the people, it is believed, than John Philip Sousa, composer of those stirring military marches, like "Hands Across the Sea," "Our Own United States," "Liberty Bell March," "Stars and Stripes Forever," which have made hearts beat fast. Sousa first became famous as leader of the nationally known Marine band, of Washington, the president's own band, which he left to head a musical organization of his own.

At present, Sousa's band is playing at Willow Grove park, Philadelphia, having started his twenty-fourth consecutive season there on July 18. The week before his Philadelphia opening, Sousa played at the Steel Pier, Atlantic City, and during the week, it is said, 65,000 persons paid admission to the pier to hear his concerts, said to be by many thousands a record for a week's business for any attraction that has ever laid the Steel Pier.

This season has a new humoresque and composition known as "The Wets and the Drys." It was given at the first concert of the Atlantic City week and played thirty-four times during the week by special request.

Sousa at Grove
Famous Band Leader Stays Over
for Week

With John Philip Sousa and his famous band as the headline attraction Willow Grove Park will continue next week to attract thousands of those who are stirred by the march king's programs.

In addition to this stellar musical attraction Meyer Davis has arranged special programs of dance music by his own orchestra in the pavilion. With the approach of the date set for the selection of "Miss Philadelphia" to represent this city at the Atlantic City Beauty Pageant, who will be named at the park, those in charge of the contest are busy listing an unprecedented number of contestants.

JOINS SOUSA BAND

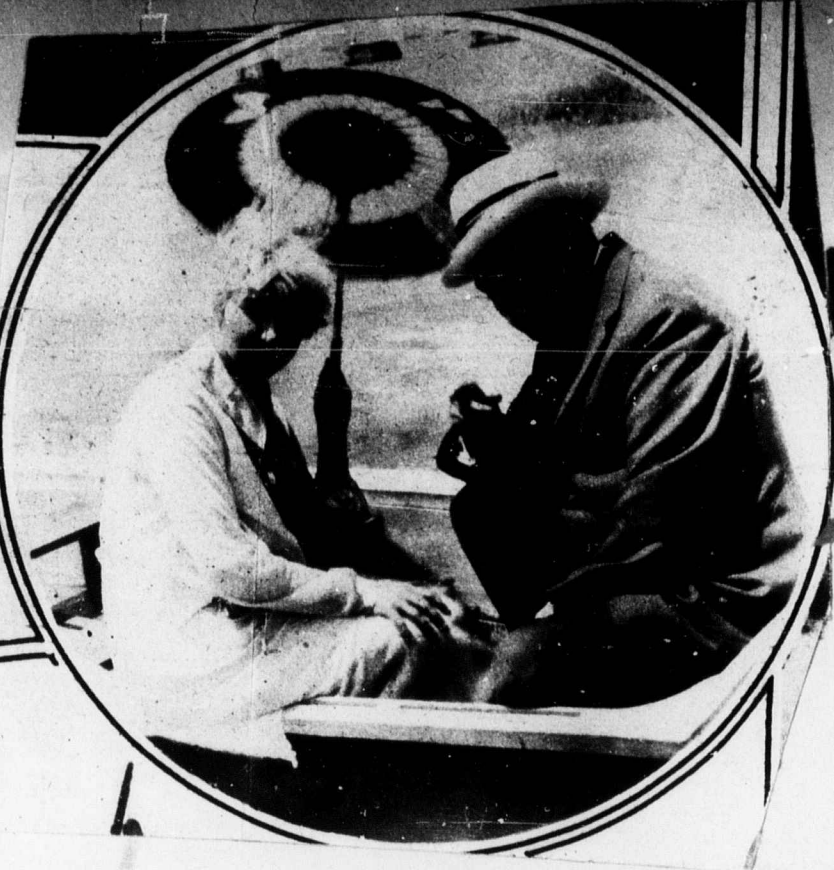
Roy Schmidt, Radio Clarinet Soloist, Plays in East.

Roy Schmidt, one of the favorite soloists of the Gold Medal station, has joined John Philip Sousa and his band as solo clarinetist.

Mr. Schmidt was also clarinetist of the Minneapolis Symphony orchestra.

He has been playing clarinet in programs given by Sousa's band at Atlantic City since July 17 began an engagement at Willow Grove.

JOHN PHILIP SOUSA AND HIS DAUGHTER, PRISCILLA. Although he is a Lieutenant-Commander (retired) of the United States Navy, the biggest craft he has ever commanded is the S. S. J. P. Sousa, which he paddles on Manhasset Bay, near his Long Island home.



SOUSA AND SANTELMANN TILT OVER BAND SCORING

**"March King" and Marine Band Leader
Reported in Controversy About
Adopting British Methods**

WASHINGTON, July 28.—Lieutenant Commander John Philip Sousa, of the United States Naval Reserves, and Captain William H. Santelmann, director of the United States Marine Band, do not agree on the necessity for the injection of more "zip" into American band music.

Sousa, who is said to be acting as "unofficial advisor" of the War Department on the subject of band music, urges that the United States adopt the instrumentation used by the Guards' Band of England. Santelmann sees no necessity for it, whatever. Sousa thinks the famous English band is in a class by itself through the utilization of its peculiar instrumentation. Santelmann gives it as his opinion that many of the foreign bands might well emulate American methods.

"I have a very high regard for Commander Sousa's judgment, however," Santelmann said. "The British Guards' Band have a way all their own of putting zest into their selections. They depend for the impressive effect on unusual instruments. In a word, their instrumentation is of the spectacular sort. We used those methods during the war,

because they were stirring and helped to inspire the listeners. But since the war we see no need for them. We have plenty of 'zip,' nevertheless. I believe we in America have some things that foreign bands would do well to copy." Santelmann claims that music of the spectacular sort, calculated to make young men give three cheers and head for the nearest recruiting station, is very desirable in time of war, but not wholly advisable in peace time. "It just takes a lot of handsome and impressive looking instruments; but it does not mean much as far as music is concerned," he explained. A. T. M.

65,000 paid admissions were clocked at the Steel Pier, Atlantic City, during the seven-day concert appearance of Lieut. Commander John Philip Sousa and his internationally celebrated band last month. These figures constitute a record for any Steel Pier attraction. Although he had intended to perform his new humoresque, "The Wets and Drys," only the first day, requests caused him to play it every day of his engagement.

BAND WIZARD COMING

John Philip Sousa and his band, the greatest in the world, are coming to entertain the people of this vicinity in a concert at the Dairy Cattle Congress hippodrome on Oct. 27. This is good news to music lovers. Sousa's artists can play more majestically than any others in all the universe. "The Stars and Stripes Forever" is ever new and can never die.

Back again, original program size

Necessity vs. Inspiration

Must great work await upon inspiration or can it be done upon the spur of necessity? Lieutenant Commander John Philip Sousa should know, because he has been the marching for the better part of a half century, and without much question he is the master of the march form. But the famous bandmaster, who this season is making his thirty-fourth annual tour, says that almost as many of his famous marches have been written because he had to write a march as upon pure inspiration. And occasionally there has been a march which has been the result of a combination of the two circumstances.

Let us take a few examples: "Stars and Stripes Forever," without much doubt, is the greatest of the Sousa marches. It was written aboard the steamship Teutonic in New York harbor on a snowy day in 1896, when Sousa was returning from a long trip in Europe. For two days I walked around the boat with a 200-piece brass band in my head," says Sousa. "When I got off the boat I wrote it down as I had conceived it, and it is played to this day as it was first written."

On the other hand, there is "Semper Fidelis." It was written while Sousa was director of the United States Marine Band, and it was written from necessity. At military reviews and formations in Washington it was customary for the Marine Band to play "Hail to the Chief" as it marched past the presidential reviewing stand. Now, "Hail to the Chief" is short and fast and, having been originally a Scotch "boating song," it has no "give" to it. So Sousa asked permission of President Arthur to write a new composition to take its place. "Semper Fidelis"

Millions Educated.

John Philip Sousa said: "The motion picture theater has been of incalculable benefit in spreading the love for music. Formerly not 100,000 people a week heard orchestral music in America. Now there are many millions."

In 1915 the New York musicians' union had 6,000 members; now there are nearly 15,000. Formerly a union musician was paid about \$45 a week; now the minimum in Broadway houses is \$80 and in smaller theaters \$60. Ten years ago there were 50 organists in the union; now there are nearly 400. These increases have all come because of the growth of the movies.

Motion picture producers believe that at least 30 per cent of a picture's success, and sometimes 50 per cent, may be attributed to good accompanying music.

Granddad's March



That's probably what Lieut. Com. John Philip Sousa, famous bandmaster and "March King," is humming to Jane Priscilla Abert, his youngest grandchild, at Port Washington, L. I. You know, it goes, "Rock-a-bye, baby—On-a-tree-top—!"

Some Kind Words for Sousa

Regarding Sousa's recent engagement at the famous New Jersey resort, *The Atlantic City Boardwalk News* said: "No bandmaster who ever held a baton has won more hearts than John Philip Sousa. He is more than an individual—he is an institution. He is known wherever music is played. His marches have made men square their shoulders and throw out their chests in every land under the sun. They speak with a universal brazen tongue, in the thrilling, ringing tones of glory."

That Atlantic City has enjoyed the opportunity of seeing the great bandmaster in action and hearing his famous organization play his own compositions is due to Frank P. Gravatt, president of the Steel Pier.

The popular bandmaster broke all attendance records at the Steel Pier. Sousa and his band are now filling an engagement at Willow Grove Park, Pa.

Perfect Harmony



Lt. Commander John Philip Sousa, the grand old man of American military bands and the composer of many of the most popular marches, poses in a quiet moment with his latest grandchild, Jane Priscilla Abert, daughter of the former Helen Sousa. Jane appears perfectly happy and her famous granddad is obviously and logically proud. Photo taken at Port Washington, Long Island.

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SOUSA AND HIS BAND HERE NEXT SEPTEMBER

Announcement was made yesterday that John Philip Sousa and his world famous band will be in Manchester for one concert evening, September 23, at the Arts auditorium. Sousa is performing at the park, Philadelphia, in connection with the Sesqui-Centennial exercises.

He opened an eight weeks' engagement there on Sunday, July 13, following a record breaking week at the Steel Pier, Atlantic City, during which 65,000 heard the band. After closing at Philadelphia, Sousa's band will begin its 34th annual tour at the Queen City, included in the tour through New England and the Maritime Provinces. "The Wets and the Drys," Sousa's humoresque on prohibition, is expected to be this season's feature.

Sousa Bows to Dry

OCEAN GROVE, N. J., Aug. 9.—Sousa's Band has agreed not to play John Philip Sousa's new composition, "The Wets and the Drys," following objection here that the song casts aspersions on the prohibitionists. Sousa's band will play "Follow the

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THE MARCH KING ON A HOLIDAY:
JOHN PHILIP SOUSA,
With His Youngest Grandchild,
Jane Priscilla Abert, at His Home
at Port Washington, L. I.
(White Studio)

Wanted: A Musical Czar of Broadcasting

FOR several months SINGING has been publishing a series of vital articles concerning broadcasting and the proper fees due composers. John Philip Sousa, W. E. Harkness, Gene Buck, G. F. McClelland and other spokesmen for the broadcasters and the composers have argued their cases with skill, and, incidentally no little indignation.

Out of the smoke several facts stand out: the radio interests are willing to concede the principle that composers are entitled to remuneration for their music.

This is hopeful, but a new and disturbing element has complicated the whole situation.

The failure of Congress to act on the two bills and the ruling of the Department of Justice stripping Secretary of Commerce Herbert Hoover of his powers to enforce broadcasting regulations have disrupted the radio field.

Musicians are concerned with radio matters because of the immense influence this factor wields in the professional field; to overlook the influence of radio is to ignore one of the most powerful educative media of modern life. We are interested therefore in having a sensible system of air control established, we are even more concerned with the problem of musical programs. Some of the individual stations are settling the question satisfactorily by improving their standards; other broadcasters are apparently content with their present atrocious offerings. As yet there is no uniform scheme of musical presentation, there are conflicts in schedule and material which bring no good to any one.

The one-man control plan has worked well in other fields, doubtless the "dictator" idea can be applied profitably to broadcasting.

There is only one danger, as we see it, and that is that the Hays or Landis selected to rule radio will be a man without practicable understanding of the musical phase of broadcasting. The radio set is one of the favorite musical instruments of the public, perhaps three fourths of the programs are musical in nature.

Clearly, the radio governor should possess more than a casual knowledge of musical matters.

KEEPING FIT WITH FAMOUS AMERICANS



Walking and setting-up exercises are health rules for John Philip Sousa, the march king.



JOHN PHILIP SOUSA, America's March King, exercises with the same vigor and swing that he injects into his martial airs. Horseback riding was his principal sport until his mount suddenly went crazy and threw him. But as soon as his arm healed, Commander Sousa, as he is known in the Naval Reserves, got into the saddle again. In trap shooting the creator of "Stars and Stripes Forever" finds excellent sport and exercise and ranks among the country's best marksmen.

"I exercise every morning, noon and night whenever it is possible," says Commander Sousa. "Except

when I am so busy or so hungry that I forget quantity, my meals are light. I never touch coffee, but before Mr. Volstead interposed an objection, I used to have a little Scotch at my dinner in the form of a high ball. I don't believe that any set rules of health are necessary. A man should keep his muscles in order by exercising them as much as possible, and to keep his mind in order by clean living. Common-sense is the easiest and the best rule of health."

GRANDDAD'S MARCH



That's probably what Lieut. Com. John Philip Sousa, famous bandmaster and "March King," is humming to Jane Priscilla Abert, his youngest grandchild, at Port Washington, L. I. You know, it's "Rock-a-bye, baby—On-a-

Big Bat Meets the Big Baton



Judge Kenesaw Mountain Landis is the "big bat" in the baseball world, just as John Philip Sousa is the "big baton" in the world of music. Sousa also is a follower of sports and is shown here getting from Mr. Landis one of the bats used by Babe Ruth. In return the baseball mogul is receiving the wand with which Lieutenant Commander Sousa led the bands of the

John Philip Sousa wants our army to be second to none. More particularly he wants it to be par excellence with reference to its military bands. In that he is right. The band is the only part of the military machine that can function to better advantage in peace times than in war. So let us have the best there is in music in our military

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Bandmaster Honors Girl



MISS PHILADELPHIA AND SOUSA

Anna Reefer ("Miss Philadelphia"), who was chosen to represent this city at the Atlantic City Pageant in the contest for "Miss America" honors, was photographed last Tuesday night at Willow Grove Park in company of Lieutenant Commander John Philip Sousa. She

was elated when he presented her with an autographed copy of his march, "Fairest of the Fair." The music sheets were in a handsome binding which bore as a motto the sentiment, original with Sousa, "Art is beauty, and beauty is womankind is the most perfect work of the Great Artist."



"MISS PHILADELPHIA" AND JOHN PHILIP SOUSA
Willow Grove



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Alphabet Utilized Happily

Sousa's Many Sidedness Suggested by Initials; An Ode to Him Also Heard at Banquet.

FRIENDS of Lieutenant Commander John Philip Sousa, famous band master, were his hosts at dinner last Thursday evening at the Casino in Willow Grove Park. The occasion marked observance of his twenty-fifth season at that park and there was tribute to him by a number of speakers. The presiding officer was James Francis Cooke, who was especially happy in a utilization of the alphabet so that each letter would typify Sousa in a definite way. Cooke began:

"Let us start with A. A is for astronomer. Very few people know of Mr. Sousa as an astronomer, but he discovered many stars, among whom there are three here this evening. I will ask them to bow, Miss Marjorie Moody, Miss Winifred Bambrick and Miss Winifred Ridge.

"Next is B. B is for bandmaster. The whole musical world recognizes John Philip Sousa as the greatest bandmaster of history. He not only has been famous as a conductor and composer, but he has also raised the status of the band as a concert organization.

"C is for chemist. Of course, you did not know Mr. Sousa was a chemist, but in his laboratories many, many years ago, he made an important significant discovery, a most valuable formula, which in those pre-prohibition days, was known as Timbuctoo cocktail.

"D is for doctor, and since music is supposed to have an enormous therapeutic value, what greater doctor in the musical field is there than John Philip Sousa, with his millions and millions of patients.

"E stands for educator. In the 30 and more years of his travels he has given doubtless some 25,000 concerts.

"F. We will let F go until later. "G stands for guest and I can assure you from his frequent visits to my own home, there is no finer guest than John Philip Sousa.

"H stands for horseman. You all know his prowess in that direction, a prowess that was ended by the ingratitude of an unforgivable horse a few years ago.

"I stands for inventor, for is he not the inventor of the Sousa-phone and many inventions of orchestral combinations?

"J stands for journalist. Apart from being a writer for many journals, Mr. Sousa has given the press of the world more and better copy than almost any man of his time, with not even the exception of Theodore Roosevelt and George Bernard Shaw.

"K stands for king. The whole world hails John Philip Sousa as the "March King."

"L is for librettist. He has written the extremely complicated libretti of his operas.

"M stands for marksman. You all know his reputation as a remarkable shot.

"N is for novelist. He has four successful novels published to his credit.

"O stands for opera composer. Of

course, everybody knows Mr. Sousa has composed many of the most successful of our light operas.

"P stands for patriot. What else could you call the composer of 'The Stars and Stripes Forever'?

"Q stands for quack-hater. I must confess I was non-plussed at the letter Q. I wanted to call Mr. Sousa a Quaker, but, although he has spent a good part of his life in Philadelphia, he is Washington born. Quack-hater hits the mark exactly. I have never known anyone who hated 'quacks' more than John Philip Sousa.

"R is for raconteur. Those who know Mr. Sousa best realize that he is one of the finest raconteurs of his time.

"S stands for soldier and sailor. Mr. Sousa has served in all three branches of the military services of the United States navy, the army and the Marines.

"T is for traveler. Very few men of our time have traveled so extensively as John Philip Sousa and he has probably been seen by more people than any other person alive at this time.

"U stands for umpire. He is continually urged to give decisions in important matters. Even this week, he had to decide who was going to be 'Miss Philadelphia' for the coming season.

"V stands for veteran. Mr. Sousa is a veteran of two of our American wars—the Spanish-American and the great world war.

"W is for wit. Only those who know him realize the great significance of his wit.

"X stands for the unknown quantity. There is always an unknown quantity about Mr. Sousa, that is a surprise.

"Y stands for youth. Mr. Sousa has that quality of seeming to grow younger in spirit, tolerance and ambition, which distinguishes him among men.

"Z is for zealot. Everything John Philip Sousa has ever done has been done with all his heart and soul.

"You notice I left out the letter F, because F stands for friend and in John Philip Sousa I have found one of the finest friends I have ever had or ever hope to expect to have. When I was 13 years old I wrote a number of lighter compositions. I went down to Manhattan Beach at that time, after Mr. Sousa had been playing one of these compositions and sneaked around to the back of the band-stand and introduced myself. His exclamation was: 'Why, you little rascal. You didn't write that, did you?' Since that time to the present, we have been close friends.

"The alphabet of John Philip Sousa is almost unlimited. All of you could write your own and have each letter describe some particular distinguishing characteristic which would describe this very remarkable guest."


Cooke's remarks were appreciated, but equally enjoyed was the little ode that John Luther Long read. It was as follows:


OWED TO SOUSA
O John Philip Sousa,
Sa, a beaker to you
On this twenty-fifth anniversary.
For your bully Who's who?
And the things that you do—
And do with the punch of Old Harry!


A beaker, I say!
For whenever you play
We escape from dull care's inhibition.
And you fill us with pep
And you make us glad-ep.
In spite of Old Man Prohibition.

When democracy's dead
And kings crowd back instead
We'll shy your crown first in the ring.
And you'll cut off their head—
Kings must do that, 'tis said—
While we hail you the only March King!

"MARCH KING" AND NEW GRANDCHILD




















































MARCH KING, John Philip Sousa, neglected baton a minute to congratulate Anna M. Reeder, "Miss Philadelphia" of 1926

THE STARTLING STATEMENT that he has never received one penny of royalty from the sale of the talking machine records of "Stars and Stripes Forever" possibly the greatest-selling march in the world, was the declaration of Lt. Com. John Philip Sousa, at the dinner table the other night. Written just thirty years ago, "Stars and Stripes Forever" is unofficially the American national March. From the sale of the sheet music of the composition Sousa has received about a half million dollars. But from the sale of approximately ten millions of talking machine records, he has received nothing.

Sousa and the talking machine came before the public virtually at the same time. In the late nineties, Sousa was pouring forth, one after another, his greatest compositions. The sales of the music were bringing him a modest fortune—perhaps the most money that any American composer had ever received. Then came the talking machines. Under existing copyright laws the manufacturer was not compelled to pay royalties. Sousa headed a fight for a law which would give the composer a share in the profits and in 1909 a law was passed. That law, still in effect, gives the composer a penny on each record sold, providing the number was composed after the passage of the law. Thus, old Sousa numbers actually are given the preference with the makers of talking machine records over new compositions, because no royalty is due on them. Only recently "The Yorktown Centennial," which Sousa wrote in 1881 to commemorate the surrender of Cornwallis, was brought out as a talking machine record.

Sousa has led three distinct fights in behalf of the composers of America. In addition to the fight which ended in the granting of royalties upon talking machines records, he took part in the campaign which ended in the payment of motion picture theatres of a lump sum based upon seating capacity for the use of music in these theatres and also to compel the radio stations to pay royalties upon compositions placed upon the air.

THE CALL BOY.

Sousa Begins His Thirty-fourth Season

Lieutenant Commander John Philip Sousa's thirty-fourth annual tour at the head of his famous band opened on July 4 in Hershey, Pa., and will continue for a period of 30 weeks. Sousa and his band will be welcomed in Pittsburgh on Wednesday evening, November 17, for one concert at Syria Mosque.

The march king has written three new marches for this tour. They are "Sesqui-Centennial March," which will be the official march of the Exposition in Philadelphia; "Pride of the Wolverines," dedicated to the City of Detroit, and "The Gridiron Club," dedicated to the famous Washington organization. In addition to the marches he has provided a musical setting for "The Thrush," the poem by Lucy Larcom. It will be given as a soprano solo by Miss Marjorie Moody. His other novelties include a musical debate, "The Wets and the Dries"; a humoresque, based upon "Oh, How I've Waited for You" from "By the Way," and a burlesque, "On Your Radio." He will also play his suite, "Leaves From My Notebook." Novelties not of his own composition or arrangement are "Fun at the Fair," by John Powell; "Juba Dance," from R. Nathaniel Dett's suite, "In the Bottoms"; George Chadwick's symphonic poem, "Tam o' Shanter," and Percy Grainger's "Country Garden." His jazz numbers will be played by a saxophone octet and a choir of 24 clarinets, a new experiment in instrumentation.

The band will consist of 100 musicians and soloists, including Miss Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophonist, and Edward J. Heney, saxophonist.

Lieutenant Commander John Philip Sousa, the famous bandmaster, who was a visitor at the Sesqui this week, is quoted as saying that he was "perfectly amazed. I want to urge everybody to see the marvelous exhibition. I have no hesitation in saying that the Sesqui compares favorably with any of the great expositions given in the last 50 years—and I have seen them all." Still there are a lot of wise Philadelphians who, without ever having been within the Sesqui gates, know that it is quite unworthy their attention. In fact they know no good whatever of their own town.



THE "MARCH KING" ON A VACATION: JOHN PHILIP SOUSA

on Manhasset Bay, Near His Long Island Home, With His Daughter, Miss Priscilla. (Times Wide World Photos.)

News of America Aug 11

PERFECT HARMONY



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Massachusetts Aug 11

GRANDDAD'S MARCH



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Call Paterson Aug 14

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Crusader Times Aug 11

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Meriden Conn Record Aug 19 1907

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Omaha News & Star Aug 16

GRANDDAD'S MARCH



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**KEEPING
FIT WITH
FAMOUS
AMERICANS**



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when I am so busy or so hungry that I forget quantity, my meals are light. I never touch coffee, but before Mr. Volstead interposed an objection, I used to have a little Scotch at my dinner in the form of a high ball. I don't believe that any set rules of health are necessary. A man should keep his muscles in order by exercising them as much as possible, and to keep his mind in order by clean living. Common sense is the easiest and the best rule of health."

Prohibitionists object to Sousa's new composition, "The Wets and the Drys." They're even trying to padlock the musical bars.

My American Aug 12

Here's Some Perfect Harmony



Lt. Commander John Philip Sousa, the grand old man of American military bands and the composer of many of the most popular marches, poses in quiet moment with his latest grandchild, Jane Priscilla Abert, daughter of the former Helen Sousa. Jane appears perfectly happy and her famous granddad is obviously and logically proud. Photo taken at Port Washington, Long Island.

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Sousa Entertains New Grandchild



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SOUSA FOX-TROTTS

The veteran John Philip Sousa astonished hundreds of people at Willow Grove park in Chicago recently when he stepped on the dance floor and whirled Miss Marjorie Moody, soloist with Sousa's band, through a snappy fox trot.

Sousa said that he hadn't danced in fifty years, but that the fox trot was not half-bad.

"With a little practice I'll be as good as the youngest," he smiled.



John Philip Sousa and His Youngest Grandchild—The bandmaster and composer is shown at his summer home in Port Washington, L. I., with Jane Priscilla Abert, daughter of the former Helen Sousa, the bandmaster's daughter.

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A VALUED TESTIMONIAL

Lieutenant Commander John Philip Sousa has received a testimonial that he values highly. It came to him after the dinner that recently was held in his honor at Willow Grove Park. The occasion was in observance of his twenty-fifth anniversary at the park as bandmaster and was inspired by the Philadelphia Music League. Among those who signed the testimonial were Mrs. Frederick W. Abbott, Mrs. Helen Pulaski Innes, James Francis Cooke, editor of the Etude, John Luther Long, author of "Madame Butterfly"; Thomas Grant Springer, Colonel E. L. Austin, director of the Sesqui-Centennial; Walter E. Hering, Hollingsworth Taylor, Mr. and Mrs. B. F. Maschal, Albert Hoxie, Frances Elliott Clark, Dr. and Mrs. Charles S. Hirsch, Marjorie Moody, Winifred Bambrick, Mr. and Mrs. George F. Fish, Winifred Ridge, Herman L. Dieck, Uriel Davis, Marc Lachmann, Ann Hardecker and "Miss Philadelphia."

"Age of Speed, Roar and Racket" Sousa Declares

Lt. Com. John Philip Sousa who is now playing an indefinite engagement at Willow Grove Park, Pa., declares that jazz has become an integral part of American life. He further states that he will include syncopation on his 1936 programs.

"Nowadays the most soap is not sold by the maker of the best soap, but by the soapmaker who attracts the most attention with his advertising," says Sousa. "Neither are the most building lots sold by the subdivision corporation having the best lots, but by the sub-division organization which has the fastest-talking salesmen, the best lunch and the most elaborate vaudeville show. So it is natural that the musician, particularly if he is still in his struggling years, will not seek to write good music as much as attention-compelling music. I think every composer in America today is striving for a form or a style that will cause him to stick out of the crowd like a sore thumb. Just now it is in style to be crazy."

"This is an age of speed, roar and racket, and the musician of today must write for the people who live in it. And here is the basic reason for jazz. The rhythm attracts and by its constant repetition holds attention."

The Philadelphia Music League honored the great bandmaster with a testimonial dinner at the Willow Grove Park Casino, Aug. 12.



John Philip Sousa

Perfect Harmony



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SOUSA BAND HERE IN MYSTIC SHRINE CONCERTS SEPT. 14

Reading music lovers will hear two big bands playing together in several numbers when Sousa's Band, led by Commander John Philip Sousa in person, comes to Rajah Theatre under the auspices of Rajah Temple, Mystic Shriners Band on Tuesday afternoon and evening, Sept. 14. The Sousa Band will give two concerts here by special engagement, and the Shrine musicians, whose leader is Eugene Z. Weidner, will combine on the stage with the Sousa Band in several numbers.

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BROADCASTERS HEAR SOUSA'S LIFE STORY

Received Thirty-five Dollars for Some of His Most Famous Compositions He Tells Broadcasters, Senators—Royalties Shrink.

WASHINGTON, Aug. 21.—Just as there used to be an occasional sympathetic lull and they traded tobacco across the lines in the Civil War, John Philip Sousa, in the presence of Senators and Congressmen, caused composers and broadcasters to forget their differences for the moment at the radio hearings at the Capitol when, turning back the leaves of time, the famous bandmaster and composer told of his early struggles for recognition and the story of his very first composition.

"Starting from the beginning of my career," Mr. Sousa reminisced, "after I had composed for several years, perhaps from my eleventh up to my fourteenth or fifteenth year, finally some friends, possibly misguided, had thought that a composition that I wrote should go before the public.

"I was born here in Washington and had the opportunity of drinking in lacteal fluid and patriotism at the same time because my mother's bed chamber looked out at the Capitol.

"I took this composition to a publisher and I said, 'I have a composition with a very beautiful title.' He read the title with more interest than he did the composition. The composition was called 'Moonlight on the Potomac' and you who have lived here moonlight nights know how beautiful that is. He looked at the composition rather superficially, I thought, and said, 'I will publish this for \$50.'

Benefactor Loses Girl.

"At that time \$50 was real money and I had not it. So I was very much dejected and took the manuscript under my arm and walked toward home. I met a young man and he said, 'Why are you looking so sorrowful?' I said, 'I just had my composition rejected by a publisher unless I could pay \$50 for its publication.' He said, 'What is it called?' I said, 'Moonlight on the Potomac.' He said, 'That's a great title. I will give you \$25 for the publication if you will have it dedicated to my girl. I am very much in love with her and I want to bring her back to the sticking point.' I told the publisher I had \$25 and possibly I could get the rest in the future. He said, 'Well, anybody who has \$25 I am always willing to help.' The composition was published. It was my first.

"The man did not marry the girl; she married somebody else, but I do not think it was on account of the composition. I am not going to mention all the compositions that I have written, because there are some 400 of them, but the next two I wrote sold for the magnificent sum of \$100. I thought that was progress. Others I sold for \$5. Then I sold one for a dictionary. It was a good dictionary, being unabridged, and one out of which I got a good many words, which I hope I will be able to use this morning.

Paid Cash—But Not Much.

"Then I began to attract a little attention. A publisher in Philadelphia said he would publish my compositions and give me 10 per cent royalty on them. That was quite magnificent. I started with one that a gentleman told me this morning was one of the most beautiful, the 'National Fencibles,' then the 'Washington Post,' the 'High School Fencibles'—possibly 30 or 40 compositions. He wrote me and said, 'I am not fond of keeping books; I would rather pay you outright for your compositions. All you have to do is to compose the music, arrange it for band, orchestra and piano, and I will give you \$25.' I think some of that \$25 I will use now, but he has passed to a better

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"The Liberty Bell" Tolls.

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SOUSA'S FIRST BAND PIECE A RAPTUROUS MOONLIGHT DIAPASON

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SOUSA TO OPEN CONCERT SEASON

Children's Matinee Will Be Added Feature Of Band's Annual Appearance.

An event which has come to be an institution in Toledo will be the visit on October 9 of Sousa and his band, who came to the Coliseum on that date under the management of Bradford Mills. This will be the eighth appearance in Toledo of Sousa under the Mills management, and sold out houses have always greeted the indomitable band leader and his men.

Sousa has a following which is unique, according to Mills. A Sousa audience comprises people from every walk in life. People who are never seen in concert halls flock to a Sousa band concert, as well as the discriminating concert patron, for in a Sousa program there is something which makes a wide appeal to all classes. Probably no concert event in Toledo attracts more people from surrounding towns than does the visit of John Philip Sousa and his band of 25 players.

This year Sousa is going to give a children's matinee. This is made possible by reason of the date being on Saturday. In many cities where Sousa appears the children's matinee has become an annual event, the schools being closed for the occasion. Popular prices of 25 to 50 cents will be charged for the children's matinee here, and no adults will be admitted.



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NOT A MARCH!—They played jazz when John Phillip Sousa tried some Charleston steps with Miss Marjorie Moody. It was the first time the old master had been on a dance floor in fifteen years.—Quaker Photo Service.

LISTENING IN ON THE U.S.

Sousa Makes Composers And Broadcasters Forget Troubles

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"Moonlight On Potomac" Sousa's First

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"The contract came and the first piece that I gave the Cincinnati firm was 'The Liberty Bell.' Probably that is known to most of the gentlemen here. I think I have heard it something like a million and a half times and other people were present when I did hear it. The first month my royalty from that march was \$1,750, which was real money. I felt very proud."

"This firm in the goodness of their hearts and by examining their books paid at times to me over \$60,000 a year in royalties. A little while after that the talking machines began to come into notice and the royalties began to shrink. I was still holding some popularity before the public, because at times there was great difficulty to get into the halls to hear my music. Of course, they have great merit, everybody knows that, still everybody could not get in. So I was not losing any popularity."

Royalties Take Drop

"From this \$60,000, and sometimes over a year, I reached at the present time—my secretary told me when I came down here, as I wanted to be very correct in my statement—that all I got for royalties last year was \$29,500. It is a pittance compared to what I got before. I am still able to live and have enough to keep the wolf from my door, but I can only look at the fall. I do not think it is due to a loss in popularity, but I believe that the public today and from the day of the talking machine to the present radio, is a listening rather than a buying public."

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WANTED TO LISTEN SEASON IN

THIS STORY MAY OR MAY NOT be original with Lieutenant Commander John Phillip Sousa. Any rate, the March King told it a little dinner at the Huntington Valley Country Club the other evening. York there is a suit and a cause there never was a suit and a bad, so bad, in fact, that Jones became ill from worry. While he

at home, he received a telephone call from his partner. "Come right down to the office," said the partner, "have great news for you."

"I can't," said Jones over the wire, "I am ill in bed."

"The news will do you good," insisted the partner and he kept saying "news" and "good news" so enthusiastically that Jones decided to go to the office. He dressed himself and called his chauffeur and then as he was leaving the house he received another call from the partner insisting that he try and that great news awaited him. So Jones stepped into his car and the chauffeur to "take a chance." Riverside Drive traveling at forty miles an hour his car was stopped by a police policeman who herded him to a curb, drew out his summons book and said: "Say, where do you think you're going—to a fire?" "I think so," replied, cheerfully. And there many motorists who have had a few experiences like these. What's the use

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THREE GENERATIONS. Lieutenant Commander John Philip Sousa with his daughter, the former Helen Sousa, and his granddaughter Jane Priscilla Abert

SOUSA LETS 'EM "WAIT"

Variations on Old Songs Made Part of Year's Program

Each season the Sousa public "waits" eagerly for the announcement of the new humoresque with which the March King provides the main comedy number for his program. So this season Sousa, for his thirty-fourth annual tour, will "wait" upon the Sousa fans with a humoresque composed of variations of themes upon well-known waiting songs, and which introduces virtually every "waiting" song which has been written in the last century.

Sousa has taken as his main theme the song hit, "Oh, How I've Waited for You," which was sung in "By the Way," a London revue, during the last theatrical season seen at the Gaiety and Central Theatres in New York. Backing it up are such well-known "waiters" as "Wait Till the Clouds Roll By," from the well-remembered "Oh, Boy!" the old college classic, "Waiting for the Wagon," and Vesta Tilley's old "Waiting for the London music halls, "Waiting for the Church."

Sousa Is Slowing Down

Lieutenant Commander John Philip Sousa is going to take things easy this season. That is he will not have as prolonged a tour as that finished by him last March at Richmond, Va. He will be at Willow Grove Park, where he is rounding out his twenty-fifth consecutive summer's engagement, until the close of that resort for the season. Then he will begin a tour with two concerts daily and will be heard in this country and in the Maritime Provinces of Canada. His tour will end in Baltimore about the middle of November. He will take advantage later of his holiday to spend some time duck hunting along the Chesapeake Bay.

STADIUM—Tuesday night's performance will inaugurate the sixth week of the run of "Freedom" the big state spectacle produced by R. H. Burnside at the Philadelphia Sesqui-Centennial.

With its huge cast telling the story of man's upward struggle in a series of more than fifty dramatic incidents, it is indeed an attraction worthy of a great national exposition.

"Freedom" is a lesson in history and a lesson in patriotism in one. The entire second part of the performance is devoted to the drama of American Freedom and here one sees it unfold "in the life" from the Battle of Concord and the beginning of the Revolution to the triumph of Yorktown and Washington's inauguration as the First President. And after all this comes the big spectacular number "The Ballet of the Cities" with its thousands of participants and its score by Lieutenant Commander John Philip Sousa, culminating with a picturization of "Stars and Stripes Forever."

SOUSA TO DIRECT OWN COMPOSITION

Lions Club Completing Arrangements for Concert to Be Given by Famous Band Here November 16.

Final arrangements are being completed by a special committee from the Lions Club for the concert to be given in the new high school auditorium on November 16 by Sousa's Band, under the personal direction of Lieut. Com. John Phillip Sousa.

"This will undoubtedly be an outstanding musical event in the history of the city," a member of the committee said yesterday, "and we are trying to make it just that. Sousa's tour this year is said to be the best in his history, and we think Charleston is indeed fortunate in securing an attraction of such magnitude."

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Won't Stay Out Many Weeks

Two days less than four months from the conclusion of his longest and most strenuous tour, Lieutenant Commander John Philip Sousa, beloved American composer and conductor, picked up his baton again for another season. On March 6, in Richmond, Va., he concluded his thirty-third annual season of 42 weeks and 10,000 miles. On July 4, in Hershey, Pa., he began his thirty-fourth season at the head of his own organization. Sousa's new season will not be as long as that of last year. One year in two Sousa reserves the right to a holiday in duck-hunting time and, therefore, the tour will be of only 20 weeks and will end in Baltimore about the middle of November, which is the time when ducks are most plentiful along Chesapeake Bay.

The "wearing qualities" of Sousa were given a severe test during the past season. Although he has been constantly before the American people for a third of a century, the total number of persons (2,082,400) who paid admission to his performances was the greatest of his career. He is the one musician before the American people, apparently, who is always certain of a welcome, regardless of the place or the season of the year. Last year he varied his usual route with a trip into Western Canada. This season, in addition to his American engagements, he will make a brief tour of the Maritime Provinces of Canada, following soon upon his departure from Willow Grove Park, where he is playing his twenty-fifth summer engagement.

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KEEPING
FIT WITH
FAMOUS
AMERICANS



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"I exercise every morning, noon and night whenever it is possible," says Commander Sousa. "Except



when I am so busy or so hungry that I forget quantity, my meals are light. I never touch coffee, but before Mr. Volstead interposed an objection, I used to have a little Scotch at my dinner in the form of a high ball. I don't believe that any set rules of health are necessary. A man should keep his muscles in order by exercising them as much as possible, and to keep his mind in order by clean living. Common-sense is the easiest and the best rule of health."

John P. Sousa as a 'Skipper'



NAUTICAL knowledge of John Philip Sousa, the famous bandmaster, is confined to the piloting of a rowboat, although he is a lieutenant commander (retired) of the Navy. Sousa is shown here with his daughter, Miss Priscilla Sousa, at Manhasset Bay, near the Sousa home on Long Island.

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Sousa's Hits are Numerous

Bandmaster's Compositions, Famed Throughout the World, Are Never Stale.

Lieutenant Commander John Philip Sousa, who is to be guest of a number of Philadelphia music-lovers at a dinner Thursday evening at the Casino in Willow Grove Park, is spending his twenty-fifth summer with his band at that resort. For 40 years he has been known as America's march king, and his marches are so numerous that all the titles are not readily named offhand. Everyone knows his "Stars and Stripes Forever," and there are others equally famous and excellent, such as "Semper Parvulus," "Washington Post," "High School Cadets," "Manhattan Beach" and "United States Field Artillery." And, of course, every Sousa fan keeps a "weather eye" out for the new marches, which this season are three in number and are: "Sesquicentennial March," "Pride of the Wolverines" and "Gridiron Club." But then the memory of the average person begins to falter. So here are given the titles of some of the older Sousa marches, all written before 1900.

For instance, there is "The National Fencibles," which was written for a famous military organization; "Sound Off," "Our Flirtation," "Recognition," "The Pet of the Petticoats," "The Gladiator," "Resumption," "The Crusader," "Guide Right," "The Thunderer," "President Garfield's Inauguration March" (written for the Marine Band under Sousa), "The White Plume" (Blaine was running for President then), "The Belle of Chicago" (Sousa played at the World's Fair), "The Revival" (not dedicated to "Billy Sunday"), "Congress Hall," "On to Victory" (Harrison was campaigning against Cleveland), "The Glory of the Yankee Navy" (the war with Spain was brewing), "Right-Left" (the soldier boys were off for Cuba), "The Phoenix," "Powhattan's Daughter," "The Triumph of Time," "On the Tramp," "The Occidental," "The Red Man," "Right Forward," "Hall to the Spirit of Liberty," "The Invincible Eagle," "Jack Tar," "The Corcoran Cadets," "The Man Behind the Gun," "Transit of Venus," "Beau Ideal," "Pride of Pittsburgh," "The Piccadore," "The Diplomat," "Fairest of the Fair," "Across the Danube" (Sousa was touring Europe), "The Loyal Legion," "The Lion Tamer," "Bonnie Annie," "Imperial Edward" (Sousa gave a command performance at Sandringham), "Yorktown Centennial," "Her Majesty the Queen," "Esprit de Corps" and "From Maine to Oregon" (there was an exposition at Portland).

Sousa, it goes without saying, can conduct all of his compositions from memory. A complete library of the Sousa compositions, arranged for a band of 100 pieces, is taken with the organization wherever it goes.

Sousa Always "Broke"

For almost forty years, Lieutenant Commander John Philip Sousa has been before the American public as a composer and conductor, and that American public has liked him so well that today, without much question, he is the wealthiest of American musicians. In spite of this, the stick-up man who might encounter the March King tonight or any other night, would be compelled to consider himself fortunate if the loot amounted to as much as a dollar. Sousa's pet aversion is money. For more than twenty-five years, Sousa has demonstrated that if a man is famous enough he doesn't need it.

Sousa's habit of going about almost penniless originated during a tour of Europe. He was unfamiliar with foreign coins and he arranged with his manager to handle all expenditures except of a most trivial nature. During the tour he discovered that money was such a bother that he resolved to get along without it altogether. When he is on tour, the manager with the band meets all expenditures even down to newspapers and cigars. Two or three times a week he asks his manager for a "loan" of fifty cents. That is literally all that he ever carries. When he is in New York, he sometimes stretches a point and carries a dollar. When the dollar is burned up in riotous living, he "borrows" another—but only one.

There is a bit of superstition in Sousa's refusal to carry money. A few days after his return from his "penniless" sojourn abroad, he boarded a Philadelphia street car with several hundred dollars in his possession. A pickpocket got it and in almost a quarter of a century, he has not ridden in a street car. Three or four years ago, he visited Havana, and as his manager was not with him, he broke his rule and carried money sufficient for his return expenses. On the dock he was again the victim of a pickpocket. When he reached Key West he borrowed a dollar from a newspaper reporter and telegraphed his New York office to send him a ticket to New York—and a dollar for the young newspaper man.

BUSY IN PREPARING FOR SOUSA CONCERT

Special Committee of Lions Club Engaged in Making Final Arrangements

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Sousa Travels Million Miles

Someone with a sharp pencil and fondness for mathematics has figured that Lieutenant Commander John Philip Sousa, now on his thirty-fourth annual tour at the head of his band, has just about reached his millionth milestone as traveler. Sousa's ramblings began in Plainfield, N. J., in 1892. They have taken him once around the world, three times to Europe, and he averaged almost 30,000 miles a season in the United States. Last season he covered almost 40,000 miles in the United States and Canada, visiting forty-three states and five provinces.

Willow Grove's Many Features

John Philip Sousa and his Band, breaking all attendance records for the past 31 years, continues at Meyer Davis' Willow Grove Park, where the fourth week of the engagement begins today. Sousa gives four concerts daily. This is his twenty-fifth annual summer engagement at the park.

The Meyer Davis Dance Orchestra at Danceland entertains hundreds of couples nightly. The younger social set has accepted this spacious dancing room as a rendezvous. The new rides, devices and amusements installed since Meyer Davis assumed control of Willow Grove Park are as popular as ever.

A Band of Bands

ONE of the most frequent requests made by radio listeners who tune in to the Goldman Band concerts is for a list of the members of this famous band. Mr. Goldman has compiled a list, which is illuminating as well as interesting. The band consists of sixty-eight musicians, each with a solo artist in his own right. Henry Heideberg, piccolo, formerly of the Philharmonic Orchestra, is the band manager. The Metropolitan Opera Company contributes fifteen members; the New York Symphony Orchestra adds thirteen members, the Sousa Band adds six, and Mr. Goldman himself had graduated a like number: the Philharmonic Orchestra, five; the Chicago Opera Company, the Detroit Symphony, and the National Symphony, three each, while the Cleveland Orchestra contributes two, Pittsburgh Orchestra, one, and the Wiesbaden Orchestra, one.

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John Philip Sousa says that the prohibition amendment has destroyed light opera which requires drinking songs of the rollicking kind that were so popular in days past.

"None of us can write drinking songs in these times," he says. "The inspiration is lacking."

Prohibition is responsible for much of the change that has crept over hotels, restaurants, theatres and drug stores where cocktail shakers are ostentatiously displayed in the show windows, labeled "beverage mixers."

But the eighteenth amendment isn't responsible for everything. When Able's Irish Rose, in its fifth consecutive year on Broadway, running winter and summer, with 8,000,000 road companies all playing to capacity, we may as well be honest about it and look around for some explanation other than prohibition.

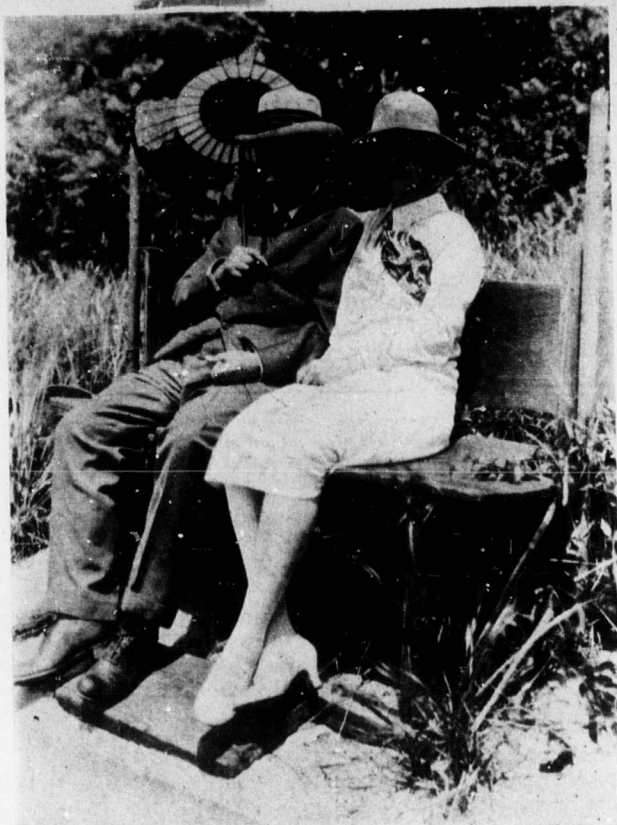
Any country that could produce and support a knock-kneed and dramatic false alar, like Anne Nichols' masterpiece, couldn't possibly be affected detrimentally by any such reform as prohibition.

THREE GENERATIONS OF SOUSAS



The famous band leader photographed with his youngest grandchild, Jane Priscilla Abert, daughter of Mr. Sousa's daughter, the former Helen Sousa.

Photos by White Studio



Lieut. Com. John Philip Sousa poses for his photograph with his daughter, Priscilla Sousa, upon the grounds of his estate at Port Washington, L. I.

KEEPING FIT WITH FAMOUS AMERICANS



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Guests of Sousa

Cast of "Freedom" Entertained at Willow Grove Park

R. H. Burnside and the entire cast of "Freedom," numbering 2500 men and women were the guests of John Philip Sousa, America's march king at Willow Grove Park, yesterday afternoon. The meeting of Burnside and Sousa, two of America's most renowned showmen was arranged to allow them to renew a friendship which had been interrupted because of time and travel.

Several years ago when Charles B. Dillingham produced "Hip, Hip Hooray," at the New York Hippodrome Burnside was engaged to stage the massive spectacles (massive spectacles being his line: vide "Freedom" at the Sesqui). During the premier Sousa and his band were the featured attraction. They became warm friends, until the different roads they traversed caused them drift apart. When Burnside learned that Sousa was completing his 25th annual summer engagement at the Park nothing would do but that he renew the acquaintance. The same went for Sousa. Myer Davis, the popular owner of the park, arranged the meeting.

At the close of the afternoon concert Sousa, with baton in hand, tripped hurriedly to Burnside's side and then hurried back to the bandstand, where his band played several airs from "Hip, Hip Hooray" for old times' sake.

New Soloist With Vessella

Henrietta Conrad Joins Famous Bandmaster's Organization

Mme. Henrietta Conrad, famous New York soprano, who has scored triumphs in this country and abroad, has joined the Oreste Vessella Concert band during its engagement at the Steel pier. She is the daughter of the late Herman Conrad, who was acclaimed one of America's foremost tuba players, and who was for 15 years associated with Sousa's band and for 18 years with the Victor Talking Machine company. With this sympathetic parental understanding her naturally good voice received early and intelligent appreciation.

At an early age her father started her with the best teachers in piano and it was his ambition that she become a pianist. This she achieved to a remarkable extent, playing in concerts in Philadelphia and vicinity, and being recognized as having great talent by the late Fritz Scheel, founder and leader of the Philadelphia Symphony orchestra.

At this time the unusual quality of her voice was discovered, and her mother, who was a singer and critic, secretly placed her with Abbie R. Koelly, a well-known singer and teacher in Philadelphia. After a year of training Miss Conrad, then quite a young girl, sang for Mme. Schumann-Heink, Caruso and other artists of renown, and it was on their advice that her father sent her to Europe. In the fall of 1910 she and her mother left for Dresden, Germany, where Miss Conrad studied at the Dresden Conservatory, and later with Mme. Orgenio, of Munich; Ernst Adler von Schuch, the musical director of the Dresden Royal Opera; and Mme. Margarete Siems, prima donna coloratura soprano of the Dresden and Berlin Royal Opera.

Mme. Conrad made her debut with the Dresden Philharmonic orchestra and appeared in concerts throughout Germany. She carried her success to Italy and France, and returned to Dresden to become a member of the Royal Opera.

With Frank LaForge and Richard Hageman as accompanists, Mme. Conrad showed her versatility as a concert artist in her several recitals in Aeolian and Town Hall, where the New York critics acclaimed her as an artist of the first rank. Since her return to America she has been successfully touring the states from coast to coast.

Sousa to Give Annual Concerts

The annual concerts by Sousa and his band will be given at Symphony hall on Sunday afternoon and evening, Sept. 19. This year is the 34th season during which Sousa has toured the country, and his organization now includes 100 bandmen and soloists. His programs in Symphony hall will be as varied and entertaining as usual, its central feature being the famous conductor-composer's latest composition, the "Sesqui-Centennial March," which has been designated as the official march of the Philadelphia exposition. The soprano solo will be by Miss Marjorie Moody.

Sousa Begins His Thirty-Fourth Season

Lieutenant Commander John Philip Sousa's thirty-fourth annual tour at the head of his famous band opened on July 4 in Hershey, Pa., and will continue for a period of 20 weeks. Sousa and his band will be welcomed in Pittsburgh on Wednesday evening, November 17, for one concert at Syra Mosque.

The march king has written three new marches for this tour. They are "Sesqui-Centennial March," which will be the official march of the Exposition in Philadelphia; "Pride of the Wolverines," dedicated to the City of Detroit, and "The Gridiron Club," dedicated to the famous Washington organization. In addition to the marches he has provided a musical setting for "The Thrush," the poem by Lucy Larcom. It will be given as a soprano solo by Miss Marjorie Moody. His other novelties include a musical debate, "The Wets and the Drys"; a humorous, based upon "Oh, How I've Waited for You" from "By the Way," and a burlesque, "On Your Radio." He will also play his suite, "Leaves From My Notebook." Novelties not of his own composition or arrangement are "Fun at the Fair," by John Powell; "Juba Dance," from R. Nathaniel Dett's suite, "In the Bottoms"; George Chadwick's symphonic poem, "Tam o' Shanter," and Percy Grainger's "Country Garden." His jazz numbers will be played by a saxophone octet and a choir of 24 clarinets, a new experiment in instrumentation.

The band will consist of 100 musicians and soloists, including Miss Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophonist, and Edward J. Heney, saxophonist.

Next Tuesday night's performance will inaugurate the sixth week of the run of "Freedom," the big spectacle produced by R. H. Burnside in the Sesqui-Centennial Stadium. The narrative, in many elaborate scenes, depicting man's upward struggle from prehistoric ages to the present time, concludes with the spectacular "Ballet of the Cities," with score by John Philip Sousa, in which there are hundreds of participants. Performances are given on Tuesday, Thursday and Saturday nights.

Many Washingtonians On Index of Composers

The index of American composers by States, being compiled by the National Federation of Music Clubs for the files at the Library of Congress, is nearing completion. Local composers represented are: Dr. John W. Bischoff, John Willis Conant, Edward H. Droop, Carl Engel, Charles T. Perry, Armand Gumprecht, Alice Burbage, Hesselbach, Karl Holer, Harry Wheaton Howard, Mary (Mrs. Walter Bruce) Howe, Edwin Hughes, Henry Clough Leighton, Ernest Lent, Dr. Thomas S. Lovette, Herndon Mort, Mrs. T. E. Patterson, R. Deane Shure, John Philip Sousa, Robert Cary Stearns, Mabel Linton Williams, Henry Xander.

Due, in all probability, to oversight, some local composers failed to respond to the calls sent out by the local federation some time ago, hence their names do not appear in the above list.

Feeling that all local composers will want to have the names of their compositions on file in the Library of Congress, Miss Linkins, local president, will gladly furnish necessary information upon request and will forward all lists sent to her to the national chairman for American composers, who is assembling all records.

SELECT "MISS PHILADELPHIA"

Miss Anna M. Reefer Chosen to Represent City in Show Pageant

In the presence of 10,000 persons at Willow Grove Park last night, Miss Anna M. Reefer, nineteen, 1745 N. Willington st., near 17th st. and Columbia av., was selected by a group of judges, of which John Philip Sousa was one, to represent Philadelphia in the annual beauty contest in Atlantic City next month.

Miss Reefer is the daughter of a coal miner and formerly lived in Pottsville. She is a brunette, has bobbed hair, blue eyes and weighs 135 pounds. The girl who will be "Miss Philadelphia" at the beauty pageant is secretary to James J. Whelan, manager of the Keystone Automobile Club at Valley Forge. She won first prize in a beauty contest at Spring Mount last year.

When the name of the winner of the contest had been announced by one of the judges, John Philip Sousa presented Miss Reefer with a bouquet of roses.

"I never dreamed of such an honor. I am overwhelmed. It all seems like a dream to me," Miss Reefer said.

SOUSA COMPOSES 'QUEEN HIGH MARCH'

It Was Written in Honor of Schwab-Mandel Musical Comedy

To commemorate his friendship with the company and the closing of "Queen High" at the Chestnut Theatre in Philadelphia, after twenty-one weeks' run, John Philip Sousa, the famous bandmaster, now playing at the Willow Grove Park, composed a farewell march which he has named the "Queen High March." It was played by his band for the "Queen High" cast when it visited the park yesterday afternoon, the only chance they had before opening in New York at the Ambassador Theatre next Wednesday. During the five months' run of "Queen High" in Philadelphia, Mr. Sousa fraternized with the members of the company to hear him play. He is a personal friend of Frank McIntyre, Charles Ruggles and Luella Gear, as pany, who often came to Willow Grove well as the rest of the cast.

Handwritten notes: Allentown Leader Aug 9, Phila Times Aug 9, Phila Post Aug 9, Phila Ledger Aug 9

Handwritten note: Allentown Leader Aug 9

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Handwritten note: Mary Stanough

Handwritten note: Phila Bulletin Aug 10

Handwritten note: Sp. Shulin

Handwritten note: Phila Bulletin Aug 10

Handwritten note: Boston Traveler Aug 10

Handwritten note: Phila Ledger Aug 10

AT THE PARKS
WILLOW GROVE—Sousa and his band in four concerts daily, playing the old and new Sousa marches, as well as other favorite compositions, dancing every night in the ballroom, thrilling open-air "stunts" and other daring performances and other things are to be found here.

Philadelphia Aug 8th



"MARCH KING" CONGRATULATES COWGIRL CHAMPS—John Philip Sousa and Marjorie Moody made a trip from Willow Grove to the Sesqui the other day to pay their respects to Mabel Strickland and "Tad" Lucas, rodeo winners, who are shown on their mounts.

Hartford, Conn. Sept 7th

Sousa's Band In Hartford On Sept. 15

Famous Conductor, In
Concert At Foot Guard
Hall, Will Give Original
Interpretation of "Val-
encia"

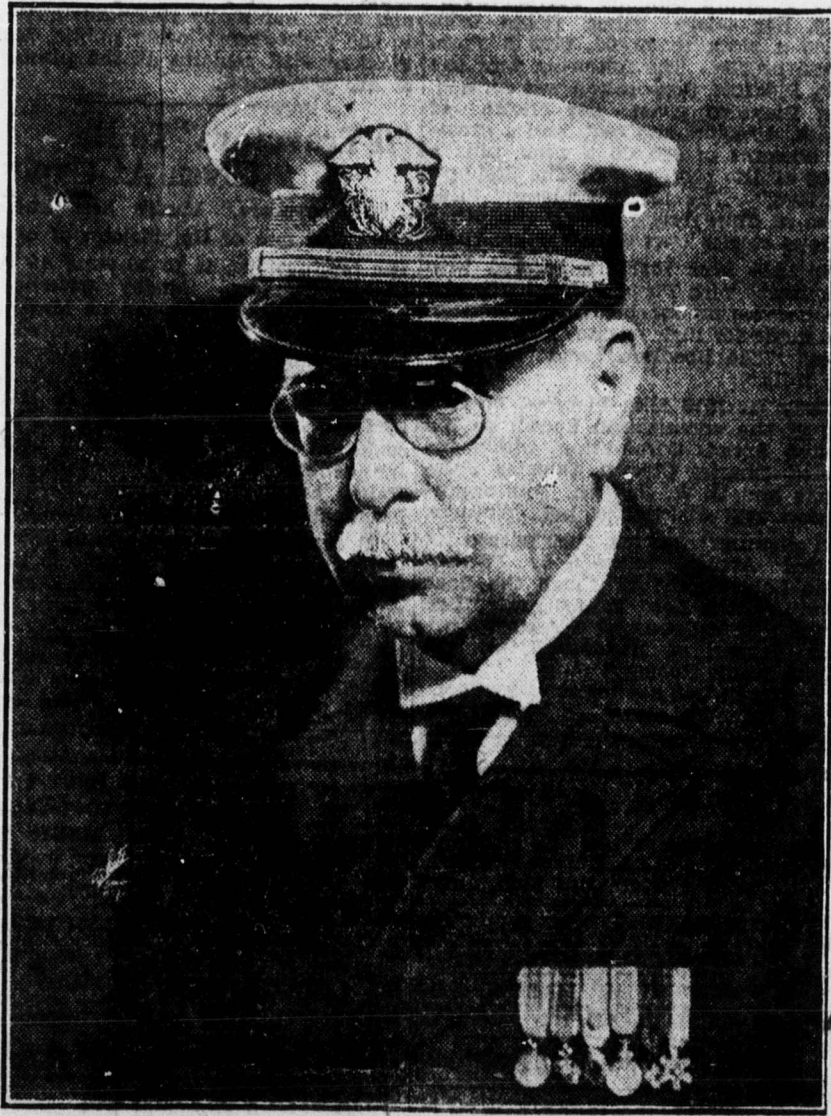
A music season in Hartford without the appearance of Lieutenant-Commander John Philip Sousa and his internationally famous band would be an incomplete one. For this celebrated organization, without peer in the realm of music, is required to round out a finished musical year. The early appearance of Sousa and his band is announced for Wednesday afternoon and evening, September 15, at the Foot Guard Hall and again those who love the finished music of the famous conductor eagerly anticipate the event.

The Sousa band program is always replete with the latest and most delightful of popular hits of the season and so, "Valencia," Mistinguette's song-hit at the Moulin Rouge, in Paris, has been chosen by Lieutenant-Commander John Philip Sousa as an encore number for the thirty-fourth annual tour of his famous band. So popular in Paris that virtually every American bar has a "Valencia" cocktail, Sousa has mixed the original tune, Spanish in motive, into a musical cocktail for America. The original Spanish arrangement was imported and was used by Sousa as the basis for an adaptation for his own big organization, much larger, it goes without saying, than the bands and orchestras abroad. Written by Francis Salabert, "Valencia" is enjoying an even greater vogue than the well known "Oh, Katrina" and "Titania."

Sousa is most famous for his original composition of stirring marches. The list is a long and notable one.

This season, the thirty-fourth of his career as the director of his own organization, Lieutenant Commander Sousa will celebrate the thirteenth birthday of his most famous march, "Stars and Stripes Forever." Aside from its name, "Stars and Stripes Forever" has the distinction of being the first Sousa march which brought its composer a great amount of money. It was written when Sousa had been at the head of his own organization for three years and a director for almost two decades. Sousa had written other successful marches, it is true, but varying circumstances had deprived him of just rewards. "High School Cadets," for instance had achieved an immense popularity, but he had sold it outright for \$25. Then came "The Liberty Bell," a composer's rights to royalty in the sale of phonograph records had not yet been established, and al-

Popular Composer Coming Here



LIEUT. COMM. JOHN PHILIP SOUSA

though thousands of records of the composition were made, he did not share in the profits.

"Stars and Stripes Forever" on the other hand, has brought Sousa a steady income almost from the date of its composition. To date 2,000,000 copies of the sheet music and 5,000,000 records have been sold in America alone. World sales almost double this figure. The march was written on a sleety, foggy day in December, 1896, while Sousa fussed and fretted on the old S. S. "Teutonic" in New York Harbor, as he waited for the weather to clear so the ship could reach its pier.

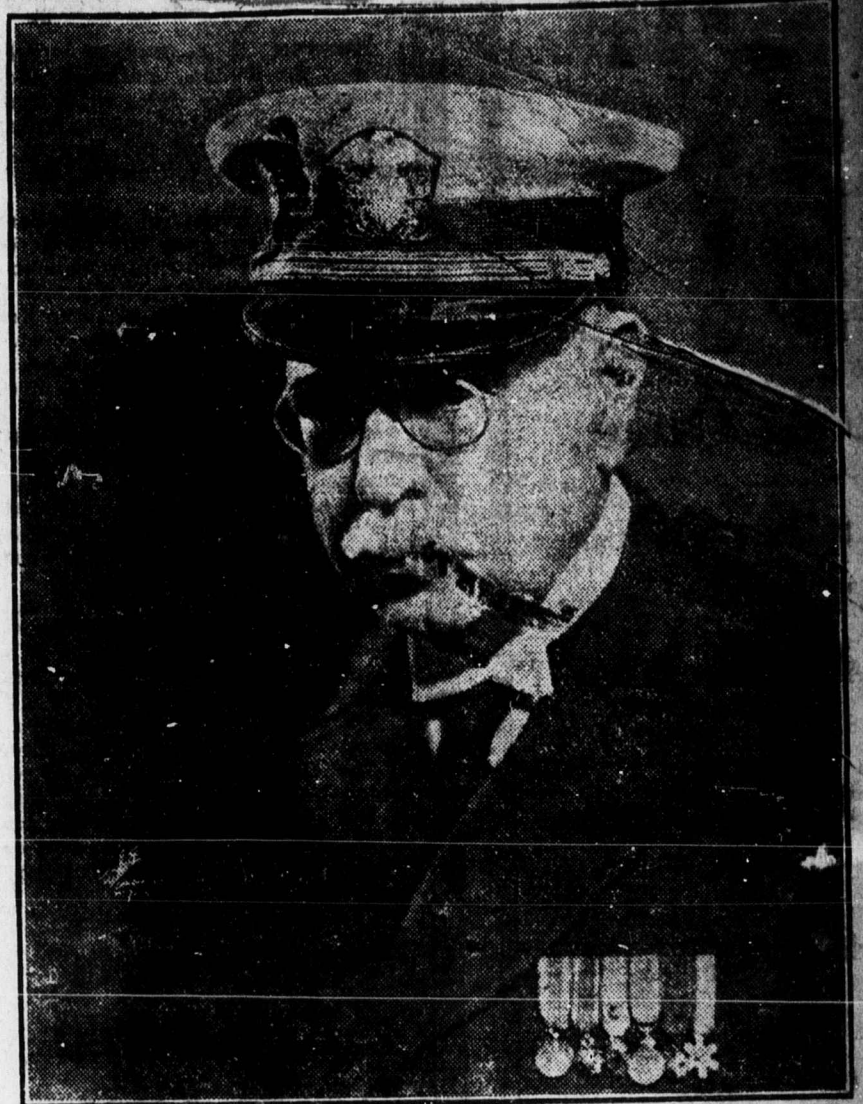
Phil Lodge

TOO YOUNG FOR GOLF

Lieutenant Commander John Philip Sousa, who is making his third-of-a-century tour at the head of his famous band, now at Willow Grove, recently startled the country by declaring that he still considered himself too young to play golf. The 71-year-old bandmaster declared that the ancient and honorable Scottish game might appeal to him if he ever found himself becoming decrepit, and at the same time he expected to take up cigarette smoking and tea drinking. Sousa, as a youth in his teens, was graduated from corn-silk cigs to tea Havana, and he does not regret that he ever smoked.

John Philip Sousa said concerning the composition of a good band: "Give me seven or nine musicians and the rest of the sixty can toot." One of the first needs of an effective church is just about the same, seven or nine people who have actually mastered the art of doing something. The great mass of the congregation is like the mass of a band that "toots." That is, they follow the leadership of those who are carrying the tune. One question which every church must face itself anew with every year is, "What is going on in our midst in the way of actual training for the future?" A large number of preachers would agree that the greatest need of their church was ten people who knew how to do something because they have been trained to do it.

BANGOR AGAIN INCLUDED IN SOUSA'S ANNUAL TOUR



LIEUT. COMMANDER JOHN PHILIP SOUSA

Who Will Be At Bangor Auditorium Sept. 20, for His Annual Concert

Two days less than four months from the conclusion of his longest and most strenuous tour, Lieut. Com. John Philip Sousa, beloved American composer-conductor, picked up his baton again for another season. On March 6, 1926, in Richmond, Va., Sousa concluded his 33rd annual season of 42 weeks and 30,000 miles. On July 4, in Hershey, Pa., he began his 34th season at the head of his own organization.

The band will make its Bangor appearance at the Auditorium on Monday, Sept. 20. Reserved seats will go on sale about a week prior to the performance at the store of M. Steinert & Sons Co., Central street, under whose auspices the Bangor concert will be given.

Sousa's present season will not be as long as that of last year. One year in two, Sousa reserves the right to a holiday in duck-hunting time, and therefore, the tour will be of only 20 weeks, and will end in Baltimore, about the middle of November, which is the time when the ducks are most plentiful along Chesapeake Bay.

The "wearing qualities" of Sousa were given a severe test during the past season. Although he has been constantly before the American people for a third of a century, the total number of persons (2,032,400) who paid admission to his performances was the greatest of his entire career. He is the one musician before the American people, apparently, who is always certain of a welcome, regardless of the place or the season of the year. Last season he varied his usual route with a trip into Western Canada. This season, in addition to his American engagements, he will make a brief tour of the Maritime Provinces of Canada.

Sousa's program this year will be distinguished by the unusual number of novelties, not the least of which will be his own arrangements of popular jazz tunes.

Granddad's March



That's probably what Lieutenant Commander John Philip Sousa, famous bandmaster and "March King," is humming to Jane Priscilla Albert, his youngest grandchild, at Port Washington, L. I. You know, it goes, "Rock-a-bye, baby—On-a-tree-top—!"

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LIEUTENANT COMMANDER JOHN PHILIP SOUSA, U. S. N., RETIRED. The celebrated bandmaster and composer is holding his granddaughter, Jane Priscilla Abert, and enjoying it as much as conducting band playing one of his stirring marches.

SOUSA PROGRAMS MORE VARIED THAN IN THE PAST



JOHN PHILIP SOUSA

Perhaps the strongest and most varied programs of his long career—programs that range from jazz to symphonic music and from vaudeville to grand opera—have been arranged by Lieut. Com. John Philip Sousa for his autumn tour at the head of his famous band. This tour, 10 weeks in length, begins on Monday, Sept. 13th, with two concerts on the estate of P. S. Dupont, near Longwood, Penn. The local engagement will be played at the Academy, Friday, matinee and evening, Sept. 17.

In any Sousa program the chief interest centres in the new marches, and this season there are three—"Sesqui-Centennial," the official march of the exposition; "Gridiron Club," dedicated to the famous Washington Newspaper organization; and "Pride of the Wolverines," dedicated to the City of Detroit.

It is in the comedy section of this program that Sousa has displayed his greatest versatility. Already the entire country has heard of his fancy, terms "A Memory of the good old days drunk water." There is still another humorous based upon "Oh, How I've Waited for You," as well as his own syncope "Jazz America." And as if this were not jazz enough he turns the saxophone corps loose upon a variety program, whose chief number "Saxerewski" adapts the music of Paderewski to jazz time. In a dancing mood are Dett's African "Juba Dance," Grainger's "Country Gardens" and the newly-collected "Yorkshire Lassies" by Arthur Woods.

In a more serious vein are Tschai-kovsky's posthumous symphonic poem, "Le Voyvode," which because of its scoring is seldom attempted; the symphonic ballade "Tam O'Shanter," by Chadwick; the overture "Herod," by Hadley, which was composed for Richard Mansfield's production of the tragedy by Stephen Phillips and the divertissement "Espagnole" by Demersmann.

Probably the most interesting numbers in the Sousa repertoire are the two suites, "The Three S's" and "All American." The first consists of "Morning Journals," by Strauss, "The Lost Chord," by Sullivan and "Mars and Venus," by Sousa. The second includes Herbert's "Pan-American," Gershwin's "Song of the Flame" and his own, "Her Majesty the Queen," an impression, written at the time of his world tour, of the late Queen Alexandra. In a sentimental mood which comparatively few Sousa fans ever have seen are two songs for Miss Marjorie Moody, soprano soloist. They are his settings of Tennyson's "Crossing the Bar" and Lucy Larcom's "The Brown Thrush." Miss Moody will also

sing the Strauss "Beautiful Blue Danube."

In addition to Miss Moody, the soloists this season are John Dolan, cornet, and Howard Goulden, xylophonist. Mr. Dolan's principal numbers are "Sounds from the Riviera," by Boccalini and Demare's "Cleopatra." Mr. Goulden has as his programmed numbers "Leibesfreud" by Kreiser and the perennially-popular "March of the Wooden Soldiers," by Jessel.

Because of the insistent demand, virtually all of the encores this season will be the most popular of the marches, including, of course, "Stars and Stripes Forever," "Semper Paratus," "Manhattan Beach," "El Capitan," "United States Field Artillery," the most brilliant examples of the type of composition which made Sousa the beloved "March King."

Sousa Manager Here; Band Is Coming Sept. 20

Organization This Season Comprises Close to 100 Bandmen and Soloists

Harry Askin of New York, manager of Sousa's band, was in Bangor Friday making arrangements with J. Steinert & Sons Co. 87 Central street, for the annual appearance at the auditorium of the Sousa organization. Mr. Askin has managed the Sousa tours for many years and has frequently come to Bangor where he always receives a warm welcome from his many friends.

The Sousa date for Bangor has been set for Monday, Sept. 20 and Mr. Askin stated to a Commercial representative today that the band this year is the largest ever, comprising close to 100 solo artists, many acquisitions of well known band artists having been made since the organization appeared in Bangor last fall.

The band is traveling in special cars and will come to Maine direct from a concert engagement in Symphony hall, Boston. This year for the first time in 25 years Mr. Askin will take the band into the Maritime provinces, playing in Moncton, N. B., on Sept. 21 and doubling back to Halifax for a concert on the 22nd and St. John on the following night. From St. John the band goes to Portland where it will appear on the 24th.

Manager Askin remarked that Sousa has arranged an entirely new program for this season's tour with many novelties and features. Sousa never fails to present something new and interesting and this season will prove no exception to the rule, Mr. Askin said.

SOUSA AND GRANDDAUGHTER



Lt. Commander John Philip Sousa, the grand old man of American military bands and the composer of many of the most popular marches, poses in a quiet moment with his latest grandchild, Jane Priscilla Abert, daughter of the former Helen Sousa. Jane appears perfectly happy and her famous granddad is obviously and logically proud. Photo taken at Port Washington, Long Island.

SOUSA'S BAND HERE SEPT. 15

Famous Musicians Will Feature "How Dry I Am."

Lieutenant Commander John Philip Sousa and his famous band, known and recognized as the foremost band organization of the world, will be in Hartford, Wednesday afternoon and evening, September 15, for two concerts at the Foot Guard armory. The appearance here of Sousa and his band will mark the opening of the music season in Hartford.

Splendid soloists are always one of the attractions of Sousa's band. For his thirty-fourth annual tour, Lieutenant Commander John Philip Sousa will feature Miss Marjorie Moody, soprano and John Dolan, cornetist. Both have been with the Sousa organization for several seasons. Because it travels so widely, the Sousa organization must cater to a greater variety of local tastes than any musical organization in America.

For a popular number this season the band is playing "How Dry I Am," because in his opinion this selection well answers the description of the real national anthem. Sousa bases his opinion upon his experiences during his first tour, which extended over more than forty weeks and which took him into more than forty of the states. "Wherever I went last season in territory that was dry before the coming of national prohibition, and in territory that is still wet at heart it not in fact, people were talking about prohibition, its success or its non-success according



Miss Marjorie Moody, Soprano Soloist for Sousa's Band, Rajah Temple, Tuesday, Sept. 14.

SOUSA'S BAND TO PLAY IN WOOLSEY HALL

Rudolph Steinert's first offering of the season is scheduled for Thursday, September 16, at Woolsey Hall, the occasion being the appearance at that time of Lieutenant Commander John Philip Sousa and his band for two concerts.

This is the 34th season of this great band of musicians. Although the March King's fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's Band has been the one with which Sousa himself has appeared. And never but once in his third-of-a-century on the roads of America has Sousa been compelled to disappoint his audiences. That was five years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

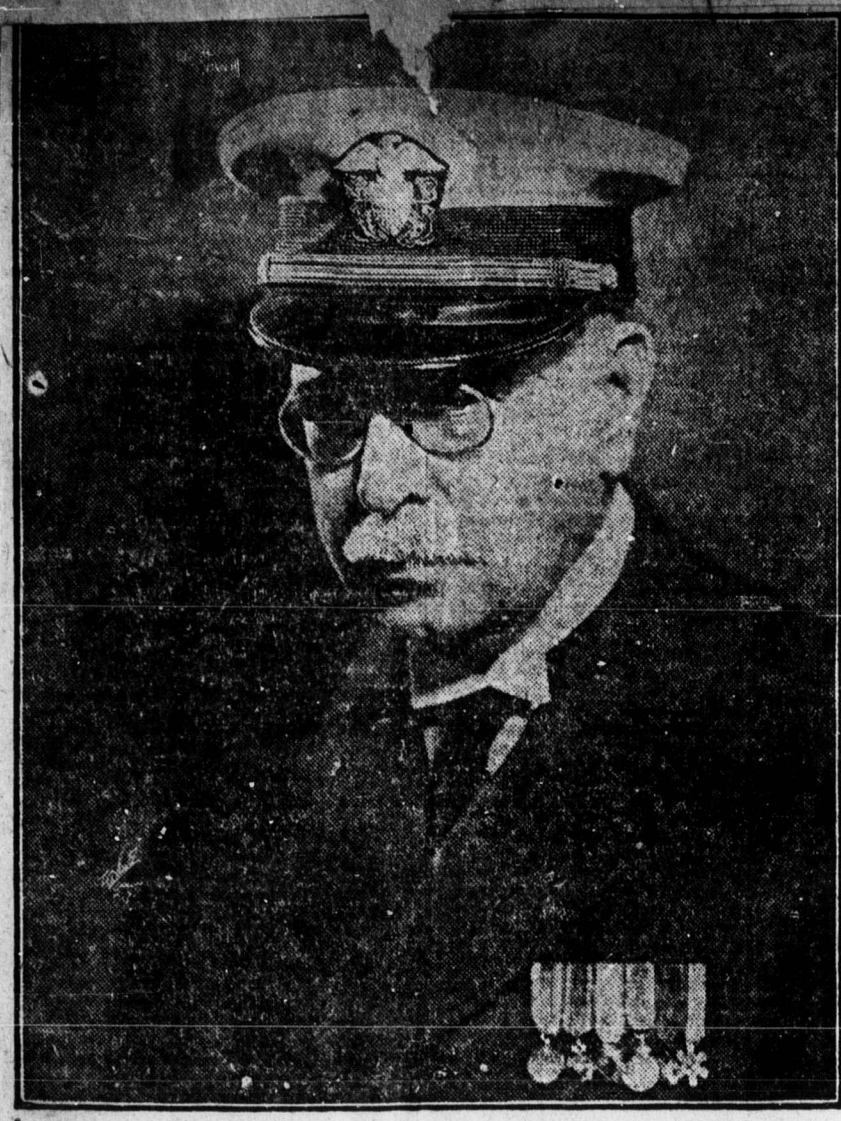
There is an element of luck, of course, in a career which is uninterrupted by illness for so long a period. But back of the luck is thoroughness of preparation. Sousa's tours are planned two or three years in advance. Railroad experts check train schedules, and arrange for special trains wherever necessary. The touring manager takes with him not only an itinerary but full instructions concerning alternate routes to be followed in case of railroad wreck, storm or other emergency.

SOUSA COMING TO SYMPHONY HALL

The annual concerts by Sousa and his band will be given at Symphony Hall on Sunday afternoon and evening, Sept. 19. This year is the 34th season during which Sousa has toured the country, and his organization now includes 100 bandmen and soloists. His programs in Symphony Hall will be as varied and entertaining as usual, its central feature being the famous conductor-composer's latest composition, the "Sesqui-Centennial March," which has been designated as the official march of the Philadelphia exposition.

SOUSA'S BAND HERE SEPT. 19

At Symphony Hall, Sunday afternoon and evening, September 19, Sousa and his band will give their annual Hub concerts. This year is the thirty-fourth season during which Sousa has toured the country, and his organization now includes one hundred bandmen and soloists. His programs in Symphony Hall will be as varied and entertaining as usual, the leading novelty being Sousa's latest composition, the "Sesqui-Centennial March," the official march of the Philadelphia Exposition. Other Sousa numbers will be the "Gridiron March," "The Wets and the Dries," a comedy composition, "On Your Radio," and jazz. The vocal soloist will be Marjorie Moody.



John Philip Sousa, coming to Woolsey Hall September 16 with his band of more than 100 pieces.



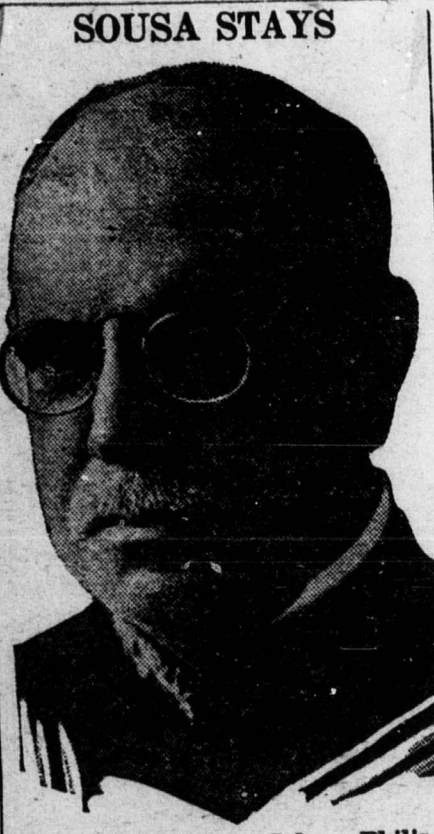
"MARCH KING" ENTERTAINS—John Philip Sousa recently had as his guests at Willow Grove Park, De Wolf Hopper and Belle Story, principals in the Sesqui pageant "Freedom."

Bradford Mills Books Famous Concert Stars

THE Coliseum, which has been the scene of so many memorable events in the past 10 years, again



will take its place among Toledo's concert halls this season, housing the activities of the Bradford Mills concert direction. Mr. Mills, whose managerial enterprises have taken him far afield during the past three years, has returned to Toledo, and in company with Florence E. White-side, will offer concert patrons a series calculated to be of great interest to Toledo music lovers. A Famous Artists series of five concerts will present Marion Talley, the much talked of young Metropolitan opera star; Claudia Muzlo of the Chicago opera forces, to be heard here for the first time; Harold Bauer, noted pianist; Joseph Szigel, Hungarian violinist, and Giovanni Martinelli, Metropolitan favorite. These five concerts are being offered as a subscription series at popular prices. In addition, the Mills management is announcing the appearance here of Sousa and his band, Elsie Janis with an assisting company, Will Rogers with the De Reszke Singers, and Mme. Ernestine Schumann-Heink. Other bookings are pending.



MARCH KING, John Philip Sousa, still is drawing music lovers to Willow Grove Park where he is featuring his stirring composition, "Stars and Stripes."

Never Carries Much in Cash

Sousa Is Wealthy, But If He Has a Dollar With Him, He's Lucky.

For almost 40 years Lieutenant Commander John Philip Sousa has been before the American public as a composer and conductor, and that American public has liked him so well that today, without much question, he is the wealthiest of American musicians. In spite of this, the stick-up man who might encounter the march king tonight or any other night would be compelled to consider himself fortunate if the loot amounted to as much as a dollar. Sousa's pet aversion is money. For more than 25 years Sousa has demonstrated that if a man is famous enough he doesn't need money. Sousa's habit of going about almost penniless originated during a tour of Europe. He was unfamiliar with foreign coins and he arranged with his manager to handle all expenditures except of a trivial nature. During the tour he discovered that money was such a bother that he resolved to get along without it altogether. When he is on tour the manager with the band meets all expenditures, even down to newspapers and cigars. Two or three times a week Sousa asks his manager for a "loan" of 50 cents. That is literally all that he ever carries. When he is in New York he sometimes stretches a point and carries a dollar. When the dollar is burned up in riotous living, he "borrows" another—but only one.

There is a bit of superstition in Sousa's refusal to carry money. A few days after his return from his "penniless" sojourn abroad, he boarded a Philadelphia street car with several hundred dollars in his possession. A pickpocket got the money, and in almost a quarter of a century he has not ridden in a street car. Three or four years ago he visited Havana, and as his manager was not with the bandmaster, he broke his rule and carried money sufficient for his return expenses. On the dock he was again the victim of a pickpocket. When he reached Key West he borrowed a dollar from a newspaper reporter and telegraphed his New York office to send him a ticket to New York—and a dollar for the young newspaper man.

How Sousa Wrote Hits

Must great work await upon inspiration or can it be done upon the spur of necessity? Lieutenant Commander John Philip Sousa should know, because he has been the March King for the better part of a half century and without much question he is the master of the march form. But the famous bandmaster, who this season is making his thirty-fourth annual tour, says that almost as many of his famous marches have been written because he had to write a march as upon pure inspiration. And occasionally there has been a march which has been the result of a combination of the two circumstances.

Let us take a few examples. "Stars and Stripes Forever," without much doubt is the greatest of the Sousa marches. It was written aboard the steamship Teutonic, in New York harbor, on a snowy day in 1896, when Sousa was returning from a long trip in Europe. "For two days, I walked around the boat with a 200-piece brass band in my head," says Sousa, who is with his band at Willow Grove Park. "When I got off the boat, I wrote it down as I had conceived it, and it is played to this day as it was first written."

On the other hand there is "Semper Fidelis." It was written while Sousa was director of the United States Marine Band, and it was written from necessity. At military reviews and formations in Washington, it was customary for the Marine Band to play "Hail to the Chief" as it marched past the presidential reviewing stand. Now "Hail to the Chief" is short and fast, and having been originally a Scotch "boating song," it has no "give" to it. So Sousa asked permission of President Arthur to write a new composition to take its place. "Semper Fidelis" was the result and it was deliberately written so that the trumpet band and drums would be playing at the precise moment that the band passed the reviewing stand.



The March King Is Grandpa Again. Jane Priscilla Abert is the Youngest Grandchild of Lieutenant-Commander John Philip Sousa, Famous Bandmaster and Composer, Pictured at Port Washington, L. I. The Baby's Mother Was Formerly Miss Helen Sousa. (Wide World Photo)

SOUSA AND HIS BAND AT WOOLSEY HALL SEPT. 16

Rudolph Steinert's first offering of the season is scheduled for Thursday Sept. 16th, at Woolsey Hall, the occasion being the appearance at that time of Lieut. Com. John Philip Sousa and his band for two concerts. Always a warm favorite in this city, this announcement will come as welcome news to the legion of music-lovers who delight in seeing the great bandmaster at the head of his noted organization. There is only one Sousa, and he will be here, rain or shine. This is

the thirty-fourth season of this great band of musicians. Although the march King's fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's Band has been the one with which Sousa himself has appeared. And never but once in his third-of-a-century on the roads of America has Sousa been compelled to disappoint his audiences. That was five years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks. Sousa is a stickler for promptness. Every concert begins at the advertised time to the minute. Preparations are under way at Academy for a very successful

SOUSA'S BAND COMING HERE

Sousa and his band will appear at Academy High school October 4, in a concert benefitting the musical clubs of Academy.

New marches of the great bandmaster, "Sesqui-Centennial," "Grid-iron Club," and "Pride of the Wolverine" will feature the program, and the old favorites by Sousa, will be given as encores, following a variety of popular and classic music. Preparations are under way at Academy for a very successful

DANCE MUSIC FEATURES MANY SOUSA EFFORTS

Dance music is one of the features of the Third-of-a-Century Tour of Lieutenant Commander John Philip Sousa, and his famous Band. "Peaches and Cream," a foxtrot, written by Sousa, and "Co-Eds of Michigan," a waltz of his own composition, are on the program this season, as is the Sousa arrangement of present-day jazz airs, entitled, "Jazz America."

It is not generally known that Sousa has written in addition to his marches about twenty dance tunes which in their time were as widely danced to as, "Oh, How I Miss You Tonight!" "My Best Girl," "Tittina," and "A-ha." They were tucked away in the scores of his various operas, such as "El-Capitan," "The Bride Elect," "Desiree" and "The Queen of Hearts."

Sousa and his band will play at Longwood next Monday afternoon and evening. The proceeds will be for the benefit of the Sandy Landing Camp of the U. W. C. A.

Marion Andrews Concert Bureau Announcement

Marion Andrews Concert Bureau of Milwaukee recently announced the attractions booked to date to appear under its auspices the coming season. Coming to the Auditorium with a seating capacity of 4,800 will be John McCormack in November; Chaliapin and his company in the Barber of Seville in January, and Galli-Curci in February. In the Pabst will be presented the Mischa Elman Quartet, the Ukrainian National Chorus, Elisabeth Rethberg, Tito

Schipa, Mordkin and his Ballet for two performances, and Kreisler. In November, Miss Andrews will present Georgia Hall-Quick in a piano recital at the Athenaeum. In addition, Miss Andrews has booked for a course in Kenosha: Reinold Werrenrath, Luella Melius, Paul Kochanski, Walter Gieseking and Mordkin and his Ballet, Sousa and his Band also will be presented in that city.



GRANDDAD'S MARCH — That's probably what Lieut. Com. John Philip Sousa, famous bandmaster and "March King," is humming to Jane Priscilla Abert, his youngest grandchild, at Port Washington, L. I. You know, it goes, "Rock-a-bye, baby—On-a-tree-top—!"



Lieutenant Commander John Philip Sousa, who comes to New Haven with his band on September 16, is here shown with his youngest grandchild, Jane Priscilla Abert.

Sousa's Band

The daily newspapers now and throughout most of his career have given him the majority of the ideas for his programs, says Lieut. Comdr. John Philip Sousa, who this season will make his 34th annual tour at the head of his famous band. Sousa is coming to Mehanic hall, Sept. 25, under the management of Albert Steinert. Sousa in such a season as that of 1925-1926 played to more than 1,000,000 people in 242 cities and towns, located in 42 states.

Obviously the only way to know what is interesting such a widely-scattered multitude is to read the papers. And that is exactly what Sousa does. When he is on tour he makes it a point to read every day a New York paper, a Chicago paper and a St. Louis paper. That is his minimum. He tries to obtain and read before each day's appearances the papers of the city in which he is appearing that day. Frequently something in the paper suggests a change in the program of local interest. But always his chief idea is to discover from the papers what people in all parts of the country have in common.

Now how does this work out when Sousa plans his program for his current tour?

The entire country is talking about prohibition, the "wets" arguing loudly that "there ain't no such animal" and the "drys" exclaiming just as loudly that it is a success. So the annual Sousa humoresque is entitled "The Wets and the Drys" and presents both sides of the question in terms of music.

Exhibit Number 3 is "On the Radio." The radio receiving set is almost as common throughout America as the telephone, so Sousa who is as facile an imitator as Elsie Janis, will tell the Sousa audiences how a radio program sounds to him.

And last but not least. There is a tremendous interest over the country in Negro music. So the Sousa programs will contain at least one work of a Negro composer, the "Juba Dance" from the suite, "In the Bottoms," written by R. Nathaniel Dett, whom Sousa believes will achieve a place as one of the truly great composers of his race.

SOUSA COMING TO YORK

Renowned Band Conductor Will Direct Operatic Society Presentation of "The Bride-Elect"

John Philip Sousa, world renowned composer and band conductor, will direct the next production of the York Operatic society, which will be given in York during the first week in December. The society will give "The Bride-elect," which was composed by Sousa.

Mr. Sousa was visited at Willow Grove, Philadelphia, by a committee of the York Operatic society yesterday and there gave his consent to come to York to conduct the opera. He will come here for a dress rehearsal and direct the stage presentation.

Those on the committee from the society who visited Mr. Sousa yesterday are: George Weitzel, president; Mrs. W. H. Treible, vice president; Henry Lichtenberger, corresponding secretary; Mrs. George R. Weitzel, recording secretary; Mrs. Henry Sowers, treasurer; Mrs. Percy Small and Miss Mary Hake.

The score for the opera will reach York this week and rehearsals will begin next Monday under a local director, who has not yet been chosen. Later on Karl T. F. Schroeder, who directed the York Operatic society's presentation last year, "Boeacchio," will direct the rehearsals. He will be the dramatic director when the society appears before its audiences.

Mr. Sousa yesterday expressed delight in the prospect of coming to York. He gave the committee some directions as to what he would require in the orchestra for proper presentation of the opera, which will be carried out.

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AMERICAN COMPOSERS FACE POVERTY--SOUSA

According to Lieutenant Commander John Philip Sousa, lack of financial award commensurate with their efforts is likely to result in a blight of the rising generation of American composers. Sousa is without much doubt the most successful of living American composers, and yet he has earned much more as a conductor than as a composer. In spite of the sale of more than five million talking machine records of "Stars and Stripes Forever," Sousa would have had little more than a comfortable living had it not been for his band.

Victor Herbert, who died a year ago, and whose works were enormously successful, left an estate of less than \$100,000—a year's profit for a moderately successful bootlegger. Even composers of popular music are not earning as much as a few years ago.

Popular compositions "play out" in a much shorter time and unlike most musicians, Sousa does not blame the radio. Rather he says it is due to the ceaseless change which the average American demands in his amusement.

SOUSA TO DIRECT "THE BRIDE-ELECT"

York Operatic Society Will Sing Opera By Well Known Composer

VISITED BY SINGERS

John Philip Sousa, conductor and composer and musician, will visit York this year in the early part of December. He will come as guest conductor for the York Operatic society when the society renders his opera "Bride Elect" in the Orpheum theatre.

A committee from the York society waited on Mr. Sousa, Tuesday at Willow Grove and conferred with him. Mr. Sousa had previously expressed an interest in the project to Karl T. F. Schroeder the society's director of the past two seasons.

The committee from the York society which interviewed Mr. Sousa was made up of members of the production committee and officials of the society. President George Weitzel and Mrs. Weitzel, the secretary, Mrs. Camilla Steig Treible, vice president and local director, Mrs. Harry Sowers, treasurer, Miss Mary Hake, Henry Lichtenberger and Mrs. Percy Small made up the party.

Mr. Sousa will be in York personally for a number of rehearsals including the dress rehearsal, and will conduct for the two renditions of the opera.

SOUSA TO REVIVE "ZAMPA"

Because he believes that the American musical taste periodically swings back to those things which people instinctively love, Lieut. Com. John Philip Sousa, coming to Rajah Theatre Tuesday afternoon and night, Sept. 14, has revived the "Zampa" overture for the 34th annual tour of his famous band. Sousa believes that one of the periodic reversions of musical taste, almost as definitely predictable by the experienced musician as is the orbit of a comet by an astronomer, is at hand.

"The musician cannot escape the fact that our ears are Bourbons," says Sousa. "The ears, of all our members, are the last to perceive anything new and the first to tire of something old."

"On the other hand, compositions in which the treatment is melodic rather than rhythmic, have a way of returning to public favor at intervals. It is because I believe one of these swings has begun that the me-

SOUSA AND BAND AT SHRINERS' CONCERT HERE SEPT. 14

Sousa's Band and Sousa himself will give two concerts in Rajah Theatre, Tuesday afternoon and evening, Sept. 14, under the auspices of Rajah Temple, Mystic Shriners. Rajah Band will appear in two numbers with Sousa's Band on the program. Eugene Z. Weidner is Rajah's leader.

Perhaps the strongest and most varied programs of his long career, programs that range from jazz to symphonic music and from vaudeville to grand opera, have been arranged by Lieut. Com. John Philip Sousa for his autumn tour at the head of his famous band. This tour, 10 weeks in length, begins on Monday, Sept. 13, with two concerts on the estate of P. S. Dupont, near Longwood, Pa.

In any Sousa program the chief interest centers in the new marches, and this season there are three—"Sesquicentennial," the official march of the exposition; "Gridiron Club," dedicated to the famous Washington newspaper organization, and "Pride of the Wolverines," dedicated to the city of Detroit.

It is in the comedy section of this program that Sousa has displayed his greatest versatility. Already the entire country has heard of his fancy, "The Wets and the Drys."

Because of the insistent demand, virtually all of the encores this season will be the most popular of the marches, including, of course, "Stars and Stripes Forever," "Semper Fidelis," "Manhattan Beach," "El Capitán," "United States Field Artillery"—the most brilliant examples of the type of composition which made Sousa the beloved "March King."

NEW SOUSA HUMOROUSQUE IS "WAITING NUMBER"

Each season the Sousa public throughout America "aits" eagerly for the announcement of the new Sousa humoresque with which the March King provides the main comedy number for his programme. So this season, Sousa, for his 34th annual tour, due at Symphony Hall, Sept. 19, will "wait" upon the Sousa fans with a humoresque composed of variations of themes upon well-known waiting songs, and which introduces virtually every "waiting" song which has been written in the past century.

Sousa has taken as his main theme the song, "Oh, How I've Waited for You," which was sung in "By the Way," a London revue during the past theatrical season seen at the Gaiety and Central Theatres in New York. Backing it up are such well-known "waiters" as "Wait Till the Clouds Roll By," from the well-remembered "Oh Boy," the college classic, "Wait for the Wagon," and Yvette Tillette's old song of the London music halls, "Waiting at the Church."

SOUSA AND HIS BAND COMING HERE

Lieut. Com. John Philip Sousa, who is now on his 34th annual tour at the head of his famous band, will include Providence in his itinerary. The famous organization will appear in Providence under the management of Albert Steinert at the R. I. auditorium, Sunday evening, Sept. 26.

The March King has written three new marches for this tour. They are: "Sesqui-Centennial March," which is the official march of the exposition in Philadelphia; "Pride of the Wolverines," dedicated to the City of Detroit, and "The Gridiron Club," dedicated to the famous Washington organization. In addition to the marches he has provided a musical setting for "The Thrush," the poem by Lucy Larcom. It will be given as a soprano solo by Miss Marjorie Moody. His other novelties include a musical debate, "The Wets and the Drys," a humoresque based upon "Oh, How I've Waited for You" from "By the Way," and a burlesque, "On Your Radio." He will also play his suite, "Leaves from My Notebook." Novelties not of his own composition or arrangement are "Fun at the Fair," by John Powell; "Juba Dance" from R. Nathaniel Dett's suite, "In the Bottoms;" George Chadwick's symphonic poem, "Tam O'Shanter," and Percy Grainger's "Country Garden." His jazz numbers will be played by a saxophone octette and a choir of 24 clarinets, a new experiment in instrumentation.

The band will consist of 100 musicians.

SOUSA HERE THURSDAY

At the matinee performance at Woolsey Hall next Thursday Lieut. Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company," 1925 edition, wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant. The first section that appears are the clarinets, playing the ballet music of "Sylvia." This is followed by other sections of the band doing individual stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Mr. Clarence Russell, formerly superintendent of schools at Pittsfield, Mass., and now librarian with Sousa's band. Mr. Russell will explain to the audience the relative merits of

the different instruments and the names of the same, as there are many instruments in Sousa's band that are not seen elsewhere. This work of Mr. Russell's is a valuable educational feature and also a source of amusement for the children and grown-ups.

**Music, Divided Into Five Episodes, Gives "Tone Picture"
of Massachusetts Patriots and Stirring Events
in the Nation's History**

Tickets are on sale at the Wood Bookshop, Cappeau's, Allen's, Gewehr, Piano Co., duPont and in West Chester Kennett Square. As the capacity of the auditorium is 1, it is advisable to buy tickets. The concerts will begin at 3.15 o'clock daylight saving and if the day be fair and there will be seats arranged for those who wish to sit outside. —T. C. M.

Coming to Providence



COM. JOHN PHILIP SOUSA

The first big musical event of the musical season will be the concert at the new Rhode Island Audi-

torium on North Main street by Sousa and his band, Sunday evening, Sept. 26, under the management of Alber Steinert. Lovers of the best in band music will this season hear the popular organization at its best.

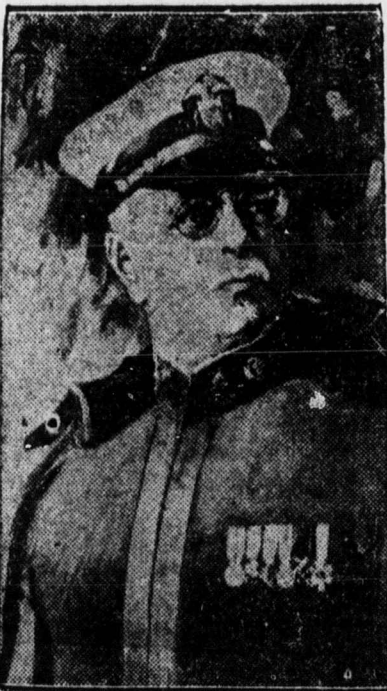
Lieut. Com. John Philip Sousa, after a brief vacation of four months after a tour of 42 weeks, picked up his baton again and began his 34th season at the head of the noted leader and his organization on July 4th, in Hershey, Pa., where the noted leader and his men aroused great enthusiasm. Their appearance bringing out tremendous crowds.

Although he has been constantly before the American people for a third of a century the total number of persons (2,032,409) who paid admission to his performances last season was the greatest of his entire career. He is the one musician before the American people, apparently, who is always certain of a welcome, regardless of the place, or the season of the year. Last season he varied his usual route with a trip into Western Canada. This season, in addition to his American engagements he will make a brief tour of the Maritime Provinces of Canada. Splendid soloists are always one

of the attractions of Sousa's Band. This season he will feature Miss John Dolan, cornetist. Both have been with the Sousa organization for several seasons and have learned the Sousa secret of appearing before great numbers of people in all sections of the country. The band itself, one of the largest he has ever taken on tour, will supply many noted soloists.

Because of the insistent demand, virtually all of the encores this season will be the most popular of the marches, including, of course, Stars and Stripes Forever, Semper Parvulus, Manhattan Beach, El Capitan, United States Field Artillery, the most brilliant examples of the type of composition which made Sousa the beloved "March King." The band will give one concert in Bangor, at the Auditorium on Monday night, Sept. 20.

In addition to Miss Moody, the soloists this season are John Dolan, cornet, and Howard Goulden, xylophonist. Mr. Dolan's principal numbers are Sounds from the Riviera, by Boccalari, and Demare's Cleopatra. Mr. Goulden has as his program numbers Leibesfreud, by Kreisler, and the perennially-popular March of the Wooden Soldiers by Jessel.



John Philip Sousa

SOUSA'S BAND COMING

From New York comes the interesting news that Lieut. Com. John Philip Sousa, beloved March King, is tuning up his big band in preparation for his thirty-fourth annual tour.

A feature of the tour will be three new marches instead of the usual

SOUSA LIKES THE SAXOPHONE AND WILL HAVE EIGHT PLAYERS FOR HIS COMING BANGOR TOUR



Lieut. Com. John Philip Sousa with his youngest grandchild, Jane Priscilla Abert, daughter of Mr. Sousa's daughter, the former Helen Sousa. From a photograph made recently at Port Washington, Long Island.

One of the avowed purposes of the third-of-a-century tour of Lieut.

Com. John Philip Sousa, of nearly 100 pieces on Monday, Sept. 20 for one concert at the Auditorium, is to make the saxophone respectable. That fine instrument got into bad company several years ago, when it became the worst offender in the first crude jazz music. Sousa believes that a saxophone, like a man, may be down, but never out, and this season the saxophone "comes back" if Sousa can make it possible. So Harold E. Stephens, saxophone soloist and a saxophone octette, will demonstrate to the Sousa audiences the remarkable choir qualities of that instrument.

"The saxophone seems to have been the invention of one Antoine Joseph Sax, of Belgium and Paris, who about the year 1840 invented or at least developed not only the brass-and-reed instrument which we know as the saxophone but also a family of brass horns, known as saxhorns," says Sousa. "One of the original saxophones made by Sax is still in existence and as recently as two or three years ago was in nightly use by Tom Brown, whose clown band used to be a feature of the Fred Stone shows."

"There is strong precedent for the use of the saxophone as an orthodox musical instrument in spite of its black sheep reputation of recent years. Hector Berlioz was its staunch advocate. Bizet used it in the incidental music to 'L'Arlesienne' and Massenet in his opera 'Le Roi de Lahore.' Yet when the first orchestral suite from Bizet's 'L'Arlesienne' music was played by a symphony orchestra in Boston, a clarinet was substituted for the saxophone because no qualified saxophone player was available."

Two or three years ago, the Metropolitan Opera Company in New York presented 'Le Roi de Lahore' and it was deemed wise to suppress the saxophone for a clarinet lest the reverential seriousness of the opera be endangered by the presence of the 'clown of jazz.'

"I have used the saxophone throughout my musical career. I have a full choir of eight in my present organization, and in glancing through some programs of my United States Marine Band days of more than thirty-five seasons ago, I recently noticed that I used four—as large a number proportionately as I now employ. So we are doing nothing revolutionary. We merely are moving the saxophones down front so the audiences may see what a fine family of instruments they can be—when they keep good company."

Sousa's Annual Portland Visit September 24

Famous Bandmaster Will Present Program Of Novelties



Lieut. Com. John Philip Sousa World Famous Band Master and Composer

There is no event of the fall season in Portland that is welcomed with greater enthusiasm than the coming of Lieutenant Commander John Philip Sousa and his famous band. It may almost be said to be the initial salvo of every concert season. No concert director feels like announcing his plans until Portland has welcomed its band master favorite and turned out to do him honor with a house that fills City Hall to the doors.

Sousa's annual visitation this year will be made Friday evening, Sept. 24, and he will bring with him Marjorie Moody, the favorite soprano soloist of other seasons, and Winifred Bambrick, the diminutive and graceful harpist, who is the only woman member of the band.

Sousa will present a program this year notable for the novelties which always characterize concerts under the direction of the king of band masters.

Noable among the novelties for the new Sousa season is a band arrangement of George Chadwick's 'The Ride of Tam O'Shanter.' Chadwick is the president of the New England Conservatory of Music, and the transcription for band has been made by Sousa himself. Sousa will also play a new composition by John Powell, the pianist, entitled 'Fun at the Fair,' a melodic picture of the Cifcassian lady of the side shows of another generation. In addition Sousa has arranged for band 'the Juba Dance movement from In the Bottoms, the characteristic suite of R. Nathaniel Dett, the Negro composer."

Sousa's own contributions to the program in the way of original composition will be three marches, 'Sesqui-Centennial, Pride of the Wolverines, and Gridiron Club. For Miss

Moody he has written a song 'The Thrush,' which is a musical setting to the poem of that name by Lucy Larcom, a New England poetess, who lived from 1826 to 1893.

Sousa also has made the arrangements for his humorous numbers, which include two humoresques, 'Waiting, based upon 'On How I've Waited for You, from 'By the Way and the Sousa musical debate, 'The Wets and the Drys, which has created much amusement wherever played, as well as a musical burlesque, entitled, 'On Your Radio. In addition, he has made the transcriptions for the jazz numbers which will be presented both by the band and the octette of saxophone comedians."

Granddad's March



That's probably what Lieutenant Commander John Philip Sousa, famous bandmaster and "March King," is humming to Jane Priscilla Abert, his youngest grandchild, Port Washington, L. I. Y. Now, it goes, "Rock-a-bye, baby on-a-tree-top!"

SOUSA BAND CONCERT AT LONGWOOD SEPT. 13

The sale of tickets for the Sousa concert at Longwood, afternoon and evening of September 13, leads Mrs. Anna Reynolds, who is directing the fair, to believe that this will be one of the largest events of the kind this season.

Mr. and Mrs. Pierre S. du Pont are sponsoring this concert for the benefit of the Landing Camp, the Y. W. C. A. for Delaware girls at Dagsboro. The entire proceeds will go to the benefit of the camp.

Reynolds urges that early subscription be made for the tickets, as the capacity of the auditorium will be sold.

The evening concert filled the auditorium and Mrs. Reynolds says that this will be the case this season. Tickets are on sale in Wilmington at Greenwood Bookshop, Wehr's, Cappedu's and du Pont.

Record Smashed.

SIXTY-FIVE THOUSAND paid admissions were clocked at the Steel Pier, Atlantic City, during the seven-day concert appearance of Lieut. Commander John Philip Sousa and his internationally celebrated band last month.

A musical event of this month in Providence is the concert by Lieut. Com. John Philip Sousa and his band at the Rhode Island Auditorium on Sunday evening, Sept. 26. This is Sousa's 34th annual tour. The band consists of 105 musicians and soloists, including Miss Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophonist, and Edward J. Hemeny, saxophonist.

Dance Affects Styles

That music was the primary cause of the present short-skirt epidemic is the opinion of Lieutenant Commander John Philip Sousa, who is now at Willow Grove Park, and particularly jazz and its forerunners set the American girls to dancing, the dancing developed their leg muscles, and once pipestem limbs had become the exception rather than the rule, fashion decreed the short skirt.

"The present dance craze began about a decade ago," said Sousa. "The development of ballroom dancing received a powerful impetus with the introduction of the tango, the foxtrot and the maxixe, the predecessors of present-day jazz. As a matter of fact, jazz largely developed in the dance halls, where small orchestras sought out new effects with which to enliven programs of dance music. When the girls began to dance the muscles of their legs developed from the exercise."

"It is my guess that if we had not gone through a vogue for ballroom dancing there would have been no short skirts, and the ten years' popularity of ballroom dancing, of course, has been due to the development of jazz music. Incidentally, it is my opinion that the present short-skirt fashion is entirely due to the fact that the average woman now looks well in an abbreviated garment. The success of any fashion depends upon its ability to flatter the individual—or to make the individual feel that she is flattered, which is the same thing."

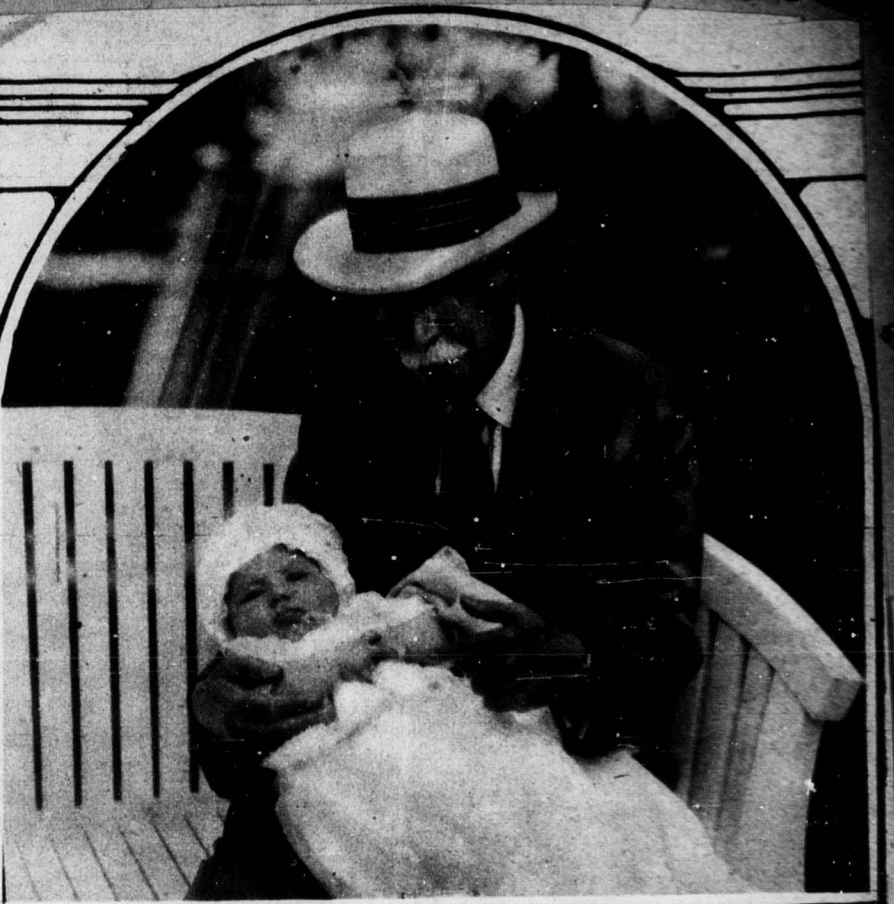
"If one doubts that the American leg—masculine as well as feminine—is not more sightly than a short generation ago, he has only to look at a few photographs made in the bicycle era in the nineties. Incidentally, dancing and golfing have had their effect upon the beauty of masculine legs—which probably is the reason for the present popularity of 'plus fours.'"

Soprano With Sousa's Band



Miss Marjorie Moody

When John Philip Sousa and his famous band appears at Foot Guard Hall, Wednesday afternoon and evening, September 15, he will introduce as soprano soloist, Miss Marjorie Moody, a young American born singer, whose musical training has been obtained in this country. Miss Moody is already known to Hartford music lovers, having many personal friends in the city.



LIEUT. COMMANDER JOHN PHILIP SOUSA and his youngest grandchild, Jane Priscilla Abort, daughter of the former Helen Sousa. The famous leader will appear in concert with his band at Foot Guard Hall Wednesday afternoon and evening, September 15.

SOUSA TO PLAY AT LONGWOOD



Lt. Com. John Philip Sousa, accompanied by Miss Marjorie Moody, soprano soloist with his band, are shown above being greeted by the former's daughter, Miss Priscilla Sousa, as they arrived by seaplane recently at the Sousa home on Manhasset Bay, near Port Washington, L. I.

Sousa and his band will give a concert on Monday afternoon and evening, September 13, at the Longwood Conservatory. Mr. and Mrs. Pierre S. duPont have contributed the services of the band as well as the use of Longwood. Proceeds from the affair will be for the Y. W. C. A. camp at Sandy Landing.

SOUSA AND HIS BAND COMING TO WOOLSEY HALL SEPT. 16

This season, the thirty-fourth of his career as the director of his own organization, Lieut. Com. John Philip Sousa will celebrate the thirtieth birthday of his most famous march, "Stars and Stripes Forever." Aside from its fame, "Stars and Stripes Forever" has the distinction of being the first Sousa march which brought its composer a great amount of money. It was written when Sousa had been at the head of his own organization for three years and a director for almost two decades. Sousa had written others successful marches, it is true, but varying circumstances had denied him of just rewards. "High School Cadets" for instance, had achieved an immense popularity, but he had sold it outright for \$25. Then came "The Liberty Bell" but a composer's rights to royalty from the sale of phonograph records had not yet been established, and although thousands of records of the composition were made, he did not share in the profits. "Stars and Stripes Forever" on the other hand, has brought Sousa a steady income almost from the date of its composition. To date 2,000,000 copies of the sheet music and 5,000,000 records have been sold in America alone. World sales almost double this figure. The march was written on a sleety, foggy day in December, 1896 while Sousa fussed and fretted on the old S. S. "Teutonic" in New York harbor, as he waited for the weather to clear so the ship could reach its port.

Local music lovers will have the opportunity of seeing Sousa and his band when the great organization comes to Woolsey Hall on Wednesday, Sept. 16th, for matinee and night concerts.

EXPECT SOUSA CONCERT TO BE GREAT SUCCESS

Mrs. Anna M. Reynolds is working hard to make the forthcoming Sousa concert at Longwood, Monday, September 13, a brilliant success. There will be two concerts, afternoon and evening, and the seating capacity of the auditorium only will be sold. Mr. and Mrs. Pierre duPont, who are giving the concert for the benefit of Sandy Landing Camp of the Y. W. C. A., wish it understood that there can be no standees, so that early subscription for seats is advisable.

Mrs. Reynolds has arranged many convenient places in town for the sale of tickets: Greenwood Bookshop, Robelen's Jeweler's Cappeaus, and other duPont.

Mr. and Mrs. duPont have graciously given this famous band music for the benefit of the Y. W. C. A. and Mrs. Reynolds will supervise the sale of the tickets.



LIEUTENANT-COMMANDER JOHN PHILIP SOUSA.

Lieutenant-Commander John Philip Sousa, most noted bandmaster of history, will bring his world-famed organization to Foot Guard Hall the afternoon and evening of September 15. Among the artists assisting the band are John Dolan, world's premier cornetist, and Miss Marjorie Moody, soprano.

PITY THE COMPOSER

According to Lieutenant Commander John Philip Sousa, who is with his band at Willow Grove Park, lack of financial award commensurate with their efforts is likely to result in a blight of the rising generation of American composers. Sousa is without much doubt the most successful of living American composers, and yet he has earned much more as a conductor than as a composer. In spite of the sale of more than 5,000,000 talking machine records of "Stars and Stripes Forever," Sousa would have had little more than a comfortable living had it not been for his band. Victor Herbert, who died a year ago, and whose works were enormously successful, left a legacy of more than \$100,000.

The Birds March Right Up



John Philip Sousa is shown above at one of the thirty-seven bird baths which he had installed at Willow Grove Park, where his famous band is pleasing music lovers during the hot-weather spell.



SOUSA AND HIS BAND WHICH COMES TO WOONSOCKET SUNDAY, SEPTEMBER 26

SOUSA'S BAND WILL APPEAR HERE AGAIN

To Give Concert at Park
Theatre Sunday, Sept 26

Two days less than four months from the conclusion of his longest and most strenuous tour, Lieut. Com. John Philip Sousa, beloved American composer - conductor, picked up his baton again for another season. On March 6, 1926, in Richmond, Va., Sousa concluded his thirty-third annual season of forty-two weeks and 30,000 miles. On July 4, in Hershey, Pa., he began his thirty-fourth season at the head of his own organization.

Sousa's new season will not be as long as that of last year. One year in two, Sousa reserves the right to a holiday in duck-hunting time, and therefore, the tour will be of only twenty weeks, and will end in Baltimore, about the middle of November, which is the time when the ducks are most plentiful along Chesapeake Bay.

The "wearing qualities" of Sousa were given a severe test during the past season. Although he has been constantly before the American people for a third of a century, the total number of persons (2,032,409) who paid admission to his performances was the greatest of his entire career. He is the one musician before the American people, apparently, who is always certain of a welcome, regardless of the place or the season of the year. Last season he varied his usual route with a trip into Western Canada. This season, in addition to his American engagements, he will make a brief tour of the Maritime Provinces of Canada.

Sousa's program this year will

be distinguished by the unusual number of novelties, not the least of which will be his own arrangements of popular jazz tunes.

Sousa and His Band of nearly one hundred musicians will appear at the Park Theatre Sunday afternoon, Sept. 25th under the auspices of La Roe's Music Store.

Short Skirts of Present Mode Due to Music's Lure

"Plus Fours" Also Result
of Human Beautification
From Dancing

That music was the primary cause of the present short-skirt, epidemic is the opinion of Lieut. Commander John Philip Sousa, famous band leader. Particularly jazz and its forerunners set the American girls to dancing, the dancing developed their leg muscles, and once pipestems had become the exception rather than the rule, fashion decreed the short skirt.

"The present dance craze began about a decade ago," said Sousa. "The development of ballroom dancing received a powerful impetus with the introduction of the tango, the foxtrot and the maxixe, the predecessors of present-day jazz. As a matter of fact, jazz largely developed in the dance halls, where small orchestras sought out new effects with which to enliven programmes of dance music. When the girls began to dance the muscles of their legs developed from the exercise."

"It is my guess that if we had not gone through a vogue for ballroom dancing there would have been no short skirts, and the 10 years popularity of ballroom dancing, of course, has been due to the development of jazz music. Incidentally, it is my opinion that the present short-skirt fashion is entirely due to the fact that the average woman now looks well in an abbreviated garment. The success of any fashion depends upon its ability to flatter the individual—or to make the individual feel that she is flattered, which is the same thing."

"If one doubts that the American leg—masculine as well as feminine—is not more slightly than a short generation ago, he has only to look at a few photographs made in the bicycle era in the nineties. Incidentally, dancing and golfing have had their effect upon the beauty of masculine legs—which probably is the reason for the present popularity of 'plus fours.'"

"Stars and Stripes Forever," "Semper Parvulus" and other well-known airs which he has composed have earned for Lieut. Com. John Philip Sousa the title of "March King." These works are among Sousa's best known, but the conductor who leads his band in a concert at the Rhode Island Auditorium two weeks from to-day has composed a total of 128 marches which have been published.

This is the 34th consecutive year that Sousa has led the band which bears his name, and on his present tour he is introducing three new marches of his own composition, "Sesqui-Centennial March," "Pride of the Wolverines" and "Gridiron Club." A complete library of Sousa's compositions arranged for a band of 100 pieces is taken with the organization wherever it appears.

SOUSA HAS PRO TO DELIG

The Fourth of July—the birthday—was an appropriate for Lieut. Com. John Philip Sousa, most beloved of American conductors composers to open his annual tour. This year is the thirty-fourth season of Sousa's Band, and the opening city was Hershey, Pa. The opening had a special flare because that date it was possible to give appropriate first performance of latest march, "Sesqui-Centennial March," written in honor of 150 year of the Republic, and ready designated as the official march of the Sesqui-Centennial position in Philadelphia.

Never before has Sousa arranged so many novelties. There are the new marches this year, "Sesqui-Centennial March," "The Pride of the Wolverines," dedicated to City of Detroit; and "Gridiron March," dedicated to the football club in Washington. The annual humoresque is "The Wets and Dries," a musical version of the prohibition question, and the presentation is entitled "On a Radio," a Sousa arrangement of brass band of the things which wild ether waves are saying. Another novelty will be the presentation of the "Juba Dance" of Nataniel Dett, whom Sousa says will achieve greatness as a composer of negro music, and thirty minutes of Sousaized jazz, composed from the musical comedy and dance of the day.

The Sousa organization this year is as large as ever with half-dozen soloists in addition to the regular band ensemble. The band will play at Longwood, Sept. 13.

SOUSA COMING TO CITY SEPT. 25

"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.

Sousa comes to Mechanics hall, Saturday, Sept. 25, under the direction of Albert Steinert.

Each season he finds that the thousands who hear his progress 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 those who attend his entertainments are those 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."

"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."

Sousa's Band at the Academy

America's most popular bandmaster will bring his men to Erie for a concert on October 4th, when they will play at the Academy High School auditorium a program which will include many numbers that have made the name, John Philip Sousa, a household word.

SOUSA PROGRAMS RICH IN VARIETY

Jazz to Grand Opera—the
Range for Famous Band-
master's Autumn Tour.

Perhaps the strongest and most varied programs of his long career—programs that range from jazz to symphonic music and from vaudeville to grand opera—have been arranged by Lieut. Com. John Philip Sousa for his autumn tour at the head of his famous band. This tour, ten weeks in length, begins on Monday, September 13, with two concerts on the estate of P. S. Dupont near Longwood, Pennsylvania. The Bangor date is Monday night, Sept. 20 in The Auditorium.

In any Sousa program the chief interest centres in the new marches, and this season there are three—Sesqui-Centennial, the official march of the exposition; Gridiron Club, dedicated to the famous Washington newspaper organization, and Pride of the Wolverines, dedicated to the city of Detroit.

It is in the comedy section of this program that Sousa has displayed his greatest versatility. Already the entire country has heard of his fancy, The Wets and the Dries, which he terms "A memory of the good old days before prohibition when everybody drank water." There is still another humoresque based upon Oh, How I've Waited for You, as well as his own syncopation, Jazz America. And as if this were not jazz enough he turns the Saxophone Corps loose upon a variety program, whose chief number, Saxerewski, adapts the music of Paderewski to jazz time. In a dancing mood are Dett's African Juba Dance, Granger's Country Gardens and the newly-collected, York-shire Lassies, by Arthur Woods.

In a more serious vein are Tschalkowsky's posthumous symphonic poem, Le Voyvode, which because of its scoring is seldom attempted; the symphonic ballade Tam O'Shanter, by Chadwick; the overture, Herod, by Hadley, which was composed for Richard Mansfield's production of the tragedy, by Stephen Phillips, and the divertissement Espagnole, by Demesmann.

Sousa to Play Jazz; "Style to Be Crazy"

LIEUT. COM. JOHN PHILIP SOUSA declares that jazz has become an integral part of American life. He further states that he will include syncopation on his 1926 programs.

"Nowadays the most soap is not sold by the maker of the best soap, but by the soapmaker who attracts the most attention with his advertising," says Sousa.

"Neither are the most building lots sold by the subdivision corporation having the best lots, but by the subdivision organization which has the fastest-talking salesmen, the best lunch and the most elaborate vaudeville show."

"So it is natural that the musician, particularly if he is still in his struggling years, will not seek to write good music as much as attention-compelling music. This is an age of speed, roar and racket, and the musician of today must write for the people who live in it. And here is the basic reason for jazz. The rhythm attracts and by its constant repetition holds attention."

Sousa To Play In Maritime Provinces After Local Concert

John Philip Sousa, the world's most famous bandmaster, who is playing a concert here Sept. 24, will visit Maine en route to the maritime provinces, where he will play for the first time in a quarter of a century.

Portland, Waterville and Bangor are the only cities in Maine which Sousa will play this year, and in the provinces he will play only Halifax, St. John and Moncton.

Miss Marjorie Moody, the attractive soloist, who has been with the band on its past few concerts here and has a large local acquaintance will be with him, as will be Winnifred Bambrick, the harpist. Miss Bambrick has been abroad during the summer and arrived back in the country just in time to join the band for its Fall concert tour.

Sousa's Band will travel by special train this year with special dining car equipment, and except for Miss Sousa, Miss Moody and Miss Bambrick the members of the aggregation will probably spend the night in the special cars in the railroad yards.

Lad-ees and Gent'men!!

Your Ears a Minute, Please!

YOU'VE seen the greatest circus in the world (Ringling Brothers and Barnum and Bailey). That's only a starter for the Albuquerque season. On November 30—matinee and night—you're going to see and hear John Philip Sousa (in person) with his international band of 80 pieces (count 'em)—the greatest musical attraction in the history of the world. (No exaggeration about that; it's the absolute truth; attested by official figures).

It's the Third of a Century Tour for the great and only Sousa; 33 years, to be exact, since he took his band on its first transcontinental tour. Since then he's been around the world with his band several times. Ask any foreigner of your acquaintance what American he knew best before he came over here. He may not be able to name one. Then ask him if he knows Sousa, and the chances are even he says: "Sousa! Stars and Stripes Forever!" And he'll tell you excitedly of the time Sousa's Band played in the little town of his birth.

A great man—John Philip Sousa—and it may be your last chance to see him. Albuquerque is the ONLY New Mexico city he plays in this year. Positively. It's in the contract. A great man, Sousa. So great you don't have to wrack your head for something to write about. If you just get the date straight and where his band is going to play, you can go on and waste the rest of the space anyway you want. Like this, for instance.

Well, the place is the Armory, in the great and wonderful city of Albuquerque, and the date is—matinee and night—Monday, November 30. Save up your pennies, ladies and gentlemen. You'll not be able to stay away yourself and the children will divorce you if THEY don't get to go. Moderate prices, too.

Sousa is a national institution. You could as soon miss Sousa as you could go to Washington without seeing the White House. Yes, sir, he plays "The Stars and Stripes Forever" and a whole flock of the other march knockouts you all know. A grand afternoon and evening!

A rotten ad? You're right. But you remember the date, don't you? November 30—the Monday after Thanksgiving. That's it! You have it! I'm liable to forget to say anything about it again till it's all over. Of course on

Mornings at the Fulton Theatre are made melodious by the sounds of much brass music. John Philip Sousa and his fivescore followers are there putting final touches on their summer program. The veteran musician starts Sunday at Hershey, Pa., on his thirty-fourth annual tour of the country. He will troupe the fairs and cities for twenty weeks.

"Best by attest"

Original Romeike

PRESS CLIPPINGS

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Tel. Chelsea 8860

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unties of the state.

ORPHANS TO HEAR SOUSA

The Woman's club of Charleston will act as "Big Sisters" to the 40 children at the Davis child shelter, Tuesday, when they will take them free of charge to the matinee concert of Sousa's band.

"HIS JAZZ BRIDE" AT ROGER SHERMAN

at its peak, men and women who never expected to dance do so now. "If it makes them happy why shouldn't they?" It is hard, though, on the man who has poetry of motion photographed on film, to see an old fellow with feet like Cincinnati hams on the floor with a mass of sixteen or seventeen whose pattern should win her the wings of an angel. Anyway it means a saving in real estate, because hotel proprietors can put one hundred dancers today on a space required for four people dancing the measures of other days. The motion of eels, gliding in an out. No, the future of the dance cannot be forecast any more than one would have forecast ten or fifteen years ago that women and girls would have so shortened their skirts as to reveal graceful, silk-encased legs . . . and now legs are not a novelty any more.

The man had laid out toothpaste and toothbrush and announced that the bath was ready. Sousa demanded the whereabouts of the long-summoned waiter and added that if he had died on the way he knew an undertaker he could recommend.

"O, Lord, how the world loves a melody."

Your Ears a Minute, Please!

YOU'VE seen the greatest circus in the world (Ringling Brothers and Barnum and Bailey). That's only a starter for the Albuquerque season. On November 30—matinee and night—you're going to see and hear John Philip Sousa (in person) with his international band of 80 pieces (count 'em)—the greatest musical attraction in the history of the world. (No exaggeration about that; it's the absolute truth; attested by official figures).

It's the Third of a Century Tour for the great and only Sousa; 33 years, to be exact, since he took his band on its first transcontinental tour. Since then he's been around the world with his band several times. Ask any foreigner of your acquaintance what American he knew best before he came over here. He may not be able to name one. Then ask him if he knows Sousa, and the chances are even he says: "Sousa! Stars and Stripes Forever!" And he'll tell you excitedly of the time Sousa's Band played in the little town of his birth.

A great man—John Philip Sousa—and it may be your last chance to see him. Albuquerque is the **ONLY** New Mexico city he plays in this year. Positively. It's in the contract. A great man, Sousa. So great you don't have to wrack your head for something to write about. If you just get the date straight and where his band is going to play, you can go on and waste the rest of the space anyway you want. Like this, for instance.

Well, the place is the Armory, in the great and wonderful city of Albuquerque, and the date is—matinee and night—Monday, November 30. Save up your pennies, ladies and gentlemen. You'll not be able to stay away yourself and the children will divorce you if **THEY** don't get to go. Moderate prices, too.

Sousa is a national institution. You could as soon miss Sousa as you could go to Washington without seeing the White House. Yes, sir, he plays "The Stars and Stripes Forever" and a whole flock of the other march knockouts you all know. A grand afternoon and evening!

A rotten ad? You're right. But you remember the date, don't you? November 30—the Monday after Thanksgiving. That's it! You have it! I'm liable to forget to say anything about it again till it's all over. Of course on the other hand I may arise occasionally to say a few words on its behalf. But it's well to be on the safe side.

November 30—you got it, didn't you? Sousa, you know—the one and only. All right.

Thank heaven you don't have to be dignified writing about a man as big as Sousa.

KYLE S. CRICHTON

Mornings at the Fulton Theatre are made melodious by the sounds of much brass music. John Philip Sousa and his fivescore followers are there putting final touches on their summer program. The veteran musician starts Sunday at Hershey, Pa., on his thirty-fourth annual tour of the country. He will troupe the fairs and cities for twenty weeks.

"Best by attest"

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Charleston N. Va

NOV 23 1926

Counties of the state.

ORPHANS TO HEAR SOUSA

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"HIS JAZZ BRIDE" AT ROGER SHERMAN

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The man had laid out toothpaste and toothbrush and announced that the bath was ready. Sousa demanded the whereabouts of the long-summoned waiter and added that if he had died on the way, he knew an undertaker he could recommend.

"O, Lord, how the world loves a melody."

SOUSA'S BAND

At Foot Guard Hall, Wednesday, September 15.

When Lieutenant-Commander John Philip Sousa last visited Hartford with his famous band, which will be at Foot Guard Hall the afternoon and evening of Wednesday, September 15, it was said that it probably would be "Sousa's last tour," as he was getting by the three-score and ten and anxious for the leisure of retirement.

The story was well meant by Mr. Sousa's publicity manager, but it didn't fit with the great bandmaster's ideas. "I want to be in the harness as long as I live," Mr. Sousa said when he heard the retirement talk. "I love my work and my greatest joy is to feel



IN PHILIP SOUSA

that I am each year giving enjoyment to thousand in the America I love so well."

So Lieutenant-Commander Sousa and his internationally famous organization are again on tour and music lovers throughout the country are glad.

The Sousa band this year has brought from music critics the opinion that it is the best organization Lieutenant-Commander Sousa ever has taken on tour. Among the well-known artists with the band this season are John Dolan, cornet soloist and concert master, and Miss Marjorie Moody, soprano.

Mr. Dolan, acclaimed as the world's premier cornetist, is back after a year's absence because of ill health. He will be welcomed by thousands of admirers along the concert route of the Sousa band.

Adopts Jazz



Lieut. Commander John Philip Sousa, renowned conductor who has announced his intention to adopt syncopation in his next season programs because, as he says: "It is style to be crazy."

Sousa Programs More Varied This Season Than Ever Before



"Your just in time for tea, Pop," says Miss Priscilla Sousa as her distinguished father, Lieut. Com. John Philip Sousa, accompanied by Miss Marjorie Moody, soprano soloist with his band, arrives by seaplane at the Sousa home on Manhasset Bay, near Port Washington, Long Island.

Perhaps the strongest and most varied programs of his long career—programs that range from jazz to symphonic music and from vaudeville to grand opera—have been arranged by Lieut. Com. John Philip Sousa for his autumn tour at the head of his famous band. This tour, ten weeks in length, begins on Monday, Sept. 15, with two concerts on the estate of P. S. Dupont, near Longwood, Pennsylvania, and the stop at Bangor will be made Monday, Sept. 20, for a concert at the auditorium.

In any Sousa Program the chief interest centers in the new marches, and this season there are three—"Sesqui-Centennial," the official march of the exposition; "Gridiron Club," dedicated to the famous Washington Newspaper organization; and "Pride of the Wolverines," dedicated to the city of Detroit.

It is in the comedy section of this program that Sousa has displayed his greatest versatility. Already the entire nation has heard of his fancy, "The Wets and the Drys," which he terms, "A memory of the good old days before prohibition when everybody drank water." There is still another humorous based upon, "Oh, How I've waited for You," as well as his own syncopation, "Jazz America." And as if this were not jazz enough he turns the Saxophone Corps loose upon a variety program, whose chief number "Saxereweski" adapts the music of Paderewski to jazz time. In a dancing mood are Dett's African "Juba Dance," Grainger's "Country Gardens" and the newly collected "Yorkshire Lasses" by Arthur Woods.

In a more serious vein are Tchaikowsky's posthumous symphonic poem, "Le Voyvode," which because of its scoring is seldom attempted; the symphonic ballade "Tam O'Shanter," by Chadwick; the overture "Herod," by Hadley, which was composed for Richard Mansfield's production of the tragedy by Stephen Phillips and the divertissement "Espangnole" by Demersmann.

Probably the most interesting numbers in the Sousa repertoire are the two suites, "The Three S's" and "All American." The first consists of "Morning Journals," by Strauss, "The Lost Chord," by Sullivan and "Mars and Venus," by Sousa. The second includes Herbert's "Pan Americana," Gershwin's "Song of the Flame" and his own, "Her Majesty the Queen," an impression, written at the time of his world tour, of the late Queen Alexandra. In a sentimental mood which comparatively few Sousa fans ever have seen are two

songs for Miss Marjorie Moody, soprano soloist. They are his settings of Tennyson's "Crossing the Bar" and Lucy Larcom's "The Brown Thrush." Miss Moody will also sing the Strauss "Beautiful Blue Danube."

In addition to Miss Moody, the soloists this season are John Dolan, cornet, and Howard Goulden, xylophonist. Mr. Dolan's principal numbers are "Sounds from the Riviera," by Boccalari and Demare's "Cleopatra." Mr. Goulden has as his programmed numbers "Leibesfreud" by Kreisler and the perennially popular "March of the Wooden Soldiers," by Jessel.

Because of the insistent demand, virtually all of the encores this season will be the most popular of the marches, including, of course, "Stars and Stripes Forever," "Semper Fidelis," "Manhattan Beach," "El Capitan," "United States Field Artillery"—the most brilliant examples of the type of composition which made Sousa the beloved "March King."

SOUSA'S BAND WILL PLAY HERE SEPT. 27

March King, with Newest Music, Coming Back to Memorial Auditorium.

Sousa, the march king, is coming back to Lowell. Nine out of 10 people, on reading that first sentence, will start humming "The Stars and Stripes Forever," so much has this famous march swept the country. Nine out of 10 readers will visualize the Sousa band, which is the part of him that audiences see the most, swinging his hands, seemingly in almost idle manner, but getting the utmost out of his famous band. He and his band come to Lowell, at the Memorial Auditorium, on Monday evening, Sept. 27, and the tickets are at Steiner's.

In fact, this is a Steiner number. Steiner's, which never omits corners, but which brings the foremost artists to Lowell and puts them on in a manner that even New York cannot surpass, except in the matter of the size of the audience. There may be only a handful of people in Lowell who are so keenly sensitive to high grade music that they willingly go to hear a great artist again and again, but Sousa is one who appeals to all the folks all of the time. So far, in his 34th annual tour, Sousa has met with the same, and even a more, enthusiastic reception than in the other 33. The secret of this, perhaps, is because he is keenly sensitive to the fancy of the people, and can express the most popular feelings of the day, such as this year, prohibition, radio, the Philadelphia Sesqui, in terms of high grade music.

SOUSA TO LEAD BOYS' BAND

Harmonica Players Appear at Willow Grove Park Tonight

Lieutenant Commander John Philip Sousa will lead the Philadelphia Boys' Harmonica Band in a performance of the famous "Stars and Stripes Forever" at Willow Grove Park tonight.

The band is made up of Philadelphia boys under the direction of Albert N. Hoxie, Jr., and has been designated by Mayor Kendrick as the official Sesqui-Centennial Exposition Band. The invitation extended to the band by Sousa is unique, inasmuch as Mr. Sousa never has any other features in his programs. His own band will accompany



Lieut. Commander John Philip Sousa, in Person, with His Band and Artists, at Rejah Theatre Tuesday.

SOUSA DENIED RECORD ROYALTIES



COM. JOHN P. SOUSA

That he has never received a cent of royalty from the sale of the talking machine records of "Stars and Stripes Forever" possibly the greatest-selling march in the world, is the statement of Lieut. Com. John Philip Sousa, who this season makes his thirty-fourth annual tour with his famous band.

He will appear on Monday afternoon and evening at the conservatory of Longwood, on the estate of Mr. and Mrs. Pierre S. duPont. The concerts are for the benefit of the Young Women's Christian Association camp.

The afternoon concert will be presented at 2.15 o'clock (daylight saving time) and the evening concert will be given at 8.15 o'clock. Written just thirty years ago, "Stars and Stripes Forever" is unofficially the American national march. From the sale of the sheet music of the composition, Sousa has received almost \$500,000. But from the sale of approximately 10,000,000 talking machine records, Sousa has received nothing.

Sousa and the talking machine came before the public virtually at the same time. In the late nineties, Sousa was pouring forth, one after another, his greatest compositions. The sales of the music were bringing him a modest fortune—perhaps the most money that any American composer ever had received. Then came the talking machines. Under existing copyright laws the manufacturer was not compelled to pay royalties. Sousa headed a fight for a law which would give the composer to share in the profits and in 1909 a law was passed. That law, still in effect, gives the composer a penny on each record sold, providing the number was composed after the passage of the law. Thus old Sousa at numbers actually are given the preference with the makers of talking machine records over new compositions, because no royalty is due on them. Only recently, "The Yorktown Centennial," which Sousa wrote in 1881 to commemorate the surrender of Cornwallis, was brought out as a talking machine record.

"How Dry I Am" New National Anthem

That "How Dry I Am" has become our real national anthem is the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who this season will make his 34th annual tour, with the big band which bears his name. Sousa bases his opinion upon his experiences during his last tour, which extended over more than 40 weeks and which to him into more than 40 states.

"Wherever I went last season in territory that was dry before the coming of national prohibition, and in territory that is still wet at heart if not in fact, people were talking about prohibition, its success or its non-success according to their sympathies. By actual count last season, 'How Dry I Am' was sung at 83 luncheons at which I was a guest—and the strange part of the whole thing was that it was sung as frequently at luncheons composed of 'drys' as of 'wets.' By some peculiar twist, the 'drys' seemed to be singing the old song as a paean of victory. The 'wets' seemed, on the other hand, to be singing it because they wanted to remind themselves that they wanted a drink. Not once last season was I a guest at a luncheon at which 'America,' virtually our only singable national song, was sung."

"The Wets and the Drys" will be the title of the Sousa humorous this season and it will be remarkable at least in the fact that it does not include "How Dry I Am." On the other hand, Sousa has arranged and may play "How Dry I Am," as it is now sung by a wet, a wet-dry, a dry-wet and a dry. His local concert will be given at the Academy Friday, matinee and evening.

SOUSA AND HIS BAND AT WOOLSEY HALL NEXT THURSDAY

At the matinee performance at Woolsey Hall next Thursday Lieutenant Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company," 1925 edition—wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant—the first section that appears are the clarinets, playing the ballet music of Sylvia—this is followed by other sections of the band doing individual stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Mr. Clarence Russell, formerly Superintendent of Eschools at Pittsfield, Mass., and now librarian with Sousa's Band. Mr. Russell will explain to the audience the relative merits of the different instruments and the names of the same, as there are many instruments in Sousa's Band that are not seen elsewhere. This work of Mr. Russell's is a valuable educational

"MAKE IT SNAPPY," SAYS SOUSA



"Make It Snappy," Says Sousa.

"Make It Snappy!" is the watchword of the American music public," says Lieut. Com. John Philip Sousa, now on his thirty-third annual tour at the head of his own band, and to give a concert in Bangor Auditorium on Monday night, Sept. 20. 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 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 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."

March King

LIEUT. COM. JOHN PHILIP SOUSA, who with his famous organization will appear in concert Sunday

evening, Sept. 26th, at the R. I. Auditorium without doubt is both the most versatile and the most prolific of American composers. The world at large knows him as the March King. Not only has he written more marches than any other composer, but he has had more "hits." Every man and woman in America, almost, knows who wrote "Stars and Stripes Forever," and for that matter, "Semper Parvulus," "Washington Post," "High School Cadets," "Manhattan Beach," and the "United States Field Artillery." And of course, every Sousa fan keeps a weather eye out for the new marches, which this season are three in number, "Sesqui-Centennial March," "Pride of the Wolverines," and "Girdiron Club." But then the

SOUSA'S PROGRAM WILL BE VARIED

Noted Master and Band to Appear in Manchester Sept. 28

Perhaps the strongest and most varied programs of his long career—programs that range from jazz to symphonic music and from vaudeville to grand opera—have been arranged by Lt. Com. John Philip Sousa for his autumn tour at the head of his famous band. This tour, 10 weeks in length, begins Monday, Sept. 13, with two concerts on the estate of P. S. Dupont, near Longwood, Pa., followed by appearances in the New England cities including a concert at the Practical Art auditorium in Manchester Tuesday evening, Sept. 28.

In any Sousa program the chief interest centers in the new marches, and this season there are three—"Sesqui-Centennial," the official march of the exposition; "Girdiron Club," dedicated to the famous Washington newspaper organization, and "Pride of the Wolverines," dedicated to the city of Detroit.

It is in the comedy section, however, that Sousa has displayed his greatest versatility. Already the entire country has heard of his fancy, "The Wets and Drys," which is a musical conception of the recent Congressional hearings on the dry law. There is still another humoresque based upon "How I've Waited for You" as his own syncopation, "Jazz."

As if this were not jazz enough, the saxophone corps loose upon a variety program, whose chief number "Saxerewski" adapts the music of Paderewski to jazz time. In a dancing mood are Dett's African "Juba Dance," Grainger's "Country Gardens" and the newly collected "Yorkshire Lassies" by Arthur Woods.

The soloists are Marjorie Moody, soprano, John Dolan, cornet, and Howard Goulden, xylophonist. Virtually all of the encores will be the most popular marches including "Stars and Stripes Forever," "Semper Parvulus," and "United States Field Artillery," the most brilliant examples of the type of composition which made Sousa the beloved "march king."



WITH SOUSA

memory of the average person begins to falter.

In all Sousa has published 128 marches, and it goes without saying that he can conduct all of his compositions from memory. A complete library of his compositions arranged for a band of 100 pieces is taken with the organization wherever it goes.

This will be the 34th consecutive year that Sousa has been leading the band which bears his name. And in that time music lovers have become well acquainted with him 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.

Sousa's Band Coming To Sandusky; 'Big Time Stuff' at Theater Today



JOHN PHILIP SOUSA
Coming to Sandusky Theater, Sunday, Oct. 7.

There is only one Sousa, and he will be there, rain or shine. This is the thirty-fourth season of Sousa and his band. Although the March King's fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa band has been the one with which Sousa himself has appeared. And never but once in third-of-a-century on the roads of America has Sousa been compelled to disappoint his audiences. That was five years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

There is an element of luck, of course, in a career which is interrupted by illness for so long a period. But back of the luck is thoroughness of preparation. Sousa's tours are planned two or three years in advance. Railroad experts check train schedules, and arrange for special trains wherever necessary. The touring manager takes with him not only an itinerary but full instructions concerning alternate routes to be followed in case of railroad wreck, storm or other emergency. And Sousa gets there on time. Even transfer facilities, when arranged for, must be demonstrated as more than ample to transport the band's baggage quickly and with a margin of safety for emergencies.

Sousa is a stickler for promptness. Every concert begins at the advertised hour—and to the minute. Tardiness is the one unforgivable sin on the part of a bandsman.

Sousa's Band

The music season in Hartford opens tomorrow with a matinee concert at Foot Guard Hall by Lieutenant Commander John Philip Sousa and the famous band. The band will also be heard in an evening performance at Foot Guard Hall. Mr. Sousa has with him this season for soloist Miss Marjorie Moody, soprano, who has attained eminence in the music world. Miss Ruth Bambrich, harpist, is also with Sousa this season.

Because he has a liking for poetry Commander Sousa, who this season makes his thirty-fourth annual tour, will have a new number of his own composition for Miss Moody. "The Thrush" is the name of the number, and two thrushes were in the inspiration. One was the poem by Lucy Larcom, almost forgotten New England poet, and the other was a very much alive brown thrush which sings outside the march king's window at his home near Port Washington, Long Island.

Sousa's new composition has revived interest in the works of Miss Larcom. Born at Beverly Farms, Mass., in 1826, she worked as a girl in the cotton mills. She wrote for the Lowell "Offering," a paper edited by a circle of mill girls, and gained the interest and friendship of Whittier. She was educated in one of the female seminaries of the time and for several years taught in one, but because of ill health she returned to literary work. Her best-known poem was "Hannah Blinds Shoes." She died in 1893.

Tickets for the concert are now on sale at McCoy's music store, No. 89 Asylum street. The matinee tomorrow will be at 3 o'clock and the evening performance at 8:15.

NOVEL CONTEST IS TO BE HELD HERE BY SOUSA

Band Leader to Give Several Prizes Upon His Arrival

Two of the biggest hits on the program of Sousa and his band are "The Liberty Bell March" and "The Sesqui-Centennial March," both of which will be played at his local concert at the Academy Friday matinee and night. Because of the patriotic nature of most of his compositions and of his position as Lieutenant Commander in the Naval forces, Sousa has taken an extraordinary interest in the original Liberty Bell in Philadelphia.

To stimulate this interest in school children and others he is offering a novel contest open to all comers in the cities which he is visiting this fall. He has prepared a series of 20 questions, all concerning the famous Liberty Bell. It is not expected that anyone will be able to answer all of them correctly, but to the one answering the most he will present ten dollars in gold. The next best will receive \$5, and the third a pair of tickets to Sousa's concert.

The following is the list of questions. All answers must be mailed to Sousa's Concert Manager at the Academy before Wednesday at midnight. The correct answers will appear in Thursday evening's Gazette.

- Questionnaire on The Liberty Bell
1. Where was the Liberty Bell first cast?
 2. When was it brought to America?
 3. When was it recast and why?
 4. Quote the inscription prophetically inscribed upon it.
 5. When was this inscription placed on the bell?
 6. Give the Biblical reference.
 7. How was the bell preserved from capture by the British during the Revolution?
 8. When and upon what occasion did the bell become cracked?
 9. When was it last sounded?
 10. When was it removed from the Tower of Independence Hall?
 11. Where was it placed?
 12. What is its present location?
 13. Upon what kind of a pedestal was it mounted?
 14. When was the Liberty Bell first removed from Philadelphia?
 15. Name two great expositions at which it subsequently has been exhibited.
 16. When did Lieut. Com. John Philip Sousa write the Liberty Bell March?
 17. What gave him the inspiration?

SOUSA HUMORESQUE NEW 'WAITING' SONG

Will Be on Program When March King Comes Here



JOHN PHILIP SOUSA

Each season the Sousa public throughout America "waits" eagerly for the announcement of the new Sousa humoresque with which the March King provides the main comedy number for his program. So this season, Sousa, for his thirty-fourth annual tour, will "wait" upon the Sousa fans with a humoresque composed of variations of themes upon well-known waiting songs, and which introduces virtually every "waiting" song which has been written in the past century.

Sousa has taken as his main theme the song-hit, "Oh, How I've Waited for You," which was sung in "By the Way," a London revue during the past theatrical season seen at the Gaiety and Central Theatres in New York. Backing it up are such well-known "waiters" as "Wait Till the Clouds Roll By," from the well-remembered "Oh, Boy!" The old college classic, "Wait for the Wagon," and Vesta Tilley's old song of the London music halls, "Waiting at the Church."

The popularity of the Sousa humoresque is indicated by the fact that the famous bandmaster since the conclusion of his last tour has received several hundreds of suggestions from all sections of the country concerning themes for the humoresque. More than half of all suggestions received either wanted a humoresque that would "boom" Florida or that would use the "Prisoners Song."

Sousa and His Band will appear at the Park Theatre, Sunday Sept. 26, under the auspices of LaRoe's Music Store. Reserved seats are now on sale.

Sousa Always Keeps Date With Audience

There is only one Sousa, and he will be there, rain or shine. This is the 34th season of Sousa and His Band. Although the March King's fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's Band has been the one with which Sousa himself has appeared. And never but once in his third-of-a-century on the roads of America has Sousa been compelled to disappoint his audiences. That was five years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

There is an element of luck, of course, in a career which is interrupted by illness for so long a period. But back of the luck is thoroughness of preparation. Sousa's tours are planned two or three years in advance. Railroad experts check train schedules, and arrange for special trains wherever necessary. The touring manager takes with him not only an itinerary but full instructions concerning alternate routes to be followed in case of railroad wreck, storm or other emergency. And Sousa gets there on time. Even transfer facilities, when arranged for, must be demonstrated as more than ample to transport the band's baggage quickly

and with a margin of safety for emergencies. Sousa is a stickler for promptness. Every concert begins at the advertised hour—and to the minute. Tardiness is the one unforgivable sin on the part of a bandsman. His Haverhill concert will be given at the Academy next Friday matinee and evening.

WINIFRED BAMBRICK, HAR...
PLAY WITH SOUSA HERE THURSDAY



**SOUSA AND HIS BAND
COMING TO THE PARK**

There is only one Sousa, and he will be there, rain or shine. This is the thirty-fourth season of Sousa and his band. Although the march king's fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's Band has been the one with which Sousa himself has appeared. And never but once in his third-of-a-century on the roads of America has Sousa been compelled to disappoint his audiences. That was five years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks.



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Sousa is a stickler for promptness. Every concert begins at the advertised hour—and to the minute tardiness is the one unforgivable sin on the part of a bandsman. Sousa and his band will be at the Taunton Park Theatre, for one performance only, on Wednesday afternoon, September 29.

**SOUSA'S BAND AT
LONGWOOD TODAY**

"Make It Snappy," America's slogan, says Sousa. "Make It Snappy" is the watchword of the American music public," says Lieutenant Commander John Philip Sousa, who, with his band, will give two concerts at the Longwood Conservatories of Mr. and Mrs. Pierre S. duPont today. The proceeds of the concert will be for the benefit of the Y. W. C. A. camp at Sandy Landing.

Each season Bandmaster Sousa 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 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 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."

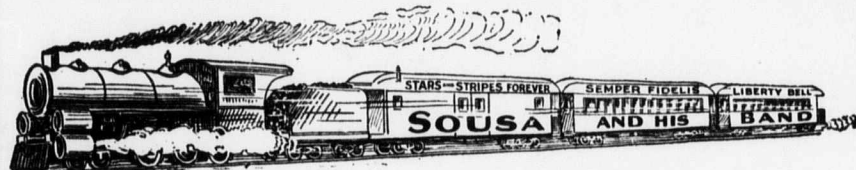
**SOUSA AND BAND COMING
TO ST. PAUL IN OCTOBER**

John Philip Sousa and his band will give two concerts in St. Paul Sunday, Oct. 17.

Announcement of this engagement was made Saturday by Edmund A. Stein, the St. Paul impresario, who will manage Mr. Sousa's performances in St. Paul.

This will be the ninth consecutive year that the famous bandmaster and composer comes to St. Paul and his 34th appearance here.

TRIBUNE—SET 10-5—HOLD.....



SOUSA AND HIS BAND

Lt. Commander JOHN PHILIP SOUSA, Conductor.

PLAYS TO MORE PEOPLE THAN ALL THE OTHER BANDS IN AMERICA COMBINED

**OUTSTANDING
SOUSA**

NOVELTIES:

The New Humoresque—"The Wets and the Drys."

Sousa's Annual Fun Contribution.

Three New Sousa Marches:

"The Sesqui-Centennial Exposition March"

"The Gridiron Club"

"The Pride of the Wolverines"

The Famous Saxophone Octette.

The Triple Octette of Clarinets.

Oct. 10	Detroit	Oct. 26 matinee	Yankton
11	Flint	26 night	Vermilion
12	Grand Rapids	27 mat. & night	Waterloo
13	Kenosha	28 mat. & night	Cedar Rapids
14	Appleton	29 mat. & night	Davenport
15	Fond du Lac	30 mat. & night	Dubuque
16	Mankato	31 mat. & night	Clinton
17	St. Paul	Nov. 1	
18	Minneapolis	2 matinee	Hannibal
19	Fergus Falls	2 night	Quincy
20	Grand Forks	3	St. Louis
21	Minot, N. D.	4 mat. & night	Elgin
22	Jamestown	5 matinee	Janesville
23 matinee	Redfield	5 night	Madison
23 night	Huron	6 mat. & night	Milwaukee
24	Miller, S. D.		
25	Watertown		

Sun., Nov. 7 Matinee Night Chicago Auditorium

**PROOF FROM
The Chicago Tribune
"THE WORLD'S GREATEST NEWSPAPER"**

**WETS AND DRYs, NEW
SOUSA HUMORESQUE**

The Wets and Drys is the title of Lieut. Com. John Philip Sousa's new humoresque, which is featured in his programs for the thirty-fourth annual tour, the Bangor date being Monday night, Sept. 20, in The Auditorium. In terms of music it will discuss the prohibition question now prominently before the country.

Sousa's new inspiration for the new number came in Washington last spring. He had been summoned to Washington to appear before a Congressional committee which was holding hearings on the copyright legislation affecting the radio interests, when he was invited to attend several sessions of the senate judiciary committee which was then holding its now famous wet-and-dry hearings. Sousa listened to the arguments of the prohibitionists and the anti-prohibitionists for two or three days, and then he began to make notes. Then he went back to New York, called in his librarian and sent him scurrying about the publishing houses of all of the songs about rivers, lakes and large bodies of water written in the past century, while he assembled from his own private library all of the classic drinking songs that have been committed to paper. The result is a musical debate, interspersed with high-lights of the Washington hearings. So "wets" and "drys" over he Sousa route will not only be able to hear alcoholic and non-alcoholic music but they will also be able to recognize the caricatures of the wet and dry leaders as Sousa saw—and heard them in Washington.

**SOUSA AND HIS BAND
AT WOOLSEY HALL
NEXT WEEK THURSDAY**

Each season the Sousa public throughout America "waits" eagerly for the announcement of the new Sousa humoresque with which the March King provides the main comedy number for his program. So this season, Sousa who comes to Woolsey Hall next Thursday on his thirty-fourth annual tour, will "wait" upon the Sousa fans with a humoresque composed of variations of themes upon well-known waiting songs, and which introduces virtually every "waiting" song which has been written in the past century.

Sousa has taken as his main theme the song-hit, "Oh, How I've Waited for You," which was sung in "By the Way," a London revue during the past theatrical season seen at the Gaiety and Central Theaters in New York. Backing it up are such well-known "waiters" as "Wait Till the Clouds Roll By," from the well-remembered "Oh, Boy!," the old college classic, "Wait for the Wagon," and Vesta Tilley's old song of the London music halls, "Waiting at the Church."

The popularity of the Sousa humoresque is indicated by the fact that the famous bandmaster since the conclusion of his last tour has received several hundreds of suggestions from all sections of the country concerning themes for the humoresque. More than half of all suggestions received either wanted a humoresque that would "boom" Florida or that would use the "Prisoner's Song."

**Sousa to Be Escorted
Here by Marine Guard**

Orders have been issued by the United States Marine commandant at Washington to Sergeant Edward May, who is in charge of the marine recruiting service in this city, to provide a marine corps guard of honor to Lieutenant Commander John Philip Sousa Wednesday when he comes to Hartford to lead his famous band in two concerts at Foot Guard Hall. The Sousa band special train will arrive early in the forenoon.

Mayor Norman C. Stevens will formally receive Commander Sousa at the Municipal Building at noon. The Hartford Rotary Club Boys' Band will be assembled there and will play a brief serenade and Sousa will lead the band in the playing of one of the numbers. Director William B. Taillio, who is teaching the boys' band, invited Commander Sousa to direct the band and Mr. Sousa, who is keenly interested in juvenile musical organization, has accepted.

Harpist With Sousa's Band



Miss Winifred Bambrick

SOUSA CONCERT TO BE SEPT. 25

There are a few names in this country that create a thrill when mentioned. One of them is John Philip Sousa, world-famed band master. With the name comes the suggestion of that great march, "Stars and Stripes," also "Semper Parvulus," "Washington Post" and others. This year his new march is "Sesquicentennial," written for the Philadelphia Sesquicentennial.

Sousa and his band come to Worcester Saturday, Sept. 25, with two concerts in Mechanic's hall, matinee and night. A musical season without Sousa's band would be a bit flat. Albert Steinert is responsible for the band's visit to Worcester and already there is a strong demand for seats. Sousa plays a new program every season and this year's is one of his most attractive. He brings the usual

number of soloists, including Marjorie Moody, soprano, who has been with the band for several seasons. John Dolan, cornetist, one of the best in the world, Howard Goulden, xylophonist, a crop of saxophone players Winifred Bambrick, harpist and several others.

At the matinee concert the band will feature the new Sousa march, "The Gridiron Club," in honor of the famous Washington club whose banquets are a national event. In the evening he plays the "Sesquicentennial" march. The new Sousa suite is "The Three S's" including Strauss's "Morning Journal," Sullivan's "The Lost Chord," and Sousa's "Mars and Venus." His outstanding musical selection is Tchaikowsky's symphonic poem, "Le Voyode," and Marjorie Moody sings "On the Beautiful Blue Danube," by Strauss. The real musical hit of the program is "The Wets and the Dries," the new Sousa composition with its familiar selections suggested by the title.

Seats for both concerts are now on sale at Steinert's.

Sousa's Band Always Warmly Received By Portland People

Visit Of Famous Bandmaster And His Musicians
To This City For Annual Concert An Event
Of Unusual Local Interest



Miss Winifred Bambrick, who will appear with Sousa at his concert September 24.

It will be like a homecoming of old friends when Lieut. Commander John Philip Sousa plays his annual concert at City Hall Auditorium in this city on the evening of Sept. 24.

Lieut. Commander Sousa is of course a paramount favorite and is always welcomed with great enthusiasm, but his is by no means the only familiar face with the band. Miss Marjorie Moody, the Boston girl who has been such a successful soloist for the past several seasons, will be again with the Sousa aggregation. Miss Winifred Bambrick, the diminutive harpist, who has been here a sufficient number of times to make hosts of friends, and John Dolan, the accomplished cornetist, will all be received back with interest and pleasure.

The program which will be presented by Sousa on the occasion of his annual appearance will have the liveliness and variety which always frees these band concerts from any touch of monotony.

Sousa will have his usual number of new compositions, for which his admirers will eagerly wait. One of these will be his stirring new march, "The Sesquicentennial," written in commemoration of the great Philadelphia exposition. This is said to be one of the finest of the many Sousa marches, and almost a rival of his superlatively popular "Stars and Stripes Forever."

A new fancy entitled, "The Wets and the Dries," which takes somewhat the form of a musical dialogue, is one of the most humorous and engaging numbers on the Sousa program. It includes excerpts from a number of prohibition and pre-prohibition melodies, and presents a Wet and a Dry arguing the merits of their respective views.

Prohibitionists will have no occasion to quarrel with it, for the two finally seek the Old Oaken Bucket, and quaff aqua pura in the place of spirituous refreshment. Incidentally it is interesting to note that The Old Oaken Bucket has proven the favorite of all the numbers in the medley.

Another novelty which will be offered by Mr. Sousa this year is the Juba Dance from the suite, "In the Bottoms," by R. Nathaniel Dett, Negro composer. It is the first presentation of this important work by any band or orchestra, and constitutes Sousa's recognition of the fact that the success of Roland Hayes as a soloist has revived an interest in the best of negro music.

Tchaikowsky's Symphony Poem, "Le Voyode," will be probably the most artistic presentation of the evening, and there will be other numbers of great merit which will bring the Sousa concert up to the usual high pitch of interest.

SOUSA AND BAND AT RAJAH IN TWO CONCERTS TUESDAY

One of the outstanding musical events of the year in any city is the coming of Sousa, world famous leader, and his band. Indications are that big houses will greet Sousa and his musicians at Rajah Theatre Tuesday afternoon and evening, Sept. 14. One thousand school children can get special tickets for the 3:30 matinee, there being no school on Tuesday this week, giving them an exceptional chance to see the celebrated band. Rajah Band of Mystic Shriners will play in two numbers Tuesday evening with Sousa's men.

"A man will forget many details of his youth, but he never forgets that he once played in the silver cornet band," says Lieut. Com. Sousa, who this season makes a 30,000-mile tour of America at the head of his famous organization.

"A generation ago the town band occupied a position in the average community comparable to that now occupied by the Rotary Club, the Chamber of Commerce and the Country Club," says Sousa. "In the smaller American towns a man belonged to the brass band for recreation and for business reasons. He placed advertisements in the papers offering to hire plumbers, carpenters or blacksmiths upon condition that they were good trombonists, clarinetists and bass drummers, and he let these workmen off for brass band duty because the town band was the great means of advertising a city, and the average small town, especially in the Middle West, was known by the quality of its band."

"The man who played in a small town brass band never forgets his days as a bandman. After every concert several men confide to me that they once were bandmen, and not a few also admit that they have preserved at home their band uniforms. The brass band was an integral factor in our American life until a few years ago. As a matter of fact, the great majority of my men came from the small towns until a few years ago. Now the majority of them come from college and university students."

SOUSA IS HONORED BY INDIAN TRIBE

Another honor has been added to the long string bestowed upon Lieut. Com. John Philip Sousa, who is now on his Third-of-a-Century Tour at the head of his famous band. Recently Sousa was made a chief of the Star Blanket Band of Indians, from the Flat Hills Indian Reserve near Regina in the Province of Saskatchewan, Canada.

The honor was conferred by Chief Phoo in the presence of W. M. Graham, Commissioner of Indian Affairs for Western Canada. The March King's tribal name is Kee-oo-Che-Kay-Wee-Okemow and signifies The Great Music Chief. The honor of a chieftain is not one lightly bestowed by the Canadian Indians, and is attended by considerable solemnity, while all persons adopted by the Indian tribes as chiefs or otherwise must be carried upon the rolls of the Department of Indian Affairs. Sousa will play at Longwood, September 13.

DANCE MUSIC ON SOUSA PROGRAMS

Dance music is one of the features of the present tour of Lieut. Commander John Philip Sousa and his famous band. Their Boston engagement comes at Symphony Hall, Sunday afternoon and evening, September 19. "Beaches and Cream," a foxtrot, written by Sousa, and "Coeds of Michigan," a waltz of his own composition, are on the program this season, as is the Sousa arrangement of present-day jazz airs, entitled "Jazz America." Sousa has written, in addition to his marches, some very popular dance tunes. They were away in the scores of his

SOUSA AT LONGWOOD.

Saxophone a Feature of Band's Concert Next Monday.

Whenever announcement is made of the appearance of Lieut. Commander John Philip Sousa and his famous band, an enthusiastic assembly is sure to gather. Once again music lovers of this community will have an opportunity of hearing this great master in concert at "Longwood," the home of Mr. and Mrs. Pierre S. du Pont, on Monday evening, next, at 8:15 o'clock. The affair will be given for the benefit of the Young Women's Christian Association Camp. It is said that one of the avowed purposes of the third-of-a-century tour of Lieut. Commander John Philip Sousa is "to make the saxophone respectable." Sousa believes that a saxophone, like a man, may be down, but never out, and this season the saxophone "comes back" if Sousa can make it possible.

So Harold B. Stephens, saxophone soloist and a saxophone octette, will demonstrate to the Sousa audiences the remarkable choir qualities of that instrument.

SOUSA TO PLAY "VALENCIA"

"Valencia," Mistinguette's song-hit at the Moulin Rouge, in Paris, has been chosen by Lieut. Com. John Philip Sousa as an encore number for the thirty-fourth annual tour of his famous band. So popular in Paris that virtually every American bar has a "Valencia" cocktail, Sousa has mixed the original tune, Spanish in motive, into a musical cocktail for America. The original Spanish arrangement was imported and was used by Sousa as the basis for an adaptation for his own big organization, much larger, it goes without saying, than the bands and orchestras abroad. Written by Francis Salabert, "Valencia" is enjoying an even greater vogue than the well known "Oh, Katrina" and "Titania." Sousa and His Band will appear at The Park Theatre Sunday, Sept. 26 under the auspices of LaRoe's Music Store. Seats are now on sale.

JOHN PHILIP SOUSA



March King and His Famous Band at the R. I. Auditorium Sunday, Sept. 26.

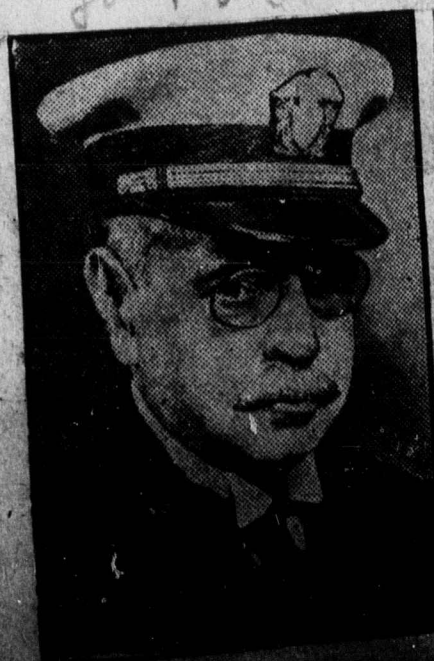
Lieutenant Commander John Philip Sousa, who with his famous organization will appear in concert Sunday evening, Sept. 26, at the R. I. Auditorium, without doubt is both the most versatile and the most prolific of American composers. The world at large knows him as the March King. Not only has he written more marches than any other composer, but he has had more "hits." Every man and woman in America, almost, knows who wrote "Stars and Stripes Forever," and for that matter, "Semper Parvulus," "Washington Post," "High School Cadets," "Manhattan Beach" and the "United States Field Artillery." And of course, every Sousa fan keeps a weather eye out for the new marches, which this season are three in number, "Sesquicentennial March," "Pride of the Wolverines" and "Gridiron Club." But then the memory of the average person begins to falter.

In all Sousa has published one hundred twenty-eight marches, and it goes without saying that he can conduct all of his compositions from memory. A complete library of his compositions arranged for a band of 100 pieces is taken with the organization wherever it goes.

This will be the 34th consecutive year that Sousa has been leading the band which bears his name. And in that time music lovers have become well acquainted with him and his estimable 100 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.

Wherever band music is known, throughout the civilized world, the name of Sousa stands first. The great bandmaster and composer has won not only the hearts of his countrymen, the world of music know him and claims him as its own. He has done what the creative musical minds of the world are constantly striving to achieve—to produce music that is at once elevating and popular.

Sousa is now drawing royalties from marches he wrote nearly two score years ago and there is not one of his marches that does not arouse enthusiasm whenever played.



Comm Bangor Sept 10

SOUSA DENIED ROYALTY FROM 'STARS AND STRIPES' RECORDS

That he has never received a penny of royalty from the sale of the talking machine records of "Stars and Stripes Forever," possibly the greatest selling march in the world, is the startling statement of Lieut. Com. John Philip Sousa, who this season makes his thirty-fourth annual tour with his famous band. Written just 30 years ago, "Stars and Stripes Forever" is unofficially the American national march. From the sale of the sheet music of the composition, Sousa has received almost \$500,000. But from the sale of approximately 10,000,000 talking machine records, Sousa has received nothing.

Sousa and the talking machine came before the public virtually at the same time. In the late nineties, Sousa was pouring forth, one after another, his greatest compositions. The sales of the music were bringing him a modest fortune—perhaps the most money that any American composer had ever received. Then came the talking machines. Under existing copyright laws the manufacturer was not compelled to pay royalties. Sousa headed a fight for a law which would give the composer a share in the profits and in 1909 a law was passed. That law, still in effect, gives the composer a penny on each record sold, providing the number was composed AFTER the passage of the law. Thus old Sousa numbers actually are given preference with the makers of talking machine records over new compositions, because no royalty is due on them.

Only recently, "The Yorktown Centennial," which Sousa wrote in 1881 to commemorate the surrender of Cornwallis, was brought out as a talking machine record.

"Stars and Stripes Forever" will of course be played by Sousa when his band appears for its annual concert in Bangor at the Auditorium Monday



LIEUT. COM'R SOUSA
Famous Bandmaster in the Headdress of an Indian Chief of the Star Blanket Band of which he recently was made a member

evening, Sept. 20, under the auspices of M. Steinert & Sons Co., of this city. No Sousa program is complete without it.

Toledo Times Sept 12

SOUSA TO BRING HIS NEW MARCHES

Concert At Coliseum, Oct. 9,
Expected To Be Greatest
Ever Given.

Perhaps the strongest and most varied programs of his career—programs that range from jazz to symphonic music—have been arranged for this season's tour of John Philip Sousa, who comes to the Coliseum for his annual Toledo visit on October 9. While in the past Sousa's tours have been of long duration, embracing almost every city in the United States, the aged bandmaster is this year curtailing his tour to ten weeks.

In any Sousa program the chief interest centers in his new marches, and this season there are three—"Sesqui-Centennial," the official march of the exposition; "Grid-Iron Club," dedicated to the famous Washington newspaper organization, and "Pride of the Wolverines," dedicated to the city of Detroit.

Sousa will carry on the forthcoming tour his usual array of brilliant soloists: Miss Marjorie Moody, soprano soloist; John Dolan, solo cornetist; and Howard Goulden, xylophonist. Miss Moody will sing among other numbers the Strauss "Beautiful Blue Danube" waltz, and Dolan will play "Liebesfreud," by Kreisler, and the perennial favorite, "The March of the Wooden Soldiers," by Jessel.

The Sousa concert, which is under the Bradford Mills management, will take place at the Coliseum on Saturday, October 9. There will be for the first time in Toledo a children's matinee on Saturday afternoon. Mail orders for the Sousa concert are now being received at the box office at Grinnell Brothers.

THREE FAITHFUL CLAIM

SOUSA AND HIS BAND COMING
Sousa and his band are coming to Reading, Tuesday, Sept. 14, for two concerts, afternoon and evening, in the Theatre, under Mystic Shrine auspices. If you live in the eastern part of the United States and have occasion to travel between

New York and Philadelphia you may, within a few months, make the trip in a parlor car named for one of the marches of Sousa, who this season makes his 34th annual tour with his band. The man who names the Pullman cars several months ago asked William H. Egan, station master of the Pennsylvania Terminal in New York, to invite Sousa to name a part of the new parlor cars for his tour.

Haver Gazette Sept 9

SOLOIST WITH SOUSA



Marjorie Moody, Soprano, Soloist With Sousa's Band.

Each season the Sousa public throughout America "waits" eagerly for the announcement of the new Sousa humoresque with which the March King provides the main comedy number for his program. So this season, Sousa, for his 34th annual tour, will "wait" upon the Sousa fans with a humoresque composed of variations of themes upon well-known waiting songs, and which introduces virtually every "waiting" song which has been written in the past century.

Sousa has taken as his main theme the song-hit, "Oh, How I've Waited for You," which was sung in "By the Way," a London revue during the past theatrical season seen at the Gaiety and Central theatres in New York. Backing it up are such well-known

"waiters" as "Wait Till the Clouds Roll By," from the well-remembered "Oh Boy!" the old college classic, "Wait for the Wagon," and Vesta Tilley's old song of the London music halls, "Waiting at the Church."

The popularity of the Sousa humoresque is indicated by the fact that the famous bandmaster since the conclusion of his last tour has received several hundreds of suggestions from all sections of the country concerning themes for the humoresque. More than half of all suggestions received either wanted a humoresque that would "boom" Florida or that would use the "Prisoner's Song." Sousa will play his local engagement at the Academy on Friday, Sept. 17, matinee and evening.

Worcester Post Sept 11

SOUSA CONCERT

Sousa and his famous band give Worcester's musical season an enthusiastic start on Saturday, Sept. 25. The band gives two concerts in Mechanics Hall, with the famed band leader conducting. The season would not be up to the standard if it did not have a visit from Sousa, for this most famous band organization in the world has had Worcester on its date list for many years, thanks to Albert Steinert, who takes the band through New England. It's a long tour Sousa makes, always successful, and it is a splendid band he conducts, always keeping the personnel up to a high standard. This year his programs are new, including "The Gridiron Club," and "Sesqui-Centennial" marches, in honor of the most prominent dining club in the country and the famous sesqui-centennial fair at Philadelphia.

He also has a new feature number,

"The Wets and the Drys," with all the selections suggested by this title. His feature serious composition is Tchaikowsky's symphonic poem, "Le Voyvode," and his new suits are "The Three S's," including Strauss' "Morning Journals," Sullivan's "The Lost Chord," and Sousa's "Mars and Venus." His soloists this year are nearly the same as last, Marjorie Moody, who sings Strauss' "The Beautiful Blue Danube," and Sousa's new composition, "Crossing the Bar," and John Dolan, famed cornetist, plays "Sounds from the Riviera" and "Cleopatra." There is a saxophone corps, in a special number, and Howard Goulden, xylophonist, plays Kreisler's "Liebesfreud" and "Parade of the Wooden Soldiers." The dance African "Juba" and Graninger's dance tune, "Country Gardens" are features. Then there are the Sousa marches, which constitute the majority of the encore numbers, and are really what draw the crowds.

Seats for both concerts are on sale at Steinert's.

Comm Bangor Sept 3

Sousa Hopes To Travel Million Miles With Band

One of the ambitions of Lieut. Com. John Philip Sousa is to travel a million miles with his famous band. This present season, which marks his third-of-a-century tour finds Sousa with a travel record of about \$35,000 miles to which he will add about 25,000 miles before March 6, 1926, when his journey ends. At his present rate, Sousa will reach his goal six or seven years hence. Then quite likely he will start after the second million. Incidentally the Sousa transportation bill this season will amount to about \$100,000, of which sum about \$60,000 will be paid for fares and special trains, about \$20,000 for sleeper accommodations and about \$20,000 for baggage transfer.

The band in its tour of the country will stop in Bangor for one night, on Monday, Sept. 20, for a concert at the Auditorium under the auspices of M. Steinert & Sons Co., Central street, the parent organization of

New Haven Courier Sept 14

SOUSA AND HIS BAND AT WOOLSEY HALL TOMORROW

In order that the school children of New Haven may have an opportunity of hearing Lieut. Com. John Philip Sousa and his Band at Woolsey Hall on Thursday the time for the matinee performance has been set for 3:45 p. m. The evening concert will begin at the usual time, 8:15. Not alone has the matinee time been set back for the youngsters but special priced tickets will also be on sale for their convenience, thus affording them ample opportunity to see the great bandmaster lead his famous organization of more than one hundred pieces. Tickets are now on sale at Steinert's, 183 Church street, for the big event, and on Thursday the Woolsey Hall box office will be open all day for those who delay their purchasing until that time.

Lieut. Com. John Philip Sousa's band for his tour this season is about twice the size of the organization which he led about America during his first independent tour, the season of 1892-3.



LIEUT. COM.
JOHN PHILIP SOUSA -
WILLOW GROVE PARK

News Wilmington Sept 13

SOUSA TO PLAY AT LONGWOOD

Will Give Concerts This Afternoon and Evening at P. S. duPont Estate

Proceeds Will Be Donated to
Sandy Landing Camp of
Y. W. C. A.

Lieut. Commander John Philip Sousa and his band will give two concerts at Longwood today. One this afternoon and one this evening will be given through the courtesy of Mr. and Mrs. Pierre S. duPont who have engaged the band and contributed the use of the beautiful conservatories for the event. The proceeds of the concerts will be donated to the fund for the maintenance of the Sandy Landing Camp of the Y. W. C. A.

This season, the thirty-fourth of his career as the director of his own organization, Lieutenant Commander John Philip Sousa will celebrate the thirtieth birthday of his most famous march, "Stars and Stripes Forever." Aside from its fame, "Stars and Stripes Forever" has the distinction of being the first Sousa march which brought its composer a great amount of money. It was written when Sousa had been at the head of his own organization for three years and a director for almost two decades. Sousa had written other successful marches, it is true, but varying circumstances had denied him of just rewards. "High School Cadets" for instance, had achieved an immense popularity, but he had sold it outright for \$25. Then came "The Liberty Bell," but a composer's rights to royalty from the sale of phonograph records had not yet been established, and although thousands of records of the composition were made, he did not share in the profits.

"Stars and Stripes Forever," on the other hand, has brought Sousa a steady income almost from the date of its composition. To date 2,000,000 copies of the sheet music and 5,000,000 records have been sold in America alone. World sales almost double this figure. The march was written on a sleety, foggy day in December, 1896, while Sousa fussed and fretted on the S. S. "Teutonic" in New York Harbor, as he waited for the weather to clear so the ship could reach its pier.

More than thirty years ago, Lieut. Com. John Philip Sousa, who this season is visiting Portland on his Third-of-a-Century Tour with his famous Band, experimented with a dance composition in a tempo out of the ordinary. Sousa played it in public a time or two and then put it

away because it "shocked" the two-steppers and the waltzers of the day. Recently he came across the manuscript and Sousa audiences are assured that "The Gliding Girl," played occasionally as an encore number this season, and a bit of simonpure jazz, is presented exactly as it was written of a century ago. Although Sousa does not claim the honor, it is therefore entirely possible that the March King also was the jazz.

Comm Bangor Sept 9

"How Dry I Am," Becoming National Anthem, Says Sousa

That "How Dry I Am" has become our real national anthem is the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who this season will make his 34th tour, with the big band which bears his name, and whose annual Bangor concert comes Sept. 20, at the Auditorium. Sousa bases his opinion upon his experiences during his last tour, which extended over more than forty weeks and which took him into more than forty of the states.

"Wherever I went last season in territory that was dry before the coming of national prohibition, and if not in fact, people were talking about prohibition, its success or its non-success according to their sympathies. By actual count last season, 'How Dry I Am' was sung at eighty-three luncheons at which I was a guest—and the strange part of the whole thing was that it was sung as frequently at luncheons composed of 'drys' as of 'wets.' By some peculiar twist the 'drys' seemed to be singing the old song as a paean of victory. The 'wets' seemed on the other hand, to be singing it because they wanted to remind themselves that they wanted a drink. Not once last season was I a guest at a luncheon at which 'America,' virtually our only singable national song, was sung."

"The Wets and the Drys" will be the title of the Sousa humoresque this season and it will be remarkable at least in the fact that it does not include "How Dry I Am." On the other hand, Sousa has arranged and MAY play "How Dry I Am," as it is now sung by a wet, a wet-dry, a dry-wet and a dry.

It has become a habit for the Bostonian concert season to open with a parade of brasses. This fall will be no exception to the rule. On Sunday the nineteenth, instant, Lieutenant Commander John Philip Sousa will bring his band to Symphony Hall. In the afternoon and again at night, he will lead them through a program which will begin with Hadley's overture to the tragedy "Heraclitus," continue with fragments from Strauss, Sullivan and Sousa himself; for Miss Marjorie Moody to sing "Beautiful Blue Danube" waltz with the orchestra, and then Sousa's humoresque