

Johnstown Tribune  
Aug. 8<sup>th</sup>

Johnstown Leader  
Aug. 8<sup>th</sup>

## LARGE AUDIENCES HEAR SOUSA'S BAND

Famous Bandmaster Pays Tribute  
to Gen. Charles T. Men-  
oher's Mother

Neither a sizzling mercury that threatened to break through the top of a thermometer yesterday afternoon nor the prospects of a terrific storm, following another in the early evening, deterred Johnstown from paying tribute to Sousa and his splendid band. For the afternoon performance at the Cambria Theater the house was comfortably filled. In the evening the big auditorium was packed, stage seats being used.

The mere mention of the name of the famous bandmaster was sufficient to attract Johnstown's music lovers. Perhaps his famous organization did not play up to its usual standard, some were carping enough in their criticism to say that, but none left the theater, afternoon or evening, who did not feel refreshed and happy for having gone there. The tone poems, the suites, the overtures, all the descriptive music, was rendered exquisitely, shall we say, but it certainly was not until the band swung into the martial strains of some of his own compositions that the full power of Sousa was revealed. "El Capitan," "The Stars and Stripes Forever," "U. S. Field Artillery," and others with their stirring melody carried both afternoon and evening audiences by storm. The war time spirit is abroad in the land and Sousa's musicians found a spontaneous response in Johnstown.

The afternoon concert was marked by an innovation, a xylophone solo by Joseph Green. Mr. Green displayed unusual ability in his rendition of the difficult "Valse de Concert" (Durand). The xylophone is a rather unfeeling instrument to play, but Mr. Green succeeded in bringing good music out of it. In the evening Frank Simon's cornet solo was a work of art.

Whatever the vocal soloists, Miss Marjorie Moody and Miss Ruby Helder, may have lacked in volume, they made up in sweetness of tone and range. Miss Helder has an unusual voice, more like that of a tenor than of a soprano.

Sousa's Tribute to Mrs. Menoher.

The famous bandmaster paused between the intermission in the program in the afternoon to do honor to Mrs. Sarah Menoher, mother of Gen. Charles T. Menoher, who is helping whip the Huns. Sousa, escorted by Harry W. Scherer, Cambria Theater

manager, gallantly carried a huge bouquet of roses to Mrs. Menoher. There was an introduction, of course, and a few moments of conversation about the hero son in France. Mrs. Menoher was accompanied by her daughter, Mrs. William Updegrave. The Menoher party occupied a box as guests of the bandmaster.

Last evening's program follows:

Moorish scene, "The Court of Granada" (Chapli); cornet solo, "The Student's Sweetheart" (Bellstedt); Frank Simon; encore number, "Somewhere a Voice Is Calling" (Tate); Mr. Simon; character studies, "The Dwellers of the Western World" (Sousa), (a) "The Red Man," (b) "The White Man," (c) "The Black Man"; encore numbers, "The Gliding Girl" (Sousa) and "U. S. Field Artillery" (Sousa); soprano solo, "Ah, fors e lui" from "La Traviata" (Verdi); Miss Marjorie Moody; encore numbers, "Fanny" (Sousa) and "Will You Love When the Lilies Are Dead" (Sousa); Miss Moody; "Night of the Classical Sabbath" from "Mephistofele" (Boito); encore number, "Solid Men to the Front" (Sousa); overture, "Mignon" (Thomas); encore numbers, humoresque, "Over There" (Bellstedt) and "Lassus Trombone" (Fillmore); British air, "Shepherds Hey" (Percy Grainger); march, "Saber and Spurs" (Sousa); encore numbers, "Stars and Stripes Forever" (Sousa) and "The Boy Scouts of America" (Sousa); vocal solo, "In Flanders Field the Poppies Grow" (Sousa); Miss Ruby Helder; encore numbers, "God Be with Our Boys Tonight" (Sanderson) and "Danny Boy" (Weatherly); Miss Helder; rhapsody, "The Southern" (Hosmer); finale, "Star Spangled Banner" (Keyes).

The afternoon program was:

Rhapsody, "The Southern" (Hosmer); encore number, "El Capitan" (Sousa); xylophone solo, "Valse de Concert" (Durand); Joseph Green; suite, "The American Maid" (Sousa); (a) rondo, "You Do Not Need a Doctor," (b) dream picture, "The Sleeping Soldiers," (c) dance hilarious, "With Pleasure"; encore number, "U. S. Field Artillery" (Sousa); soprano solo, "Caro Nome" from "Rigoletto" (Verdi); Miss Marjorie Moody; encore numbers, "Fanny" (Sousa) and "Will You Love When the Lilies Are Dead" (Sousa); cortege di Sidar from "Caucasian Suite" (Ippolito-Ivanow); encore, "The Boy Scouts of America" (Sousa); andante cantabile from "String Quartet" (Tschaiakowsky); encore numbers, humoresque, "Over There" (Bellstedt) and "Sally" (Fillmore); British folk tune, "Molly on the Shore" (Percy Grainger); march, "Anchor and Star" (Sousa); encore number, "The Stars and Stripes Forever" (Sousa); vocal solo, "Somewhere in France" (Hartmann); Miss Ruby Helder; encore number, "God Be with Our Boys Tonight" (Sanderson); overture, "The Charlatan" (Sousa).

## BANDMASTER GIVES ROSES TO MOTHER OF GEN. MENOHER

Touching Scene at Cambria  
Theater When Sousa and  
Aged Woman Are Intro-  
duced

SPLENDID PROGRAMS BY  
BAND GIVEN YESTERDAY

"The worthy mother of a worthy son," said John Philip Sousa, great bandmaster, yesterday afternoon at the matinee performance of his band at the Cambria theater when during the intermission he came out to the box where sat Mrs. Menoher, mother of the fighting general, Charles T. Menoher, in France, and presented the aged and happy woman with a huge bouquet of American beauty roses. Mr. Sousa and Mrs. Menoher were introduced by Manager Harry W. Scherer of the theater.

While the march king and the general's mother conversed for a moment or so, there was great applause from the audience. Mrs. Menoher remained throughout the performance and manifested the keenest delight in the program.

The program itself was a Sousa program, which means that it was well-nigh perfect. Sousa included only two of his own compositions in the printed program, but several of his popular compositions were used for the encores. And the bandmaster who is to go overseas in a few months was very willing to render encores. The greatest demonstration took place when his famous march, "Stars and Stripes Forever," was given near the close of the performance. The audiences cheered and clapped and showed in many ways how deeply the stirring measures had touched them.

The band program was all that could have been desired. The excellently balanced organization was at all times under perfect control. If anyone looked for flaws, they failed to find them. The technique of the musicians was perfect. The volumes of music flowed as though from the pipes of but one mighty instrument. Patriotic numbers, several that were classical, a little of the modern airs, an "Over There" humoresque, and others pleased vastly.

The solo work of Miss Marjorie Moody, soprano, and Miss Ruby Helder, contralto, was splendid. They were called back time and again. Joseph Green gave a remarkable xylophone number. The program was well balanced and the audience was pleased.

Sousa has lost the famous vandyke beard—possibly owing to army regulation—but the sturdy figure, leaning the weight mostly on one foot in the characteristically Sousian style, could not be mistaken. He was the master of his band, and they were masters of their instruments.

Yesterday noon Sousa was the guest of the Rotary Club at the Fort Stanwix Hotel.

## PACKED HOUSE GREETED SOUSA AT THE MISHLER

A packed house greeted Sousa and his band at the Mishler theater last night, there being no standing room when the program opened. More than 300 persons were crowded on the stage, which with more than 1,900 in other parts of the house set the mark for the evening at at least 2,300 persons.

As is usual when Sousa and his entertainers appear a program of the highest merit was rendered. Noted soloists, both vocal and instrumental, thrilled the large audience, while the band rendered numerous selections of the most noted composers. These selections included some of the old time pieces that have always been favorites with Altoonans and which only Sousa's band can play.

The popularity of the noted leader and his band was shown early in the week when almost every available seat in the house was sold and by Tuesday there was little left for those who arrived late. And the band did not fail to please the great throng that crowded the theater last night.

Lieut John Philip Sousa yesterday sent the following telegram to Harry Askins, the theatrical manager, at the William Penn Hotel: "I'm happy over the glorious victory achieved by our American boys in France. If the Government permitted, I would take my band over and celebrate the great success."

More Propaganda

## AMUSEMENTS

Sousa's Sudden Inspiration.  
John Philip Sousa, who will be here with his world famous organization, Sousa's Band, on Wednesday, June 26, afternoon only, at the Collingwood, has written a number of new marches lately. While his duties as lieutenant in the United States Naval Reserve Force have kept him busy constantly, his unusual gift for composition has asserted itself and he has had inspirations to write at odd moments. At

one time recently the inspiration for a tune came to him at dinner. He immediately jotted the air down on his cuff, and afterwards went to his room where he worked all night on the composition. The next morning he knocked off at 5 o'clock and went to bed. But he had one of his best marches down on paper, which has now been published and it will be played when he appears here with his band.



# THE SOUSA CONCERT.

One of the biggest musical events if not the biggest for this community was witnessed by a large and very appreciative audience at the Grand Theatre last Thursday, Aug. 8th. Sousa's own and original band delighted the musical population of Huntington and vicinity with an exceptional program, which left a firm impression upon the hearers that John Philip Sousa is still the able and favorite bandmaster of this continent. The shaving off of his beard seems to have had a beneficial effect upon him in general, for not only does he look younger and stronger but he acts that way. In his conducting he displays certain youthfulness and grace that has no equal.

Chapi's Court of Granada with that admirable oriental idea all through the composition opened the program. Only Sousa can render a number like that in such a perfect manner. Of course, El Capitan played as the first encore number conducted in the inimitable Sousa way completely captivated the audience.

Mr. Frank Simon, who for the first time holds the solo cornet chair and fills that place so very satisfactory, played a beautiful solo. He displayed a dazzling technic and beauty of tone that have seldom if ever been equalled. This young and splendid virtuoso is bound to surpass anything heard heretofore on this instrument. Mr. Sousa's "Dwellers of the Western World" never grows old and can safely be considered to be one of the best suites the eminent conductor ever wrote. Miss Moody, with her wonderful brilliant soprano voice, delighted the audience with the Traviata Solo and the dainty little encore "Fanny," composed by Mr. Sousa. This charming young lady has a very promising future ahead of her. In the Sabbath music for Bolt's "Mephistofele," the Baritone Soloist, Mr. John Perfetto, had ample opportunity to display his thorough musicianship and rich tone quality in the first part and this melodic number closes with one of the most magnificent climaxes ever written by a composer.

The second part of the program opened with the brilliant Mignon Overture. Here the woodwind section had its chance and they certainly availed themselves of it. The thorough schooling of these musicians was quite evident in the way they disposed of the tremendous technical difficulties in this number while at no time did the beautiful tone of these instruments suffer in the least on account of these difficulties. A double number Graingers "Shepherd's Hey," that clever, humorous number, and a new Sousa March, "Sabre and Spurs," a number full of military spirit, drew a big applause. The conductor's latest and generally conceded to be his best song, "In Flanders' Fields the Poppies Grow," was next on the program. Miss Helder surprised the hearers when she displayed a sonorous and perfect tenor voice. She sang this beautiful song most admirably.

There could not be a better number selected for the closing of a program than the Rhapsody by Hosmer, "The Southern," full of patriotic vigor. Naturally most of the encores were new Sousa Marches and if possible they delighted the audience still more than the regular program numbers. They showed their appreciation with the hardy applause. Taking it altogether Sousa and his band are today as much superior to any other band as they were twenty years ago. Mr. Kirchener, 1st Oboe; Mr. Norrito, Solo Clarinet; Mr. Van Praag, 1st Horn, and Mr. Richardson, 1st Tuba, are all men of tried musical talent and the selection of such exceptional artists for the important posts in his band is a great credit to the greatest of bandmasters.

It was through the efforts of Prof. Buys that the musical loving people of this community were enabled to enjoy the great musical event in this place and his efforts are much appreciated.

## Mr. Buys Honored By Sousa.

Our local bandmaster, Mr. P. Buys, was a happy man last Thursday when he was paid the highest tribute by the King of Bandmasters, Mr. John Philip Sousa, before a large and pleasantly surprised audience at the Sousa Band Concert in the Grand Theatre. Not only did the great bandleader think it proper to play with his excellent organization the Huntington Municipal Band March, composed by Mr. Buys, but he requested that the composer take his place and wield the baton over his band. Better than that, Mr. Sousa instructed his librarian, Mr. Russell, to address the audience when Mr. Buys came to the director's desk. His words in substance were that "A few years ago, when Mr. Buys himself was a member of the famous Sousa organization, he accepted the bandmaster position in this pleasant little city. They considered it a loss to the band and knew that their loss was our gain by having Mr. Buys take a lead in the musical activities of Huntington." He spoke in the very highest terms of Mr. Buys as a musician, a gentleman and friend, and congratulated the community to have a man of his ability in their midst. After vigorous applause Mr. Buys proceeded to direct the March, which is dedicated to the members of the Municipal Band. Of course, all the members of Sousa's Band are intimate friends of Mr. Buys, and they surely showed their warm feeling toward him by the way they rendered this splendid military march. A storm of applause, both from the audience and the bandsmen was the reward for Mr. Buys' effort in creating this composition, and Mr. Sousa himself added his highly appreciated compliments to it. Musicians who have been with the greatest of bandmasters all through his career cannot recall an instance where Mr. Sousa went to the trouble to place anyone in such a conspicuous and honorable position in the musical field as he did for Mr. Buys. It undoubtedly fixes Mr. Buys' status before the world as one truly entitled to the name of bandmaster and composer. He is still affiliated with the great band as arranger and has for a number of years arranged music for the March King. Our talented director is the recipient of a flood of congratulations.

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## Tonight's Programme at War Exposition

The women of Chicago took possession of the war exposition today, it being conservation and woman's day at the show. Mrs. Frederick Dow is chairman of the day's activities, and the programme follows:

- 7:00—Band stand at No Man's land. Band concert, United States naval training station band, led by Lieut. John Philip Sousa.
- 7:30—Liberty forum, south end of grounds. Grecian dancing, "Hellenic Renaissance." (Under the auspices of Stamatis Pezas, Royal Grecian consul general, by Vasileios A. Kanellas, Premier danseur classique du Theater Royal, Athens, Greece). Band selections, United States naval training station band. Guards of honor, conservation leaders in Hoover costume. Address, Miss Harriet Vittum. "Our boys in France—The homes they left behind them." Address, Harry A. Wheeler, "Conservation."
- 8:15—United States and allied governments' official war motion pictures on No Man's land.
- 9:00—Messages from No Man's land, Wallace R. Lane and other Fourth Liberty Loan speakers.
- 9:15—Band selection, United States Naval training station band.
- 9:30—"Over the Top" in No Man's land.
- 11:00—Taps.



Altoona Tribune  
Aug. 9.

## SOUSA IS ACCORDED SPLENDID OVATION

Central Pennsylvanians Delighted With Bandmaster's Excellent Program

### STIRRING NEW GEMS INTERPRETED

John Philip Sousa, America's premier bandmaster and composer, again won his way into the hearts of Central Pennsylvanians last night at the patriotic concert de luxe which marked the opening of the Mishler theatre 1918-19 season, and was accorded a splendid ovation.

Symphonic airs gathered from the realms of music supreme enthralled the listeners who packed the house despite the heat and sat drinking in the conglomeration of harmonious sound produced by the galaxy of artists with whom Sousa has surrounded himself.

A brief but eloquent talk by Mayor Charles E. Rhodes, introduced the bandmaster and the city's chief executive paid a glowing verbal tribute to the eminent creator of musical gems as well as to Manager I. C. Mishler. The High school chorus of sixty voices sang "America" while the musicians provided a ringing, resounding accompaniment.

"The Court of Granada," the Moorish Scene as interpreted by Chapi, terminated as a vastly acceptable overture and applause that was tumultuous resulted in Sousa and his organization giving some of the gems that will live forever and which have made his name immemorial. Mr. Frank Simon's cornet rendition of "The Student's Sweetheart" by Bellstedt brought out the best of that instrument's possibilities and several delectable encores enhanced his artistry.

Sousa's newest triumph, "The Dwellers in the Western World," representing character studies, "The Red Man," "The White Man" and "The Black Man" were indescribable and only those fortunate enough to have the melodious crashes of harmony fall upon their ears in truest acknowledgment of tuneful significance can appreciate what the bandmaster has achieved in this latter-day accomplishment.

Miss Marjorie Moody, a soprano with a voice of seemingly no limitations and from whose lips emanated the purest of tones, easily brought the house to her feet and the auditors' plaudits testified to a hearty appreciation of her remarkable ability. Verdi's "Ah, fors e lui" of "La Traviata" fame was sung in rapturous accents, while the encores an even greater success.

#### Sousa's First Song.

"I suppose the way to recognition is always hard," said Lieutenant John Philip Sousa, bandmaster and composer, the other day. "It certainly was for me.

"I remember the first piece I ever tried to sell. I tramped with it from one dealer to another. Until I was about desperate. Finally I went into the office of a Washington firm, determined to sell it there or give it up entirely.

"The manager was a kindly sort, but not in the least interested in my composition. First I offered it for \$25. He thought that 25 cents was exorbitant. Sadly I took it up to go. Near the door I saw a whole lot of dictionaries.

"Will you give me a dictionary for it?" I suggested.

"Yes," he said, and so I sold my first song."—New York Evening Post.

"Night of the Classical Sabbath" from Boito's "Mephistofele" was replete with the musical diversion that serves to please both classic and popular selection admirers, for the bandmaster ignored none of its wide range of staccatoes and crescendos. "Sousa's 'Solid Men to the Front'" stirred the audience with its rhythmic notes and the military swing thrilled the hearer through and through.

After the intermission, the Thomas composition "Mignon" served as a pleasing overture and then the musicians swung into the British Air, "Shepherd's Hey" and "Sabre and Spurs," the new Sousa march, won the laurels which John Philip Sousa earns so easily and it was followed by "We Are Coming," another number that should and probably has sent many a chap to the recruiting station.

Miss Ruby Helder, whose full contralto is equal to any male second tenor in its power and tuneful sway, held her throng spellbound as she sang "On Flanders Field the Poppies Grow," the words by Colonel John McCrae, the Canadian hero who died on a battlefield and whose poem Sousa has likely given a new lease on life by a composition of unusual and distinctively impressive character. Her several encores including "Danny Boy" and "God Be With Our Boys Tonight" were happy and timely additions to her contribution to the melange of music.

Hosmer's "The Southern Rhapsody" a positive effervescent fount of Southland tones that caused blood to pulse faster and breaths to quicken, and the "Kentucky Home" and "Dixie" excerpts were not the least responsible for the emotions experienced by the audience who rose as one when the "Star Spangled Banner" swept out from the stage and thrilled them finally, as only Sousa and his respondent co-operators can.

K. S. I.

Williamsport Gazette  
Aug 9th

## Sousa's Band Charms Big Concert Audience

America's most popular musician, John Philip Sousa, and his matchless band were greeted by a full house last night at the Majestic, despite the heat.

Mayor Hoagland welcomed the march king in a few well chosen words and Mr. Sousa responded with a swing of his baton that started one of the most enjoyable concerts it has ever been the good fortune of a Williamsport audience to hear.

Every number was encored, and then the encore was encored, the favorites being the Sousa compositions, including the well-known "El Capitan," "Solid Men to the Front," and the ever popular "Stars and Stripes Forever," with the three piccolos, the cornets and the trombones at the front of the stage.

Of the playing of the band it need only be said that like good wine, it improves with age. The program was typically Sousa, well arranged to show the possibilities of the instrumentation.

The vocal numbers were exceptionally good, Miss Moody displaying a very fine soprano voice, while Miss Helder amazed her audience with a tenor the sweetness of which charmed all who heard her.

Mr. Sousa paid a high compliment to a Williamsport composer, one of the encore numbers played by the band being Vandersloot's catchy march, "General Pershing."

Williamsport Sun  
Aug - 10

## SOUSA AND BAND THRILL AUDIENCE

Excellent Concert Is Rendered Here By Famous Organization To Delight Of Many.

A sultry, sticky atmosphere last night had no terrors for those who love incomparable band music, and they packed the Majestic theater almost to suffocation. All the side exits and stage doors were opened and possibly a hundred or more persons stood outside in Church street and heard a fine concert.

Lieut. John Philip Sousa and his band were the lure that drew the great crowd of music lovers, on such a sultry night, but nobody thought of the heat while listening, spell-bound, to the music of this wonderful organization of artists.

Mayor Hoagland, in a few well chosen words, welcomed the great bandmaster. Sousa responded with a swing of his baton, and then followed one of the most enjoyable concerts that the march king ever presented to a Williamsport audience. Everything went with a dash that was refreshing and every number on the program was encored, Sousa responding with many of his favorite compositions, including the ever popular "Stars and Stripes Forever." One of the encore numbers was "General Pershing," a Vandersloot march.

The vocal numbers by Miss Moody, soprano, and Miss Helder, tenor, were exceptionally fine.

After the concert the Repass band men entertained the Sousa band in the local organization's quarters on Willow street. There was a fine lunch and everyone had a splendid time.

Shamokin News  
Aug - 17.

## SOUSA AND HIS BAND MADE DECIDED HIT

World's Greatest Bandmaster Was Accompanied by a Coterie of Famed Stars

Capt. John Philip Sousa, the world's greatest bandmaster and his famous Sousa band, delighted a large audience at the G. A. R. Opera House last evening when the incomparable band leader directed his men and accompanists thru the most remarkable musical festival in the town's history.

Minus his facial decorations—presumably removed because of the whiteness that has attacked them—Sousa was given a rousing reception. He proved the same active Sousa, despite the advance of years and thru-out the evening kept his audience in excellent humor and enthusiastic over the rendition of the ever popular Sousa marches and other numbers.

With Sousa last evening were Marjorie Moody, noted soprano; Ruby Helder, the world's greatest woman tenor singer; Frank Simon, cornetist, and Joseph Marthage, harpist. Each of the special features was an entertainment in itself. The band left this morning for Pottsville.



Mount Carmel News  
Aug. 17

## SOUSA AND HIS BAND PLEASED

G. A. R. opera house opened for the 1918-19 season yesterday afternoon, when John Philip Sousa, the March King and his famous band played a matinee engagement here to a fair sized audience, which was more pleased with the program.

The famous bandmaster, who is now a lieutenant in the Naval Reserves of the U.S.A. was introduced to the audience by Attorney R. B. Tobias.

John Philip Sousa is held as an idol by all musicians and music lovers here, and his visit to Mount Carmel was an important event, the only unfortunate thing being, he could not give his concert in the evening when the people would have been finished with their day's work. With the coal mining industry ranking among the first war essentials it would have been unwise for men to have remained from work to hear the music although many were tempted to do so. As it was, there was a nice audience present considering that the concert was in the afternoon.

It would be folly on our part to tell just how good the band was, but it was really wonderful. Some of Sousa's famous marches were played, including what is considered here as one of his best, "The Stars and Stripes For Ever."

A real treat was a cornet solo by Frank Simon, an artist, who simply thrilled the audience. His tone was perfect. He simply held the people spellbound. The soprano soloist was Miss Marjorie Moody, who is given credit by many vocalists here as having the finest quality voice ever heard in Mount Carmel. A novelty was the singing of Miss Ruby Heydler, tenor soloist. This is most unusual to hear a girl singing tenor and she had what famous vocalist teachers in New York credit as being a perfect tenor voice.

The band has now been touring the last four months and September 8th, closes at Willow Grove. The band has ten members who have entered service and when the tour is over many more will enter. John will then become active again in his work connected with the U. S. Naval Reserves.

Shonokin Dispatch  
Aug. 17.

## MANY MUSIC LOVERS ENJOYED BAND CONCERT

An enthusiastic audience of music lovers greeted Lieut. Sousa and his celebrated band at the G. A. R. opera house last evening and for more than two hours reveled in the delightful musical renditions of his truly wonderful musical organization.

The program was par excellence and the audience showed its appreciation with tremendous applause, to which the famous band master and his musicians responded with numerous encores.

Solos by Miss Marjorie Moody and Miss Ruby Helder, two gifted vocalists, were among the most enjoyable of the concert.

Sayre Times

Aug 12-1918

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## CONCERT GIVEN BY SOUSA AND HIS WORLD FAMOUS BAND NETS MUCH MONEY

Between \$450 and \$500 was earned for the canteen for soldiers in Sayre by the concert which was given in the New Sayre Theatre by Lieut. John Philip Sousa and his world famous band Saturday afternoon and if the weather had been favorable so that the concert could have been given in the Howard Elmer park, much more undoubtedly would have been netted for the canteen fund.

Howard M. Reynolds, treasurer of the canteen fund said this morning that he was unable to tell the exact amount received from the sale of tickets for the concert for all persons who sold them have not yet reported. But there were 964 tickets which cost \$1 each taken in at the theatre entrance Saturday afternoon. There may have been some sold which were not presented at the theater so the amount from the sale of tickets may be more than \$964. In addition the canteen workers sold souvenir programs and tags to the amount of \$101. The programs were supplied by the band and cost eight cents each. They were sold at prices ranging from fifteen cents to a dollar. This makes the total receipts as far as known amount to \$1065. The cost of bringing the band to Sayre was \$500 and the souvenir programs cost \$40.80. This would leave \$525.20 in the hands of the treasurer. But there are more bills to be paid and there may be more money to be turned over from the sale of tickets so

the exact amount netted cannot be exactly stated at present.

The concert started about an hour after the appointed time because the band was delayed by a wreck on the S. & N. Y. railroad. That hour was well utilized for two addresses of exceptional interest were delivered. Geo. O. Tamblin, who is directing the War Chest work in Sayre talked interestingly on that subject. The other speaker was C. L. Lewis, who is rapidly becoming recognized as one of the leading orators in this section of the country. Mr. Lewis said it had come to his attention that some Catholics have refused to subscribe to the War Chest because the Y. M. C. A. is aided by the chest. It also had come to his attention that some Protestants had refused to subscribe to the War Chest for the reason that the K. of C. is aided by the chest. In war religious differences should not be allowed to interfere with any of the work of attaining victory. "Such a man" said Mr. Lewis "does not belong to the United States. He belongs with the Huns. He should fight with them and live with them. And may God save his poor stingy soul." This statement was greeted with prolonged cheers.

The concert was, of course, excellent. The fact that Sousa and his band gave a concert is all that needs to be said. The audience completely filled the theater and everyone was delighted with the music rendered by the world famous band.

Shonokin Herald  
Aug. 17

## SOUSA AND HIS BAND MADE HIT

Capt. John Philip Sousa, the world's greatest bandmaster and his famous Sousa Band, delighted a large audience at the G. A. R. Opera House last evening when the incomparable band leader directed his men and accompanists thru the most remarkable musical festival in the town's history.

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The band left this morning for Pottsville.

## IT'S WAR PICTURE THAT IS PICTURE

"Unbeliever" Film True to  
Details and Has Appeal  
That No One Can Resist.

In "The Unbeliever," now being shown at the Auditorium, Spokane has the opportunity to see a war picture which lives up to its advance notices. There has been a flood of so-called "war" pictures which have been disappointing, lacking in plot, untrue in detail, falsely melodramatic.

Persons who know the customs and usages of the service, who have some small idea of the way in which battles nowadays are fought, come away from many of these films with an uncomfortable feeling that the uniform has not been exalted by its use in such picturizations.

Such is not so with "The Unbeliever." The picture is true, realistic and possesses an appeal which no one can resist. The workings of that dark force whose iron hand, knowing no law, moral or otherwise, ravaged Belgium and threatens to make the entire world suffer the wrongs of that little nation, are faithfully depicted. The many scenes in which United States marines battle with the Hun are stirring and bring applause.

The music is excellent. The score was written especially for "The Unbeliever" and the famous march of the marines "Semper Paratus," written by John Philip Sousa and dedicated to the corps, is worked in with knowledge of its power. Only once is the national anthem played, and that at a time when "The Star-Spangled Banner" means something. The picture will supply the motive for playing it.

"The Unbeliever" will be shown until Wednesday.

Chronicle  
Spokane Wash 6/7/18



Ithaca News  
16 Aug: 12.

Ithaca Journal  
Aug. 12.

## SOUSA CONCERT WAS A DELIGHT

**Bailey Hall Filled to Its Capacity — Big Event of Summer School Session — Leader Was Generous With Encores.**

Bailey Hall was filled to its utmost capacity to hear John Philip Sousa's band Saturday evening in a most delightful concert. It was distinctly a spirited entertainment. Encores followed swift and sure after every number. Sousa was indulgent to the appreciative and enthusiastic audience which greeted him, and it was not necessary, as with some musicians, to extort the encores by persistent and long drawn out applause. Mr. Sousa, when a hearty round of applause greeted him, seemed to say, "Do you want some more? All right, here goes."

The first number on the program, "Moorish Scene, the Court of Granada," was an exquisite production, and was followed by two encores, "El Capitan" and "The Boy and the Birds."

Frank Simon, a talented cornetist, played "The Student's Sweetheart," and for an encore gave "Somewhere a Voice is Calling."

### "Dwellers of the Western World"

Sousa's notable composition, "The Dwellers of the Western World," with its characteristic music of the red men and the negroes was one of the most engaging numbers on the program with a great variety of musical effects, showing the wonderful resourcefulness of the composer. "U. S. Field Artillery" followed as an encore.

Miss Margaret Moody, soprano, was enthusiastically received by the audience and gave two encores, "Fanny," by Sousa, and "Will You Love When the Lilies Are Dead?"

### Humor in Music

Following the intermission came an overture, "Mignon," by Thomas, and for an encore "Over There," a "humoresque," delighted the audience perhaps as much as any piece rendered. It was a striking illustration of the fact that humor, and of the broadest type, may be expressed in music.

Miss Ruby Helder sang Sousa's new song, "In Flanders," Fields the Poppies Grow," and two encores, "God Be With Our Boys Tonight" and "Danny Boy." Hosmer's rhapsody, "The Southern," was the last number on the printed program and was followed by Sousa's "Stars and Stripes Forever" and "The Star Spangled Banner." Some of the ladies of the audience showed a lack of patriotic courtesy by putting on their wraps and going out into the aisles before the piece was finished.

### Sousa's Career

This is Sousa's 26th annual concert tour. He is over 60 years old. He has written ten operas, and a great number of orchestra and band pieces and songs. His greatest fame has been won by his marches, which have given him the title of "The March King." He began his musical career as a violinist at the age of eleven. For twelve years he was conductor of the U. S. Marine Corps Band and in 1892 organized Sousa's Band. In 1910 he made a tour of the world, traveling 60,000 miles and visiting all the European countries, Africa, New Zealand and the Fiji Islands. Sousa has been commissioned as a lieutenant and has had charge of the musical forces in training at the Great Lakes (Ill.) naval training station.

The concert Saturday evening was under the auspices of the department of music.

## GREAT RECEPTION FOR SOUSA'S BAND AT BAILEY HALL

**Famous March King Delights Capacity Audience With Old-time Favorites as Well as New Numbers—Three Soloists Add to Program's Success.**

As has been said before, even the war cloud has its silver trimmings, and to the fortunate Ithacans who were at Bailey Hall Saturday evening, Lieutenant John Philip Sousa and his famous band proved the truthfulness of the remark. It would be hard to imagine a more thoroughly enjoyable or wholly delightful concert than that given by the great leader and his organization. Of course, it had its martial spirit— whoever heard of Sousa's Band when it did not?—and the stirring tunes of the bandmaster's great marches served only to thrill all the more the immense audience which occupied every available seat in the auditorium.

The march numbers easily were the big feature of a fine program replete with delightful surprises. Sousa's Band is never heard to better advantage than when it is playing one of its leader's military compositions. And the enthusiastic applause with which each number was received attested fully the audience's appreciation. While the martial genius of the bandmaster has been a by-word among Americans for many years, it has taken the war to develop its greatest popularity.

### Old Favorites Please.

The numbers which, perhaps, met with the best reception were "The Stars and Stripes Forever," Sousa's ever popular march; a humoresque on "Over There," written by Bellstedt, and "El Capitan," another of the leader's famous compositions. Playing "The Stars and Stripes Forever" as an encore, with the flutists, cornetists and trombonists carrying the burden, Sousa received the largest burst of applause of the evening.

Among other marches which made a hit were "U. S. Field Artillery," "Sabre and Spurs," "We Are Coming" and "Solid Men to the Front." "Over There," played with many variations and concluding with a medley of patriotic numbers, also was a big feature.

### GLOUCESTER SOUSAS

John Philip Sousa was born at Washington D. C., which would seem to make him a very good American indeed per se, even if he hadn't proved it in a thousand or more ways ever since he first opened his eyes and looked out on the nation's capital.

There has been a family of Sousa in Gloucester almost ever since there was a Gloucester, and that goes back pretty well toward the beginnings of America. The original Gloucester Sousas were fishermen, coming from Portugal to settle there, and the name Manuel Sousa is still not uncommon in the Massachusetts city. One of the Portuguese family of Sousa—Luis Mendiz de Sousa—was famous as an author. He was a gentleman of much spirit. He lived at one time across the river from Lisbon. That was, during the Spanish occupation of his country. There was a plague in the Portuguese capital and the Spanish governor decided to get away from it by the simple expedient of commandeering de Sousa's house and moving into it. De Sousa did not love the Spanish officials—far from it—nor did he enjoy the idea of surrendering his home to them; so he cut the Gordian knot by the simple expedient of burning his own house and taking French—or, rather, Portuguese—leave. Later in life he and his wife agreed to separate, and they both joined religious orders. He became a Dominican monk, and it was as a member of that order that most of his literary work was done.

Although the marches comprised, of course, the most conspicuous part of the program, other features added to the enjoyment of the evening. Sousa's three soloists, Frank Simon, cornetist; Miss Marjorie Moody, soprano and Miss Ruby Helder, the surprise of the evening, who possesses a tenor voice, all were well received. Mr. Simon proved that he is a pastmaster with the cornet, playing in faultless fashion "The Student's Sweetheart" by Bellstedt and "Somewhere a Voice is Calling" by Tate, as an encore.

Miss Moody pleased with "Ah, fors e lui" from "La Traviata" by Verdi, and as an encore gave "Fanny," a sweet melody by Sousa and "Will You Love When the Lilies Are Dead?" another song by the bandmaster.

Miss Helder's tenor voice was an unusual surprise. Her number, "In Flanders, Where the Poppies Grow," composed by Sousa from the words of the famous poem by Col. John McCrae, was inspiring, as was "God Be With Our Boys Tonight" by Sander-son, and "Danny Boy" by Wetherly.

### Encores Demanded.

"The Court of Granada" by Chap was the stirring number which opened the program. Responding to the hearty applause, Mr. Sousa gave two encores, "El Capitan" and "Boy and the Birds" by Hager. Character studies of the "Red Man," "White Man" and "Black Man," in "Dwellers of the Western World," were unusual and powerful. A jazz interpolation, "Lassus Trombone"—just to show that he could do it—was given by Sousa as an encore to "Sabre and Spurs."

A rhapsody, "The Southern" by Hosmer, and "The Star Spangled Banner" concluded a program which had held the close attention of probably 2,500 persons for more than two hours. The former was a delightful medley of Fost

tial music these days Mr. Sousa finds, and his many stirring marches were never so popular as at present. "The Liberty Loan," "Solid Men to the Front," "Sabres and Spurs" and "Heavy Field Artillery" are some of his more recent marches that he thinks most highly of.

## SOUSA GLAD TO SEE HIS ITHACA FRIENDS

**Famous Band Leader Enjoys Playing Here—May Curtail Tour to Return to Navy.**

Returning to Ithaca for the first time in 10 years, John Philip Sousa, the noted march king and director, was right glad to see the friends who called at his dressing room at the close of Saturday night's concert or who met him at his hotel later. Mr. Sousa is a little grayer, there are more lines in his face; perhaps he is a bit stouter, but he is as vital, as forceful, and as genial as ever.

The "March King" expressed his pleasure at the opportunity of coming to Ithaca again, and particularly at the opportunity to give a concert in such a fine auditorium as Bailey Hall. His last concert was given in Sibley Dome—"It seemed to me as if we went up four flights of stairs for that concert," he said.

Mr. Sousa's summer tour is likely to be cut short he said. He has engagements well into October, but the navy department wants him to return to the service early in September. He has been with the Atlantic Fleet and officers and men want him to return. Mr. Sousa, it will be remembered, is a lieutenant in the naval reserve, and at the great lakes training station at Chicago has been in charge of hundreds of musicians for the navy. He enjoys the work and the opportunity it gives him for serving his country.

Incidentally he would like nothing better than to lead the march into Berlin. He didn't say so, but it's a good bet that he would compose a march for that occasion that would be a masterpiece.

The country is very keen on mar-



Endicott, Johnson Record.  
Aug - 17

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When John Philip Sousa Waved His Baton



A view of the grandstand at Ideal Park, where 15,000 people heard the Sunday evening concert.

## 25,000 CHEER SOUSA AND HIS CONCERT BAND

Town of Union Audiences  
Are Most Responsive, Says  
Great Bandmaster

### THRIFT STAMPS SOLD

Crowds Begin to Come Early  
in Day—Henry Ford Vies  
with Bill Packard

"What effect is the war having on band music?"

Lieut. John Philip Sousa repeated the question that was put to him after the concert at Johnson Field Sunday afternoon. "In all my 26 years experience before the public," he continued, "we never have been greeted by audiences as large as those of this season. In the Canadian cities which we visited, we broke all attendance records. At Detroit, we played to 200,000 people in a week. All over it is the same. Just see the audience that came out here this afternoon."

"The people are hungry for music," continued the greatest bandmaster. "In one of my books, I said that music is a solace in time of sorrow. Of our programs, the numbers that seem to make the strongest appeal are not the swinging martial marches, popular as they always are. The two that make the deepest impression are 'The Sleeping Soldiers' and Miss Helder's 'In Flanders Fields the Poppies Grow.'"

#### People Appreciate Sentiment

"They of course have their inspiration in the war, but neither is martial in treatment. One of my critics said of 'The Sleeping Soldiers' that it breathes the spirit of infinite tenderness of the whole world for a soldier asleep, and it is that sentimental quality which awakens a responsive chord among the people just now. Music is of course, but one of the mediums of expression, and the aim of the band is to make each piece we play tell a story, so that it will be understood as clearly as though it had been in words. Of course, the novelty of the arrangement of Mr. Cohan's popular song, 'Over There' pleases audiences everywhere, for its novelty. But it is the serious rather than the martial and warlike that touches the heart of the people just now."

"Did you enjoy the singing of the young ladies?" asked the bandmaster. "Of course, it was difficult for them to sing out of doors. They are at a disadvantage if they are not heard in an auditorium, but I am glad that they could be heard so distinctly in the open here today. Miss Moody has a remarkable voice. I believe that she will make a great name for herself. While I was playing in Boston, I was told that there was a young woman in Lynn whose voice had remarkable qualities. I went down to hear her, and engaged her on the spot. She is young, and has a great future, I am sure. Miss Helder's voice is a novelty, and I find that the people enjoy her singing greatly. Her singing of 'In Flanders Fields' was particularly pleasing."

"It is a great pleasure to play here in Johnson City and at your beautiful park at Endicott. The people are very responsive to our efforts, and an appreciative audience is a great stimulus."



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Aug 17, 1917

Aug 17,



Umbrellas tempered the heat at the afternoon concert at Johnson Field

#### 25,000 Thrift Stamps Sold

The two concerts by Sousa's band, heard by approximately 25,000 persons at Johnson Field in the afternoon and at Ideal Park in the evening, were—nearly 10,000 at the Field and something more than 15,000 at the park. They bought 25,000 thrift stamps, and hundreds of persons who had not been investing in the stamps, were started on the road of service through saving to help win the war.

At the field in the afternoon, the stamps were sold at all of the box offices, and nearly everyone who entered the gates bought stamps. In the evening, a group of canteen workers and Red Cross girls passed through the audience systematically, and disposed of about 16,000 of the stamps. County Vice-Chairman H. J. Wolfe of the W. S. S. organization and a corps of salesmen assisted at both concerts, and when the total sales was made known, they were jubilant. "The thing that pleased me," said Mr. Wolfe, "is the fact that a lot of people who have not been buying the stamps were introduced to them, and will have an incentive to keep on buying them hereafter. The result will be so far-reaching that we can not trace it. The demand for stamps was given a permanent boost. It was a real stroke of genius to think of giving the people the chance to invest in the stamps at the concerts."

At the gates in the afternoon, a good many persons offered to surrender their stamps, apparently thinking that they were required for admission. They were supplied with thrift stamp cards, and were instructed as to the value of the stamps and the methods of redeeming them for the War Saving Certificates which bear interest. One man who came through the gate with a stamp in his hand asked after his stamp had been refused, "What is this thing? What's it good for?" And when he was told, he commented, "So, that's a thrift stamp, is it? I've seen them advertised, but never saw one before."

#### Crowds Come Early

It was early in the day when the crowds began to come. A convoy of Henryfords hove to at the main gate at

#### N. Y. Grand Opera Company Plans Cost of Production.

Organizers of the New York Commonwealth Opera Company for the production of grand opera at cost met July 18 to discuss the aims of the movement and increase the number of founders. Lieut. John Philip Sousa, president of the organization, could not be present to address the 200 musicians and music patrons who attended. A theatre has been offered to the company, but it was not accepted, as the organization would not be ready to begin its season before October.

the field soon after 11 o'clock in the morning. "We've come to hear Sousa's band. Is this the right place?" asked the pilot who had brought his family, the hired man and some of the neighbor women. "We're from Hartford, half way down to Scranton. Quite a bit of a drive to come up here to hear a band play, but there are a lot more coming. We all want to hear Sousa. Is Mr. Johnson about anywhere? We'd like to see him."

A little later a party from Towanda, Pa., reached the field and soon they had lunch baskets opened, and were settled comfortably to await the opening of the gates. It was soon after noon that the army afoot began to arrive and by one o'clock, there was a steady stream of people flowing through the gates. At 2 o'clock the stream became a flood, and not until 3:15, when the concert was well under way did the rush stop.

Whole families came with the babies in go-wagons, and in spite of the heat everyone was happy. They were, as Lieut. Sousa had said, "hungry for

Continued on Page 8 This Section.

Lieut. Sousa and George F. Johnson crossing Johnson Field.

#### SOUSA WOULD LEAD BAND IN BERLIN

"I have had many triumphs in my life. I have done things of which I am proud, but the greatest ambition of my life is to lead a band down Wilhelmstrasse in Berlin playing 'The Star Spangled Banner.' I will be satisfied with my life work when that is done."

In these words, John Philip Sousa, lieutenant in the United States Navy, expressed his present burning ambition to a group of admirers recently. The great band leader, having secured leave of absence for the summer, is making a limited tour with his famous original Sousa Band, and it was due to the success which he achieved last summer that the management of Dominion Park has again signed contracts with him and his band to come to the park for a limited engagement of sixteen days beginning Saturday, June 23.

Musical  
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col 5/2/18



St Catharines - Ont.  
Standard  
July 23

## SOUSA'S VISIT TO ST. CATHARINES

Midsummer Feast of Music by a  
World Famous Organization,  
Which Has More Than Its Reputa-  
tion to Draw.

"Why are there not more of our people here?" was the question I asked myself many times while listening to the music of Sousa's excellent band yesterday afternoon. Of course it was hot, the hottest day of the year, but who thought of the heat while entranced by the glorious harmony and splendid rhythm of the music produced by this world famous body of soloists. It was an afternoon performance unfortunately, or no doubt many more would have been in attendance to share the privilege of what was certainly an unusual treat to music lovers. What struck me most perhaps was the simplicity and precision of every item, the absolute neatness of the conductor and men, literally and musically. The nuances of time or tempo rubato, so much affected nowadays by conductors and musicians generally, was quite lacking and really it was a pleasure to hear once again the regular and even marked rhythms after the mawkish and over-sentimental exaggerations we so often hear. Perfect intonation, a beautiful tone in the brass section, a splendid array of wood-wind players, remarkable performers of the tympani drums and traps, all made for an ensemble which hardly could be beaten—at least as far as the limitations of the band literature music allow.

The principal number played was the "Mignon" overture, by the French composer Thomas (so well known by the fine records of this work made for the phonographs) and this served well to show the various capabilities of the players—the beautiful harp and clarinet effects being especially pleasing. A tremendous crescendo brought the full power of the band out at the close and the audience showed by its applause that really good things could be safely ventured on, as well as the trivial and popular variety generally thought to be the musical level of the smaller cities.

The bright and snappy tempi of the three dances from "Henry VIII," by the English composer, Edward German, were also roundly applauded, as were also the different encores in the shape of several of Sousa's own marches, always so deservedly popular. Two other numbers were also by Sousa himself, a fine selection called the "Dwellers in the Western World"—a contrast of the musical sentiments of the "Red Man," "The White Man" and "The Black Man," which was good and very delightful music, and a Humoresque on the popular song "Over There," which was decidedly novel and amusing.

The soloists—Mr. Frank Simon, a cornettist of technical finish and expressive tone, Miss Marjorie Moody a soprano with a sweet and very flexible voice, and Miss Ruby Helder, a very deep contralto, who sang three songs of a sad and quite moving nature. All proved themselves artists in the true sense of the word and added the exact amount of variety to the ensemble of the concert. May we have Mr. Sousa here again soon and may he also come in the evening, so that more of our busy people could hear him and have their burdens lightened by the strains of his beautiful music.

W.T.T.

Elmira Journal  
Aug - 13.

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## ELMIRA'S TRIBUTE TO THE MARCH KING

### 2,000 People Crowd Their Way Into Mozart Theater To Hear the Wonderful Music of Lieutenant Sousa's Band.

Nearly 2,000 music lovers went to the Mozart Theater last evening, attracted by Lieutenant John Philip Sousa and his famous band. Every seat was taken and hundreds stood up or were accommodated in the wings of the stage and in the seats at the rear of the platform. It was a splendid tribute to the renowned March King and the 60 artists of his splendid organization.

Promptly at 8 o'clock Mayor Hoffman walked upon the stage with Lieutenant Sousa, and in an appropriate speech introduced him to the audience, who gave him a most flattering reception. Sousa bowed his thanks and said with a smile that from the crowded appearance of the theater, that Elmira was evidently like the rest of the people in the world and hungry for music. "There is a solace in it," he said, "that can be found in nothing else."

He then mounted the platform from which he directs his organization and for nearly three hours Elmira was given a musical treat which they will long remember.

When Sousa stands erect on the platform with the uniform and glasses with baton in gloved hand and directs, he put his own wonderful energy into the music. When he moves to the right and then to the left the baton seems to exercise less influence over the players grouped about him than his quiet glance.

The opening number was A Moorish scene "The Court of Granada" by Chapi. As encores the band played one of Sousa's most famous compositions "El Capitan" and "The Boy and The Bird."

A cornet solo by Frank Simon, "The Student's Sweetheart", was next on the program. Mr. Simon has the faculty of putting a remarkable degree of expression into the rendition of his numbers. As an encore he played "Somewhere a Voice is Calling," with the addition to the song of instrumental variations which made the number remarkably pleasing. Mr. Simon is a talented artist and the audience expressed their pleasure at his efforts in no uncertain manner.

#### Famous Sousa Number.

Next came one of Mr. Sousa's famous suites entitled "The Dwellers in The Western World," depicting the Red Man, The White Man, and The Black Man. The first number depicted the stoicism and characteristics of the Indian; the second number the energy and thoroughness of the White Man; and the third number the cheerfulness and optimism of the "Black Man." As an encore Sousa's latest composition "The United States Field Artillery," was rendered.

Miss Marjorie Moody, soprano soloist, then gave a beautiful rendition of "Night The of Classical Sabbath" from Mephistofele. Miss Moody delighted her listeners with her sweet and voluminous voice and her fine artistry. Her singing won the praise of all with her perfect intonation and voice wide of range and beautiful quality. She responded to two encores.

The band then played Sousa's latest march, "Solid Men To The Front." This is one of the best military marches he has ever written and it has the swing and dash of his earlier successes.

The second part opened with the overture from the opera "Mignon" by Thomas. Its delicate passages were beautifully executed.

As an encore "Over There" was rendered. It was one of the most pleasing numbers on the program and it was twisted around in a manner that was most unique. Every section of the band took a whack at it. The national airs of the Allied countries were interwoven into the air. First came the "Marseilles", the national air of France; then "The British Grenadiers," the national air of Italy, and then the famous Civil War song "Tramp, Tramp, Tramp, The Boys are Marching," and then the army bugle calls all ending up with "Over There."

#### Program is Lengthened.

Repeated encores more than doubled the length of the program, as some of the selections were played three times and a generous number of extras were added.

None of these selections were more appreciated than those composed by Sousa himself, though the ones which were not of his composition bore the earmarks of his individuality in the manner of their development through unusual and affective groupings of the instruments.

#### "The Stars and Stripes."

"Lassus Trombone" was another encore. This was followed by "Shepherds' Hey," Sousa's new march, "Saber and Spurs," and then was rendered Sousa's most famous masterpiece, "The Stars and Stripes," which was played as it had never been played in this city before. First the buglers came to the front of the stage, followed by the trombones and cornets, which made an effect that was pleasing and unique. This number alone with Sousa himself as director was well worth the price of admission. "In Flanders Field the Poppy Grow" followed.

Miss Ruby Helder, vocalist, is pronounced by musical critics to be a perfect tenor. She is youthful and dainty and made a most pleasing impression. She sang "The Southern," a rhapsody, and as encores rendered "God Be With Our Boys Tonight," and "Danny Boy," a famous Irish air.

The never-to-be-forgotten concert was concluded by a rhapsody of Southern airs, by Hume, which Bandmaster Sousa says is the best American rhapsody ever written. Then the members of the band stood up and rendered "The Star-Spangled Banner," and the concert had come to a close.

Eagle Bldg NY 7/18/18

#### THURSDAY.

"Everything," the new show at the Hippodrome, opens Thursday night. Music and lyrics are by Lieutenant John Philip Sousa, Sergeant Irving Berlin, John L. Golden, Raymond Hubell and a number of others. The cast is headed by De Wolf Hopper and Houdini. Belle Story and a horde of other entertainers are included.



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Aug - 13

Pottsville Republican  
Aug - 19.

## SOUSA PLAYS AND AUDIENCE WAS CHARMED

**Mozart Packed to the Doors  
Last Evening to Hear the  
March King and His Fa-  
mous Band—Splendid Pro-  
gram is Given and Many  
Encores are Demanded.**

The music lovers of this city were out in full force last night at the Mozart Theatre where they crowded every bit of space for the pleasure of hearing and seeing the greatest of music masters, the march king of America, Lieutenant John Philip Sousa, direct his world-wide celebrated band. Every seat in the huge auditorium was taken and the eager audience occupied every available standing space, and hundreds were seated on the stage, back of the wings where their applause shook the very rafters of the theater.

Lieutenant Sousa was introduced to the Elmira audience by Mayor H. N. Hoffman, in glowing words of praise for his great work in the camps of the country.

The first number on the program, "Moorish Scene, the Court of Granada," was an exquisite production, and was followed by two encores, "El Captain" and "The Boy and the Birds."

Frank Simon, a talented cornetist, played "The Student's Sweetheart," and for an encore gave "Somewhere a Voice is Calling."

"Dwellers of the Western World"

Sousa's notable composition, "The Dwellers of the Western World," with its characteristic music of the red men and the negroes was one of the most engaging numbers on the pro-

gram with a great variety of musical effects, showing the wonderful resourcefulness of the composer. "U. S. Field Artillery" followed as an encore.

Miss Margaret Moody, soprano, was enthusiastically received by the audience and gave two encores, "Fanny," by Sousa, and "Will You Love When the Lilies are Dead?"

### **Humor in Music**

Following the intermission came an overture, "Mignon," by Thomas, and for an encore "Over There," a "humoresque," delighted the audience perhaps as much as any piece rendered. It was a stirring illustration of the fact that humor, and of the broadest type, may be expressed by music. Every section of the band took a whack at it. The national airs of the Allied countries were interwoven into the air. First came the "Marsellaise," the national air of France; then "The British Grenadiers," the national air of Italy, and then the famous Civil War song "Tram, Tramp, Tramp, The Boys are Marching," and then the army bugle calls all ending up with "Over There."

Miss Ruby Helder sang Sousa's new song, "In Flanders' Fields the Poppies Grow," and two encores, "God Be With Our Boys Tonight" and "Danny Boy." Hosmer's rhapsody, "The Southern," was the last number on the printed program and was followed by Sousa's "Stars and Stripes Forever" and "The Star Spangled Banner."

### **Sousa's Career**

This is Sousa's 26th annual concert tour. He is over 60 years old. He has written ten operas, and a great number of orchestra and band pieces and songs. His greatest fame has been won by his marches, which have given him the title of "The March King." He began his musical career as a violinist at the age of eleven. For 12 years he was conductor of the U. S. Marine Corps Band and in 1892 organized Sousa's Band. In 1910 he made a tour of the world, traveling 60,000 miles and visiting all the European countries, Africa, New Zealand and the Fiji Islands. Sousa has been commissioned as a lieutenant and has had charge of the musical forces in training at the Great Lakes, (Ill.) naval training station.

## SOUSA WON HEARTS OF ALL

Sousa and his band brought a gathering of music lovers to the Hipp. on Saturday evening which taxed that big amusement house to its utmost. It was a most delightfully cool evening, and the music brought forth raptures of delight that made it an evening long to be remembered by those who were present.

Encores by the famous bandmaster were never more liberally given, and every moment of the two and a half hours, exclusive of a few minutes' intermission, was filled with strains of wonderful beauty.

The first section, "The Court Granada," was responded to with that ever captivating march, "El Capitan"; then came the cornet solo by Frank Simon, "The Student's Sweetheart," which was executed with a finish that ranks Mr. Simon amongst the greatest living cornetists, his staccato notes standing out with a distinctiveness that was really charming, whilst his tones of liquid brilliancy were superbly noted. Rapturous applause was responded to with "Somewhere a Voice is Calling," another gem. Sousa found necessary to break the applause by swinging into "The Dwellers in The Western World," a characteristic selection showing the motifs of "The Red Man," "The White Man" and "The Black Man," each motif having a distinctiveness of color that kept the audience in a quiver of excitement throughout the entire selection. Response to this encore was the "U. S. Field Artillery," another of Sousa's world stirring marches, the artillery thunderations being as markedly notable as those in real action now facing Germany.

Miss Margerle Moody rendered "Ah fors e lui," from La Traviata, in a voice of much splendor and clarity, which brought out in liquid tones the highest in a goodly range, the tragic scene showing much pathos by the talented singer. Her response, "Fanny," by Sousa, was another well selected choice for her voice, and she did justice to the author to a remarkable degree. She was compelled to respond with "Will You Love When the Lilies are Dead?" a soul inspired selection.

"Mephistofele" was as usual full of brimstone and fire, and the thunderous tones of the heavier instruments showed the bandmaster to have worked miracles with his band as he played "Night of the Classical Sabbath." His own "Solid Men to the Front" proved to be another stirring encore.

The overture "Mignon," one of Prof. Fred. Gerhard's best Third Brigade Band selections, was well rendered, and the audience was so insistent that an encore, "Humoresque on Over There," was such as to keep the audience so interested that they did not know which instrument was to take part next, ranging from the heaviest brass to the faintest chirp of the piccolo with every other instrument, even to the bass drum, taking its part in "Over There."

The British air, "Shepherd's Bevy," was necessary to stop the applause, which was likewise so well received that the bandmaster rendered "Lassus," by Fillmore, in which the slides did some excellent sliding and yet withal, musical to the utmost degree. His "Sabre and Spurs," with the cavalry movement prominent, made it necessary to make two responses, which he did with his own "Stars and Stripes Forever," and "We Are Coming," the former the kind that brings one to his feet if he has any musical touch within his soul, and the latter another of his choicest stepping out movements. It was necessary for Sousa to bow his acknowledgments several times before he presented Miss Ruby Helder.

This young lady was an enigma to the audience, possessing a voice of masculine range, but delicate and pathetic as she brought the tears to the eyes with "In Flanders Field the Poppies Grow," a new selection by Sousa. It took the minds of the audience away from the Hipp for a time as they wondered where that boy was tonight. But the singer answered by singing sweetly "God Be With Our Boys Tonight," and another, "Danny Boy," with its slow, pathetic movement that searched the innermost corners of the hearer's hearts.

"The Southerner," by Hosmer, was the last noted selection on the program, but everybody rose to their feet as "The Star Spangled Banner" came forth in a unanimous patriotic manner that was to bring to a close one of Pottsville's best evening entertainments which filled the Hipp in a manner that fully recognized the efforts of Manager Hausmann to give the people the best to be found in the country today.

The only thing lacking in the entire performance was the former wellknown Vandyke beard formerly worn by the great bandmaster, and which makes it almost impossible for us to realize it was the great Sousa, the march king.

GOVERNOR WHITMAN, in his address at the opening of the National Music Show on Saturday night, paid a great tribute to music as a necessity in fostering the courage of the soldiers in the cantonments and trenches, and in stimulating the patriotism of those at home, saying: "It is almost as essential to the soldiers as well-cooked food, for while the army travels on its stomach it fights on its spirit."

This expresses succinctly the policy long advocated by this publication. We have believed that music is an absolute necessity in these days of world strife, and in order to emphasize this subject more fully The Review has inaugurated a contest for the best articles on "The Value and Importance of Music in War-time," for which a first prize of \$50.00 in thrift stamps and a second prize of \$10.00 in thrift stamps will be awarded. Lieut. John Philip Sousa, the distinguished conductor and composer, C. M. Tremaine, director of the National Bureau for the Advancement of Music, and the Editor of The Review will act as judges.

This contest was introduced to the general public through The Review booth at the National Music Show the past week. It is open to all members of the music trade industry who feel as we do that music is doing a great part, and can do even a greater part in helping to win the war. Particulars of the contest appear elsewhere in this issue.

Musical Review  
Jude C. 5/8/18



# Inspiring Sousa Music Delights Elmira People

Distinguished Band Master and His Talented Musicians Participate in Delightful Program of Characteristic Sousa Musical Gems.

There is no music so widely popular and so wholly a delight to its hearers as band music. And among musicians who have made America unashamed before the world of art is John Philip Sousa, bandmaster, composer of band music, and acknowledged abroad as well as at home as a front-rank artist. Sousa has been decorated with the Victorian Order in England, Palms of the Academy and Officer of Public Instruction in France, and holds the Grand Diploma of Honor, Academy of Hairrut, Belgium. In addition to all these he is a native American and it would have been impossible he could be otherwise than strong for the Allies.

Mr. Sousa was a phenomenal youth and did his first teaching at 15 years of age and began to conduct at 17, and at about twenty-six years of age was U. S. Marine Band leader continuing that work until 1892 when he resigned. While leader of the Marine Band he developed great proficiency among the musicians, and laid the foundation for that eminence which he later achieved in European lands and throughout America with his own organization. He resigned from the service to organize this band, known around the world as Sousa's Band. From 1900 to 1905 inclusive he toured Europe four times and made a tour of the world 1910-1911.

Meantime he had turned his attention to composition, among his works being several Smiles, a Synophonic poem and a number of comic operas that had gratifying vogue.

But his reputation rests upon the splendid and inspiring marches with which he has delighted thousands and upon his marvelous achievements as a director.

The band last night played to a packed house more truly representative than most houses so-called. For all grades of hearers made up the audience with great diversity of musical opportunities. It is tremendous confirmation of mastery in art when music finds its point of contact, and ability to interest and delight, whatever the standpoint of individuals.

Mr. Sousa was introduced by Mayor Hoffman who stated that he had heard the leader on many occasions and never missed the pleasure if it were possible. His sincere expression of the enjoyment those hearings had given him were a happy preliminary to the program.

- 1.—Moorish Scene, "The Court of Granada" .....Chapi
- 2.—Cornet Solo, "The Student's Sweetheart" .....Bellstedt
- MR. FRANK SIMON.
- 3.—Character Studies, "The Dwellers in the Western World" ....Sousa  
(a) "The Red Man"  
(b) "The White Man"  
(c) "The Black Man"
- 4.—Soprano Solo, "Ah, fors e' lui" (from "La Traviata") .....Verdi
- MISS MARJORIE MOODY.
- 5.—"Night of the Classical Sabbath," from "Mephistofele" .....Botto
- INTERMISSION—
- 6.—Overture, "Mignon" .....Thomas
- 7.—(a) British Air, "Shepherds' Hey" .....Percy Grainger  
(b) March, "Sabre and Spurs" (New) .....Sousa
- 8.—Vocal Solo, "In Flanders Field the Poppies Grow" (New) ...Sousa  
(Words by Col. John McCrae.)
- MISS RUBY HELDER.
- 9.—Rhapsody, "The Southern" ....Hosmer

## VOCAL NUMBERS

The vocal numbers were given by young solists who were both well received and heartily recalled. Ah, for e" by Miss Moody was a clear and correct rendering of that familiar, but always loved aria, well and intelligently executed. She responded to an encore which gave general pleasure. Miss Helder mann's contralto was heard to best advantage in "Danny Boy," one of her encores, where she had her only opportunity to brighten it by variation. But greatest interest centered in the "Flanders Field" numbers the wonderful words of which have been set to grave and moving music by Mr. Sousa. The singers were both of attractive personality, much simplicity of manner and showed careful study and good training.

A cornet solo is heard only now and then of late and the work of Mr. Simons recall days when they were a local feature, not only in band concerts, but in miscellaneous concert programs. The work of Mr. Simons

was artistic, musical and finely controlled and was cordially received and strongly encored. Other special and welcome features were the playing of certain passages by selected members of the band, who passed to the front for the work adding greatly to the effect of the music.

Special mention should be made of the third number where Mr. Sousa in a character study so wonderfully features the elemental characteristic of the Red man, the emotional abandon of the Black man and the expression of the White man trained by unnumbered and varying influences. Mr. Sousa is undeniably a sound painter. And who else could so direct the studies of the talented artists he directs?

Few leaders have the charm of so genuine a personality as Mr. Sousa. Competent but modest, a master but not assertive an artist with a heart for the people. From the familiar El Capitan to the last march which the band generously played his sympathy with the popular instincts was manifest. Yet no less did the unaffected musical power show itself in every feature of the band and the superb leadership of every detail.

The band is a supreme musical educator. The perfect band is as individual sensitive and artistically satisfying as a fine symphony orchestra. In the new work for which Mr. Sousa leaves his present field he will widen his influence and extend the development of music as a patriotic, uplifting and civilizing factor.

## SOUSA AND HIS FAMOUS BAND

Played To Big Audience At Hippodrome, Which Was Given Great Musical Treat

Lieut. John Philip Sousa and his famous band were at the Hippodrome, last Saturday evening, and played to an audience, which for appreciation, was never excelled, if equalled. The demonstration of hand clapping which followed each number upon the excellent program was spontaneous and unanimous, conclusive proof of the high favor in which each was received. Bandmaster Sousa reciprocated most liberally by responding to the encores which stretched out the numbers played and sang to over a quarter of a hundred. Nine selections were the original number. They of themselves were of a variety to suit every taste, but anything which Sousa plays, is executed in a style of perfection, that a simple composition is made to his high, critical standard.

Several of his marches, some of them new, were given as encores. Of these there were "Solid Men to the Front," and "We Are Coming." One of his latest "Sabre and Spurs" was upon the program.

It is not only in music for the band that Composer Sousa is famed. He is becoming noted for his compositions for the voice, also. The great audience of Saturday evening, had the delightful pleasure of hearing several of them. Miss Majorie Moody, a singer of birdlike voice, sang "Fanny" and "Will You Love Me When the Lilies Are Dead," as encores. They and her number upon the program, "Ah, fors e lui," from Verdi's La Traviata, were sung with splendid effect.

The other vocalist was Miss Ruby Helder. Her's is a voice that cannot be classified among those of a female. It is of about equal pitch of that of a tenor. Lacking the resonance and carrying quality. Her number upon the program was by Sousa, entitled "In Flanders Field the Poppies Grow," the verses of which were written by Col. John McCrae. It is a weird composition, set to weird music which the singer interpreted beautifully "God Be With Our Boys Tonight," and "Danny Boy" were her other numbers. The last her most popular selection.

The overture, "Mignon," by Thomas and a Moorish scene, "The Court of Grenada" by Chapi were the leading numbers upon the program.

Pottsville lovers of music were given a treat which they will ever remember. Sousa did not stint. He was more than liberal. He seemed to enjoy the scene of the audience who enjoyed the music of his great organization, which is his creation, and not a mone was lost when one selection was through before another was begun.

It was great audience. Great in every way.

Musical Leader  
Chie Dec 7/1/18

## New March, "The Volunteers."

A new kind of music and a new kind of musical instrument have come into existence as the result of Lieut. John Philip Sousa having written his new march, "The Volunteers." The music is in the new piece and the new instrument, the fruit of the author's imagination, gives the effect of an electric riveting hammer.

The musical riveter, the manufacture of which is now virtually completed by the Deagan Co. of Chicago, will be an addition to the drummer's traps, and is designed for some remarkable volume effects for special use in "The Volunteers."



GN

The Binghamton Republican Herald,  
Aug - 12 - 1918

# 'The World Is Hungry for Music,' Says Sousa.

## 25,000 Hear Programs of the 'March King'

### March King and Famous Band Thrill Vast Throngs in Two Inspiring Programs on Sunday

Ten Thousand Pack Stands at Johnson Field in Afternoon and Many More Hear Evening Concert at Ideal Park

25,000 IN CROWDS BUY 25,000 STAMPS

More Than \$6,250 Invested in War Savings as Result—War Creates Demand for Quieter Music, Sousa Says

Fully 25,000 persons went to Johnson Field yesterday afternoon and to Ideal Park last evening, attracted to these resorts by John Philip Sousa and his band.

The crowds bought 25,000 thrift stamps amounting to more than \$6,250, and they accorded to the March King and his musicians all the appreciation that even this renowned and popular organization could have expected or desired.

Sousa epitomized the variously expressed sentiments of the people, and the significance of the presence of the throngs and the attention and sympathy they gave to the performers when, at the close of the afternoon concert, he said to a Republican-Herald reporter, "The world is hungry for music. There is a solace in it that can be found in nothing else."

Ten thousand men, women and children heard and applauded the matinee concert which, like the evening program embodied several of Sousa's new compositions. More than half of them sweltered contentedly in the sun as they sat on the bleachers or in chairs placed on the ground in front of the grandstand, or stood about the field.

Early arrivals filled the grandstand long before the time for the opening of the program. Just before and during the opening number, hundreds swarmed about the gates, entering after they had bought thrift stamps or gave Hugh Wolfe and his aides a good reason for not doing so.

Remarkably good management kept the confusion and crowding at a minimum both during the entrance and the exit of the people, many of whom motored to the city from other cities and country places to hear Sousa's band. One party arrived at the field in a car covered with a thick coat of mud.

"We came through a heavy rain-storm," the driver explained. "We were here last year and we were bound to get here this time, no matter what the weather was." Some one asked a member of the party if they were going to stay for the evening concert. "You bet we are," was the answer.

Among the automobiles parked on the field were a number belonging to tourists. Motorists from as great a distance as Kansas who happened to be passing through Binghamton, made a point of attending the concerts of the famous band.

Program Is Lengthened  
Repeated encores more than dou-

bled the length of the program, as some of the selections were played three times, and a generous number of extras were added.

None of the selections were more appreciated than those composed by Sousa himself, though the ones which were not of his composition bore the earmarks of his individuality in the manner of their development through unusual and effective groupings of the instruments.

The matinee program began and ended with "Auld Lang Syne," this melody being a favorite of George F. Johnson. The program was largely patriotic and was wholly appealing because of the purity and beauty of tone attained by each of the players, and the lyrical quality of the combined result.

Sousa Marches Delight  
The Sousa marches especially, with their ringing themes and well defined phrases, their dash and swing, evidently captured the imagination of the listeners, and occasioned much of the delight they experienced.

In addition to the Sousa compositions on the program, which were "The American Main", (a) Rondo, "You Do Not Need a Doctor", (b) "Dream Pictures", (c) Dance Hilarious, "With Pleasure", a new march, "Anchor and Star" and an overture, "The Charlatan", the band played "El Capitan", "The U. S. Field Artillery" and "We Are Coming."

Encore numbers, to which the band responded with the compositions of other composers and which were especially appreciated, included a humoresque, "Over There" (Herman Belstadt) and "Sally" (Fillmore, and several others.

The humoresque, developed from the popular war song, has been enlarged into a very excellent and pleasing piece of music, and occasioned a great deal of appreciative comment.

Soloists Much Appreciated  
Frank Simon, the cornet soloist, has the faculty of putting a remarkable degree of expression into the rendition of his numbers.

Responding to an encore after his first selection, he played "Somewhere a Voice Is Calling", with the addition to the song of instrumental variations which made it remarkably pleasing.

The soprano soloist, Miss Marjorie Moody, delighted her listeners with her sweet and voluminous voice and her fine artistry. To the encore which followed her rendition of the Verdi aria, she sang "Annie Laurie," contributing artistic charm to the old Scotch song.

In the voice of Miss Ruby Helder, the audiences found a great surprise. Miss Helder, who is very youthful and dainty, has a voice of such tenor qualities as to have made a large number of listeners believe that she was a man in feminine attire. In addition to "Somewhere in France," Miss Helder, in the afternoon, sang one of Sousa's new songs, "The Sleeping Soldier," a quiet tender thing, quite unlike his well known march pieces.

Crowds Go Both Ways  
Many Binghamton people who wanted to attend the evening concert were unable to get to Ideal Park in time to hear the first half of the program. When the cars filled with persons who had left at the end of the first half of the program in order to avoid the rush for cars after the conclusion, were running to Binghamton, they passed cars crowded to the doors with people going to Endicott.

The evening program was of a similar character to that of the afternoon, and was to all appearances equally enjoyed by the throngs which filled every available space for some distance about the bandstand.

Women canteen workers in their blue uniforms and veils passed among the crowd selling thrift stamps, giving a picturesque touch to the spectacle which the great crowd afforded.

The Story of Music  
"Music," said Mr. Sousa to the newspaper representatives who spoke to him as he was leaving Johnson Field, "should tell a story. Everyone wants to hear a story, and if music has not that quality which can reach the imagination of the listener, and visualize a human experience it is not what it should be.

"There ought to be that in every piece of music which will appeal to some need in the soul of him who hears it. Perhaps the march will quicken the interest of a person in the grip of despondency; it may put him in tune with a temporarily inharmonious environment; it may paint for him a picture which will inspire him to new achievement.

"It is often the quieter kind of music that person needs," the March King continued. "As the war progresses, this seems to be the case. Those two new songs of mine, 'In Flanders Field Poppies Grow' and 'The Sleeping Soldier,' have, I believe, taken a greater hold on the public than anything else I have done."

Mr. Sousa looked as if he could say a great deal more about the new music of the day but he was summoned to the automobile which was to convey him to Endicott.

Carried  
Sousa  
By 6/6/18

3671

JUNE SIXTEENTH,  
NINETEEN EIGHTEEN.

DEAR LADDIE:

THE poor war brides! Another problem has arisen for them to solve. It has been borne in upon the American Defense Society that both wedding marches were "Made in Germany," and so they've asked that patriotic brides do not use either the Mendelssohn march or the Lohengrin march.

But John Philip Sousa is coming to the rescue, as the American Defense Society has asked him to write a wedding march for use in ceremonial weddings, and Sousa has said he will if he can get an impulse, and he sends a message to the grooms-to-be, saying, "Don't propose until I compose."



### John Philip Sousa at Irem

Although it made Sousa and his band late, the storm kept neither the great bandmaster nor a large audience away from Irem Temple last night. Perhaps it was gratifying to this popular leader to find that his appearance here was a magnet that even as powerful an electrical storm as last evening's could not counterpoise. On the other hand, the concert patrons were well rewarded for braving the rain and the thunder's threats, for the program that was offered had thrills, delights and variety in generous, satisfying measure. The concert did not open, because of a late train which brought the band to town, until after 9 o'clock and was not over until 11:15, but Sousa's graciousness was not ruffled thereby, and he and his soloists were just as open-handed with encores as could be asked for.

The occasional visits of the Sousa band to Wilkes-Barre have always met cordial response, but the war

time Sousa—Lieutenant Sousa—and his big work with the navy band of 300 pieces has had its larger use in awakening the popular imagination. Sousa was and is of all thinkable men in view, the particular one to merge several hundred young American players into a giant cataract of rhythmic sound, and to set the pattern of musical patriotism. He did yeoman service in the earlier recruiting days and the irresistible torrent of his music set the pulses of many thousands of youth bounding with the war spirit. Just briefly it's worth while to remember that Sousa is American in every molecule of his being—intensely and completely American, and that years before this war he made his Yankee band well known in Great Britain and on the continent of Europe.

Now for a few weeks' furlough, before going back to the training of navy bands, he is touring with his own concert organization and giving his programs a strong patriotic seasoning. If the bugle is "the soldiers' cocktail," then the full panoplied military band is part of the food and drink of soldiers and sailors.

The local public knows John Philip Sousa well, but it is appropriate to remember gratefully that he is musician, historian, philosopher and one of the most tremendous workers. At home in the fundamental science of composition, he has brought his name among the great Americans. He has set the mark and pattern of the military march. It is not generally known that he has written more than four score marches. He has gauged the temper and spirit of the people, and has given them programs for twenty years that have kept the pulses bounding, though the educational repertory feature has been prominent. What he has done, more than what he has said has silenced the ultra conservatives and the scoffers. A good deal of his work will endure and will be heard long years from now.

Whether as composer or conductor the largest factor of his success has been that he is the incarnation and summation of the spirit of rhythm. This sounds simple and usual. It is really most complex, most subtle and most rare. It comprehends the ancient chorale, the folk song "spiritual," the phases of widely varying national dance accents, the lilting playfulness of the popular song, the dramatic height of a great Wagnerian theme, the swaying tenderness of a song at twilight. He grasps and paints before an audience, with depth of understanding, music in all moods and phases. Had he not been a great military band leader he would have been a great orchestral conductor. Had he been neither, he might have been a great scientist or college professor.

He early attracted the attention of the discerning by pouring into the ears of thousands a welcome and unwonted and refined quality of tone—blended, sonorous brass, and brilliant though refined and sympathetic wood wind—a mixer of tone colors on a palette of size.

And just now with the new impulse of his great patriotic fervor, he has impressed everybody with a sense of ripened power and sway.

His soloists, Miss Moody and Miss Helder, the former a soprano of charming voice color, and the latter of breadth and range suggestive of a tenor opulence, were heartily welcomed. Not the least impressive among the songs was Mr. Sousa's own setting of Flanders Fields—the words written by a lately fallen Canadian colonel, recently printed in this paper, and words that profoundly impressed a Wilkes-Barre audience when Ralph Bingham recited them at a big meeting in the armory several weeks ago.

## SOUSA---HERALDED BY HEAVENS--- LEAVES AMID THUNDEROUS APPLAUSE

Lieutenant John Philip Sousa and his band of soloist-artists, before coming to Wilkes-Barre, may have been greeted by larger audiences, but it is doubtful if such music lovers could be more appreciative, more responsive, more enthusiastic or more representative than the audience that faced the famous conductor in Irem Temple last evening.

Despite the apparently frantic efforts of Mr. Weatherman to Kaiserize weather conditions, the spacious auditorium was well filled with admirers of the famed leader and keyed up to the tenet pitch of patriotism which evidenced itself upon the most distant suggestion of patriotic tone resemblance.

One feature of the music festival stood out in bold relief—the complete co-related understanding and interdependent confidence between Mr. Sousa and the members of his organization. His baton, his directing well-controlled gestures were electric and the band was instantly responsive—such completeness of inter-reliance that speaks for well recognized ability in both director and player.

The program, though not so selectively classical as on former visits, was satisfactory in its kaleidoscopic variety in tonal expression of "human emotion"—ranging from the trippingly lilt, gracefulness of the Moorish dance to the robust, spontaneous effusiveness colorful of the cotton fields of the Sunny South.

Miss Marjorie Moody, a soprano of much stage carriage of sweetness and charm, rendered the aria from Verdi's La Traviata with an earnestness and sincerity that evidenced a width of vocal range, masterful control and a vibrant flexibility resplantly guided by a highly trained interpreter of intelligent expression. Miss Moody was responsive to the generous applause and made up for her pettiness of stature by a bigness of heart in rendering several well-selected well-rendered and well-received encores.

Miss Ruby Helder, a contralto with a wealth of vocal sympathy and depth of tonal feeling, was an undoubtedly strong contributing factor to the musical feast event. Miss Helder's soulful interpretation of Sousa's tonal translation of "In Flanders Field the Pop-

pies Grow" was so closely akin to the sanctified pathos incident to the present to the present incarnated battlefield and the sublime dignity of the cause as to tempt one to suspect that she was in some way associated with a personal loss on that consecrated soil. The auditors were responsively sympathetic and Miss Helder's encore contribution was a delicate token of recognition that she had captured unreservedly the heart of her audience.

Lieutenant Sousa and his organization came to Wilkes-Barre heralded by the thunders of the heavens and they left amid the thunders of applause of the devotees of music-loving Wyoming Valley.

The Daily Democrat  
Johnstown, Aug - 8

## SOUSA'S BAND DELIGHTS TWO LARGE AUDIENCES

### Peerless Aggregation Is Given Great Praise by Music Lovers

Lieut. John Philip Sousa, with his peerless band, came to Johnstown yesterday and was greeted by appreciative audiences both afternoon and evening at the Cambria theater. The matinee bill consisted of light, stirring numbers, opening with Swenden's tone poem "The Carnival in Paris."

Joseph Green's xylophone solo, "Valse de Concert," captivated the audience, an encore being graciously responded to by the artist. Sousa's suite, "The American Maid," contained in the second part a gem which made a strong appeal to the auditors. This was the dream picture, the "Sleeping Soldiers." In this exquisite bit of composition, Sousa has seemingly interpreted the heart of the world with infinite tenderness. Over the bivouac of silent warriors, humanity sang a hymn of hope with its invocation in faith and its benediction, triumphant in the vision of the victory of right over might.

Miss Marjorie Moody's remarkably flexible soprano voice was equal to the rendition of the difficult "Caro Nome," from "Rigoletto." The songbird was compelled to recognize the delight of her hearers with two ballads, one a composition of the "March King." No less remarkable was the voice of Miss Ruby Helder. This vocalist sings with apparent ease from highest to lowest register, giving the impression that she is capable of singing tenor or baritone. Her solo, "Somewhere in France," fully demonstrated her powers of vocalization.

#### Capacity Audience at Night.

In the evening the capacity audience was highly delighted with a most pleasing balanced program. The individual numbers were in keeping with the character of the music rendered by the famous Sousa and his band. Miss Marjorie Moody appeared as a soprano singer, Miss Ruby Helder, vocalist and Frank Simon, cornetist. The program was as follows:

Moorish scene, "The Court of Granada," Chapi; cornet solo, "The Student's Sweetheart," (Bellstedt), by Mr. Simon; character studies, "The Dwellers in the Western World" (Sousa), "The Red Man," "The White Man," "The Black Man," soprano solo, "Ah fors e lui," from "La Traviata" (Verdi), by Miss Marjorie Moody; "Night of the Classical Sabbath, from "Mephistofele," (Boito).

At this point there was an intermission after which the program was concluded, as follows:

Overture, "Mignon," Thomas; (a) British air, "Shepherd's Hey," Percy Grainger; (b) march, "Sabre and Spurs" (new), (Sousa); vocal solo, "In Flanders Field the Poppies Grow," (new), (Sousa) (words by Col. John McCrae); by Miss Ruby Helder; rhapsody, "The Southern," (Hosmer.)

At the close of the evening concert the throng pushed to the theater entrance only to crowd back in dismay. It was pouring torrents outside and few had umbrellas. Every available taxi was pressed into service and it was nearly an hour before all had left the lobby.

Standard Sentinel  
Hazleton, Pa  
Aug - 16

## SOUSA'S BAND MADE HIT HERE

### Two Large Audiences Greet Naval Lieutenant and Aggregation of Skilled Musicians.

Lt. John Philip Sousa and a company of sixty entertained two large audiences yesterday at the Feeley theatre with two different programs that combined all classes of music. The work of the organization under the direction of Mr. Sousa was superb and encores were demanded at all times by the audiences made up of music lovers.

The engagement was a complete success and last night Manager Goodman was being congratulated on the booking of such an important event for the city. The solo work of this engagement was exceptionally pleasing and the two programs gave much pleasure to Hazletonians.



Scranton Record  
Aug - 15

## SOUSA AND BAND PLEASE BIG HOUSE

When Sousa, the great bandmaster of the world, faced about to lead "The Star Spangled Banner" at the end of his concert in the Armory last night, he must have had an exasperating view of a vast throng of people, chiefly engaged in grabbing for their hats, or skewering on their headgear preparatory to rushing toward the door.

There was a great deal of Sousa's own work in the program last night, and this was a charm for the listeners. The parade of fifes and trombones in the "Stars and Stripes Forever" and in the new "We Are Coming" brought the same old thrill and the same uproarious applause. There were several other new numbers that appealed to everybody, and it seemed that this beloved leader's newer music has a distinctive touch that has been brought out by the inspiration of the war and his own patriotic work. For instance, yesterday afternoon he presented "A Soldier's Dream" that had no martial hint but that swept the heartstrings with its beauty and pathos.

A distinct sensation was provided by Miss Ruby Helder, who was down on the program with the mystifying title of "vocalist." She was that and more. Nothing so weird and uncanny has been heard in this city from the lips of a mortal for this slender young woman, lithe as a wand, sang baritone when she was not going up to the top notch of a well-placed tenor. The quality of her voice was lovely but it was too amazing to admit of analysis. She sang Sousa's charming music to the famous poem "In Flanders Fields," then giving "Danny Boy" very appealingly with the harp.

Miss Marjorie Moody was an unalloyed delight in her soprano rendering of the great Italian aria, "Ah, fors e lui," from "La Traviata."

The band's best selection—if there could be a best in such a wonderful concert—was Sousa's own variations on "Over There," a most difficult yet artistic composition, enabling the musicians to do all sorts of stunts and have generous roles. The Character Studies were most interesting. The first was on an Indian theme from "Hiawatha," the second, "The White Man," a poetic and well wrought motif, picturing Columbus approaching the New World, while a Spanish guitar tinkled at the taffrail; then the hymn of thanksgiving, later, the din of work, with the ring of the axe at the trunk of the forest trees, the clamor of the anvil, and at last the triumphal swell of glorious national spirit. There were many other numbers, led with a snap that aroused continuous applause. The great bandmaster's leading is always a study in grace and ease, yet with a power that inspires. The sidestepping of his arms is a characteristic gesture imitated by no other conductor.

## MANSFIELD MAN'S PIECES USED LARGELY BY SOUSA

Among the excellent numbers used last night at the concert by Lieutenant John Philip Sousa and his band was the Scotch war ballad, "Laddie," which was charmingly sung by Miss Marjorie Moody, the soprano soloist, who is making the tour with the band. The ballad is the composition of Dr. Will George Butler, director of the music department of the Mansfield State Normal school, and is one of the best known of his compositions.

Many Scranton people have heard this selectionsung by Miss Ruth Hughes, of this city who graduated last spring from the music department of Mansfield. Dr. Butler is very well known in this city having visited here recently. He is a violinist of no little note. Sousa uses many of his compositions, and at his two weeks engagement at Willow Grove will play the "Visions of Oleano," a descriptive novelty, composed by Dr. Butler.

Scranton Times  
Aug - 15.

## SOUSA'S BAND CONCERTS PLEASE LARGE CROWDS

Eminently satisfactory to a large audience was the concert given last night by Sousa's band and assisting artists at the Armory.

The distinguished bandmaster directed his musical aggregation with characteristic grace and verve. The audience was roused to a high pitch of enthusiasm in Sousa's well known march "The Stars and Stripes Forever" and the auditors were equally enthusiastic over the composer's new composition "We Are Coming." Very interesting was the band's rendition of the character studies, "The Dwellers in the Western World," by Sousa, the musical themes contrasting "The Red Man," "The White Man" and "The Black Man." The Thome overture from Mignon was superbly played and Sousa's new "Saber and Spurs" was given with spirit. "A Soldier's Dream" was one of Sousa's most appealing numbers, the music reflecting the soldier's desire to be again at his own fireside with his dear ones. Sousa's variations of the theme, "Over There," brought a thrill to every listener.

Considerable curiosity had been aroused over the appearance of Miss Ruby Helder, heralded as a woman with a tenor voice. The quality of her voice is flutelike and her technique is excellent. Her singing of Sousa's musical setting for McCrae's immortal poem, "In Flanders Field the Poppies Grow" further established her reputation as possessing a voice with a real tenor mechanism. For an encore she sang "Danny Boy."

Miss Marjorie Moody, soprano, was very satisfying in her rendition of the Verdi aria "Ah, fors e lui" from "Traviata," her coloratura effects being achieved with ease.

The program closed with the playing of the "Star-Spangled Banner" by the orchestra. It is regrettable that Scranton audiences do not evidence a more profound respect for the national air. The first few bars of the composition are the signal for a gathering up of hats and wraps with only a corporal's guard standing at attention. Last night's concert was no exception. When Sousa turned about face to the audience hundreds of his auditors who had been most attentive and appreciative during the progress of the program were engaged in a scramble for hats and coats. It is hoped that future musical events will not give visiting artists the impression that Scranton audiences are lacking in patriotic respect for the Stars and Stripes.

Great credit is due Frank J. O'Hara, who had charge of the local arrangements, for the success of both concerts.

Phila. Ledger  
Aug 25<sup>th</sup>

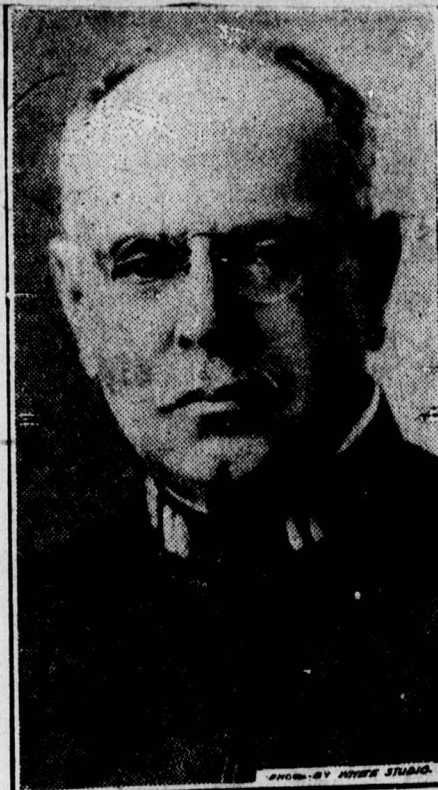
## SOUSA'S SECOND WEEK

### Bandmaster at Willow Grove Arranges Several Notable Musical Features

The second week of the engagement of John Philip Sousa and his band at Willow Grove will begin with today's concert. As during the initial week, programs in which patriotic music predominates will be heard. Among the soloists will be Miss Alice Eversman, the soprano of the Metropolitan Opera Company; Miss Florence Harden, violinist; Frank Simon and Bert Brown, cornetists.

Mr. Sousa has selected next Thursday, August 29, as the second "Sousa day" of the engagement. Every number of the four concerts will be one of the more than 200 compositions from his pen.

Phila.  
North American  
Aug - 19



### NO WHISKERS!

The familiar picture of Lieutenant John Philip Sousa, U. S. N. R. F., the famous bandmaster, is no more. This is his new face as presented to a Willow Grove audience yesterday.

## OVATION TO SOUSA AT WILLOW GROVE PARK

Noted Leader and His Band Give  
New March, "The  
Volunteers"

Lieutenant John Philip Sousa, U. S. N. R. F., and his noted military band of fifty musicians received an ovation at Willow Grove Park yesterday at the opening of his annual engagement.

He played "The Volunteers," which he has just written and dedicated to E. N. Hurley, of the Emergency Fleet Corporation, and to the shipbuilders of America.

"Out of the 200 marches I have composed," said the "March King," "I regard 'The Volunteers' as my masterpiece."

It was rendered with splendid "punch," and splendidly received.

The noted band leader appeared minus his beard. "This is the age of the smooth-shaven man," he laughingly said. "I was assigned to the Great Lakes training station—and, well, I couldn't be an exception. All the rest were smooth-shaven."

Lieutenant Sousa still wears a small mustache, but it is clipped with military precision. He smiled grimly when told the Germans were "protesting against the barbarism" of Americans in using sawed-off shotguns to decimate the Hun ranks. As is well known, Lieutenant Sousa is a noted trapshooter and holds many marksmanship medals.

"The Germans can never stand against our marksmen," he said, "but I want to caution our boys. I hope they will not get in the habit of shooting with one eye closed. Both eyes should be wide open. They'll get 'em every time if they only learn this essential trick."

"Many men close one eye while shooting. This is purely instinctive. It is wrong. Nature has taken care that one eye will do the actual sighting—that is the 'pilot eye.' The other eye will remain passive."

"If a Hun should stick up his head three feet away and a soldier was sighting with one eye closed he might not see his foe. Just at this time we don't want to 'miss a single Hun.' So I want to impress 'our boys' to keep both eyes wide open."

For the first week the following soloists will co-operate with the band: Miss Marjorie Moody, soprano; Miss Mary Galle, violinist; Frank Simon, cornetist; Joseph Green, xylophone, and Joseph Plantamura, piccolo.

"The greatest ambition of my life," said Lieutenant Sousa after the reception accorded him and his band was over yesterday afternoon, "is to lead my organization down the Wilhelm strasse in Berlin playing 'The Star-Spangled Banner' for the delectation of the Hohenzollerns—providing, of course, there might be any of them left at that time. If I can have this honor I will be satisfied with my life work. And we aim to do this very thing, too."



Phila. Record  
Aug - 19 - 1918

Hathorn Spirit  
week of Aug 31

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## SOUSA WANTS TO LEAD HIS BAND INTO BERLIN

Famous Master of Music Also  
Favors Deporting Every  
Pro-German Foe.

### BRINGS FOUR NEW MARCHES

Declares "Volunteers," Dedi-  
cated to Shipbuilders, Is  
His Masterpiece.

Willow Grove, Pa., Aug. 18.—"The greatest ambition of my life is to lead my band down the Wilhelmstrasse in Berlin playing 'The Star-Spangled Banner' for the delectation of the Hohenzollerns—or what is left of them after the Americans finish the job they've undertaken. I'll be more than fully satisfied with my lifework, with all the triumphs I've had, if I can accomplish that one thing."

Lieutenant John Philip Sousa, U. S. N. F., famous "March King," but until he reassumes his military duties at the end of the leave of absence granted him by the Government just "John Philip Sousa, bandmaster," thus outlined his present aim in life at Willow Grove Park this afternoon. The statement was preliminary to presentation of the first four concerts in his engagement to continue until the end of the 1918 season early in September. With the outbreak of the war Sousa was commissioned a lieutenant, and has trained thousands of men for military bands and has given concerts in many cities in the interests of Liberty Loan and Red Cross work. He was granted leave of absence several weeks ago for a concert tour, including the Willow Grove engagement, covering a period of 22 days, to be the longest played at any one place during the term Sousa is relieved from military work.

The noted bandmaster was bitter in his denunciation of those Germans who came to this country to escape the tyranny and autocracy of their own and who plot and spread propaganda to destroy the government they have adopted.

#### Favors Deporting Hun Foes.

"I am in favor of deporting every German in America who sympathizes in any way with the aims of the Kaiser and his war lords—or in favor of more drastic action, if that be necessary to get results. My mother was a Bavarian, but she always rejoiced that she had the privilege of coming to this land of freedom," declared Sousa.

Lieutenant Sousa has shed that beard which he wore for more than 30 years, and which he primarily grew as an asset because of his youthful appearance when he started the band which launched him on the way to fame and fortune. His mustache is closely clipped and the absence of the beard reveals a firm chin, indicative of quick, determined judgment.

"Yes, I do feel rather lonely," he said. "But this is the day of the smooth-faced man; modern efficiency demands it. And when I was assigned to the Great Lakes Training Station, among thousands of beardless men—well, I decided that the beard must go."

Sousa's attention was called to the "kick" of the Germans that Americans in the battle lines were using sawed-off shotguns to kill the Huns, and to the statement cabled across that the Germans had protested against "barbarism" of this type. Sousa, one of the leading trapshooting experts in the country, grinned and said:

"The Germans can never stand against our marksmen. I hope our boys shoot with both eyes wide open. They'll get 'em every time." Asked to explain what he meant by "shooting with both eyes open," he continued:

"Many men close one eye while shooting. That is instinctive, but like many instinctive things, is wrong. Shooting with both eyes open applies whether using rifle or shotgun. Nature has taken full care that one eye will do the actual sighting—that is the pilot eye—and that the other eye will remain passive. Our soldiers, all of them, realize that if a Hun sticks up his head three feet away, and they happen to be aiming with one eye closed, the probability is that the Hun might not be seen. And just at this time our boys are looking to see every Hun they possibly can."

#### New Shipping March, His Best.

With his organization of 50 musicians, Sousa has the co-operation for the first week of these soloists: Miss Marjorie Moody, soprano; Miss Mary Gailey, violiniste; Frank Simon, cornetist; Joseph Green, xylophone, and Joseph Plantamura, piccolo.

Four new marches, each of which was written by Sousa, were given at the first concerts yesterday to audiences numbering thousands. Chief interest centered in "The Volunteers," a descriptive march dedicated to E. N. Hurley, of the Emergency Fleet Corporation, and to the "shipbuilders of America." Of the more than 200 compositions already written by Sousa, the bandmaster says: "This is my masterpiece."

The clang of bells, shrieking of sirens, clamor of riveting machines, sounds of fusing metals, the rattle of the cranes, all the noises of the shipyards, have been embodied in the music. It is a remarkable conception, and under the interpretation of Sousa himself is distinctively effective.

Other marches, new to Philadelphians and to patrons of Willow Grove, were "Sabre and Spurs," dedicated to the 311th United States Cavalry; "Solid Men to the Front," dedicated to the soldiers, and "The United States Field Artillery," dedicated to the 309th Artillery. All four marches have been

written since this country entered the war.

Miss Marjorie Moody, soprano soloist, featured in another new and patriotic composition, entitled "In Flanders Field the Poppies Grew," the words of which were written by Colonel John McCrae and the music by Mr. Sousa. Miss Moody sang this number at the night concert, and selected Verdi's "Caro Nome," from "Rigoletto," for her introductory number to a Willow Grove audience.

Numerous other compositions by Sousa were included in the programs, as well as Saint Saens' "The French Military," the Ambrose Thomas suite, "The Feast of Spring," given for the first time at Willow Grove; the "Alsace" suite, by Massenet; scenes from Puccini's "La Boheme," and Elgar's military scene, "Pomp and Circumstance." It was a typical Sousa program, but one amplified and developed by the inclusion of much patriotic music. The first of the three "All-Sousa days"—everything Sousa music—is announce for Thursday of this week.

NY Commercial  
NYC 7/10/18

The big Hippodrome and its new spectacle styled "Everything" will be ready for the public within a fortnight. This coming week the various units which have been rehearsing on various stages throughout the city will assemble at the Hippodrome for dress rehearsals, under the direction of R. H. Burnside. This year's pageant as planned at present consists of three acts and 14 scenes. "Bigger and better than ever" is the slogan, and the cast principals announced give promise of a wide variety of entertainment.

Among the favorite stars are De Wolf Hopper, Houdini, Belle Story and Charles Aldrich, while the varieties are contributing such well known artists as Bert Levy, Earl Reynolds, Nellie Donegan, the El Rey Sisters, Helen Reynolds, Inez Bauer, the Three Yoscarys, the Musical Johnsons, Willie Weston, Billy Pandor and a host of international specialty performers.

The comedians and clowns include "Bluch," Willie Evans, Dippy Diers, the Davis Troupe, the Gaudsmidts, the Ladellas, Major Johnson, O. Tay, a musical clown from South America; "Zip," who promises a surprise, and 50 others.

The principal dancers include Desiree Lubovska, Gerda Gulda, Helen Greenleaf Patterson, Marion Saki, Peggy H. Barnstead and the Sisters Breen.

Lieut. Sousa and Irving Berlin collaborated with R. H. Burnside in the making of the fourth super-spectacle for the Hippodrome.

## SOUSA'S LAST WEEK ENDS PARK SEASON

NEW SINGERS AS SOLOISTS—  
MISS TOMPKINS, VIOLINISTE  
—SPECIAL EVENTS FOR THE  
LAST WEEK.

The final days of the 1918 season at Willow Grove Park—the season ends on Sunday, September 8—will be distinctly notable from the musical viewpoint. Concerts for the last week will be under the direction of John Philip Sousa, and will be important primarily because these concerts will mark the conclusion of the short tour arranged during the leave of absence granted the famous bandmaster during recent weeks. Immediately on concluding the engagement at Willow Grove on Sunday night, September 8, Mr. Sousa will again resume his title of Lieutenant Commander, United States Naval Reserve Force, and his uniform and will report for duty, continuing his work in the training of musicians.

Further, the last week has an added significance to patrons of the park through the soloists engaged by Mr. Sousa for the final week. They are Miss Ruby Helder, a tenor singer. Miss Helder is, according to Mr. Sousa, "an English girl with a most remarkable voice, who has scored numerous remarkable successes singing in different cities on the recent tour." It is her first appearance at Willow Grove, and the unusual feature of a woman artist whose voice is a full tenor will doubtless please the patrons.

Another soloist will be Miss Florence Ffrench, a soprano. Miss Ffrench is a Chicago girl, who has won recognition in the entire middle West and in many Eastern cities. Like Miss Helder, it will be her first appearance at Willow Grove Park. The third soloist will be Miss Susan Tompkins, violin artist, who has pleased thousands of patrons of Willow Grove in prior seasons, always playing with the Sousa organization. Frank Simons, cornetist, John Fritze, flute, and Mr. Green, xylophone, are the instrumental soloists whom Mr. Sousa has included in his programs for the last week.

Two special events will feature the last week. On next Thursday the final All Sousa Day programs will be given—with every number, even to the encores, in four concerts, to be the composition of Mr. Sousa. Even the songs for Miss Helder and Miss Ffrench, and the numbers for Miss Tompkins are by Mr. Sousa. The two "All Sousa" events already conducted have drawn the largest mid-week crowds of the season, and the final event is expected to be a repetition in this same respect. On next Wednesday Mr. Sousa will be the guest of the Rotary Club at a dinner at the Casino, and will later conduct his organization in special programs for the entertainment of the Rotarians and their friends.

The Labor Day holidays—this Saturday, Sunday and Monday—with suitable weather conditions, will mean immense crowds at Willow Grove. The fact that but eight days—including this Sunday—remain of the present season, and that thousands of children will return to their studies during the early part of September, are additional reasons why the park officials are prepared to entertain many thousands of patrons on each of the remaining days of the season.

During his engagement at Willow Grove, Lieutenant Sousa has been staying at the Huntingdon Valley Country Club. His mornings have been divided between horseback jaunts through the suburban districts and the composition of new music, for, as he says himself, "I hate to be idle, and the few hours on horseback each morning just keep me in the proper physical trim for the real work of the day. I'm anxious to get back into uniform and doing my part. And—hasn't the news from the other side been just the right sort of news recently?" he concluded.



Phila. Press  
Aug - 19

Hathoro Spirit.  
Week of Aug 31

Lieut. John Philip Sousa



The famous bandmaster was given an enthusiastic welcome when he played yesterday at Willow Grove.

## SOUSA AND BAND AT WILLOW GROVE

### The Lieutenant Tells Why He Decided to Get Rid of the Beard.

Lieutenant John Philip Sousa, or, as he prefers to be called, "John Philip Sousa, Bandmaster," minus a beard and with his organization of fifty musicians, opened a three weeks' engagement at Willow Grove Park yesterday, playing to many thousands at the four concerts. The engagement marks the park's sixth and final music period of the 1918 season, as the Sousa organization will remain until the closing date in September. New music and patriotic music featured each of the four concerts given on the first day.

The bandmaster, who has devoted almost a year to the training of musicians for military bands at the Great Lakes Training Station, and who has played in many cities in the interests of Liberty Loans and the Red Cross, as well as for other war activities, is the picture of health. He was given a leave of absence by the Government several weeks ago to permit the arrangement of a concert tour in a number of cities and to fill his annual engagement at Willow Grove Park. With the leave of absence he laid aside, temporarily, his uniform and his title of lieutenant in the United States naval reserve force and is the musician and composer—until he again assumes his military duties. Music as related to the war, his desire to play one of his marches in the Wilhelmstrasse for the entertainment of the Kaiser, the reasons why he shed that famous beard—these were topics uppermost in the mind of the bandmaster yesterday.

#### The Beard Problem.

"When I was assigned to duty at the Great Lakes Training Station," said Mr. Sousa, "I found there were 20,000 men on duty, and only two sets of whiskers—one owned by Commander Grimes, the other by myself. Close association with the youth of America quickly convinced me that either I was in the wrong or my chin was in the wrong. You see, the Revolution was won by smooth-faced men, the Civil War was won by whiskered men, and the present war is again being fought by smooth-faced men. Therefore, I felt I could not battle against historical statistics—so the beard came off.

"But I carried that beard thirty years. I started it when I started my band and when I found the one thing which militated against me as a conductor was my youth. That beard was an asset from the viewpoint of dignity, and I'm somewhat lonely without it. But, seriously, the day of the beard is past and gone and modern efficiency calls for a smooth face."

"The greatest ambition of my life is to lead a band down the Wilhelmstrasse in Berlin, playing the 'Star Spangled Banner,' with the Hohenzollerns as an audience. I have had numerous triumphs in my lifetime. I have done things of which I feel proud. But when I've played the 'Star Spangled Banner' for Kaiser Wilhelm's particular benefit, I'll feel more than satisfied with all I've accomplished in life."

#### Well-known Soloists.

During his engagement at Willow Grove, Sousa will have the co-operation of several well-known soloists, both vocal and instrumental. Those who assisted at the concerts yesterday, and who will take part in the programs of the first week are Miss Marjorie Moody, soprano; Miss Mary Galley, violiniste; Frank Simon, cornetist; Joseph Green, xylophone; and Joseph Plantamura, piccolo.

Four new marches were given with the first concerts—each of which has been written by Sousa since the outbreak of the war. Chief interest centered in "The Volunteers," a descriptive march dedicated to E. N. Hurley, of the Emergency Fleet Corporation, and to the "shipbuilders of America." Other marches new to Philadelphians and to Willow Grove audiences, were "Sabre and Spurs," dedicated to the 311th United States Cavalry; "Solid Men to the Front," dedicated to the soldiers, and "The United States Field Artillery," written recently and dedicated to the 309th United States Artillery.

## TO WED WITHOUT TEUTON "DING."

Sousa Composing Processional  
to Take Place of Wagner  
and Mendelssohn.

(BY A. P. NIGHT WIRE.)

CHICAGO, June 20. — An American wedding march, to displace those by Wagner and Mendelssohn, is in process of composition by Lieut. John Phillip Sousa, band master at the Great Lakes naval training station, it was announced today.

Sousa is now at work on the hymnal processional at the request of various musical organizations, it was said, because of a disposition in many quarters to regard the foreign marches as a part of "kultur."

## DRAFTEES GIVEN SEND OFF BY SOUSA'S BAND

BAND MEN HEAD PARADE TO  
STATION AT WILLOW GROVE  
AND PLAY PATRIOTIC AIRS AS  
SELECTIVE MEN ENTRAIN—  
JUDGE KLINE ARRANGED  
DEMONSTRATION.

The 103 selective service men, who left Willow Grove station by special train at noon last Monday were given a real send-off thanks to Judge Kline and members of Sousa's band.

The Grove was crowded before ten o'clock with automobiles and pedestrians, relatives and friends of the men, who were being sent to Camp Lee, Petersburg, Va., by Local Montgomery County Board No. 2. As the men assembled the thought occurred to Judge Kline that more of a demonstration could be had if music was available. He at once started his telephone and reached as many of Sousa's musicians as could possibly be done in a short time. The musicians responded with alacrity and were soon at the fire house with their instruments. Headed by Dr. James Crowe of the Exemption Board, they marched to the station followed by the draftees and their friends. At the station patriotic airs were played as the men entrained. The final strains of the "Star Spangled Banner" floated forth as the engine bell rang and the train pulled out, amid the shouts of adieu from relatives and friends. Several hundred people joined in the demonstration. The ladies of the Red Cross and W. C. T. U. saw that the men were provided with comforts, and cigars were provided in abundance.

The following members of Sousa's band with the first named as leader were in line: Guy G. Gaugler, Frank Simon, Bert Brown, Walter Ripple, George Kampe, Ben Enberg, M. B. Howard, Joseph Green, Joseph Marthage, John Richardson, Oscar Cott, William Sweetland, Samuel Harris, Morris Van Praag, George Ahlborn, Louis Fritze, Fred Blodgett, Philip Kirshiner, John Perfett, Joseph Plantameora, Frank Snow, Sam. Schaich, Clarence Livingston, Al. Davis, Walter Schad, Joseph Voorzanger, Charles Gusikoff, Frank Varada, Fred Schutte.

### Sousa's "Character Studies" Heard

"The audience enthused, applauded, cheered, wept or sat motionless as if held in a hypnotic spell by the harmonious wizardry of his genius as a musical director," was the way the London, Ontario, Free Press described the directing of that famous band leader, John Philip Sousa, at a concert given recently at the Grand. Of unusual interest, and most enthusiastically received, was Sousa's own composition, "Character Studies." In the first part, "The Red Men," the cry of the Sioux is heard. Then come "The White Men," pilgrims landing on New England shores singing their songs of praise, hardy voyageurs of the Cabot and Cartier type, and the courtly yet courageous gallants of old Spain. The free ideals of England, the glamour of old France, the romance of Castile and the daring of the Portuguese seamen—all these and much more are embodied in this truly American composition of Lieutenant Sousa. Popular patriotic numbers constituted most of the encores, but the classics were also featured in such numbers as Boito's "Mephistofele" and Thomas' overture, "Mignon." Homer's rhapsody, "The Southern," was given as the finale, and proved to be an excellent choice.

### SOUSA WRITING WEDDING MARCH

Lieut. John Philip Sousa, bandmaster at the Great Lakes Naval Training station, is writing a new wedding march to replace the compositions of Wagner and Mendelssohn, which are German, and have dropped into disfavor because of their origin.

During a concert by Sousa's Band an auditor remarked audibly: "That there feller Sousa ain't got no control over his gang at all."

"How do you figger that out?" asked his neighbor.

"Why, the very minute he quits threatenin' 'em with that there little black club he's got, and turns his back on 'em, the quitters stop workin'. Jest watch 'em."



Phila. Public Ledger.  
Aug - 1918

Herold  
Monterey  
California  
5/25/18

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## SOUSA, WITH FOUR NEW MARCHES, OPENS WILLOW GROVE CONCERTS

But He Chooses "Star Spangled Banner" to Play in Berlin  
When the Boys March In

"OH, SAY, can you see by the dawn's early light!"

The song beginning with those words is the one John Philip Sousa wants to hear his band play as he leads it down the Wilhelmstrasse, in Berlin, one of these fine days.

"That's the greatest ambition of my life," he said, "but I want to have the Kaiser within hearing and seeing distance when my band plays the 'Star-Spangled Banner' on the Wilhelmstrasse. I'll be more than satisfied with my life work if I can accomplish that one thing."

The "march king," who holds an army commission as lieutenant, set forth his sentiments yesterday afternoon at Willow Grove Park preliminary to the first four concerts in the engagement of Sousa and his band. He has been granted leave of absence from his army work to permit him to conduct a concert tour.

The Willow Grove Park engagement, covering twenty-two days, is the longest made by him on the tour.

### Familiar Beard Is Missing

"Why did you sacrifice your beard that you have worn for thirty years?" he was asked.

"I grew it primarily as an asset because of my youthful appearance when I started the band," he answered, "but this is the day of the smooth-faced man. Modern efficiency demands it. And, when I was assigned to the Great Lakes Training Station, to find myself among thousands of beardless men, I decided the beard must go. I admit I feel rather lonely."

The absence of the beard reveals a firm chin, indicative of quick, determined judgment. He has retained the mustache, but it is clipped closely.

With his organization of fifty musicians, Sousa has the co-operation for the first week of these soloists: Miss Marjorie Moody, soprano; Miss Mary Gailley, violinist; Frank Simon, cornetist; Joseph Green, xylophone, and Joseph Plantamura, piccolo.

Four new marches, each of which was written by Sousa, were given at the first concerts yesterday to audiences numbering many thousands of persons. Chief interest centered in "The Volunteers," a descriptive march dedicated to E. N. Hurley, of the Emergency Fleet Corporation, and to the "shipbuilders of America." Of the more than 200 compositions already written by Sousa, the bandmaster says, "This is my masterpiece." The clang of bells, shrieking of sirens, clamor of riveting machines, sounds of fusing metals, the rattle of the cranes, all the noises of the shipyards, have been embodied in the music. It is a remarkable conception, and under the interpretation of Sousa himself is distinctively effective.

### Other New Marches Heard

Other marches new to Philadelphians and to patrons of Willow Grove were "Saber and Spurs," dedicated to the 311th United States Cavalry; "Solid Men to the Front," dedicated to the soldiers, and "The United States Field Artillery," dedicated to the 309th Artillery. All four marches have been written since this country entered the war. Numerous other compositions by Sousa were included in the programs, as

well as Saint-Saens's "The French Military"; the Ambrose Thomas suite, "The Feast of Spring," given for the first time at Willow Grove; the "Alsace" suite by Massenet; scenes from Puccini's "La Boheme" and Elgar's military scene, "Pomp and Circumstance."

## Sousa Reigns

at

## Willow Grove

Germantown Gazette Aug. 29

Last Saturday night and last Sunday evening a hazy sky and a moon intermittently veiled made ominous insinuations to Willow Grove visitors; but, luckily for the park, and all it contained, such bad threats did not make good. For the few drops that fell early on Sunday evening could not win the dignified designation of rain, nor frighten the wronging folk away. Here and there an umbrella paid the clouds the compliment of rising to its full size; but the majority of people, even where provided with rain-protectors, permitted them to remain sheathed. The great humidity of Saturday was, however, so enervating that it prevented many, doubtless, from taking even so mild exercise as a trip in the trolley cars; and although Willow Grove was surely well peopled on Saturday toward sundown, it could not then have held a candle to the immense influx of humanity which made the Sunday evening crowd a great sight in itself.

On both nights the reserved seats at the music pavilion were sold out and reinforced by a little army of portable chairs, to accommodate the surplus of applicants for pay places.

Beyond the reservation (especially on Sunday) spread a vast excedent, whose outposts broke off into skirmishers, in great part composed of Jackies and their sweethearts making for the Midway.

The Sunday congregations at Willow Grove are anything but Sabbathlike, and so restless toward the close of a concert that probably it would be wise to place solo numbers (vocal and violin in particular) nearer the commencement. On last Sunday night, for instance, Miss Alice Eversman, who has taken Miss Moody's place as soprano soloist, could be scarcely heard, amid the shuffle of feet and the swish of raiment, when the fourth number on the program brought her forth to sing the familiar aria from Gounod's "Queen of Sheba" (that royal lady must, by the way, smile very complacently in Ghostland over her exceeding popularity among public singers!). Yet Miss Eversman has a good, solid, clear voice that, coming earlier in the performance, would have carried the melodious cries of the dusky sovereign far beyond the roofed area of Willow Grove's wall-less house of song.

Miss Florence Hardeman's violin, replacing likewise that of Miss Gailley, had to encounter in the fourth number of the second evening concert the same hindrance, albeit, like the singer, it had clear and sufficient tone, in more favorable circumstances capable of much wider effect.

### TAKE YOUR TIME, LIEUTENANT.

Lieut. John Philip Sousa has promised to compose an American wedding march as soon as an inspiration strikes him, to replace those in common use, both of which were made in Germany. And so he asks, "Don't propose till I compose."

Sousa had both variety and novelty in his work of last Sunday. For example, in newness there were Zamecnik's "Dance of Navarre" and "Egytia;" while, on Sunday as well as all through the preceding week, one could delight in the semi-novelty of Joseph Green's xylophone soli. At the second evening concert the second serenade from Wolf-Ferrari's "Jewels of the Madonna," together with a couple of encores, aroused a storm of applause for an artist on a seemingly ungrateful instrument.

Sousa's divers new marches have been sharing, also, the eager plaudits bestowed upon them with the many old favorites whose fame and popularity so long ago won for the noted bandmaster the title of March king.

Peradventure, partly, to come under the "less" heading now so prevalent, the good John Philip has shaved off his whiskers. Whether or not this be a self-denying act, it has the appearance of a sacrifice, since so many folk regretfully remark the disadvantageous change that the curtailment makes in his profile, when leading the band. The arms are the arms of Sousa; but the face—nit! At least, so think those who go especially "to see" Sousa make music—an expression much akin to the brilliant English of the trolley-car legend, so familiar nowadays: "Eat more milk!" On seeing this, meat (real tough stuff, such as is sold for sirloin steak) might well exclaim: "You cownwater, don't you dare Kaiser me by putting my tenacious tissue on your non-chewing level!"

But Sousa's beard is, of course, another story; and the March king may have a very matter-of-fact reason for now being, facially speaking, hairless.

Last Thursday, August 22, was "Sousa Day;" for just as Victor Herbert takes every Wednesday all to himself on Willow Grove programs, so John Philip monopolizes Thursday; and last week, what with trombone, cornet, violin and soprano soli, and twenty-four numbers to his credit, he made a big showing and drew a tremendously large audience at each concert—that is, for a midweek occasion other than patriotic.

It was then, at the opening of the last evening concert, that Sousa played, locally for the first time, his "Wedding March," written in gallant acquiescence to the (probably) earnestly expressed wish of "The Women's National Council of Defence." No doubt, both request and compliance conceal an amiable propaganda to "keep the home-fires burning;" yet in such altitudes of temperature as have recently been attained, one might preferably suggest a frequent adjournment to the icehouse.

Let one hasten to add that there was nothing said last week Thursday about making the aforementioned march the national anthem, in lieu of "The Star-Spangled Banner," which, with all its faults, is still loved too well by the great majority of United States folk for the substitution to seem just at present either feasible or judicious. "We better bide a wee," like the lovers in the old song!

Besides, in the meantime, Mr. Sousa may get another request from a greater constituency, including the noble army of suffragettes, and, by such a delay and such an inclusion, be enabled to produce something that shall make men ashamed to stand up, when they hear Key's tuneful ascription to "Old Glory!"

WILLIAM STRUTHERS.

TO Bentley C. Hilliam, a young Lieutenant of Engineers, English by birth, resident in British Columbia for ten years, has come the distinction of writing a war-song, "Freedom For All, Forever," which has been officially approved by Secretaries Baker and Daniels and received the stamp of artists' commendation from David Bispham and John Philip Sousa.



Phila. Press  
Sun. Sept. 1<sup>st</sup>

## WILLOW GROVE TO CLOSE ON SUNDAY

Sousa and Band, Assisted by  
Able Soloists, Continue at  
Park This Week.

The final days of the 1918 season at Willow Grove Park—the season ends on next Sunday—will be notable from the musical viewpoint. Concerts for the last week will be under the direction of John Philip Sousa, and will mark the conclusion of the short tour arranged during the leave of absence granted Mr. Sousa by the Government. With the termination of the Willow Grove engagement, Mr. Sousa will don his uniform as lieutenant, United States Naval Reserve Force, and report for duty.

For the final week patrons of Willow Grove will be entertained by a "vocal surprise"—Miss Ruby Helder, a tenor soloist.

Miss Helder is, according to Mr. Sousa, "an English girl, with a most remarkable tenor voice, who has scored numerous splendid successes singing in different cities on this last tour of my band." It is her first appearance at Willow Grove Park, and the unusual feature of a woman artist whose voice is a full tenor, rather than soprano or contralto, together with the added indorsement of Mr. Sousa and of critics everywhere, is more than sufficient to predicate warm approval by Philadelphians.

Another soloist will be Miss Florence French, a soprano. Miss French, a Chicago girl, has won recognition in the Middle West and in many Eastern cities by her work. Like Miss Helder, it will be her first appearance at Willow Grove. The third soloist will be Miss Susan Tompkins, violin artist, who pleased thousands of patrons of the park, at each of the several engagements she has played with the Sousa organization. Mr. Simons, cornetist; Mr. Fritze, flutist, and Mr. Green, xylophone soloist, have also been included for participation in different programs.

Two special events will feature the final week. On Wednesday night, Mr. Sousa will be the guest of the Rotary Club, at a dinner at the Casino, and will later direct his organization in special programs for the entertainment of the Rotarians and their friends. On Thursday, the last of the All-Sousa Days, will be the feature—with every number, even the encores, in four concerts, to be compositions by Mr. Sousa.

Phila. Ledger  
Sept. 1<sup>st</sup>

### Willow Grove's Last Week

The season at Willow Grove ends on September 8, and this final week will be notable from the musical viewpoint. The concerts will be under the direction of John Philip Sousa, who, upon the termination of his engagement here, will resume his title of lieutenant, United States naval reserve force, and will report for duty, to continue his work for the Government in the training of musicians. This week's soloists include Miss Ruby Helder, a female tenor, Miss Florence French, a soprano, Miss Susan Tompkins, a violinist, Mr. Simons, cornetist, Mr. Fritze, flutist and Mr. Green, xylophonist.

On Wednesday night Mr. Sousa will be the guest of the Rotary Club at a dinner at the Casino, and later he will direct his organization in special programs for the entertainment of the Rotarians and their friends. On Thursday the last of the "All-Sousa Days" will take place.

KC Journal  
Sep 2/1918

## SOUSA WEDDING MARCH TO AID LIBERTY LOAN

Military Bands No Longer  
Will Play Compositions  
by Germans.

John Philip Sousa has composed a new American wedding march, which will take the place of the Mendelssohn and Wagner wedding marches. Sam Fox of a music publishing company of Cleveland, O., received a telegram at the Hotel Muehlebach yesterday from Mr. Sousa stating that his concern has been granted the contract and privilege of publishing the music.

Mr. Fox said this contract will have precedence over other work, and that 500 copies will be ready for all army and navy bands that will participate in the opening of the Fourth Liberty loan drive.

Mr. Fox was in conference yesterday with E. S. Barnes, chief yeoman in the publicity department of the U. S. N. R. S., who said he will make a list of all of the military and naval bands in the United States that will take part in the opening of the campaign. Mr. Barnes said that there may be between sixty and 100 bands in the drive.

"It is proposed to have the march played all over the United States as an angelus by all of the military and naval bands participating in the opening of the drive," Mr. Fox said.

"No name has been selected, but it is probable that it will be known as Sousa's wedding march. It was written by the composer six or seven months after he had been requested by the national council of defense and a number of other organizations.

"The march is a classic, and will go down in history like the 'Stars and Stripes Forever.' It opens with trumpets, followed by the triumphal march. This merges into a beautiful romantic rhythm, which is followed by a stately anti-climax. It will be arranged for all kinds of work. It will be especially adapted to symphony orchestras, and will be adopted as the wedding march that will take the place of those written by German composers.

"Plans are being made to have every United States military band in this country and overseas play the march on Sousa's birthday anniversary."

### AMERICAN PROGRAMME.

ONE of the special events planned by Edwin Franko Goldman for his concerts at Columbia University this summer will be the "all-American programme" which will be given on July 24. Only the works of American composers will be played on this occasion, and if extra numbers and encores are demanded they will also consist of the compositions of our native-born musicians. This will be a rare opportunity for the public to see what has been accomplished by our own composers. The composers represented will include Victor Herbert, Henry Hadley, Ethelbert Nevin, Charles Wakefield Cadman, John Philip Sousa, Homer N. Bartlett, A. Walter Kramer, Edward MacDowell, George W. Chadwick, Edwin Franko Goldman, Reginald DeKoven and Gustave Saenger.

The audiences at each concert aver-

age between 7,000 and 8,000 people. The demand for tickets for the "all-American programme" has been so great that it is estimated that between 10,000 and 12,000 people will attend.

There will also be community singing on this occasion, and Emilie Frances Bauer's new song, "Our Boys in France," will be specially featured, sung by Delphine Marsh.

Henry Hadley will appear again at a later date and conduct some of his own compositions.

On July 31 there will be a grand patriotic festival, including community singing.

### Wedding Marches and Loyalty.

JOHN PHILIP SOUSA is such an ardent loyalist and friend of the Allied cause that he proposes laying the familiar Wagner and Mendelssohn wedding marches on the shelf and substituting therefor American compositions for use at nuptial events. He is so deeply in earnest about it that he is engaged in writing a new march for hymeneal processions.

Lieutenant Sousa's contention that the marches played at the weddings of our sisters, mothers and grandmothers tend too much to keep alive "kultur" seems to be shared by a considerable number of musicians and other good American citizens.

Heaven knows, no American who loves his country wishes to have a part in perpetuating the kind of German kultur that was invoked in launching against humanity the greatest outrage of all time, but isn't it going too far to include Richard Wagner and Felix Mendelssohn in the indictment for savage barbarism which the world jury has returned against the Prussian war lords? We cannot consistently banish the Mendelssohn march and that from "Lohengrin" without extending the ban to all German music—symphonic, operatic and sacred. Do we wish thus to deny our sense of the beautiful and the artistic? Are we willing to abridge so far our American musical menus? Would that be a good test of loyalty to country and to humanity?

Poor old Mendelssohn died before most of the present Prussian demons were born. We have it from the Encyclopedia Britannica, which surely cannot be charged with prejudice in favor of anything German, that Felix Mendelssohn's "earnestness as a Christian needs no stronger testimony than that afforded by his own delineation of the character of St. Paul; but it is not too much to say that his heart and life were pure as those of a child."

Richard Wagner, an exile for years from his own country in his earlier life because of his political sympathies, died five years before the present kaiser took the throne. It is scarcely fair to hang upon his memory a reproach for what is now scourging the world, even if he did win back favor in his native land.

We can execrate the Wilhelms, Hindenburgs and Von Tirpitzes without giving up the Schillers and Goethes, the Wagners and the Mendelssohns. By all means let us have home-made wedding marches, but not to the utter banishment of those so many of us have learned to associate with the odor of orange blossoms rather than with the smoke of battle.

## NEW YORK PLANS OPERA REVIVAL

New York, July 18.—[Special.]—Pauline Hall, Amelia Summerville, Frank Daniels, and 500 others representing American comic opera favorites met in Aeolian hall today by invitation of Lieut. Sousa, president of the Commonwealth Opera association, to hear that organization's plans for a revival of melody in New York next fall.

Miss Summerville headed the \$100 subscriptions when A. H. Byrd, Alice Verlet, Mrs. Helen Fountain, Mrs. Heaton Robertson, Charlotte Babcock, Henry Ginsberg, and Alice Parker joined the list of founders, which runs above a hundred now. There can also be 10,000 active members at \$25 and other members at \$5, these sums to be good for tickets during a season of productions, to begin in November. Mr. Hitchcock said a theater was at the Commonwealth's disposal.



To Mr. Neumann  
Germantown  
Independent  
Gazette  
Sept. 12, 1918

## THE GERMANTOWN

### Willow Grove's Season Ended

[Written for the Independent-Gazette]

Although vulgarisms are very contagious and, on that account, moralizing might, in spite of last week's contradictory assertions, intrude, one must show grit by repelling it rigidly when referring to the close of the Willow Grove Park season. Yet it seems not inconsistent to deprecate the demeanor of the weather on last Sunday. So entirely element had been the Sunday side of every previous week-end that it was deplorably whimsical for the skies to scowl so steadily on Sousa's final concerts of the park's season of 1918.

The weather of Saturday had been sufficiently fickle to interfere the success of the evening; but on Sunday it was frankly, yet tantalizingly, nasty; for at sunset it paraded a gorgeous troop of clouds, apparently portending a clear night. The luminous roseate tint upon the gray was as soon spoiled by the rain, however, as would have been a very chic modern confection de couturiere of similar arrangement in color. Then, instead of an honest downpour, the heavenly water just dripped and pattered, like a naughty child that constantly and exasperatingly announces in public a squal-solo that never comes off, yet continually keeps the wretched parents in expectation of a humiliating outburst.

Still, the weatherly dubiety had a semi-sympathy for Sousa, since it permitted a relatively conspicuous wind-up in the form of a crowd, certainly large for such a night of chilling rain. The courageous loyalty of his admirers was no doubt not lost on the March King, for all through the two evening concerts he and his musicians strove earnestly to dispel the gloom and discomfort of nature with every resource of bandfolk's art, supplemented by that of the Sousa soloists for the concluding week not included in the band, as well as of special performers belonging to it. Miss Susan Tompkins, on the violin, with the vocalists, Miss Florence Ffrench and Miss Ruby Helder, constituted the former; while Cornetist Simon, Xylophonist Green, and others made up the latter.

Miss Tompkins is a skilled and an expressive violinist, well known and liked at Willow Grove. The vocal soloists were on the other hand, debutantes at the music pavilion.

Miss Helder has a voice phenomenal in depth for a woman. Not looking at her, one would be inevitably deluded into deeming her a tenor of the baritone quality, with fascinatingly rich middle tones. She would form a splendid duet mate for a Russian basso, a very churchly profundo. Like a glowing pansy purple on black satin would be the effect.

Miss Ffrench has a concert soprano of somewhat plastic quality, good carrying power and sufficient range; and her voice will, as it ripens, gain weight and firmness. She sang during her Willow Grove week, not a little difficult music well, and her farewell number on the program was Tosti's "Good-bye," which was followed by applause that brought an encore of Sousa's composing.

Several Sousa marches not on it came to swell an encore of Sousa's program which in the two concerts included three of them—"The Volunteers", "Solid Men to the Front," and "The Stars and Stripes Forever." The last-named officially closed the program music for the season, but of course "The Star-Spangled Banner," and almost as much of course, "Auld Lang Syne" came echoing after; while, as that echo died away, Sousa proffered a diplomatic valediction by emphasizing the fact that, being in the United States navy, he was constrained to be drastically laconic. These words he did not use; but the facile brevity of his speech palpably implied them. He did not waste syllables on the order of his going; but those he employed were artfully apropos to the occasion.

During the last evening concert he played his new "Wedding March," which entered the damp, rain-dripping, leafy corridors of Willow Grove's music temple with very pleasing glow of tone about its graceful and gracious rhythm. Whenever folk have a double marriage ceremony they will have an agreeable change off in the matter of marches, now that the March King has "gone and done it" especially for those in a matrimonial predicament. How would it answer (for the period of the war), should President Wilson make Sousa's "Wedding March," on the Pacific Coast; Mendelssohn's, in the Middle West, and Wagner's, in the Eastern States, the only musical legal-tender when the two sexes exchange pledges at the altar of sacrifice—excuse me! I mean, of course, to say "altar of connubial vows and symbol of future fertility." But sacrifice is grown to be so ordinary a word that one may easily misuse it on extraordinary occasions. Indeed, such a shibboleth has it become that, if it get less than a sextuple repetition within an hour, one runs the risk of being reckoned "a slacker." Hence, one hopes for mercy from all marriageable reading-people; for others will know nothing about the "bad break."

With sacrifice on the tongue, one may query whether there might not be profit as well as wisdom in less sacrificing to routine, at Willow Grove, in the matter of the park's closure? Would it be too daring a venture to extend the season, with a certain diminution of expenditures, with music occasionally (as an advertisement of local musical organizations or merely of individual musicians), unpaid for, helping out some of the more frankly amusing entertainments, themselves run upon a greatly reduced scale? There might be one light lunch stand; and perhaps Bucher would consent to make photographs at his gallery during the early autumn for the soldiers and (especially) the sailors, with or without sweethearts.

At any rate, no harm is coming because of such a suggestion, which, in the deliberations of time, may become finally feasible, to the advantage both of park and public.

WILLIAM STRUTHERS.

## PLATTSBURGH THEATRE

### SOUSA'S AMERICAN ANSWER

Recently a very German acquaintance of John Philip Sousa took occasion to bring up the Muck muss. The Teuton, defending Dr. Muck, said that it was insulting for the American public to expect the German director to play "The Star Spangled Banner", with the Boston Symphony orchestra.

"Muck is a German subject, sputtered the Teuton to Sousa. "He is loyal to his Kaiser and his country. What would you think, what would you do, if you happened to be in Berlin and the German people demanded that you, John Philip Sousa, play "Die Wacht Am Rhein"?"

"What would I do?" said the quiet American Bandmaster.

"I would not be in Berlin. While my country was at war, I wouldn't be making music for her enemies. Professor Muck ought to be in Berlin. If he is so loyal to the Kaiser he should now be with the Kaiser and among Germans."

Lieut. Sousa, who gave up an income of \$1000 a week to serve his country, then said that Muck's artistic objections to our National Anthem would not "hold water". Nearly every enduring national anthem, he said, was either derived from or traceable to some classical and wholly artistic composition. The various national anthems, in turn, invariably became the themes for standard symphonic compositions, and are recognized as of the highest inspiration to the best composers of all nationalities.

The Naval authorities have granted leave of absence to Lieut. Sousa for the summer, and he will be here with his original band and soloists on Friday June 28th. Matinee only. Seats now on sale.

### LIEUT. SOUSA PLAYS COHAN'S "OVER THERE"

"Never supposed it would turn up in such radiant and variegated apparel," said George M. Cohan after he heard his "Over There," which everybody whistles, sings or plays, paraphrased by Lieut. John Philip Sousa, U. S. N. R. F., and his band. It was at the final rehearsal of the band before it starts, 60 strong, on a tour of 14 weeks.

"Over There" will be one of two patriotic novelties of the tour. It opens with an eloquent expression by the heavy brass choirs of the three familiar thematic notes of the song. The paraphrase then runs the gamut of the choirs of the band from syn-copation by the cornets, through an oriental discordant wall by the oboes to broad organ tones by tubas and trombones. There are intervals for a cadenza by the flutes, interpellations of popular patriotic airs and bugle calls with echoes off stage. The paraphrase comes to a serious close with a final sounding of the three thematic notes by tubas and trombones. It was composed by Herman Balstedt of Cincinnati, Ohio, who has frequently collaborated with Lieutenant Sousa.

The other patriotic feature is Lieutenant Sousa's orchestration of the late Lieut. Col. John McCrae's poem, "In Flanders' Fields Poppies Grow."

Miss Julia Arthur recites the poem to a subdued band accompaniment.  
—W.S.S.—



## A PLAN TO REVIVE LIGHT OPERA

**M**ELODY in its most winsome estate, as the artistic and somewhat aristocratic vehicle of sentiment and cheer in the songs and dances of old-time light opera, will be refreshingly recalled by many theatregoers who read the current plans of more than one group of persons planning a revival of classics known to Broadway before this age of jazz and ragtime. Two schemes are taking shape these Summer days, and while the Society of American Singers aims to give in September the rarer sort of works in lighter vein by some of the world's greatest composers, there is a popular interest in the Commonwealth Opera Association's later proposal to bring back to the stage next November those more recently familiar titles—often with a French twist to them—that were the toast of a generation that saw many present-day stars first come out of the chorus.

The Commonwealth founders, or some 500 others whom they invited to join their growing band, met in Aeolian Hall the other afternoon, when the array of smart touring cars in Forty-third Street told how prima donnas and "the profession" generally had scattered to country homes around New York for their warm weather holidays, now soon ending. W. G. Stewart, general director for the new association, was already busy rehearsing the next Hippodrome show down at the 69th Regiment Armory, and did not appear at the meeting. Raymond Hitchcock, on whom as treasurer fell the duty of explaining that even the first steps toward an opera troupe cost money, kept the house amused and interested while he added to the founders' roll.

"I remember," said Mr. Hitchcock, "a friend asking me, away back in my early days on the stage, what I was playing on Broadway. I told him 'The Bells of Corneville.'"

"Oh, that old thing?" said he.

"Yes, that old thing," I repeated. "Did you ever hear it?"

"He confessed he never had, just because it was old."

"Well, why don't you come some night?" I suggested. "Maybe you'd have a nice time." So he came and heard 'The Chimes of Normandy,' and when I next met him he was enthusiastic over this little opera he'd never heard before.

"There's nothing modern to compare with it," my friend said then, and the remark is just as true today of this and many others equally delightful.

"You yourselves know the sort of thing we do nowadays," exclaimed Mr. Hitchcock, turning to those in the front rows before him. "Say, for example, that I sing a modern song: 'I'll be your bumble-bee, and you be my rose'—it's all just like that," he hummed. "You can't tell the tunes apart, and this helps the composers."

"Isn't it so, Miss Hall?" the speaker called, addressing Pauline Hall, originator of the title rôle in the Casino's 800-night success, "Erminie," and of others from "The Merry War" to "Nadja." Under a concealing broad-brimmed hat Miss Hall nodded her emphatic approval.

"And there's Frank Daniels," Mr. Hitchcock went on. "How do you do, Frank? Quite well? I'm glad to hear it. Let me see, ladies and gentlemen, Mr. Daniels must be 26, going 24, but he's been singing all these years because he was brought up in a good school on our own American stage in the old-time comic operas."

Hitchcock recalled that the famous comedian had made his debut as the Sheriff in "The Chimes of Normandy."

"I myself rather aspired to play Gaspar, the miser," he added, "but everybody seemed to know the Sheriff better—in fact, 'bailiff' was a household word—so I also told my friends I played the Bailie. Perhaps we'll get together in an all-star revival when the Commonwealth starts."

This sort of reminiscence and rambling talk filled the afternoon while many young women passed subscription cards among the actors and singers present, and the returns were counted up by Assistant Secretary A. H. Byrd.

When Amelia Summerville gave "her bit," Hitchcock exclaimed, "Thank you,

Amelia," adding, "I remember Miss Summerville as 'A Little Mountain Maid.'"

There were 100 names on the founders' list when the meeting adjourned. That was half the 200 needed, Hitchcock said, before the \$20,000 fund for a first production would be complete. As a bona-fide Treasurer, he was not willing to launch the enterprise with less. Indeed, \$120,000 was nearer the sum which it was felt should ultimately be guaranteed.

The articles of incorporation of the association provided for 10,000 active members paying \$25 apiece—a possible quarter million for a great season's run—and other members at \$5, exchangeable for tickets at box-office rates. All these might be added in good time.

A theatre was ready, a place ideal for young voices, and even now identified with operatic productions of the highest class.

From the temporary offices in the Fulton Theatre, so the Aeolian audience was told, Mr. Byrd would forward the association's circulars and details of organization to those who wanted to know more of the Commonwealth plan. It is intended to spend only a quarter of the first funds raised for preliminary work, and to reserve the greater part for actual light-opera productions.

It was declared at the outset that the association should be financed, owned, and controlled by its members; that every member should have a voice in its affairs. This meant not only a democratic handling of operatic amusement for the people at large, but an encouraging assistance to musicians and artists, more especially young artists, as circumstances might warrant.

Copies of the "Plan of Organization" given out by Mr. Byrd were signed by the President of the Commonwealth Association, Lieutenant John Philip Sousa. The plan was adopted by the Board of Directors as far back as last May, and at present the drive is on to secure the guarantee fund in time to start revivals of cheerful musical entertainment in New York and Chicago this coming Fall.

### SOUSA'S BAND ACCOMPANIES ROBESON IN OPEN AIR CONCERT.

Accompanied by Jackie Band, She Inspires Downtown Crowds.

Grand opera singing on a busy street corner of a great city during the noon rush hour!

Cleveland experienced this novelty recently as a feature of the Victory Chest campaign.

When crowds gathered on Euclid Avenue to hear Sousa and his band of 300 sailor musicians, they saw the band stop at East Ninth Street as a woman rose in an automobile and started to sing.

It was not ordinary singing. The crowds came close, gathering around the band and the singer.

The woman, accompanied by the band, under Lieut. Sousa's leadership, sang in full, rich voice verses from the "Battle Hymn of the Republic" and the "Star Spangled Banner." At her request, the crowd joined in the singing.

The woman was Lila Robeson, Cleveland resident, who is a star of the Metropolitan Grand Opera Company.

Members of the Cleveland Advertising Club, under whose auspices the sailors' band came to Cleveland, arranged with Miss Robeson for the corner concert ten minutes before the Jackies started from Hotel Statler for their noon parade.

She hurried to Euclid Avenue and East Ninth Street in an automobile in time to meet the band. After the parade Miss Robeson sang to the sailors during their luncheon at Hotel Statler.—Cleveland Exchange.

### A NEW PROPAGANDA

The Great Lakes Concert Quintet to Stimulate Patriotism in a New Way

Just north of Chicago, on the shores of Lake Michigan, there has grown the largest naval training station in the world, the United States Naval Training Station at Great Lakes, Ill. At the helm of this great training ship is a man who, even in his Annapolis days, was marked for doing big things in a big way; a man who fulfilled the expectations of his professors and his classmates, Capt. William A. Moffett, U. S. N.

It is one thing to train a vast body of men from civil life to be able seamen, and it is quite another thing to train them in a manner that puts devoted loyalty and patriotic vision into their hearts. Captain Moffett is a man of perspective and vision.

Months ago he saw a powerful, constructive propaganda that could be developed by way of a great blue-jacket band. He called America's foremost bandmaster, John Philip Sousa, now Lieut. John Philip Sousa, U. S. N., into consultation. Today the Great Lakes Naval Band numbers upward of 1,500 and is known from coast to coast as one of the greatest organizations for the spreading of propaganda and the message of undiluted Americanism in the country today.

Captain Moffett's newest use of music for the building up of the morale of the country is by way of the Great Lakes Concert Quintet. Five regularly enlisted men in the United States Navy make up this organization. Every one of them is a former concert and symphony orchestra performer, men whose musical training and association have been of the finest.

Before these men continue to the fleet and their duties at sea, Captain Moffett has authorized them to tour the country, playing at the leading educational and musical centers.



Music Trade N.Y.C. 5/8/18

Complete, unequivocal indorsement of the campaign made by John C. Freund, editor of THE MUSIC TRADES and "Musical America," against the practice of sending our boys and girls abroad to study music was voiced by James W. Gerard, former ambassador to Germany, in a stirring and patriotic address before members of the National Piano Merchants' Association at the banquet table in the Italian room of the Hotel Biltmore on Thursday night.

The former ambassador, together with United States Senator William M. Calder of New York, were the guests of honor. Mr. Gerard arrived late and was immediately introduced. He said:

"It is entirely wrong to send our boys and girls to Berlin to study music, and the editor of that magazine which instituted a campaign against such a practice was right. Our girls went over there to lead an independent life on the money furnished them by their parents in America."

Mr. Gerard decried the practice before the war of sending American girls to Germany for a musical education. "I hope," he said, "that hereafter our girls will be kept at home. There are just as good teachers of music here as anywhere on the face of the earth."

The former ambassador to Germany offered an explanation for Germany being so musical, stating that the country is living under autocracy, every man being watched, and he dare do nothing except to take to music. Mr. Gerard next explained that the business people of Germany are not in favor of war. They have been fooled into it by the aristocratic party which is in power. He told of the destructive ambitions of the Germans and related a number of atrocities performed by the Huns, touching on what is done to American prisoners in the German camps. Mr. Gerard said that there were musical students in Berlin at one time, but now the Germans are being taught a different music by the Americans—the music of the machine gun and the only music which these Germans understand and fear. In conclusion he stated that this country is going on to the only end and that end is an American march played in the streets of Berlin when John Philip Sousa leads the American army through there.

The banquet was one of the most delightful functions ever arranged in the history of the association. Edmund Gram, the retiring president, acted as toastmaster for the occasion and spoke in part as follows in his address of welcome:

"Ladies and Gentlemen and Honored Guests:

#### Sousa in a New Phase.

The last thing John Philip Sousa wrote, about the time he decided that cultivating his famous beard was a nonessential wartime occupation, was a shipbuilders' march in which the principal motif is played by rivet hammers. Whether Lieutenant Sousa, to give him his proper naval rank, can make the change from so bolsterous a form of music to the new wedding march he is said to contemplate is very much of a question. He will have to do his best to forget that there are such things as percussion instruments, and he will even have to go easy on his favorite trombone, for in a wedding march, even a wartime wedding march, the instrumentation ought to be discreet, to say the least.

Nevertheless, be the outcome of the newest Sousa enterprise successful or otherwise, its necessity will not be denied. Presumably there are extant some hundreds of wedding marches, but because of the fact that only musicians know them by name, also because people about to be married are not inclined to bother their heads about musical details, only two wedding marches are ever played. Both these are from the works of gentlemen who when they lived happened to be subjects of Germany.

Ostensibly the demand for a new wedding march by an American arises from the Teutonic origin of what might be called the present incumbents. But the shrewd observer concludes that possibly the marriageable part of our population was getting so out of patience with the endless recurrence of the old marches that without a new piece of nuptial music the institution of matrimony might easily grow unpopular. Wherefore Lieutenant Sousa has the best wishes of all.

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#### ON WEDDING MARCHES

It so fell out that a certain bridal couple a few weeks past determined to season their nuptials with something of patriotic flavor. Now, one of the first corollaries of this resolve was the alteration of the musical aspects of the affair to the extent of substituting for the time-consecrated wedding marches of Wagner and Mendelssohn a couple of epithalamiums from sources quite unexceptionable as to nationality. Shortly thereafter the citizens of Denver excommunicated these same two wedding marches, and immediately other communities and individuals followed suit. Thereupon the New York Herald, which always stands ready to prove to its own satisfaction that for every classic there can be found an appropriate non-classic substitute, published a long list of processionalists suitable for such earnest occasions, and ended by hoping that the genius of the electrical John Philip Sousa might produce something fit to replace "Here Comes the Bride." To-day the agitation has gained such headway that the bride and groom will be walking up the aisle to Wagner and down to Mendelssohn probably have need of a little more than the usual courage required to confront unbounded domesticity.

The whole matter is a good deal more humorous than tragical. The two disgraced compositions are so intimately bound up with the conjugal institution that it is going to take an extraordinarily large dose of patriotism to displace them in the popular affection. As a matter of fact, the world—even that part of it which does not greatly concern itself over music as an art—has gone on its way considering these pieces simply as part and parcel of the marriage rites and not for a minute as German. And wedding marches are like national anthems. You cannot impose them on people. They are institutions, the fruit of long-continued custom. Some individuals may try to purge the marriage ceremonial of all Teutonic suggestion, but we gravely doubt if all the made-to-order marches in the world will long continue to supplant the pair now considered seditious. The truth is that neither, in the larger sense, is a German composition. Association and popular usage have made them the universal carols of matrimony and all the exhortations in the world are not going to alter this fact.

An element of sly irony enters into the case of the Mendelssohn wedding march through the fact that it was inspired by and written to accompany a scene in the "Midsummer Night's Dream" by a certain William Shakespeare, who, despite the claims of Berlin, was certainly not a Hun. More amusing still is the plea of

the Herald on behalf of the Coronation March from the "Prophet." This march is not a bad thing of its kind, but we respectfully submit to all prospective couples the information that its composer, Jakob Lieberman Beer, whose *nom-de-plume*, Giacomo Meyerbeer, still misleads some people, was a Berliner by birth, a Prussian of Prussians, a court favorite in his native city, and an artistic charlatan, to boot—one of the most flagrant that musical history records. He had the good fortune to win fame and spend much of his life in Paris, which fact unhappily makes it possible for his music still to be heard in a country anxious to rid itself of every trace of Prussian pollution. If we discard music written by a semi-Englishman for a Shakespearean play, can we with equal equanimity tolerate the bombast and fustian of a Prussian Hofmusikdirektor?

We leave it to the patriotic brides!

Clipped N.Y.C. 5/26/18

#### COHAN IS SOUSA'S GUEST

George M. Cohan was the guest of Lieutenant John Philip Sousa at the rehearsal at the Hippodrome yesterday morning. Herman Beldstead's fantasy of Cohan's "Over There" was played for the first time by Sousa's band.

This year's programme will be made up exclusively of productions of American and allied composers.

Ruby Helder will make her debut as soloist with the organization.



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news  
Chic  
see 6/17/18

## JACKIES TO FROLIC IN LARGEST OF THEATERS

Capt. Moffett Plans to Use Island for Stage, Hill-sides for Seats.

BY H. B. HARTE.

[Special Dispatch from a Staff Correspondent.]  
Great Lakes, Ill., July 17.—The largest and most beautiful natural theater in the world is to be put into use at the largest naval station in the world, according to the plan announced by Capt. William A. Moffett, commandant, to-day.

There is a large and beautiful amphitheater in the ravine between Camps Faragut and Decatur, where the weekly boxing matches are staged, but this new project is to outclass it in every way. Plans for the new outdoor theater are already practically completed and work will begin at once. The new theater will be located in the immense ravine between Camps Ross and Decatur. No effort is to be spared to achieve the last word in beauty, size and convenience. The hills on either side of the ravine will be terraced in tiers two or three feet wide to form seats, with rough stone supports. All of the finishings will be rustic. A natural green canopy is formed over the space occupied by spectators by many beautiful oaks, elms and other tall trees.

### Stage Is an Island.

One of the most beautiful features is the stage Nature has provided. It is an island, carpeted with green, edged by many hued rocks, around which on all sides tumble the sparkling waters of a brook. The stage is thus separated from the audience. It is large enough to accommodate a company of practically any size. Suitable buildings will be provided for dressing rooms, camouflaged in such a way as not to clash with the natural effect of the whole.

Elaborate lighting arrangements will be installed. The borders of the island stage will be dotted with footlights, and special attention will be paid to the shading and softening of lights, and the variance of coloration. Effects embracing all the hues of the rainbow will be made possible, and graduated brilliancy to make fadeaway effects perfect will be attended to by special means of electric power control.

Seats for between 15,000 and 18,000 spectators will be furnished. The new theater will be a godsend to the "rookies" in detention camps, who heretofore, in order to adhere to quarantine rules preventing them from leaving their camps until their three weeks or longer period of detention is finished, have been barred from all the entertainments given to the men in the station at large. The new recreation center is to be so located and arranged that the recruits may enter through a special gate from their camps, remain on one side of the theater without mingling with the other sailors, and witness all entertainments.

### Capt. Moffett's Idea.

The idea for this natural theater was hit upon by Capt. Moffett when he and Lieut. John Philip Sousa visited the Conklin estate at Huntington, L. I., some time ago, witnessing the Rose Marie pageants in the immense Conklin outdoor theater.

song.

### Wishes for Twin Sousas.

It is too bad, laments a recent writer on things musical, that America has not two John Philip Sousas, because he says Lieut. Sousa has done such splendid things in furthering band music in the navy that it would be a blessing if the army could have just such another director. Those who have followed the meteoric flash into fame of the Great Lakes naval band, which has carried the name of the station to which it belongs to every city of size from New York to San Francisco, will be apt to concur in the wish for a twin for Sousa.

Makes Another Find

## BIG WAR PARADE IN PARIS

HEROES OF ENTENTE ARMIES AID IN BASTILLE DAY CELEBRATION.

American Units, Veterans of Cantigny and Chateau Thierry, Have Place in Line and Are Greeted With Enthusiasm.

PARIS, July 14.—Heroes distinguished during the war in all the Entente Allied armies participated in a monster parade through the streets of Paris today in celebration of the Fourteenth of July—Bastille Day. American troops from the First and Second divisions, recently cited in army orders, represented the United States Army. One detachment took part in the capture of Cantigny, while others were in the Chateau Thierry fighting.

All the American units had been in France more than a year and wore two service stripes. The American Expeditionary Forces were showered with flowers by French girls and were received all along the route with the greatest enthusiasm.

The parade was reviewed by President Poincare, who was accompanied by Gen. John J. Pershing, commander-in-chief of the United States forces in France. The Americans occupied second place in the column.

A detachment of the Polish army was loudly cheered by the crowd. A band played a Sousa march while many Poles greeted American expeditionary soldiers lining the streets with "Hello, American boys!"

American ambulances concluded the procession and here again the overseas soldiers were showered with flowers and cheered.

## NO HUN WEDDING MARCHES

Lieut. John P. Sousa Will Be Asked to Produce One "Made in America"

[From the New York Herald]

Members of the American Defence Society think that America can do without both Mendelssohn's Wedding March and the strains of the "Lohengrin" composition.

If these women have their say a brand new Yankee bred wedding march is to take the place of the historic compositions which have thrilled blushing brides and palefaced bridegrooms for generations, and church organs will no longer throb to the pulsations of "Here Comes the Bride."

At a meeting of the Committee on All Things German of the American Defence Society, held at the home of its chairman, Mrs. Oliver Cromwell Field, No. 601 West 110th street, New York city, a committee comprising Mrs. Walter S. Badger and Mrs. Robert G. Eberhardt was appointed to immediately call upon Lieutenant John Philip Sousa to turn his fertile and musical mind to the composition of an American made wedding march.

"We think that it is high time that our girls are not called upon to march to the altar to the tune of a German composition," said Mrs. Field. "It may sound amusing at first thought, but imagine allowing 'Die Wacht am Rhein' to be played. Then why, in the name of sense, should we allow a Hun hymn to be played at that most sacred of all functions, a wedding? And we think that Lieutenant Sousa can compose a march that will prove superior to anything of German origin."

It therefore appears to be entirely in the hands of Mr. Sousa.

Union  
San Diego  
Cal 6/7/18

Musical  
Currier  
NY 6/11/18

well worth publishing as a piano solo.

## G. SCHIRMER, NEW YORK

"Musical Autograms," Winifred Edgerton Merrill

Being an album of twenty melodic silhouettes. In the long preface which precedes the music, the composer tells how she came to write the music:

"My present invention is founded upon the principle that every line or point in nature or in art or in science is subject to mathematical expression through some one of the many systems of co-ordinates or references axes, among which I include one which I denominate 'musical axes.' The lines referred to may exist in nature, art or science, or be seen in the imagination, but are subject always to mathematical law, and are thus capable of relative expression.

"My object is to produce a melodic progression which will correspond to and be characteristic of the successive lines and curves or movements of writing, or of art, or of science forms, and this is accomplished by determining the position of notes on the musical staff to correspond to the relative position of points of the written characters, or graphic art or science forms. To this end I employ the system of mathematical expression wherein the location of the notes is determined by the mathematician's method of selecting the points determining essential properties of the lines or curves involved."

Winifred Edgerton Merrill, A. B., Ph. D., has had long experience as director of a girls' school. She has followed the curves of various autographs by different men and given the chart of curves to Robert Russell Bennett, who has succeeded in turning out some twenty-six pages of interesting music in spite of the handicap of the set curves imposed on his art by the unimaginative mathematics. His work was produced in the same way that the Moorish artists had to labor when they were forbidden to employ the human figure or any plant life in their decorations. Robert Russell Bennett must have found himself in fetters when the curve drove his melody up or down instead of down or up, as the melodic inspiration prompted. He is deserving of the greatest credit for succeeding so well under handicaps that are neither artistic in general nor musical in particular. The autograms are: Woodrow Wilson, William H. Taft, Theodore Roosevelt, Harold Bauer, William Barnes, David Belasco, Nicholas Murray Butler, Enrico Caruso, Champ Clark, Thomas A. Edison, D. C. French, D. H. Greer, W. D. Howells, P. C. March, C. H. Mayo, J. R. Mott, Frank Munsey, J. P. Sousa, F. L. Stetson, John Wanamaker. Of course, if these men had signed with a typewriter instead of by hand their curves and consequent melodies and indications of character would have been quite different.

## AMERICAN FLAG HELPS FILL WAR CHEST AT TOLEDO

The largest American flag ever made was displayed recently on the front of the Willys-Overland administration building, Toledo, O., signaling that the office employees of the big automobile company had registered 100 percent in the campaign to fill the city of Toledo's war chest.

This flag, which measures 50 by 75 feet, and weighs in the neighborhood of 350 pounds, is owned by the employees of the B. F. Goodrich Rubber company, Akron, O., and has figured recently in numerous patriotic exercises.

The flag cost \$900, and was purchased by the rubber company's employees, who raised the money by general contribution, to which no one was allowed to give more than 10 cents.

During the Liberty day parade in New York City this same flag was carried along Broadway. Over \$1200 in coins were thrown into its folds along the line of march. This same "Old Glory," with the assistance of Sousa's Naval band, was the means of raising over \$7000 for the Cleveland war chest.

Willys-Overland employees were among the most active workers for the Toledo war chest, and John N. Willys himself was one of its prime movers.



*Journal-Chicago 8/13/18*

# PERSHING HAS TWO BIG DAYS

Beats Boche Overseas; Honored  
58th Anniversary at Chi-  
cago War Show

## CROWDS LONG FOR DRIVE NEWS

### EVENING PROGRAMME AT WAR EXPOSITION

7:15—Sunset service at Van Buren street entrance.

7:20—Band concert, United States naval training station band (led by Lieut. John Philip Sousa), band stand at No Man's land.

8:00—Band selection, United States naval training station band, Liberty forum, south end of grounds; address, Lieut. D. A. Caslantine; address, ex-Gov. Joseph W. Folk of Missouri; All-American chorus; living picture, "The Nations of the Earth Paying Homage to Liberty." (Conceived by Dr. Stefan Hryniewiecka) Executed by the foreign language division of the Liberty Loan committee. Under the direction of its art committee, Pierre Nuytens, chairman; Fritz Schoultz, Oskar Gross, Theodor Behr.

8:15—United States and allied governments' official war motion pictures on No Man's land.

9:00—Messages from No Man's land, Fourth Liberty Loan speakers.

9:15—Band selection, United States naval training station band.

9:30—Band selection, United States naval training station band.

11:00—Taps.

Pershing day at the war exposition today came at the psychological moment. Realizing keenly that while they honored Gen. Pershing's fifty-eighth birthday anniversary here at home, the general was leading the first organized American army in its great drive—leading it to success, for much territory and many prisoners are already behind its advance—Chicago today swarmed into the exposition grounds on the lake front and thought and talked of Pershing, whose day it is.

The crowds, eagerly awaiting further news of American successes overseas, pressed about the booth of the Illinois Tuberculosis association, where dispatches are received from the Associated Press describing Pershing's advance against the boche.

"Tough on Willy Hohenzollern," commented one man who had registered Thursday. "I've got my blue card now, but—gee, I'd give an arm to be with Pershing today."

"The Germans sure are handing 'Black Jack' birthday presents," said another. "Couple of kilometers every hour or so. I hear they don't think so much o' Pershing in Germany."

The crowd about the booth laughed.

Pershing knows, too, that Chicago is honoring his birthday anniversary, for John J. O'Connor had received a cablegram from the general that read:

"The army very highly appreciates the proposed celebration of army day, and sends greetings. Unity at home will cheer us on the victory. (Signed.) Pershing." The general modestly yields the day to the army, but it's Pershing day in Grant park for all that.

### Children in Parade

The activities were opened by a parade of the children who wear service stars for relatives fighting in France. Forming in Grant park at Monroe street at 2 p. m., the line marched down Michigan avenue and through the exposition grounds, headed by a military band.

Those in line were 9-year-old boys, whose fathers are fighting "over there" (in honor of Warren Pershing, the general's only surviving, who is 9 years old); a float with a large picture of the commander of the Yanks; girls 9 years old, daughters of soldiers in France, and following these marched the children of all ages up to 15, whose kin are helping the Yanks whip the boche.

The chairman of the day at the show is H. H. Merrick, head of the local branch of the National Security league. Addresses were made by James F. Pershing, brother of Gen. Pershing, and Lieut. Marcel Levie of the French army. Joseph W. Folk, former governor of Missouri, and Lieut. D. A. Caslantine will speak to the evening audiences.

Lieut. John Philip Sousa directed the concert of the Great Lakes naval training station band.

The number of persons who passed through the gates of the exposition Thursday was 100,234. The total attendance for the ten days' showing is 1,361,625. Sunday will be the last day to view the show.

Saturday will be the Czech-Slovak's day, and a huge celebration has been planned to honor their recent recognition by the

*Musical Trade  
N.Y.C. 7/31/18*

## NEW HIPPODROME SHOW OPENS

"Everything" Measures Up Fully to Dillingham  
Standard—Abundance of Good Music—Spec-  
tacular Effects Most Elaborate

The new Hippodrome spectacle "Everything," which opened at the big playhouse on Thursday evening of last week, measured up in every particular to the standard that has been set by Charles Dillingham for the shows he has offered at that house. Things at the Hippodrome are done on a big scale, and in "Everything" this rule was followed to a point where the audience left the house, brain whirling, trying to separate and judge the individual scenes that went to make up the whole.

The feature of the show this year is DeWolf Hopper, erstwhile comic opera star, who appeared in numerous roles, chief among them being that of elephant trainer. There is a "Toy Factory" with a couple of hundred grotesque human "toys," a "Rainbow Ballet," a scene showing the "Beginning of the World," a "Country Circus," the "Arrival of the bad ship Bolshevik," a "Scene in Lampland," and others that showed distinct originality. There are dancers galore, acrobats, comedians, roller skaters and scores of other entertainers, and the whole was set-off with an abundance of delightful music by a dozen or more well-known composers, including John Philip Sousa, Irving Berlin, Raymond Hubbell, Harry Tierney and others.

The music, of course, is of the lighter sort, well fitted to the character of the production, and there were several numbers that will probably be picked out for special favor.

The cast this year, in addition to Mr. Hopper, includes Bert Levy, the artist; Houdini, the escape specialist; Charles T. Aldrich, Belle Storey, Helen Patterson, "Bluch" and others.

The following are the leading songs and their publishers: "Honky Dory Down in Honky Tonky Town" and "It's Worth While Waiting for Something Worth While," by Harry Tierney and Joe McCarthy, and published by McCarthy & Fisher, Inc.; "Land of Romance," "Sunshine Alley," "I Like New York" and "Roll Along," T. B. Harms and Francis, Day & Hunter; "There Is a Rainbow From the U. S. A.," by Wm. Jerome, Jack Mahoney and Percy Wenrich, published by Leo Feist, Inc.; "Liberty Song," which is sung by Belle Storey, and published by Shapiro, Bernstein & Co., Inc., and the "Circus Is Coming to Town" and "Come Along to Toy Town," by Irving Berlin, published by Waterson, Berlin & Snyder.

*Gazette  
Pitts. Pa. 8/2/18*

## Nothing Fires Patriotism Like Band, Says Editor

"We must not make the mistake some seem to feel necessary that music is an unnecessary expense, for the music of the army is not measured in dollars and cents—it is one of those elements that go to make victory easy, that creates that spirit of patriotism all should possess, and that brings to bear that loyalty we must all give to our government at this time," says Leonard Liebbling in the Musical Courier. He continues:

Nothing will inspire patriotism like a brass band, and even the fife and drum give that uplift which spells patriotism and compels an attention to the needs of the day that otherwise would lie dormant and which only music can bring to the surface. This shows its meaning in demonstrations that have for their effects the rousing gatherings of the masses, which do much to cheer the boys who are going "over there," and also stimulate the boys on this side who are preparing to stand side by side by those who are doing the fighting and singing our songs of glory and patriotism.

We can do our bit for the boys by contributing to provide the music they need. We can make music for the boys that will cheer and create confidence. All this talk about what is good music and what is bad in music is absolutely futile. What is needed are the inspiring strains of the popular music of the day, such as John Philip Sousa's marches, "Hands Across the Sea," the old "High School Cadets," the "Liberty Bell," and best of all, "The Stars and

*Police Gazette  
N.Y.C. 7/31/18*

Charles Dillingham announces that the big Hippodrome and its new spectacle styled "Everything" is ready for the public. This year's pageant as planned at present consists of three acts and fourteen scenes, and the production is said to live up to its expressive title. Mr. Dillingham's policy at the Hippodrome in the past has been to refrain from giving out a detailed description of the scenes and novelties in advance, and this

method is being carefully followed again this year. "Bigger and Better than Ever" is the slogan and the cast of principals announced gives promise of a wide variety of entertainment.

Among the favorite stars are De Wolf Hopper, Houdini, Belle Storey and Charles Aldrich, while the varieties are contributing such well known artists as Bert Levy, Earl Reynolds, Nellie Donegan, the El Rey Sisters, Helen Reynolds, Inez Bauer, three Yoscarys, the Musical Johnsons, Willie Weston, Billy Pander and a host of international specialty performers.

The comedians and clowns include Bluch, who was every one's favorite last year; Willie Evans, Dippy Diers, the Davis Troupe, the Gaudsmidts, the Ladellas, Major Johnson, O. Tay, a musical clown from South America; Zip, who promises a surprise, and fifty others.

The dancers present a formidable array of talent sufficient to provide an evening's pleasure by themselves. The principal soloists in this episode include De-iree Lubovska, Gerda Guida, Helen Greenleaf Patterson, Marion Sakl, Peggy H. Barnstead and the Sisters Breen.

A dozen of America's foremost composers and lyric writers including Lieut. John Philip Sousa and Sergeant Irving Berlin have collaborated with R. H. Burnside in the making of Mr. Dillingham's fourth superspectacle for the Hippodrome.



# LONDON IN WAR TIME

## Air Raids and American Pies

By Edwin Wilson

The Empire Theatre,  
London, England.

Six months ago I came to this war ridden old burg to play for eight weeks under a guarantee, at the Empire Theatre. My contract further called for the run of the play, and as we made a very substantial hit, here we are still at it, doing the one hundred and seventeenth performance tonight. How strange it seems to begin at seven forty-five and ring down at ten o'clock, a bare thirty minutes after sunset. What with setting the clock an hour ahead and the very late twilight in England, it is hardly dark before nine forty-five, and to see men and women coming to the theatre in broad daylight is rather astonishing. However, it must be done, as the trams stop at ten-thirty and the restaurants all close at nine-thirty and the people want to get off the streets and at home early these days.

The Strand looks like Broadway and Forty Second Street.

The United States is here in full force and every branch of the Service is represented. My dressing room is quite a rendezvous for Americans and I have met hundreds of them from all parts of the country. Commander Daniels of the Navy dropped in a night or two ago during the play. I have been to the Over Seas Club, the Navy Headquarters and naturally, to the Consulate. In the latter place are two very splendid Southerners from Washington and Virginia.

The first game of base ball in the Anglo American League was played Saturday, before an audience of ten thousand. Admiral Simms threw the first ball. The Navy lost to the Army by 7-6 in eleven innings. The English stared at the rooting squads in absolute astonishment and thought it "very bad form" to try to disconcert the players! However, they are learning fast.

I had the pleasure some two weeks ago of seeing the march past Buckingham of the American troops led by Colonel Biddle. I was quite near the reviewing stand. The Royal party, including the King and Queen, Princess Mary, Queen Alexandra, the Duke of Connaught and others were grouped there. When Old Glory dipped in salute and the King returned it, the Guards' Band playing one of Sousa's Marches and three thousand of the sturdiest, finest, most typical Americans swung past, it was a sight never to be forgotten. A special feature was the appearance of four or five veterans of the War Between the States with their old flags, and they received an ovation.

Recently at Queen's Hall, I witnessed the magnificent Pageant arranged by Mme. Clara Butt and participated

in by the most beautiful women of the allied nations. Mme. Antonio Navarro, our own Mary Anderson, represented America and when she appeared as Liberty and the band played the Star Spangled Banner, the immense audience went wild. Her voice, still glorious in quality rose above the din in the opening lines of her recitation.

"Unbar the gates and let me pass,  
Though I be late, I come at last".

I must confess we shed tears of real happiness.

You have heard no doubt of the last great air raid on us Sunday last. I should love to describe it in detail, but I fear Mr. Censor would not allow it though it is public property now and published in all the papers here. The defense was magnificent. I went up to the sixth floor for a short time and watched from the fire-escape, but the rain of shrapnel was hardly comfortable I must admit. It was magnificent though to see the searchlights crossing the heavens in every direction spotting the Huns for the anti-aircraft guns, the shrapnel bursting like tiny stars, to hear the hum of the motors of both Hun and British machines and the incessant rattle of rapid-fire guns, then an occasional boom as a two hundred fifty-pound bomb dropped, followed by fire and the steady rain of shrapnel in the streets.

Later when the boy scouts sounded all clear you could see people with lanterns in the streets looking for pieces of shrapnel. There were seventy-five or more Y. M. C. A. men in the hotel last night and they brought in many pieces for souvenirs. The casualties were about two hundred twenty-five, but we know that four giant Goths were brought down and perhaps three more, so it was a costly night for the German air forces.

One of my good friends, young John Carlin, of Ottawa, a flyer in the R. A. F., has just passed away, quietly and peacefully at the hospital here, after a strenuous eighteen months in France. He was shot down twice, and came to London to recover from the shock, and was to go home in ten days when he contracted scarlet fever and died in a few days. Fortunately his sister was with him here. Another friend of mine, Burt Upton, of Toronto, has just gained the D. S. O. splendid work in the last offensive.

I could go on writing for hours of the life here, and the beauties of the London Spring, now that it is really here, but I must get to the theatre. It is six o'clock. I had the pleasure of having tea with Charley Scales, of Charlotte, North Carolina, at the Star and Garter on the Thames, at Richmond. Charley is wireless operator for the United States Navy here.

As were were going down the main

street of the town we saw in the window of the tea room a regular pie. We went in to buy it, but the lady said it was sold. Charley complained bitterly and swears he is going out every day until he can buy a pie! They are only five shillings each!

I can't say when I can return, but certainly not before August when I hope to get a rest in Chattanooga. In my next letter I shall tell you about the great theatrical garden party in June in Regent's Park. I have been invited to be on the program. The King and Queen always attend.

**A** CALL has been sent out for musical instruments for the navy, and a committee has been formed to provide the necessary funds and to see that the sailors actually get the sort of musical instruments they require. It is called the Frances Alda Fund for the Navy.

The raising of funds to start the enterprise was, of course, comparatively easy. All Madame Alda had to do was to collect five of the world's greatest tenors, gain their consent to sing a number of popular selections on the same program, announce that they would be heard in a patriotic concert at the Metropolitan Opera House in conjunction with all the other well known artists in town, and she had her working capital. Then to give the whole affair the necessary festive air, all that remained to be done was to add that John Philip Sousa had written a special march for the occasion, that Theodore Roosevelt had flashed his smile upon it, not to mention the long list of musical celebrities who promised their hearty co-operation, and not even a rival prima donna could mar the success of the occasion.

### THE POPS

Fourth of July will be appropriately celebrated at the Pop concert in Symphony Hall this evening. The feature of the concert will be the presence of a male chorus of upward of 100 voices, under Stephen Townsend, and comprising members of the Boston Symphony chorus and the Apollo Club. The solo parts will be sung by Everett S. Glines, tenor; Loyal Phillips Shawe, baritone; Ralph Brown, bass, and Ralph Osborne, baritone.

The program in full is as follows:

- GOD SAVE THE KING.  
March, "Stars and Stripes Forever".....Sousa  
Overture, "William Tell".....Rossini  
American Military Fantasia—  
(a) We Beat Them at the Marne  
(b) I Want to Go Home.....Lt. Gitz-Rice  
(c) Dear Old Pal of Mine.....  
(d) Keep Your Head Down,  
Fritzie Boy.....  
Everett S. Glines, tenor; Loyal Phillips  
Shawe, baritone.  
Male Chorus, Stephen Townsend, conductor.  
LA MARSEILLAISE.  
(a) Memories.....Cadman  
(b) Phantasy.....Dunham  
(c) Noel.....Chadwick  
Flute Solo, "Andante—Schezo.....Ganne  
Mr. DeMally.  
Overture, "1812".....Tchaikowsky  
(a) Battle Hymn of the Republic.....Townsend  
(b) The Liberty Fight.....Lang  
(c) The Battle Song of Fra Moreale.....Hiller  
(d) America's Crusaders.....Manney  
(e) Under the Stars and Stripes.....Converse  
Ralph Osborne, baritone.  
Male Chorus, Stephen Townsend, conductor.  
MARCIA REALE.  
(a) Pack Up Your Troubles.....Powell  
(b) We're Going Over, Sterling, Grossman, Lange  
(c) Good Morning, Mr. Zip, Zip, Zip.....Lloyd  
Ralph Brown, bass.  
Male Chorus, Stephen Townsend, conductor.  
Selection, "Her Regiment".....Herbert  
Loin Du Bal.....Gillet  
Pomp and Circumstance.....Elgar  
THE STAR SPANGLED BANNER.  
Extra pieces—"There's a Long, Long Trail,"  
"Over There," "Keep the Home Fires Burn-  
ing."  
Angus Winter, accompanist.  
Carl Lamson, organist.

### Sousa's Band is Source of Delight for Theater-Goers.

John Philip Sousa and his band, probably the greatest musical director and organization in the world recently delighted a large audience in Glens Falls, N. Y.. For years the name of Sousa in the musical world has stood for the highest, but never have Glens Falls residents heard the great leader and his players to better advantage.

There were nine regular numbers on the concert program, but practically each selection had three and four encores, so that the total number of renditions was nearer thirty than nine.

"Stars and Stripes Forever," played as an encore, was probably the most popular of all the numbers of the program. One of the oldest of Mr. Sousa's numbers, it will always rank among his best and will be welcomed on the program of his every concert. His latest march, "Solid Men to Front," was also a big winner.



Spectator  
Hamilton Can.  
6/10/18

## Grand Opera House

### SOUSA'S RANK

Admirers of John Philip Sousa have been disturbed because they felt their musical hero was not being done justice when the great bandmaster was bestowed with only the rank of "lieutenant" when he went into the service of the United States.

Hadn't Sousa been conductor of the Marine band, and hadn't he done splendid service in assembling men for the Spanish-American war? Hadn't he merited some recognition when he vanquished the citadels of classical music in the capitals of the world by taking his American band to their very doors, and winning against comparisons and criticisms?

Has he not been one of the best and busiest Americans, written several worthy books in which the note of patriotism is strong, made his own style of music an American symbol the world over, and proved himself a citizen extraordinary of the United States? Then why, if you please, Uncle Sam, did you make him merely a lieutenant, like some of the young fellows at the military posts?

To all these questions, Uncle Sam makes full and complete answer in the American Whitaker Almanac and Encyclopedia by saying senior lieutenants of the navy, like Sousa, rank with captains of land fighting forces.

Therefore, it is plain Uncle Sam has been as appreciative and polite as he always is, and Lieut. Sousa's friends may know that his rank is equal to "captain" had he chosen the military branch of the service. From his duties in the service, Lieut. Sousa has been granted leave of absence for the summer, and will be here at the Grand Opera House for one concert only with his famous band and soloists on Monday evening July 22.

Times  
Indignant  
6/2/18

## NEW MUSIC

Before music-lovers there is spread a feast of good things for the vacation season.

Light, airy, gay are the vacation-time dance numbers newly recorded to furnish the requisite for dancing wherever you go. "The Rainbow Girl" and "Lady! Lady!" are two medley fox trots played by the Victor Military band, one Victor record. "The Rainbow Girl" has been having a big success at New Amsterdam theater in New York, and some of its most attractive numbers make up this medley fox trot, which include: "I'll Think of You," "My Rainbow Girl," "Alimony Blues" and "Mister Drummer." The music gives occasion for bold work from the cymbals and an occasional flash from the shrill piccolo.

The Philadelphia orchestra has just made a new Victrola record which is a revelation of the beautiful quality of string tone this famous organization is capable of producing under the able leadership of Leopold Stokowski. The theme here chosen is a tender melody from Christoph Gluck's opera, "Orpheus and Eurydice." It contains a flute solo of exquisite pathos most expressively played.

A new march by Sousa is one of the treats in store for admirers of the march king's stirring compositions. Lieut. John Philip Sousa, U. S. N. R. F., has made a Victor record of "The Volunteers" which he dedicates to the shipbuilders of America—a splendid tribute to the men doing war work at home. The spirit of this march veritably interprets the whole-souled energy of the men to whom it is dedicated.

You know Caruso as a great tenor, but on the reverse of this record you have a chance to hear him in the role of a march writer. In "Liberty Forever!" which he wrote in collaboration with Vincenzo Bellini is a march with a vigor and swing to it worthy of Sousa himself. Both marches are played by the Victor Military band.

RAY LAUDER

A NEW SONG.

Country can never forget the part that has played the last few years—the encampments to

American  
NYC 6/15/18

# HEROES OF OUR ARMY PARADE IN PARIS

President Poincare and General Pershing Review the Bravest Troops of Sixteen Ally Nations

Flowers Showered on American Soldiers Who Won Glory at Cantigny and Chateau Thierry

PARIS, July 14.—Heroes distinguished during the war in all the Entente allied armies participated in a gigantic parade through the streets of Paris today in celebration of the Fourteenth of July—Bastille Day.

Soldiers of sixteen nationalities were in line.

American troops from the First and Second divisions, recently cited in army orders, represented the United States Army. One detachment took part in the capture of Cantigny, while others were in the Chateau-Thierry fighting.

All the American units had been in France more than a year and wore two service stripes. The American expeditionary forces were showered with flowers by French girls and were received all along the route with the greatest enthusiasm.

### REVIEWED BY POINCARE.

The parade was reviewed by President Poincare, who was accompanied by General John J. Pershing, the Commander-in-Chief of the United States forces in France. The Americans occupied second place in the column.

All branches of the French Army service were represented. The Alpine Chasseurs received an ovation while singing their well-known Alsatian song along the line of march.

Historic French regiments with battle flags of the Napoleonic wars, as well as of engagements in the present war, including the battles of the Marne, Verdun, the Somme, the Aisne and Champagne, were cheered with "Vive la Patrie" while girls threw flowers to them.

A battalion of Belgians followed the Americans. Then came British contingents, including the Grenadier Guards, the Black Watch, Irish Guards, Canadians and New Zealanders. Bagpipes accompanied the Highlanders, who came out of the trenches yesterday.

### SOUSA MARCH PLAYED.

The Italian representation included Alpine units. A detachment of the Polish army was cheered by the crowd. A band played a Sousa march, while many Poles greeted American expeditionary soldiers lining the streets with "Hello, American boy."

Czecho-Slovaks who had fought on the Russian front, carrying the banner recently presented to them by President Poincare, sang a battle song that was pleasing to the spectators, who cheered them. The song was timed to marching cadence and the singing was as perfect as the unity of the lines of the parade.

Am Post Ill  
Chic 5/25/18 95

## SHIP WORKERS TO HEAR SCHWAB ON FRIDAY NIGHT

Will Tell of Progress of U. S. Merchant Marine During the War.

Charles M. Schwab, managing director of the Emergency Fleet Corporation, will deliver a personal message to workmen employed on shipbuilding and ship supplies at the Dexter Park Pavilion on next Friday night.

Mr. Schwab, accompanied by Edward N. Hurley, chairman of the United States shipping board; Charles Piez, vice president and general manager of the Emergency Fleet Corporation; Bainbridge Colby and Dr. Eaton, will be in Chicago Friday and Saturday of this week.

At noon Friday Mr. Schwab will be the guest of honor at a luncheon given by the Illinois Manufacturers' Association at Hotel La Salle. Already 1,500 business men and manufacturers have made reservations for this luncheon, which is the largest luncheon ever given at the La Salle Hotel.

### Future of Merchant Marine.

At luncheon Mr. Schwab will tell of the wonderful progress in shipbuilding made by the United States and give the program of the shipbuilding corporation for next year. Mr. Schwab is expected also to discuss the future of the American merchant marine and the part it is to play in the world commerce following the war. Following the luncheon Mr. Schwab will devote the afternoon to a series of conferences and an inspection trip with reference to promoting the shipbuilding industry in Chicago and utilizing the labor and material resources for making parts of ships.

Conferences with representatives of large financial interests in the city have been arranged.

### Invite Employees to Meeting.

At night Mr. Schwab, accompanied by Mr. Hurley, Mr. Piez, Bainbridge Colby and Dr. Charles Eaton, will be the guests of the National Security League and the state council of defense at a large mass meeting which has been arranged by Samuel Insull, chairman of the state council of defense, and H. H. Merrick, president of the National Security League. Special invitations have been extended to all employees of plants which have been engaged in shipbuilding or in manufacturing parts for ships. Lieutenant John Philip Sousa and his Great Lakes Band will be on hand and furnish the music.

Mr. Schwab will leave on Saturday for an inspection of other shipbuilding yards on the Pacific coast.

Star  
Montreal Can.  
6/4/18

## SOUSA TO PLAY A NEW CANADIAN SONG

On Saturday afternoon this week, at Dominion Park, Lieutenant Sousa, U. S. R. N. R., will play for the first time in Canada an orchestral setting of the song, "Oh, Johnnie Canuck, J'Appelle a Toi," written by Mrs. Harrison of Macdonald College. Lady Drummond has written from Eng-

land praising the song and its object to strengthen Canadian faith in the French-Canadian people. It will be played at both concerts on Saturday.

The management of the Park have decided to suspend every concession in the park during all the concerts to be given by Sousa's band during their engagement here, so that the public may be enabled to enjoy the music unhindered by any noise.



## FRISCO AD CONVENTION OPENS; ORLEANIANS ON JOB

Charles M. Schwab Will Address Clubs of World on War Funds, Food, Fuel

SAN FRANCISCO, July 8.—Thousands of advertising men from every section of the United States filled the Exposition Auditorium here today when Temporary Chairman Samuel P. Johnston, president of the San Francisco Advertising Club, opened the first general session of the convention of Associated Advertising Clubs of the World.

The convention first listened to the annual address of William D'Arcy, president of the Associated Advertising Clubs of the World, and permanent chairman.

Nearly a score of allied and affiliated organizations are holding their annual meetings during the four convention days for which delegates have been arriving here for the last ten days.

### Schwab to Be Heard

Men prominent in all walks of life are listed to make addresses during the four days. Among these are Charles M. Schwab, head of the United States Emergency Fleet Corporation; Bainbridge Colby, of the same corporation; Gerrit Fort, of the United States Railway Administration; George Creel, head of the United States Committee on Public Information; Merle Sidener, chairman of the National Vigilance Committee of the Associated Advertising Clubs of the World; Earl D. Badst, president of the American Sugar Refining Company; Herbert S. Houston, member of the executive committee of the League to Enforce Peace, and others.

A feature of today's programme will be a monster mass meeting to be held this evening in the auditorium, at which addresses will be made by official representatives of the allied countries, including England, Canada, France, Belgium, Italy, Portugal, Japan and China.

Charles M. Schwab is scheduled to address the convention tomorrow at a general session at which the subject for discussion will be "War Fundamentals—Funds, Fuel and Food." There will be interpretative messages from the United States Treasury Department, United States Fuel Administration and the United States Food Administration.

Thursday will be the final day of the convention, at which time there will be an election of officers and the place for 1919 meeting selected. New Orleans, New York and St. Paul already are in the field for this, each of these cities being represented by strong booster committees. The New Orleans delegation is headed by Martin Behrman, for sixteen years mayor of that city. Among the delegates are A. G. Newmyer and Walter Hancock, both of The New Orleans Item.

In connection with the convention,

an official military and naval exposition is being held. There are more than 1400 trophies of the war on view which have been captured from the German armies. These include a German submarine boat, which is open to inspection of the public. It was brought across the continent on four flat cars. There are six German airplanes which were brought down in battle.

Demonstrations will be held every day, showing all phases of Army and Navy departmental activities. There will be sham battle spectacles, including trench fighting; and trenches on an extended scale built by a commissioned officer of the Canadian expeditionary force, who has lately returned from the French battle-front. Four thousand war posters will be shown.

A review will be held of the famous Princess Pat Regiment of Canada and musical features will be concerts by massed bands under the leadership of John Philip Sousa. The public will be shown the methods used for the rehabilitation of maimed soldiers through vocational training to restore them as wage-earners.

## GRET LAKES NAVAL BAND HERE TO-DAY

Detachment Under World-Famous Musician To Play In Louisville.

A detachment of the Great Lakes naval band will be heard in Louisville to-day for the first time when a concert will be given by this part of John Philip Sousa's famous organization at Lincoln Park from 12:30 to 1 this noon.

Under the personal direction and leadership of Lieut. Sousa the band at Great Lakes grew into international importance almost overnight. Not only did he develop the nucleus already present, but the idea of training under the world's famous bandmaster proved sufficient inducement for hundreds of the country's best musicians to enlist in the navy and become part of the big organization, now numbering 1,400 men.

The band that will be heard in Louisville to-day and for the next ten days is known as detachment No. 16, and is headed by Petty Officer S. M. Smith, U. S. N. Bandmaster Smith has had the advantage of the personal tutelage of Lieut. Sousa and was personally chosen by him for this position. Twenty-eight musicians comprise the organization.

All of Sousa's famous marches are in the repertoire of the "jackies," and in addition they will play some typical navy music, such as "The Navy Forever," by Bandmaster J. M. Maurice, U. S. N., formerly of the Great Lakes training station, now in command of a band at a naval base in France.

The band has just come from St. Louis, where it has been stationed for six weeks in the interests of recruiting. The results amply justified the efforts, for during the stay of the band 4,153 recruits enlisted at the St. Louis office, more than during the entire year previous.

They are coming to Louisville and Kentucky in an effort to put the local recruiting station at 412 South Fourth street way beyond the St. Louis record. An effort is now being made to get 2,000 recruits from Kentucky during July. About 600 of this number have already been obtained.

## Sou Will Give "War Chest Concerts" on Tour with Own Band

Lieut. John Philip Sousa, U. S. N. R., has been granted twelve weeks' leave from the Government in recognition of his services in organizing the United States Naval Band of 1000 men, and will make a tour this month at the head of his own band. A concert in Poughkeepsie on June 26 will be followed by performances in Canada, an engagement in Detroit, a special performance in Chicago and others for the War Chest Societies of Youngstown, Canton, Akron, Pittsburgh and Philadelphia.

They've entrusted to Sousa the making of a new wedding march. That's good. Now we'll have one with a trombone obbligato and some snare drum pep which the old stuff lacked.

## SOUSA'S WONDERFUL BAND TO BE HEARD HERE TWICE AUG. 11

Will Render First Program at Johnson Field in the Afternoon

SECOND AT IDEAL PARK

Played Two Weeks in Montreal and City Is Now to Have Municipal Music

The only and original Sousa, the world's greatest and most gifted bandmaster, conductor and composer, will be at Johnson Field on Sunday afternoon, August 11, to render one of his entrancing programs with his incomparable band. In the evening he will give another concert at Ideal Park. It is safe to assume that the attendance at both concerts will be the largest ever seen at any musical function in this locality.

Sousa has been here before, but his former visits only whetted the musical appetites of his hearers for more of his music and they will have ample opportunity to sate their desire on August 11. Prior to the concerts the official program will be published. There is only one Sousa. He has taken the place in the musical world occupied by the once famous Dan Lowery, conductor of the Royal Engineer Band of the British Army and Patrick Gilmour, the king of bandmasters in his day in this country.

Sousa combines the ability of the two and has the added advantage of living in more modern days when the world is awakened to the sound of cannon and soothed by the music of such men as Sousa. He has held the spotlight of the musical world in America for more than a generation and has enthralled and amazed most of the countries in Europe where music of all kinds was supposed to have reached its apex. How such a genius could come out of the western country—the United States—puzzled the European directors of the largest musical organizations.

### Fires of Patriotism

Before they could satisfactorily answer their own question they bowed in acknowledgment to the supreme art of the American bandmaster. He had thrilled thousands with the inimitable tempo in his marches, marches that awaken the fires of patriotism in his fellow countrymen and spur them on to renewed resolve to win the war and down the Hun.

Sousa's band is regarded as the best musical organization of its kind in existence. It has been lauded in all nations and its conductor has been decorated by crowned heads to such an extent that were he to wear all his decorations at the same time they would encircle his body.

At times he has his band play with such a finesse of feeling and subdued tone that it becomes an orchestra superior to the best known. His soloists are also of the highest artistic temperament and education and show by their work the effect of the genius who presides with the baton over the band.

### Variety in Program

His programs run from the grave to the gay, the humorous, the martial and the patriotic and never become wearisome. Sousa has been three weeks in Montreal where the populace went wild over his music and desired the municipality to keep him in the city longer.

One good result of his visit to Montreal is that the city authorities have been compelled to respond to the demands of the citizens for municipal music, something that it never had prior to the coming of Sousa and which nearly every small village in the United States can boast of.

As both concerts in Johnson Field and Ideal Park on August 11 are to be free to the public, it is to be expected that the attendance will be of a mam-



## SOUSA'S NEW UNDERTAKING.

John Philip Sousa, the "march king," whose inimicable compositions have stirred hearts, elicited applause and set small boys, and grown-ups, too, to whistling, from end to end of this continent and abroad, has essayed a role that is, for Sousa, entirely new.

He is reported to be working on a wedding march!

Safe to say the composition will be awaited with intensest interest—perhaps by the hoi polloi even more so than by the professional musicians of the country.

It is difficult to anticipate the sort of wedding march that Lieutenant Sousa—he is now a lieutenant in Uncle Sam's service—would write. We know what he can do in building patriotic structures out of notes. At any rate, we know what he has done in that line; and we know that he has given America musical compositions that will live as long as the world has drums to rattle and rumble, horns to blare and cymbals to crash. And the world knows Sousa's "Stars and Stripes," "Uncle Sam," and similar productions even better than it knows Sousa, his wonderful baton or his famous beard.

The last "heavy" piece of work that Sousa gave to the world is a shipbuilders' march, the principal motif in which is played by riveting machines. He likes such musical innovations—riveting machines, steam whistles, anvils, trip-hammers, etc.—and Sousa can take those raucous devices and blend their discordant tones into harmonious music. That's where Sousa shines.

How, now, he will make out with his newest enterprise remains to be seen, for it is, indeed, a far cry from a riveters' to a wedding march!

But none can deny the welcome that would await a new wedding march—and Sousa is by no means the only musician who recognizes this. There are, presumably, numerous wedding marches extant, but the names of them are not generally known except, perhaps, to professional musicians; and, possibly because folks about to be married are not disposed to concern themselves deeply with musical offerings, there are only two wedding marches ever played, or, at any rate, that are ever popularly recognized as being what they are. And each of them is a "made-in-Germany" product.

To that last fact is due, probably more than to anything else, the growing demand in America for an American nuptial musical production.

And if Lieutenant John Philip Sousa makes a success of his effort to transcend from the realm of his well-known and loved more boisterous thrillers to that of the sublimely delicate, he indeed will deserve to be ranked not only as one of the greatest, but also as one of the most versatile, of modern composers.

## He Buys Wholesale

At a Navy War Relief meeting in Milwaukee, recently, after money had been flowing in as a result of various appeals, Lieut. John Philip Sousa, the composer and bandmaster, who had been managing the musical end of the gathering, wandered temporarily from his post, leaving his baton behind him. The conductor of the meeting, seeing the opportunity thus offered, immediately took advantage of it and put the baton up at auction. Fifteen dollars was offered, \$25, \$40, and then, in jumps of \$5 and \$10, the bidding was soon run up to \$125, where it closed. It is said that Lieutenant Sousa, at some convenient point in similar gatherings, now makes it a custom to wander away from his post, leaving his baton behind him; and that the plan continues to work beautifully for the Naval Relief fund.—Christian Science Monitor.

## DANIELS SAYS FLAG ONLY FOR AMERICANS

Declares It Waves No More for  
Protection of Aliens Who  
Denounce Country

ALBANY, N. Y., June 14.—Warning that America is for Americans alone, and the day for aliens among us is past, Secretary of the Navy Josephus Daniels delivered a thrilling appeal for whole-hearted allegiance for the flag here this afternoon at Flag Day exercises.

He declared the place for every man who prefers to live in America is at the ballot box on election day and in the American uniform in the day of crisis.

From those retaining a citizenship—sworn allegiance to America, but continued loyalty to the kaiser—the secretary of the navy demanded instant repentance "in service in the army and navy and in the fullest consecration of their fealty and their services."

Speaking to thousands of persons at Lincoln park at the conclusion of a gigantic parade, headed by the Blue Devils of France, Lieut. John Philip Sousa and his marine band and the flags of the 21 nations fighting Hohenzollern autocracy, Mr. Daniels eulogized the stars and stripes and the flags of our allies.

### STORY OF FLAG

In every fold of each flag is a story of aspirations, in every color is a history of achievements. As they are linked here today the men who love these flags more than they love their lives are brothers in a glorious adventure, true knights in a day of chivalry, fighting that men everywhere may be free and giving their own lives without fear and without hesitation.

"Though they speak not the same language their hearts are attuned to the same melody of freedom; they march by the same martial music; they fight for the same love; they die for the same principles and forever will be linked together. In all ages brave men and women shall thank God for their unconquerable will in the day of the world's peril.

"When the lurid flames of war reddened the sky, 'all highest,' as the German emperor loves to be called, saw the clouds in the political sky.

### KAISER UNDERSTOOD

"He had seen it grow from the size of a man's hand to large proportions. He understood that unless he could dazzle his people with the spoils of conquest, the spirit of democracy with which the very atmosphere was charged would imperil his crown.

"The Serbian incident was the match which started the explosion. If it had not given the occasion some other would have been found.

"On this Flag Day the dominant note of rejoicing is not in the glory of a golden age that is gone; it is rather that we live in an age when men and women are ennobled by consecration to a holy cause when America is united, as never before in its history, its people are cemented in his resolve and banded together in a noble love and kinship that no peace conditions could impart."

With James W. Gerard, former ambassador to Germany; Governor Charles S. Whitman, former Governor Martin H. Glynn and Supreme Court Justice William Riddell of Canada, the secretary of the navy will again speak at a dinner to be given in his honor tonight.

## ADVERTISING THE WAR TO AMERICA

SAN FRANCISCO, July 6.—Arthur Bennett of the United States Committee on Public Information, assisted by Lieutenant Martin, representing the Canadian government, is preparing for the \$50,000 war exposition which is to be opened here July 7th under the auspices of the Associated Advertising Clubs of the World.

This war exposition, which is under the direction of the Committee on Public Information, is intended as part of the committees plan to advertise the war to America. It will open with a patriotic pageant the same day the Associated Advertising clubs open their fourteenth annual convention, July 7 to 11 in this city.

Notable because of the 1400 war trophies captured from the Germans by the Allies, a collection of 4000 war posters, wonderful war films, the 5000 American soldiers and sailors participating, the French, British and Canadian officers taking part, the airplane battles, trench warfare, tank attacks, liquid fire assaults, historic battle spectacles, and demonstration of camp activities and rehabilitation of wounded soldiers for civic usefulness, the war exposition will be remarkable also because of the "stars" in charge.

Lieutenant John Philip Sousa will lead 10 massed bands; Victor Herbert will arrange the music; Arthur Voegtlin, Hippodrome producer, will stage the battle spectacles; Walter Camp

will handle athletics, such stars as Schumann-Heink and Farrar will lead army and navy choruses in community singing; Emma Hanko, chief of all American army cooks, will conduct a huge "mess" tent, capable of feeding 10,000.

The Associated Advertising Clubs' program at the same time will deal with war subjects, handled by national leaders of war thought and policy.

## TWO MILITARY BANDS.

New York, in the first week of June, had two big musical events of memorable interest, in the "thrill festival" which took the form of a monster performance in the open air of "Elijah," with the Sousa band and a chorus of seven thousand, and the first concert by the French military band, now in this country, to tour American cities under the auspices of the National War Work council, Y. M. C. A.

The oratorio was given at the Polo grounds, and attended by an audience of 20,000. Combined choruses, children and adults, to the number of 7,000 gave, with Sousa and his navy band, their services, and the work is declared to have been most inspiring.

The French band is conducted by Captain Pares, who was leader of the "Garde Republicaine," which visited the St. Louis and the San Francisco fairs, and is made up of French soldiers, most of whom have been wounded.

One of the latest additions to the Sousa Band repertoire is an elaborate and ingenious fantasy on George Cohan's "Over There."



## THE BYSTANDER

Looking at a copy of the Australian Musical News the other day, the thing that caught my attention more than any musical news was a whole column advertisement of cheese. Why a cheese advertisement in a musical magazine? Perish the thought which naturally arises that there is any specially intimate connection between cheese and the musical profession. At the risk of being accused of giving some free advertising in this column, the Bystander reveals the fact that the particular cheese in question which is extolled to Australian musicians in their magazine is Red Feather Cheese. George L. Albog says it must be the kind that tickles the palate. Very good, George. At the top is a picture of a young lady, seated on the roots of a tree, and scooping something, presumably R. F. C., out of a tin can in finest freehand style. (Query: Is soft cheese eaten with the naked hand in the antipodes?) Beneath said young lady appears the following "poem." On the chance that some young American composer would enjoy twining the notes of a lovely melody about it, the Bystander prints it:

Here you see Miss Always Bright,  
A truly merry little sprite,  
That plays and sings from morn till night,  
She's a girl you'd love to squeeze:

(Can't you just feel that that last word is going to rhyme with cheese? Suggestions for elimination of vulgarity: please, tease or freeze.)

And this is the reason she's so bright,  
Her appetite, no longer light,  
Finds in her meals a new delight,  
Since Father, who's judgment is always right,  
Brought home the Red Feather Cheese.

Down at the end the advertisement writer adds this: "The cheese for all occasions." He must have had his own "poem" in mind when he wrote that phrase. Cheese it is!

\* \* \* \* \*

This time it is the passionate press agent of Blanche Ring who grabbed some space on the strength of a story which went like this:

"A song is made by the singer," she says, "and not by the composer or author. The greatest song successes I have ever had were dire failures when other people tried to sing them, and I must confess I did not know whether they were going to 'go' or not until I had tried them on an audience two or three times."

"There is a little mystery about getting a song. Some folk spend more time in searching for a song than they do for a husband, though husbands are like songs, too. Some suit you and some don't; it is hard to find out which until you try them. In connection with this you might mention that I am sincerely happy."

We pause with our ear to the ground to listen to what

the song writers—and the husbands—have to say in answer to Miss Ring.

\* \* \* \* \*

I see somebody wrote to the MUSICAL COURIER'S Information Bureau last week with the old query as to whether or not Sousa is his real name, and the Information Bureau said very properly that it was. It is. John Philip Sousa was born at Washington, D. C., which would seem to make him a very good American indeed *per se*, even if he hadn't proved it in a thousand and more ways ever since he first opened his eyes and looked out on the nation's capital. Anybody who was brought up not so very far from Gloucester, Mass., as the Bystander was, doesn't need to be told that Sousa is a real name and has nothing to do with its last three letters—U. S. A. There has been a family of Sousa in Gloucester almost ever since there was a Gloucester, and that goes back pretty well toward the beginnings of America. If I remember right, the original Gloucester Sousas were fishermen, coming from Portugal to settle there, and the name Manuel Sousa is still not uncommon in the Massachusetts city. One of the Portuguese family of Sousa—Luis Mendiz de Sousa, if I recall the name aright—was famous as an author. He was a gentleman of much spirit. He lived at one time across the river from Lisbon. That was during the Spanish occupation of his country. There was a plague in the Portuguese capital and the Spanish Governor decided to get away from it by the simple expedient of commandeering de Sousa's house and moving into it. De Sousa did not love the Spanish officials—far from it—nor did he enjoy the idea of surrendering his home to them; so he cut the Gordian knot by the simple expedient of burning down his own house and taking French—or, rather, Portuguese—leave. Later in life he and his wife agreed to separate, and they both joined religious orders. He became a Dominican monk, and it was as a member of that order that most of his literary work was done.

\* \* \* \* \*

To return to John Philip Sousa, I heard a new variation of the "U. S. A." story the other day. It was to the effect that when he came to America as a boy (a very likely story except for the fact that he was born here), his baggage was marked with his initials, "S. O." and his destination, "U. S. A." hence the name. On asking what his real name was for which the initials stood, I was informed that it was Sidney Oppenheimer!

Well, hardly!

BYRON HAGEL.

LOUIS A. HIRSCH was star music-master in the big Fourth-of-July parade. Even march-king Sousa wasn't heard so often as the catchy lilting music of "Going Up" to which marchers marched, bird men flew and innocent by-standers kept time. For all the words and music, visit the Liberty theatre.

## ARMY BANDS AUGMENTED

### War Department Makes Wise and Gratifying Decision

The recently announced decision of the War Department to increase army bands to forty-nine men and to grant commissions to their leaders is most gratifying to all who realize what an inspiration good band music is to the soldier. The ineffectiveness of bands organized under former conditions never failed to impress those who realized that the military band might be made to produce artistic results worthy of comparison with those achieved by our best orchestras; but the impossibility of securing such results under existing limitations was more than ever made apparent the moment our bands began to arrive in France, and were brought into comparison with those of the French Army, which for years had enjoyed superior advantages as to organization, numbers, and methods of training and administration.

### Our Soldiers to Have Best Band Music

For many years much of the band music published in this country, not excepting some of the fine and stirring marches which have justly attained general popularity, have been so arranged or "orchestrated" as to be practical for performance by a comparatively small number of musicians; these parts then being doubled, to all intents and purposes, by any additional instruments employed on this or that occasion. Under such a system a band of fifty men no more approached in musical effect an English or French army band, or one of our own fine concert organization such as Sousa's and others, than would the combination of five theatre orchestras of ten men each compare with a well selected orchestra of fifty men. But with the number of fifty (forty-nine, to be accurate) established as a standard for all bands throughout our army, composers will henceforth be enabled, and should be required, to make use of the well balanced and complete instrumentation, with the knowledge that such instrumentation will be available without reduction. Following the example of the army bands, moreover, civilian bands will be encouraged to provide the same resources by a public which will no longer tolerate the inadequate results which too often were achieved under former conditions.

### Commissions for Band Leaders

The granting of commissions to band leaders, after examination, together with special eligibility for previous service, is a recognition of the established fact that the quality of a band is very largely determined by the ability and personality of its leader. In France and England the custom already obtains of granting commissions to band leaders who prove their possession of the qualifications which warrant their being entrusted with the responsibilities of band leadership. The action now taken by our own authorities cannot fail to stimulate our leaders to even greater effort, by this recognition of the dignity and responsibility of their office; while it will also render the service more attractive to men of superior ability.

### Further Action Awaited With Interest

The War Department will undoubtedly supplement the decision already announced, by regulations upon two related subjects: first, a standard instrumentation which will take full advantage of the resources now established; and second, the provision of methods of examination which will assure the selection of band leaders who possess the qualities of musicianship, experience and personality which are indispensable to the achievement of the best results in band leadership. The War Department has taken the initial steps toward bringing our army band music up to a high standard. It is now incumbent on our composers and publishers so to adapt their publications to the newly established resources that a repertoire of intrinsic musical value will be provided, for whose acquisition, by the way, the Department has made generously increased provision.

### Schools for Band Leaders

Opportunities for the systematic training of band leaders and of performers upon band instruments must be created; in the absence of Government schools for the purpose, conservatories and colleges should feel encouraged to take up this work, following the admirable example already set in several instances, so that the military authorities may not lack material upon which to draw as may be found necessary.

The war has started John Philip Sousa off again writing marches with all the ardor and cleverness of youthful days. Besides the new American wedding march on which he is working, he has just completed a new one, "Anchor and Star," dedicated to the navy, and another, "Sabers and Spurs," dedicated to 311th Cavalry—the first march, so it is said, every officially written for the cavalry.

Advices from Europe say that Emmy Destinn is in trouble again in her native country because of her political beliefs. She was refused permission to sing in Prague recently. The New York Mail remarks: "Held by the enemy in her own country and yet forbidden to sing because she doesn't like the enemy, Emmy Destinn may be said to suffer under an untoward destiny."



Eagle Bklyn NY 6/4/18

99

## SIGNATURE ON STAFF REVEALS CHARACTER

So Says Young Kansas City  
Composer, Who Gives  
Examples.

### PRESIDENT'S "AUTOGRAM"

Very Complex and Earnest—T. R.'s Is  
Forceful—Taft's Is Clear, Logical,  
Broad and Spacious.

The photographic plate has told many a tale the one photographed wished to keep secret. But it has remained for the "Musical Autogram" to disclose a man's innermost character in a new and surprising way.

Robert Russell Bennett, a young Kansas City composer and former pupil of Carl Busch, has worked out the "Musical Autogram," which originated with Winifred Edgerton Merrill, A. B., Ph.D., mathematician of note and head of Oaksmere, a girls' school near New Rochelle, N. Y., says the Kansas City Star.

The "musical autogram" is merely your signature turned into music. How can it be done? Simply, by writing your name along a musical staff, and reducing the outline emphasis, general character of the handwriting, to terms of music. It is literally a translation of writing into music.

It is true the name itself, for which you are not humanly responsible, has a great deal to do with the resultant music. But neither are you humanly responsible for your own character. It is possible the double "o" in Roosevelt has something to do with the dynamic and very forceful character of the music into which Theodore Roosevelt's signature is translated. But it is also believable that the same double "o" may bear some intimate relation to the aforesaid character.

There are twenty "autograms" in the brochure, all names every American knows. Beginning with President

Woodrow Wilson, whose "autogram" is very complex, very earnest, and including former President William H. Taft's, which is clear, logical and at the same time broad and spacious, the book brings forward the "autograms" of widely different men. David Belasco's signature turns into music that gives the impression of being too trifling for the man, as if a big imagination had been frustrated by over-much detail.

Enrico Caruso's autogram struts with ever increasing stateliness and then, caught unaware perhaps, turns into the most ingratiating melody, ending with convincing breadth.

One of the most surprising of the "autograms" is that of Dr. Charles H. Mayo of Rochester, Minn., whose signature, turned into music, yields a series of charming lullabies. Mrs. Merrill and Mr. Bennett were not aware until they learned it from the "autogram" that Doctor Mayo is exceedingly fond of children and that his heart is full of lullabies for them. John Wanamaker, Nicholas Murray Butler, Champ Clark, Thomas A. Edison, William Dean Howells and John Philip Sousa are some of the men "autogrammed" in the brochure.

Mrs. Merrill was led through her enthusiasm for mathematical forms to work out the plan for the "autogram." She has gone further than that, making melodies out of leaf and other Nature forms, by the use of a mathematical method of selecting the points determining essential properties of the lines or curves involved.

Of course, "Woodrow Wilson" would make a tune by whomsoever it was written. But the kind and "color" of the tune, key, pitch, even the musical rhythmic detail and harmonic structure are largely indicated by the character and form of the signature. Much pertaining to the "autograms" must remain a mystery, since the authors hope to make wide practical application of the idea.

PRESIDENT WILSON. COMPLEX AND EARNEST.

*Woodrow Wilson*

With deep feeling (J. 50)



résoudre.

THEODORE ROOSEVELT. DYNAMIC AND FORCEFUL.

*Theodore Roosevelt*

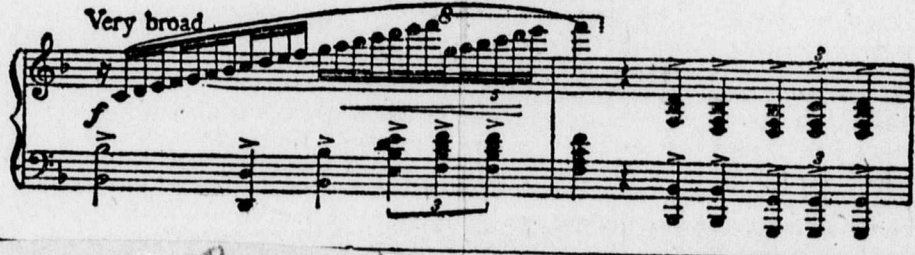
With great energy (J. 100)



ENRICO CARUSO. MELODY AND BREADTH.

*Enrico Caruso*

Very broad



Musical Advance  
NYC. 7/18

### MUSICIANS UNDER THE FLAG

Patriotism is not confined to the laboring class. It extends to artists, professors and craftsmen. The *dramatis personae* of the great war drama includes also many musicians for music is a very important factor of the war. Singers, instrumentalists, managers and composers have enlisted to a surprisingly large number and the list of those already serving under the flag mentions Ugo Ara, Irving Berlin, Frank Bibb, Herbert Dittler, Lester Donahue, John W. Frothingham, Percy Grainger, George F. Granberry, Percy Hemus, David Hochstein, Havrah Hubbard, Philip James, Albert Janpolski, Theodore Karle, Marshall Kernochan, Harold Land, Donald Macbeth, Francis Macmillen, Arthur Nevin, Ignace Paderewski, Leon Rice, Engelbert Roentgen, Francis Rogers, Ernest Schelling, John Philip Sousa, Albert Spalding, Carl Venth, Roderick White.

Musical Trade  
NYC. 5/29/18

### Sousa Produces New Instrument

A new kind of music and a new kind of musical instrument came into existence as a result of Lieut. John Philip Sousa having written his new march, "The Volunteers," says the "Great Lakes Bulletin." The music is in the new piece and the new instrument, the fruit of the author's imagination, gives the effect of an electric riveting hammer.

The musical riveter, the manufacture of which is now virtually completed by the Deagan Co. of Chicago, will be an addition to the drummer's traps, and is designed for some remarkable volume effects for special use in "The Volunteers."

Lieutenant Sousa's new march is dedicated to E. N. Hurley, chairman of the Federal Shipping Board.



100  
Journal  
Chicago 6/14/18

# ACE FLIES HERE BASTILLE DAY

Flag-Raising at Grant Park, Auditorium Mass Meeting, Ravinia Concert Among Plans

"Bastille day," France's national holiday, will be given fitting celebration by Chicago citizens on its 129th anniversary, Sunday. For the first time in history the natal day of the great European republic will be done full honor.

Raising of the flags of America and France at 3 p. m., in Grant park, will be a feature of the celebration. The flag raising will be marked by a salute of twenty-one guns fired by the gunboat Gopher.

Military and naval maneuvers, directed by Capt. William A. Moffett of Great Lakes training station, in which reserve militia under Col. William N. Pelouze, and naval militia commanded by Lieut. B. C. Getsinger are to take part, will be additional features of the exercises at Grant park.

## Ace to Sing and Fly

The singing of "The Marseillaise" by the French ace, Lieut. Georges Flachaire, will mark the flag raising. Afterward Lieut. Flachaire is to fly over the field in his battle plane.

A great meeting is to be held in the Auditorium at 8 o'clock Sunday evening. Carl Vrooman, assistant secretary of agriculture, comes from Washington as the special representative of President Wilson. The meeting also will be addressed by James Gerard, former ambassador to Germany, and by Rabbi Stephen Wise of New York.

Arrangements have been perfected by a committee of which Nelson N. Lampert is chairman. Admission to the Auditorium meeting will be free. Mr. Lampert will preside. Messages from President Wilson, Ambassador Jusserand, Earl Reading and Samuel Gompers will be read.

## Sousa at Ravinia

Ravinia is to hold a celebration of "bastille day" on Sunday in which the soldiers and sailors at Fort Sheridan and Great Lakes training station will participate. John Philip Sousa will lead the Great Lakes band of 350 pieces in a concert from 2:30 to 5 o'clock. There also will be a programme of athletic events during the afternoon.

St. James Episcopal church will be the scene of a procession Sunday morning in which soldiers of the allies will carry the flags of their respective nations. The American flag, the flag of Illinois and the Red Cross flag are also to be carried.

M. Barthelmey, French consul, will speak. "America, the Promised Land," will be sung by a choir of fifty men and boys, under the direction of Hugo Goodwin. The words of the song are by Will Reed Dunroy of Chicago and the music by Roy R. Murphy, a member of the choir.

The South Shore Country club is but one of many such organizations which will celebrate on Sunday evening.

References to the holiday are promised by the pastors of nearly all of Chicago's churches.

Stor  
Indiana  
Ind 6/11/18 Stor NY 6/10/18

## Secrets of Health.

### Prescriptions of Music for Diseases a Real Possibility

BY DR. LEONARD K. HIRSHBERG, A. B., M. A., M. D. (Johns Hopkins University).

**W**HEN Keats sang that "music's golden tongue flattered to tears this aged man and poor," he could scarcely have fancied that scientists ever would have thought of giving attention to such an apparently frivolous subject as the influence of music on the heart.

Yet that is exactly what has happened. The song of the soldier, the beat of the drum and the blast of the bugle cheer, encourage and refresh tired, worn, exhausted troops. So when music pours on sick mortals her magnificence and fills the fighter with the rapt fire of courage, why should not some such instrument as the electrocardiogram and the sphygmomanometer record it?

To discover precisely and in measurable, scientific results the power of music on the heart and arteries, in "cardiovascular" disease, Profs. I. H. Hyde and William Scalapino of Lawrence, Kas., performed experiments, the results of which are announced in the American Journal of Physiology.

Various kinds of music were tried, and the effects were observed and tested upon the heart and blood pressure of individuals, recognized generally among acquaintances for their ability, genius, talent or fondness for music.

To "control" or measure these, comparison of the records was made by having those known to be indifferent to or to dislike music.

Various instruments of the laboratory, such as the sphygmomanometer, electrocardiogram, galvanometers and blood pressure gauge were employed.

The musical numbers selected for the tests were Tchaikowsky's "Symphonie Pathétique"—recognized generally for its sombre, slow, tragic motif—the Toreador's song from "Carmen," and the rousing Sousa march, "The National Emblem."

As the subjects listened to the symphony the record proved that there is a slight depression of the pulse blood pressure and no change in the rate. The depth or amplitude of the pulse wave, however, was increased.

After a cessation of the symphony, for from two to ten minutes, it was observable that the blood pressure and the pulse pressure were both lower, whereas the rate of the pulse had gone upward. Evidently the minor tones of the "Symphonie Pathétique" produced an exhilaration of the heart beat, but a lowered tension or diminution of the blood pressure.

The Toreador's song, however, yielded the expected contradiction. The pulse wave became smaller, and the pulse rate itself was quickened and accelerated that instant the song ceased. While it was being sung, however, the pulse wave was of larger volume. After the pause of this number, blood pressure of both the heart systole and the pulse was definitely elevated.

The Sousa march number gave the subjects a slower pulse rate, a longer pause between pulse beats and an increase of blood pressure of both the systolic and diastolic—both heart—beats as well as of the pulse pressure.

It must be plain to all doubting Thomases that music has power not only of entrancing the senses, but of certain other physiological effects evidenced by such experiments as these of Profs. Hyde and Scalapino. Thus, Bizet's stirring song has an impressive, stimulating effect on the adrenal glands, muscles and blood pressure.

It is well within the realms of experiment and practice perhaps to be able to select music that could be given in prescription form, each number to fit a corresponding emotional or disease state.

Lieut. John Philip Sousa, since joining the U. S. Navy Band, at Great Lakes, Ill., a few months ago, has not been idle from a composer's standpoint. He has written the music for a new march, "Anchor and Star," which he has dedicated to the U. S. Navy. He has another march completed called "Sabers and Spurs," for the 311th Cavalry, stationed at Fort Riley, Kans.

The march king is now at work on a march that may become the American wedding march, of the future. Because of the anti-Teuton attitude of American people just now, there is a confirmed dislike to Wagner's "Lohengrin" march, as well as Mendelssohn's works, so that the coming Sousa march would fill a real want.

The John Church Co., Cincinnati, O., which has published the many Sousa marches of the past, appears to be superceded by Carl Fischer, this city. One of Lieut. Sousa's latest compositions, "U. S. Field Artillery March," bears the Fischer imprint on the title page.

The Carl Fischer music house is the publisher of a recent composition by M. L. Lake, entitled "Carry On." It is a very effective march for piano solos, and will likely become very popular as an instrumental number.

Commercial  
Buffalo 6/3/18

## THE ENERGETIC SOUSA.

In the records of war work the activities of Lieut. John Philip Sousa will have an emphatic place. His concerts with the Great Lakes band, which he organized within the Naval Reserve have been of immense aid in the Liberty Loan campaign, and just now are a feature of the French war show in Philadelphia. In the intervals between concerts he journeys to New York city to perfect the rehearsals of Mendelssohn's oratorio of Elijah, in which he will lead his own band and a chorus of 10,000 voices at the War Savings Committee's Thrift Festival, at the Polo Grounds, next Sunday. His own band of eighty pieces will be augmented by 120 others musicians, selected from the Metropolitan Opera House, the New York Symphony, and the Philharmonic Orchestras. Plans have been submitted to the War Savings Committee of New York to repeat the Thrift Festival of June 2 in twenty of the largest cities in the country. For these festivals the New York War Savings Committee has asked the services of Lieutenant Sousa and his band, as well as the six soloists who will take part in the festival in New York City; Mme. Schumann-Heink, Mme. Frances Alda, Leon Rotner, Miss Marie Sundellus, Charles Harrison and Oscar Seagle.—Christian Science Monitor.

James  
Los Angeles  
Cal 6/7/18

## Another Sousa March.

The first edition of a new march by John Philip Sousa, "Anchor and Star" will be off the press in short order, it was recently announced. In addition his "Saber and Spurs," written for the Three Hundred and Eleventh United States Cavalry, at Fort Riley, Kansas, is announced as making a tremendous hit among the men, and as being the first march passed on record.

The State convention of the Music Teachers' Association of California is to be held Tuesday, Wednesday and Thursday of this week at the Gamut Club House, Eleventh and Hope streets and at the First Congregational Church, Ninth and Hope streets. During all of Friday a community sing is to be held at Exposition Park, in which a number of well-known musicians are to be featured. The convention comprises the cream of the West's musical talent, and it is expected that a large number of new compositions will be presented.

Musical  
Facts  
Chicago 7/18/18

## Sousa and His Band Play for Convalescent Canadians.

Sousa, ever anxious to make the burden a little lighter for the returned soldiers, gave a concert with his band at the Khaki Club, Montreal, Canada, in honor of the returned convalescent soldiers July 11. The famous organization, which while en route to Willow Grove, where it has its summer season, is making a series of appearances, was assisted at this concert by Mlle. Odette Le Fontenay, soprano; Ruby Helder, contralto, and Frank Simon, cornetist. The program included Lieut. Sousa's Character Studies, "The Dwellers in the Western World," having as special captions "The Red Man," "The White Man" and "The Black Man," and his setting of "In Flanders' Fields," which was sung by Miss Helder.



*Musical Leader*  
*Chicago* 7/27/18

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## At the Great Lakes with Sousa

Were the citizens of any large city asked to name the three most popular and best known musicians, probable is it that nine-tenths would say John Philip Sousa, John McCormack and Mme. Schumann-Heink. These three by their wonderful gifts and personality have brought to millions of people, either by personal demonstration or through the medium of mechanical imitations, that joy which music alone can give. Their triumphs have yielded vast fortunes and fame; they have also proved there can be art for art's sake and for the country's sake. They have come to the front, offering their services to Uncle Sam, ready to help to the utmost in making the world safe for democracy. Lieutenant John Philip Sousa has practically relinquished his own work to give everything to America's war needs. A recent invitation to lunch at the Great Lakes Station was eagerly accepted, and the trip to the Chicago suburb passed quickly in anticipation of seeing Sousa at home, as it were, getting a more intimate knowledge of the great man, to say nothing of the desire to see how much had been accomplished in the short space of a year in the way of building up the greatest naval training station in the world, and the largest and finest band. The station was even more wonderful than had been imagined, and has almost doubled in size since last September.

Every war has produced its heroes and diplomats, and when this great conflict is ended many men who were forced by circumstances to remain at home will be found to have done greater service than if they had gone abroad. Captain Moffett, the commandant of Great Lakes, will be one of the great heroes of the war.

A little more than a year ago the Great Lakes Station consisted of a few buildings and a few hundred men; today there are hundreds of buildings and 36,000 men. More than 50,000 jackies have gone forth for sea duty from this station. The boys are happy and contented; the manner of discipline employed by the commandant insures this result. His motto for the station is "For the Good of the Ship"; and in explaining the reason for this motto Captain Moffett told me it conveyed all that any organization needs; in a way it stands for more than "my country, wrong or right," because in this slogan patriots are merely loyal, whereas in "for the good of the ship" every one feels it his duty to be subject to those in power, and to do all in his power to bring the ship safely to port. The commandant is just the man for such an arduous position; he is a man of rare executive ability, just, patient and more than willing to be a friend and to help the boys in every undertaking. His personal interest is shown by his desire to allow all possible freedom so long as it does not interfere with routine and discipline, but though he is untiring in his work he could not have made the station such a marvelous success unless he had had the help of several able assistants, and of these Lieutenant Sousa is his right-hand bower. All the world knows Mr. Sousa and his works, because for years his marches have been played by every band and orchestra; his "Stars and Stripes," the greatest march ever composed, may become one of the national airs; it is one of those inspirations which when heard causes people to dig deep into their pockets and give to the government; or men to enlist in the service. Lieutenant Sousa, not being satisfied to produce the music that would enable the country to get the necessities for winning the war, and winning it soon, came, at the request from Washington, to the Great Lakes, and organized a band of a thousand boys.

Of course, a band of such great numbers, unless under perfect control, would soon be chaotic, and he, realizing this fact, worked out a scheme which was submitted to the commandant for approval. At the end of twenty-four hours the bandmaster (whose rank as lieutenant, senior grade, shows how meritorious his

work has been) had completed his plan of reorganization. He divided the band into several smaller bands, consisting of fifty-six men, a bandmaster and a drum major; these companies, complete in themselves, were to be a part of one larger company conducted by Lieutenant Sousa, and how splendidly this plan worked out was seen last Wednesday during the review.

A large crowd was present, and the review of the thousands of jackies was the most striking and spectacular witnessed at any time. Lieutenant Sousa marched at the head of the organization which has become the pride of Illinois and the envy of every other state; the companies then divided, and as each came before the reviewing stand one of the popular or national airs was played. As a finishing touch those fortunate enough to be present upon this great occasion had the pleasure of hearing the band under the direction of the noted musician. His new song, "We Are Coming," which promises to be one of the popular "war" songs of the year, was sung impressively by a young jackie who possesses a lovely voice, to the accompaniment of a wonderful band. The success of the Liberty Loan drive and the Red Cross drive, to say nothing of the great number of enlistments, is due to a great extent to the splendid work of Sousa's boys, for as "music hath charm to soothe the savage breast," so has it—when interpreted as these sturdy, honest, typical young patriots have been taught to interpret—the power to awaken in the breast of every loyal American the desire to annihilate forever militarism and cruelty. Innumerable requests have come from other cities for a portion of the band; it has been heard everywhere. Realizing how great is the value of having music on board ships, the fleet is provided with a band. Recently each of the lake training ships has been provided with a small band consisting of not less than six nor more than eight men, and to Lieutenant Sousa is due entire credit. He heard the call of the country and though he had made a phenomenal success with his own great band he gave up all his interests and personal achievements to become the leader of the nation's music. For nine months he has devoted his time to the instruction of the country's greatest musical organization. His leisure moments have been few, but these were spent in composing stirring, rhythmic, real American music, ringing of the spirit of Freedom. His has been a great work, and when he returns from his ten-week furlough he will resume his duties at the Great Lakes Naval Training Station, and the boys will have even more personal instruction than could be given this past year. Lieutenant Sousa is as interested in each boy in the band as every jackie is interested and enthusiastic about his leader. They act, play and exist "for the good of the ship," which is the greatest compliment that could be paid to Commandant Moffett and his aid, J. P. Sousa.

E. M. F.

*Musical Trades*  
*N.Y.C.* 7/29/18

## NEW SOUSA MARCH ISSUED BY FOX

"Sabre and Spurs," the Latest from Pen of March King, Heralded as a Hit

The Sam Fox Publishing Co. of Cleveland, Ohio, have just made the announcement that they have acquired for publication the newest march by the famous march king, John Philip Sousa. This number is entitled "Sabre and Spurs" march of the American cavalry, and it will be released under one of the most artistic covers that has ever adorned a Sousa march.



John Philip Sousa

"Sabre and Spurs" march has the distinct advantage of being not only a wonderful band and orchestra number, but an excellent piano solo as well. It is not difficult to play and has a stirring melody.

The acquisition of this composition is a big thing for the Sam Fox Publishing Co. in that it is further evidence of the recognition they are being accorded on all sides.

The number is now in press and the band and orchestra arrangements, together with piano solo copies, will be ready in a couple of days.

The Sam Fox Publishing Co. are working very hard on this march and are putting their whole force back of it in an effort to make the number rival in popularity Sousa's former great successes.

"Smiles" Rooming

*News*  
*Detroit* 7/21/18

*News*  
*Cleveland* 7/25/18

## "In Flanders Fields the Poppies Grow"

Lieutenant John Philip Sousa has made the musical setting to a lyric submitted to him by Lieutenant Colonel John McCrae of the Canadian army. The army officer some months ago sent the band master the verses of the song he had written called "In Flanders Fields the Poppies Grow" with the suggestion that if he liked it perhaps he would compose music for it. Lieutenant Sousa was very much impressed with the lyric and replied to Colonel McCrae that he would be happy to follow his suggestion. Later he sent a manuscript copy of the song to the military man's headquarters with a line requesting him to run over it and return it with his corrections before it was submitted to the publishers. It was some weeks after this that Sousa received a message from France saying Lieutenant Colonel John McCrae had died in Flanders. His body rests in Flanders fields "where the poppies grow!"

JOHN PHILIP SOUSA, with all his other activities in connection with his work at the Great Lakes Naval Training Station and the tour he is making, this summer, with his own band, is busy at several compositions. He has completed a new march, "Anchor and Star," dedicated to the navy, and "Sabers and Spurs," dedicated to the 311th Cavalry, said to be the first march ever written for the cavalry, and his "Wedding March" is expected to be ready shortly. Sousa will play 14 concerts in Detroit, early in August.

Lieut. Sousa presided at a meeting of the Commonwealth Opera Company last Thursday afternoon at Aeolian Hall, New York. Among those who were present were Henry Hadley, Raymond Hitchcock, De Wolf Hopper, and various representatives of civic, musical and theatrical clubs.

— 2 —  
Ignace Jan Paderewski



## TO PUBLISH NEW SOUSA MARCH

Sam Fox Publishing Co. Secure Rights to "Sabre and Spurs" and Will Produce the Number in a Most Elaborate Form in the Near Future

The Sam Fox Publishing Co., Cleveland, O., announce that they have just secured the publi-



John Philip Sousa

Not only is the march excellent as a band and orchestra number, but it is also specially adapted to the piano. "Sabre and Spurs" will be released at an early date.

Jos. M. Davis, of the Triangle Music Co., has enlisted in the Naval Reserves.

## A Musical Hammer Added to Band Equipment

At a special request from the United States shipping board, Louis Paulero of Petersburg, Va., has invented an electric hammer for the United States Marine Band. The hammer imitates the noise made by the driving of rivets into ships and boilers.

Although this invention was originally made for the reproduction of sounds in a shipbuilding plant, it can also be used to imitate the "pit-a-pat" of a machine gun. This new "riveter" will now be put in use by all bands, when playing a march that was expressly composed for our army of shipbuilders.

It is mounted on a square steel plate, supported on springs over a wooden base. The drummer can operate the hammer by pressing a button either with one of his hands or feet in order to turn on the alternating current. The adjustment of a switch enables the device to be turned so as to produce a tone that is high and shrill or one that is low and dull.

The new instrument was an ear-splitting success in Sousa's march, "The Volunteers," when it was first played in a concert given for the employees of the shipping board and the emergency fleet corporation.

## Sousa Medley Wins "South"

Little Old Lady's Hostility Melts, Foot Taps to Band's Appealing Airs.



THOUSANDS of the thousands who surged about the grandstand in Clark Park Monday afternoon it was just a band "piece." To the old woman from "down Mobile way" it was just the final blow against a wedge that split the shell of her hostility to reconstruction. She was a nice old lady, even if her eyes were piercing and her nose as arched and imperious as that of America's emblematic bird. Her hands were slender and fine and she wore a dainty dress with a stately air. To the man beside her she consented to share his program and read with something that in a less aristocratic old lady, would have been a sniff, the title of the opening air, "The Southern."

"Don't reckon he can play none so much," she said. "Lawsey massy you should have heard the Savannah Silver Cornet Band at New Orleans 10 years ago."

### ROLICKING AT FIRST.

The man nodded and was silent, for the band, under the baton of Lieut. John Philip Sousa, had begun to play. It was a rollicking sort of musical madness, at first, with the brass bearing down steadily and the drums rolling in martial order. But that burst of sound died and the clarinets and the flutes began a bit of purling—an elfin sort of melody that was maddening, in a way, for it seemed to be the sweet ghost of an old friend, decked out in unaccustomed dress.

But the musical veils became thinner and the sweetness more sure. It was "Old Folks at Home," and you could shut your eyes and hear the Suwannee waters rippling along the oak-lined banks, under the Spanish moss, while the whip-poor-will sobbed from a perfumed magnolia tree. And you could hear tinkle of distant laughter from the "big house" on a gentle hill, where juleps were tossing mint sprays on their golden hearts and someone was dropping roses from a high veranda between tall white pillars into the lap of a dark-haired lady of

### BEAT BECOMES SLOWER.

The beat became slower and you knew the moon was glittering on the Suwannee shores and dimming the glow from a cabin door, where a turbaned mammy was rocking a drowsy pickaninny, and Uncle Ned was fumbling with a banjo's string and rubbing a great foot along the yellow back of a lop-eared hound.

The cotton bolls were aburst with their foam and a breeze was rustling the corn tops and fanning the faces of a distant singer, coaxing love from the candle-lit keyboard of a slender spinet and fireflies were dancing down the oleander walk and across the dew-wet sweetbriar bushes.

Just as you were lulled to those things a goblin snatched at the baton and "Turkey in the Straw" laid its merry, wanton hands on reverie and shuffled its way with chuckles and jubapattings across the big barn floor to the squeak of a fiddle and the tap of two dried rib-bones. You smiled and nodded and suddenly sat up, for the band was playing "Dixie" and over the hill came the rebel yell and the sweep and charge of Morgan's men. The sun was blazing on the sugar cane, the Mandy Lee was sending her roar across a churned Mississippi, the levee was alive and the pack was bearing down on the weary fox. Guests were swinging from out the pike, and the "hands" were sounding a jubilee. Persimmons were ripe, the coon was treed, the "Colonel" was winning again the battle of Bull Run and Br'er Jones was exhorting to the "Laud."

### SMILING AND LAUGHING.

The little, old woman was smiling and laughing and the most delicate of peach bloom was creeping across the parchment of her cheeks. The keen, blue eyes were alight with laughter and her foot was tapping, just as it had tapped a half century ago when Dan Emmett and his minstrel boys swung down Canal street and "Dixie" was given birth.

"Land alive, suh, that man can play. He sholy can," she said. And Sousa, bowing to the sweet and storm of applause, never knew how great a victory he had won.

## COMMONWEALTH APPEALS FOR START

Lieutenant John Philip Sousa has signed a newly issued appeal as president of the Commonwealth Opera Association, and on behalf of which he now aims to complete a working organization before October 1. The appeal is as follows:

1. To offset any reports to the contrary, it can be definitely stated that the Commonwealth Opera Company will begin productions early this Fall. Prior to announcing our opening date we must complete our organization and toward this end we invite the lovers of light and comic opera to become subscribers.

2. Commonwealth is a sure investment, an investment in American singers and American music. American composers, too long neglected, have only recently been fostered by contemporary conductors and opera companies. The plans of the Common-

wealth (evolved from The Stewart Opera Company) formulated long before America entered the war, made provision for native talent. No light and comic opera organization, however, can afford to overlook Gilbert and Sullivan especially so during these critical times.

3. Commonwealth is the one and only—more so because of its financial plan, which is as great an asset as its personnel. Opera by and for the people is our goal and in the next few days we must gather in our remaining subscriptions so that we may be quick to realize our hopes. To become a founder one must pay \$100 of which \$25 must accompany the pledge. Founders are entitled to many privileges during the season.

The appeal closes by saying that any further details as to founders and subscribers may be had by applying, either in person or by mail, to the Commonwealth Opera Association.



Musical  
Trade Chic Ill  
6/4/18

## Big Boost for Army's Bands

The new regulations adopted by the general staff will make it possible for the bands of the army to be organized in an effective manner and do the work as it ought to be done. Some time since a committee was appointed to study this question, among others, and their recommendations have just been accepted by the general staff. The committee was a good one, and they not only studied the matter carefully, but had the good fortune to be able to prove their case with the authorities.

First of all the bandmasters are to be given commissions as first or second lieutenants, according to length of service. This will give each one of them a position in the regiment and authority over the men, two conditions absolutely essential to good results. We have learned enough about the army to realize that if a bandmaster is to have effective control, he must have the status of a commissioned officer, and this has now been brought about.

Then the bands will be increased from the old formation of twenty-eight to forty-nine. A band with only twenty-eight men never could be properly balanced in the parts nor under the most favorable conditions could it gain the sonority necessary for out-of-door playing. But with forty-nine men you can do something worth while talking about.

The more you mix with the army the more you find that the men are interested in their band. They use it for many purposes; they want a good one and they want to hear it. When it comes to playing in the open the band must have numbers if its music is to come forth with the desired punch. I know one regiment that felt a lack of drums in its band. When they were on the march they wanted to hear the steady beat of the drums to keep their feet in the swing of the music, and they felt this need so keenly that they were ready to go down into their own pockets to pay for the extra drums. Now, it seems rather hard that the officers themselves should have to dig up the wherewithal to provide drums for the regimental band, yet the fact that they were willing to do it is sufficient testimony as to the importance of the band.

Furthermore, the quartermaster general will increase the initial allowance to each newly recruited band for the purchase of music from \$100 to \$200. Also the quarterly allowance for each authorized band will be increased from \$15 to \$45. Both of these financial aids will be of considerable help.

In the piping times of peace we never had but one band of importance in the entire military establishment of the United States—and this belonged to the navy at that. The Marine Band, stationed at Washington, always has been a fine band, but the army bands, where, oh, where were they?

In every other land there always have been famous army bands, and since the war started our men have been asking why we should not have as good an equipment in this department as all the other nations had. Well, we have had many things to learn, and let us be thankful that we are learning them.

The first thing was to give the bandmaster the proper status as a commissioned officer, the second to increase the personnel of the band. Orders have been issued by the adjutant general covering both of these points, so now we have the thing on the right basis.

We all know the value of the Jacky band up at the Great Lakes. They brought John Philip Sousa on for the work, gave him a commission as lieutenant and in a year's time he had trained something like a thousand boys with results that we have all heard with our own ears. This organization made such a reputation for itself that calls came from all over for the "Great Lakes Band," and Lieut. Sousa told me that at one time during the Liberty Loan drive there were sixteen detachments, each one a complete band, serving in various communities. It seemed that up at the Great Lakes they had a nearly inexhaustible reservoir of men with talent for music and somebody at hand to show them how to make themselves effective. We know the success they had there and there is no reason why they should not do the same thing in the army.

Soon the boys in khaki will show that they have as good lungs as the boys in blue. The more the merrier, for there will be room for all.—Chicago "Post."

### Sousa in Montreal

By courtesy of the management of the Dominion Park Company in Montreal, Canada, a concert was given there July 11 in honor of the returned convalescent soldiers, and the program was performed by Lieutenant John Philip Sousa and his band. The enthusiasm of the military and lay listeners passed all bounds, and the noted composer-conductor and his players received an ovation such as has seldom fallen to their lot.

Leader  
Cleveland Ohio 5/30/18 103



UNITED STATES TRAINING STATION, Great Lakes, Ill., June 29.—That scratching noise you hear over at headquarters will mean a lot in the lives of the few "gobs" in training here and the many other "non-gobs" in the good old U. S. A. who are contemplating walking the matrimonial plank.

The tiny ticks emanating from the region of the commandant's office are made by the pen of none other than Lieutenant John Phillip Sousa and he's not signing checks, either. Nope, he's putting the finishing touches to America's new wedding march.

When Lieutenant John Phillip Sousa gets through punishing the pen the destruction wrought by the German 42-centimeter calling cards will be nothing compared to the wreckage caused by the new composition when it puts to rout the galaxy of Hun bridal tunes without some one of which no bride heretofore really felt herself a real honest to gosh bride. It is a galump-tious tonal orgy, is this new Sousa wedding march and is expected to score a large casualty list of husbands.

When Lieutenant John Phillip Sousa was in New York recently assisting in the late and well known drive on bonds other than matrimonial, musicians voiced complaints made to them often by U. S. A. husbands that they object to staging the altar death ceremony to the accompaniment of Hun tunes. So it was suggested to Sousa that he sit himself down and with his trusty pen and facile imagination put the Mendelssohn-Wagner cohorts to rout.

Hence, the scratching noise.

Large oodles of health abound at the

training station according to the sharps who make the scotching of disease a study. Surgeon Owen J. Mink, senior medical officer, says the record of the camp, with its population of 35,000 is exemplary.

Fuel Administrator Garfield's warning about the coal supply has been taken to heart by the station officials and they have obtained authorization for the erection of a 50,000-ton coal bin to keep the station supplied during the winter.

It would seem that the company commanders in Camp Decatur have little to do for each commander rates a nickname that must have taken much thought, says an Eighth regiment correspondent in the station Bulletin. For instance they have "Sink'em" Lininger; "Stick'em" Durkee "Drag-em-out" Parks and "Knock-em-Dead-Whitie" Begeman.

Another of the wise old saws falls by the wayside. The popular belief that the navy ration consists of bread and beans amply eked out by beans and bread, is shot chock full of holes when one lumps the recent report of Past Assistant Paymaster F. H. Atkinson. It is learned that each "gob" gets a pound and one-quarter of bread each day and that beans are conspicuous mainly through their infrequent appearance on the menu. During January and Feb-

### SOUSA AN "INSTITUTION."

"Perhaps the greatest compliment that was ever paid me," said John Philip Sousa, who will be here with his famous band at the Collingwood Opera House, for this afternoon only, "was when a New York woman came up to me after one of my concerts at the Hippodrome and exclaimed 'Oh, Mr. Sousa, you know to me there are just three American institutions—divorce, Sousa and baseball.' She then continued (I had no gray hairs then, so I liked it) 'You are certainly as old as anything in the country and deserve as much veneration.'"

"While I cannot hope to be as venerated as the good lady would have me believe, and I resent being considered so old, I cannot tell how glad I am to once again get my band together and have the opportunity of giving the old-time Sousa concerts."

Lieutenant Sousa gave up his famous Sousa Band last fall to take up his duties as an officer in the United States Naval Reserve Force, but has now been granted leave of absence for the summer, thus enabling him to return to his original organization and enter on a limited concert tour. Poughkeepsie is fortunate to be one of the cities selected by Sousa and his band to appear in.

### Original Sousa Band Coming

When Sousa comes to Syria Mosque for two concerts next Tuesday he will render a program characterized by originality. He brings his original band and for encore numbers his new compositions will be played. He will play for the first time an American wedding march written at the request of the American Security League, the idea being to have a march fit for nuptials of American boys and girls and not have to depend on the strains of Mendelssohn and other German composers.

### GUNNING WITH SOUSA

Lieut. John Philip Sousa, U. S. N., the greatest of all bandmasters, and now the conductor of the Great Lakes Naval Station Band of more than 700 pieces, is one of the most enthusiastic trapshooters in the amateur ranks, and a mighty nifty hunter in the field, too.

Lieut. Sousa has made the subject of connecting with the flying clays a study, and he is now recognized as an authority on the sport. Recently the bandmaster-shooter was chosen president of the American Amateur Trapshooters' Association for the third successive year. The A. A. T. A. has had no other president.

The bandmaster is just as ardent a field shot as he is a trap shot. Recently in the course of an interview Lieut. Sousa became reminiscent and stated a line of facts, also some personal experiences in the field, that will unquestionably be of interest to local sportsmen.

Said Sousa: "I am the happy possessor of a 2000-acre preserve in North Carolina, where I put in a great deal of my time during the shooting season. I find the recreation I get afield most enjoyable and conducive of good health. When out with my gun, I completely relax, mentally and physically. There is always sufficient excitement and anticipation connected with field shooting to cause me to forget all business cares and enjoy life. It gives me an opportunity to commune with Nature in its different phases. The study of game and habits of same is a most interesting feature of outdoor life.

"Last, but not least, comes the 'punter,' the darkey who knows the swamps, the trails and the most likely places to find game. He is the type that amuses and disgusts, entertains, then finally wins one's admiration for his simplicity if nothing more. He is agreeable at all times, never venturing an opinion that would in any way conflict with an idea you might advance.



## Enemy Wedding Marches.

JOHN PHILIP SOUSA is said to be working on an American wedding march to take the place of those of Mendelssohn and Wagner, who were unfortunately Germans. Sousa's march will be all right for the new generation, but those of us who were married to the strains of Mendelssohn and Wagner will have to be excused if we continue to like them. Most people are married but once and the wedding is an important occasion. All the incidents stand out. We remember how the bride looked when she came down the aisle, and how we felt more surprised than ever that she should have seen anything in us worth noticing. We remember the strains of music which floated along with her. For the rest of our lives it will be impossible for us to hear that music without thinking of those moments. If Mendelssohn and Wagner are banned and it becomes a crime to enjoy them we will be willing to give up some of their music but not the wedding marches. "If this be treason make the most of it." But we will hope it won't be.

## POLICE BAND OF NEW YORK CITY HAILED AS ONE OF BEST IN THE UNITED STATES

Revival of Public Interest in Band Music Due to War Focuses Attention on Organization Directed by Edwin Franko Goldman—Marcella Craft One of World's Greatest Singers.

BY EMILIE FRANCES BAUER.  
NEW YORK, Aug. 24.—(Special.)—Not since John Philip Sousa first showed this country the possibilities of the brass band has there been such widespread interest and enthusiasm over music of that form. It is natural enough that, owing to the war and the consequent necessity for band music, a wider interest and indeed understanding should have made themselves manifest, but whatever may have been the cause, it is certain that the public looks to band music as one of the greatest relaxations, if not necessities, of its present-day life. Perhaps the most important organization

in New York at present is the Police Band, which has a well-earned reputation for music of the highest grade delivered before critical audiences and that the organization has made up its mind to be second to no band either in or out of the Musicians' Union. It has engaged Edwin Franko Goldman after his sensational series of concerts under the auspices of Columbia University to become the conductor and to train and rehearse it thoroughly. Mr. Goldman has every element in his treatment of the band and of the public to make him a popular idol. His magnetism, his musicianship and his forcefulness have met with the sort of response which provided almost 20,000

people at the final concert given on Friday evening, when he was cheered to the echo. He will relinquish the New York Military Band concerts for the season, but he will be quite as busy and he will take quite as much pride in the New York Police Band, which really should be invited to provide concerts in the very same stadium where Mr. Goldman has dispensed musical joys since June 10.

### Park Commissioner Praised.

A word of praise is due to Special Deputy Park Commissioner Philip Berolzheimer, who is doing great things for the people of New York, and he is lending every endeavor to have the proper recognition and opportunity for

## WAR WELFARE WORK SHOWN

Speakers Tell of Training Camp Activities at Exposition.

To-day is being observed at the war exposition as army and navy welfare day, with the explicit idea of acquainting Chicagoans with the work of welfare organizations now serving with the land and sea forces of the nation. Davis Francis Kelly is chairman of the day.

The principal speaker of the afternoon was to be Lieut. E. R. Beckwith, whose subject is "War and Navy Departments Commissions on Training Camp Activities." D. A. Davis of Washington also was to speak. The speakers during the evening program will be Lieut. Beckwith, Leroy Hackett and William J. Mulligan.

Lieut. John Philip Sousa, who returned to Chicago yesterday, was scheduled to lead the Great Lakes naval training station band this afternoon.

To-morrow will be Italian day at the exposition. His excellency Count Vincenzo Macchi di Cellere, Italian ambassador to the United States, accompanied by his wife and several of their children, with members of the embassy, arrived in Chicago early to-day to participate.

## SOUSA'S WEDDING MARCH IS AT LAST COMPLETED

American music for Americans! Hun music, like everything else German, is taboo in America. Therefore patriotic young persons who have married of late have dispensed with music in connection with public weddings. They refused to permit either the playing of Mendelssohn's or Lohengrin's wedding marches, because they were written by German composers.

So John Philip Sousa, at the request of the National Council of Defense, has written a wedding march for Americans.

Several months ago Sousa was requested by the National Council of Defense to write a new wedding march. Sousa waited for an inspiration. It came finally. That was three weeks ago, and the march, once started, was soon completed. Then it was played in Detroit by Sousa's own band before an audience. That was to be the test of its power to hold the public. At the finish the outbursts of applause satisfied the composer that he had succeeded in his undertaking. Then he dedicated the piece, which is to be known as "Sousa's Wedding March" to the American public.

It is planned to have the new march played by every one of the 100 United States naval bands at the opening of the new loan drive, Sept. 23, next, as a benediction or prayer for its success. Sousa is a lieutenant in the United States naval reserve and has trained every one of the naval bands.



*Telegraph nyc 7/7/18*

## DUSA SAYS SHOOT WITH EYES OPEN

Bandmaster Commends Use of Shotgun in Trenches to Stop German Charges.

### TRAPSHOOTERS ARE JUBILANT

Express High Glee at Reports That Charge Will Penetrate Two Inches of Wood.

(Special Dispatch to The Morning Telegraph.)

DETROIT, Aug. 5.

"Shoot with both eyes open and get 'em every time."

That's the advice of John Philip Sousa, sometimes known as a bandmaster, sometimes as Lieutenant Sousa, U. S. N., but for the moment speaking as a trap shooter of long experience and for some years president of the American Amateur Trap Shooters' Association.

The trap shooters are in high glee just now, because shotguns have been playing an important part in the recent successes of our troops, so important a part that the Germans were provoked to the point of calling them barbarous, there being some subtle distinction in the German mind between scattering shot with a shrapnel shell and with a shotgun shell.

The load they are reported as using in the shotguns in the trenches will go through a two-inch plank at 100 yards, covering an area of nine square feet.

"The Germans can never stand against our marksmen. We are too good shots," Sousa believes.

"But why do you say, 'Shoot with both eyes open?' Isn't it instinctive to close one eye when sighting a rifle?"

"Yes, it is instinctive, but most instinctive things are wrong. We have to specially train and put checks on our instincts all the time, and shooting is no exception.

"Why should you use only one eye when shooting? Do you look at a pretty girl only with one eye? Do you squint up one eye when you read?"

"No, sir, my boy, keep both of your eyes open when you shoot—rifle or shot gun. Nature has taken care that one eye will do the actual sighting—we call that the pilot eye—and that the other will remain passive. The arrangement of vision varies in different people."

And to demonstrate this point Sousa made the interviewer sight an object across the room through a finger ring, keeping both eyes open.

"Now close one eye."

The interviewer did so and the object was still in range.

"Now the other."

The object appeared a foot out of range.

"That merely shows that in your case the right eye is the pilot eye. But your passive left eye, if you kept it open, would be roving around, doubling your horizon and free to detect the slightest motion elsewhere.

"Let a Hun stick his head up three feet away from where you happen to be, aiming with one eye closed, and you'd probably never see him. And you want to see all the Huns you can when you've got a gun handy.

"So, I say, shoot with both eyes open."

*Post-Chicago 8/2/18*

## ITALIAN ENVOY HONOR GUEST AT U. S. WAR SHOW

Ambassador Is Received on the Grounds With Big Military Display.

Chicago is honoring Italy today at the war exposition, where His Excellency Count Vincenzo Macchi Di Cellere, royal Italian ambassador to the United States, is the guest of honor. Activities of the day began, with the arrival on the grounds of Count Cellere and the members of his party at 11 a. m. for an informal inspection of the exposition.

At noon there was a private luncheon in honor of the ambassador and his staff, given by Walter Brewster.

The official visit of Count Cellere and his party was to be at 2 p. m. An official military escort of soldiers and a band from Camp Grant met the party as they turned from Michigan avenue into the exposition entrance at Van Buren street. The band played and the troops stood with rifles at "present arms" as the distinguished visitors entered.

### Address by Horace Oakley.

The party were escorted to the Statue of Liberty forum, where the address was given by Horace Oakley. Count Cellere was to respond in English. Captain Giuseppe Bevione, head of the Italian bureau of information in Washington, member of the Italian parliament and head of the Italian mission on aeronautics, was scheduled to speak following the ambassador's response. General Emilio Guglielmotti, military attache of the royal Italian embassy, was also to speak. General Guglielmotti was to speak in English and Italian.

A dinner in honor of Count Cellere will be given at 6:30 o'clock this evening by the association of commerce at the Hotel La Salle.

Thousands of Italians of Chicago and surrounding cities will enter the exposition grounds in the evening simultaneously with the arrival of the ambassador and his party at 8 o'clock, following a big parade of the Italian societies of Chicago.

### Review at Great Lakes.

There will be a special review at the Great Lakes Naval Training Station tomorrow at 11 a. m. in honor of the Italian party. The visitors will be taken thru the stockyards at 9:30 a. m., and Saturday evening they will be the guests of Count Bolognesi, Italian consul in Chicago, at the Saddle and Cycle Club.

Rain yesterday failed to keep visitors to the exposition away. Equipped with raincoats and umbrellas, throngs passed thru the gates and inspected the booths and trophies. Several thousand persons heard the speeches of Lieutenant E. R. Beckwith, Leroy Hackett, William J. Mulligan and D. A. Davis on the various activities of army and navy welfare organizations.

Thundering applause greeted Lieutenant John Philip Sousa as he picked up his baton to lead the navy band concert. Lieutenant Sousa, it is announced, will direct the band for the remainder of the exposition.

*Telegraph nyc 7/4/18*

### What Sousa Is Doing.

The results of John Philip Sousa's tour thus far indicate that the new theatrical season is rich in promise. From Harry Askin, its manager, who is a close student of all things theatrical, there comes a summary of the business done by Sousa and his famous band recently. Here are the receipts: Pittsburgh, Tuesday, \$3,675; Johnstown, Pa., matinee and night, \$2,160; Altoona, \$1,720; Williamsport, \$1,632; Ithaca, \$1,430.

"These figures are remarkable," writes Askin, "when the heat is taken into consideration. In Pittsburgh, Altoona and Johnstown the temperature was over the 100 mark. Sousa will close the season September 8, as the Government has ordered him to report on the Pacific Coast and then overseas. The present tour is the most successful he has ever enjoyed."

*Ev. Globe nyc 7/3/18 105*

### Letter No. 91.

Dear Mark Luescher—Glad you are back. And "Everything." That title for the new Hippodrome show is yours. We know it. How? 'Cause you do everything round that place of yours. Know it. R. H. Burnside thinks he does it, but he only writes and stages the show. That's in view of six months' rehearsals and a cast of 600, a trifle. You get him audiences and you make those audiences happy at Mr. Matthew's ice cream soda stand upstairs. They'll all be saying what you said yesterday. "Everything" is to be by everybody. Sousa, Berlin, Golden, Tierney, Wenrich, Jerome, Hubbell, and Dillingham. Why do you insist on roundthetowners not knowing that Mr. Dillingham is an author? We know of several things he has written. Two were checks.

### ROUND THE TOWN.

#### Tire Troubles.

From St. Mary's, Elk County, Pa., he came and beat the Pennsylvania. In point of mileage. Quite a feat. And he told about it as if he could do even better next time. "We are not so far from Erie, which means we cross the entire state. But hundreds of people from out that way make the trip once a month during the summer. The only worry we have is tire trouble. I heard a story the other day about a man who invented a puncture-proof tire that would not blow out. A firm paid him so much for an option for ten years. They were tire manufacturers and they will not exercise the option until they have to. Then their contract forces them to pay him so much a year, but they don't have to manufacture. And they won't."

*Int. nyc 8/8/18*

## NEWS ABOUT MUSIC

Miss Muzio's brainy and believable impersonation of Santuzza in "Cavalleria Rusticana" will be exhibited again tonight in Ravinia Park. She provides, in this role, abundant reason for going out there when Mascagni's piece is in repetition.

An amendment of her plans in the engagement takes Miss Muzio out of the impending revival of "Carmen," and gives the title-part to Miss Braslau, who is of the belief that, if she sing it in Ravinia, she will get the opportunity to do it when she returns to the Metropolitan. Bizet meant that Carmen should have a voice like Miss Braslau's. Miss Muzio, later, is to sing on the same night in Wolf-Ferrari's two operas, "The Secret of Suzanne" and "The Jewels of the Madonna."

Massenet's "Manon," in which Miss Muzio was new in the first Ravinia performance, was repeated on Tuesday night. "Romeo and Juliet" was sung last night for the first time this season, with Miss Gates. The latter will be Micaela when "Carmen" is put on.

John Sousa's wedding march, which he undertook in the hope of displacing the familiar strains of Mendelssohn and Wagner, was on Tuesday played for the first time in Pittsburgh, where his band is engaged. Yesterday's Pittsburgh Gazette said this: "The march approaches a classical intricacy, but brings forth a very sweet melody symbolic of happy affection."

Dorothy Jardon, who has for some years been singing in musical comedy, is an addition to Mr. Campanini's list of sopranos.

F. D.

*Angus all right 7/31/18*

There's going to be a young army of composers for the show. The names of John Philip Sousa, Irving Berlin, John L. Golden, William Jerome, Harry Tierney, Percy Wenrich and Raymond Hubbell means that Dillingham has left mighty few Broadway composers outside the Hippo musical pit.



# TWO BIG "WIN-THE-WAR MISSIONS" WILL SWING THROUGH MICHIGAN

Two Hundred and Fifty Lower Peninsula Cities and Towns Will Be Visited by Sousa's Jackies and by Naval Drill Squads and by Fourth Liberty Loan Orators  
—Biggest Patriotic Drive Ever Attempted—Complete Itineraries Are Announced by Federal Reserve Headquarters at Chicago.

## JACKIE BAND NO. 1

Saturday, Sept. 14—Chicago.  
Sunday, Sept. 15—Kalamazoo, Marshall, Albion, Jackson.  
Monday, Sept. 16—Hastings, Eaton Rapids, Charlotte, Lansing.  
Tuesday, Sept. 17—Durand, Fenton, Holly, Flint.  
Wednesday, Sept. 18—Lapeer, Imlay City, Romeo, Rochester, Royal Oak, Birmingham, Pontiac.  
Thursday, Sept. 19—Farmington, Northville, Plymouth, Wayne, Ypsilanti, Ann Arbor.  
Friday, Sept. 20—Milan, Adrian.  
Saturday, Sept. 21—Tecumseh, Manchester, Jackson, Homer, Union City, Centerville, Three Rivers, Constantine, White Pigeon, Sturgis.  
Sunday, Sept. 22—Burr Oak, Bronson, Coldwater.  
Monday, Sept. 23—Hudson, Quincy, Jonesville, Hillsdale.  
Wednesday, Sept. 25—Adrian, Deerfield, Petersburg, Monroe, Wyandotte, Detroit.  
Thursday, Sept. 26—Mt. Clemens, Marine City, St. Clair, Port Huron.  
Friday, Sept. 27—Sandusky, Carsonville, Deckerville, Bad Axe, Elkton, Pigeon, Sebawaing, Akron, Caro.  
Saturday, Sept. 28—Vassar, Saginaw, Owosso.  
Sunday, Sept. 29—Corunna, Owosso.  
Monday, Sept. 30—St. Johns, Ionia, Portland, Grand Ledge.  
Tuesday, Oct. 1—Howell, Lansing, Mason, Leslie.  
Wednesday, Oct. 2—Jackson, Niles, Dowagiac, Buchanan, Three Oaks.  
Thursday, Oct. 3—Chicago.

CHICAGO, Sept. 9—Liberty Loan Headquarters for the Seventh Reserve District today made public the schedules upon which two Jackie Bands will swing through the Lower Peninsula of Michigan in a whirlwind campaign preliminary to the Fourth Liberty Loan.

The itineraries call for about 150 fixed stops in three weeks. But additional side trips to smaller communities will probably result in bringing these Liberty Loan crusaders into not less than 250 cities and towns of Lower Michigan.

Each party will travel in its own car and will include a full section from Sousa's famous band at the Great Lakes training station. Each party will also be accompanied by a Jackie drill squad in full equipment.

The first band will leave Chicago next Saturday night and will be accompanied, as speakers, by A. H. Vandenberg of Grand Rapids, Hon. G. J. Diekema of Holland and Frederick R. Fenton of Chicago. This group will continue with the first train until the middle of the following week, when the second train is scheduled to leave Chicago on Thursday, September 19. Mr. Diekema will then continue through with the first band and Mr. Vandenberg will return to Chicago to take the second band on its swing through Western and Northern Michigan.

These "win-the-war missions" will undertake to present the Fourth Liberty Loan message in a spectacular way to the people of the Lower Peninsula. But an equally important feature of the program is the holding of memorial services wherever time permits in honor of the soldiers and sailors which each community has sent into the great war with particular emphasis upon the memory of the "gold stars."

Detailed arrangements in each county through which the bands will pass will be in the hands of the various county chairmen to develop. These plans will be discussed and arranged at the meeting of the county chairmen which will be held in Grand Rapids on Tuesday, September 10th. This meeting has been called by F. R. Fenton, Director of Sales for Michigan, and will be attended by other prominent Liberty Loan executives from Federal Reserve Headquarters in Chicago.

The Jackie Band tours for Michigan have been put in charge of A. H. Vandenberg of Grand Rapids as director with Jack [unclear] of Grand Rapids

## JACKIE BAND NO. 2

Thursday, Sept. 19—Chicago.  
Friday, Sept. 20—Charlevoix.  
Saturday, Sept. 21—Petoskey.  
Sunday, Sept. 22—Mackinaw City, Cheboygan, Onaway.  
Monday, Sept. 23—Alpena, Harrisville, Au Sable, East Tawas.  
Tuesday, Sept. 24—Bay City, Midland, Bay City.  
Wednesday, Sept. 25—Standish, West Branch, Roscommon, Grayling.  
Thursday, Sept. 26—Gaylord, Boyne City, Boyne Falls, Manacoma, Kalkaska, Traverse City.  
Friday, Sept. 27—Manton, Cadillac, Thompsonville, Frankfort.  
Saturday, Sept. 28—Copemish, Manistee, Ludington.  
Sunday, Sept. 29—Pentwater, Hart (by auto).  
Monday, Sept. 30—Baldwin, Reed City, Clare, Mt. Pleasant.  
Tuesday, Oct. 1—Alma, Edmore, Greenville, Belding.  
Wednesday, Oct. 2—Howard City, Big Rapids, White Cloud, Fremont, Muskegon, Grand Haven.  
Thursday, Oct. 3—Holland, Zeeland, Holland, Allegan.  
Friday, Oct. 4—Oshtemo, Plainwell, Lawton, Paw Paw, South Haven.  
Saturday, Oct. 5—Hartford, Benton Harbor.  
Sunday, Oct. 6—Chicago.

## SOUSA MARCH AT KING'S CORONATION

It will long be remembered that the band of honor in the mighty pageant when Edward VII was crowned, played the "Washington Post March" as it passed the royal party—not, "God Save the King," nor "Rule Britannia," but that lilting march of the American composer.

Lieut. Sousa's appearance is familiar in every country, but recently it suffered serious change. He has sacrificed his artistic beard, that beard which he encouraged in his youth because it made him look older and more manly. Some day a monument to John Philip Sousa will be erected. May we all become accustomed to his changed appearance long before his statue is ordered. We will see him as he is now when he comes with his band to the Armory next Wednesday matinee and night.

The demand for seats at Stoehr and Fister's has been large enough to indicate a crowded house both afternoon and evening. The matinee will, with addition of the Sousa and children's chorus, be especially attractive for young people.

Patriotism Keynote of 13 Scenes Bill at Hippodrome—The capacity of the Hippodrome will be taxed to the utmost the coming season, since "Everything" is to be shown there. The name is appropriate in more senses than one, since in the new production, which will open late this month, there are three acts consisting of fourteen scenes. Mr. Burnside not only is still on the job as director but also is creator of the production. Consistent with the vital issues of the day, patriotism is the feature of the performance. The musical program is the product of a number of men, among them John Philip Sousa, Irving Berlin, John L. Golden, William Jerome, Harry Tierney, Percy Wenrich and Raymond Hubbell.

While the Hippodrome is undergoing re-decorating and re-upholstering the Sixty-ninth Regiment Armory is the scene of the rehearsals.

The Hippodrome this year is featuring De Wolf Hopper, Houdini, Charles Aldrich, Belle Story, Bert Levy, Tom Brown's Clown Band, Arthur Geary, Bluch, and a troupe of dancers headed by Desiree Lubowaka and Gorda Gulda.

## Sousa Directs Première of his Wedding March in Pittsburgh

PITTSBURGH, PA., Aug. 7.—The long-heralded American wedding march, written by Lieut. John Philip Sousa, U. S. N. R. F., was played here last night under the direction of the composer. It met with great favor.



Musical Courier  
nyc 8/17/18

### "Land of Mine" Strikes Big Response

The MUSICAL COURIER is in receipt of a James G. MacDermid composition called "Land of Mine," words by Wilbur D. Nesbit, and although we refrain, as a rule, from trying to review all the patriotic music pieces sent to us these days, now and again such a number possesses merit that raises it high above the average and deserves some words of special introduction and recommendation. The MacDermid song has the advantage of being set to a text that is simple, direct, and very strong, and the composer has followed the same idea in his part of the work. His entire chorus melody is only nine measures in length. The rhythm is plain march meter. The harmonies are of the most unaffected kind. Perhaps because of its very absence of effort and pretentiousness "Land of Mine" is such an appealing and effective song, but nevertheless the fact remains that it has everywhere scored a striking success.

Recently Lieut. John Philip Sousa wrote to the composer:

My Dear Mr. MacDermid:

In my next rehearsal I am going to put "Land of Mine" out and hope that you may have the pleasure of hearing the band play it often during the coming summer. Wishing you every success with it, believe me,

Very sincerely,  
(Signed) JOHN PHILIP SOUSA, Lieut., U. S. N. R. F.

"Land of Mine" was sung twice a day for a period of two weeks at the Auditorium Theatre, in Chicago, by Charles Gallagher with an orchestra of fifty players. Twice at Billy Sunday's Tabernacle, the famous choir of 2,500 sang it to audiences of 10,000 each. Twice, also, the combined glee clubs of the Swift and Armour companies sang it to audiences of 8,000, when addresses were delivered by Secretary Daniels and Henry P. Davison. It was sung by 800 school children with an orchestra of twenty-two players, also by a high school chorus of 150 with an orchestra of fifty. It was programmed by one of the highest priced church quartets, consisting of Olive Kline, Adah Hussey, Paul Althouse and Arthur Middleton. Twice the Chicago Mendelssohn Club (eighty men) sang it at its concerts in Orchestra Hall. Upon the latter occasion the audience of 3,000 arose to its feet upon the singing of the refrain. The conductor has written as follows:

My Dear Mr. MacDermid:

No sooner had I clapped eyes on your song, "Land of Mine," than I realized its far reaching bigness. It's a bully song, words and music, having all the essentials to make of it a great "go." You yourself must have realized this when you heard the wonderful acclaim given it by our Mendelssohn audience.

Yours sincerely,

(Signed) HARRISON M. WILD,  
Conductor Mendelssohn and Apollo Clubs.

A Liberty Loan campaign committee ordered 5,000 copies of "Land of Mine." These things betoken the hit the composition has made.

Musical Leader  
Chic Ill 6/11/18

### Philadelphia Humor.

Elsie Baker, one of America's favorite contraltos, who has a sense of humor, sends the following amusing menu, which was at the places of the guests of honor at the seventh annual dinner of the Philadelphia Music Teachers' Association given at the Bellevue-Stratford Hotel on Tuesday evening, June 11:

#### MENU.

Overture  
Fruit Compote MacDowell  
Molto Dolce  
Introduction Brillante  
Bisque Jenny Lind  
Senza Cadenzas  
Petites Bagatelles  
Almonds a la Hadley  
Celery Mason  
Main Theme with Variations  
Broiled Chicken a la Yankee Doodle  
Potatoes Risole de Cadman  
Green Peas a la Victor Herbert  
Sotto Voce Hoover  
Salad Symphonique  
Salad Andalouse a la Galli-Curci  
Prestissimo Ma Piquant  
Suites  
Glare Liberty de la Sousa  
Grand Finale  
Demi Tasse Gateaux

John F. Braun, president of the Pennsylvania State Community Singing Association, began the evening by leading the guests in singing "America." Stanley Muschamp was the accompanist.

Among the two hundred and sixty-four present, the following were the guests of honor: Harold Bauer, Miss Elsie Baker, David Bispham, Governor Martin Brumbaugh, Kenneth Clark, Dr. M. Carey Thomas, Dr. Hugh A. Clark, Hon. E. J. Cattell, Chaplain C. H. Dickens, Lieut. J. W. P. Skidmore, Mr. and Mrs. E. T. Stotesbury.

\* \* \*

Max Jacobs, the violinist and conductor, has entered the naval service, and will be stationed at Pelham Bay as clarinetist in the band under William Schroeder. Mr. Jacobs, however, announces his regular series of orchestral concerts in Aeolian Hall next season, again emphasizing the American composer.

Musical Courier  
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They say that John Philip Sousa, "the March King," as he has come to be known, is at work on a march which may become the American wedding march of the future. Such a march would be particularly agreeable to those who dislike to be joined in the bonds of matrimony to the tune of Wagner's "Lohengrin" march, or that of Mendelssohn. Well, John Philip has the ability and no doubt will be able to meet the issue. Personally, I would like to see him make another venture into the field of light opera, for which the virile, as well as melodic character of his music is particularly fitted. His last venture in this direction miscarried, owing to his being handicapped by an anæmic and banal libretto furnished by a musical writer of literary aspirations, who was long written out and indeed never measured up to the requirements.

Many worthy efforts by our American composers, in the way of light opera and musical comedy, have miscarried or at least have not won the success they deserved because the librettos which were furnished were positively beneath criticism. So I am pleased to see that a young man of great talent, Edgar Allan Woolf, has entered the field and is about to give up writing vaudeville playlets, in which he has won a large income and very considerable success, and devote himself to more serious work.

Mr. Woolf belongs to a very distinguished family. His uncle, Ben Woolf, was for years a leading musical and dramatic critic in Boston. Ben Woolf wrote a number of plays, one of which, "The Mighty Dollar," gave Mr. and Mrs. W. J. Florence, very popular comedians of a generation ago, an opportunity which they used to the fullest advantage. Another uncle was Michael Angelo Woolf, whose inimitable pen and ink sketches of child life were the mainstay of our humorous weeklies. In fact, I know no one who could touch his particular vein except it be the late Charles Keene, not the great English actor, but the illustrator for *Punch*, whose wonderful sketches can be recognized in the old volumes of that periodical where they appear with the initials C. K. in the corner.

A brother of Edgar Allan Woolf is Samuel J. Woolf, a noted painter, who received his spurs when he won the Hallgarten prize at the Academy, and who recently has returned from the battlefields in Europe with some very remarkable sketches and pictures which no doubt will further enhance his reputation, already distinguished, as a portrait painter.

Edgar Allan Woolf, who is about, as I said, to start writing librettos, of which we are much in need, has shown his ability by providing the libretto for a musical comedy, "Head Over Heels," with which Mitzi is winning great success in Boston, and which will be seen in this city next September. With Margaret Mayo he wrote the book for "Rock-a-bye Baby," which is successful at the Astor Theater. Next season a play of his called "Master Willie Hews," which was recently "tried out" with Marjorie Rambeau, the heroine of "The Eyes of Youth," which has run all this season in New York, will be produced here.

Talent runs in the family, for Mr. Woolf's father is a noted chemist who at one time invented a disinfectant with which the city fathers started an effort

Musical Courier  
nyc 7/20/18

### The kaiser Won't Like This Music

At a special request from the United States Shipping Board Louis Paulero of Petersburg, Va., has invented an electric hammer for the United States Marine Band that imitates the noise made by the driving of rivets into ships and boilers. Although this invention was originally made for the reproduction of sounds in a ship-building plant, it can also be used to imitate the "pit-a-pat" of a machine-gun. This new "riveter" will now be put in use by all bands when playing a march that was expressly composed for our army of shipbuilders.

The instrument is mounted on a square steel plate, supported on springs over a wooden base. The drummer can operate the hammer by pressing a button either with one of his hands or feet in order to turn on an alternating current. The adjustment of a switch enables the device to be tuned so as to produce a tone that is high and shrill or one that is low and dull.

The new instrument was an ear-splitting success in Sousa's march, the "Volunteers," when it was first played in a concert given for the employees of the Shipping Board and the Emergency Fleet Corporation.



# Up and Down Broadway

## New Hippodrome Show Will Be Called "Everything"—Other News of the Theatre.

By BURNS MANTLE.

THAT there may be no doubt in the minds of the public as to what to expect at the Hippodrome this year Capt. Charles B. Dillingham decided yesterday that he would call the 1918 show just plain "Everything."

Thus does he kill a flock of birds with one stone. He will conserve both space and electric current in the lighting displays, and he will provide an advertising slogan of value: "Have you seen 'Everything' at the Hip?" which may not soon be on every tongue, but it is a reasonably safe wager that it will be generously displayed elsewhere.

"Everything" has been in rehearsal at the Sixty-ninth street armory for two weeks. Yesterday the principals were called. They will be led this year by De Wolf Hopper. Following him, with right resting on a pile of handcuffs and a tower of packing cases, comes Harry Houdini, the man of mystery, and the supple wrists; Charles Aldrich, the inventor of many disguises; Bluch, the popular clown of last season; Belle Storey, prima donna; Bert Levy, cartoonist; Desiree Lubowska, Russian dancer, and Gerda Guldo, a Danish dancer new to America, not to forget Tom Brown's clown band and Arthur Geary, who sings tenor.

Many writers will have a hand in providing the words and music. John Philip Sousa, Irving Berlin, John L. Golden, William Jerome, Harry Tierney, Percy Wenrich and Raymond Hubbell.

Seeing that it is the favorite story of Lieut. John Philip Sousa himself, no feelings will be injured if it is passed along. Sousa's band was one of the popular attractions at the Chicago World's Fair. One day two gentlemen of rural appearance approached the box office. "Reckon I won't go in to hear the band," observed one. "I'll wait around until you come out and you can tell me about it." The other gentleman agreed to this plan, and after the concert was over they met again near the box office. "Well, how was it?" asked the gentleman who hadn't gone in. "Very good; they sure played some fine music," was the answer; "but I couldn't help thinking how terrible it

is that those sixty-five or seventy men haven't got no trade." Lieut. Sousa is one of several composers who have composed numbers for "Everything" at the Hippodrome.

## Commonwealth Opera Gets Under Way

More than one hundred names were added to the founders' list of the Commonwealth Opera Company at the meeting which that organization held at Aeolian Hall last Thursday afternoon. According to Raymond Hitchcock, treasurer of the company, who did most of the speaking at the meeting, the new subscribers represent about one-half

of those necessary to guarantee the \$20,000 fund for a first production, though perhaps one-quarter of the amount would have to go toward preliminary work.

The articles of incorporation of the association provide for 10,000 active members paying \$25 apiece—a possible quarter million for a great season's run—and other members at \$5, exchangeable for tickets at box office rates.

Copies of the "Plan of Organization" given out by the secretary were signed by the president of the Commonwealth Association, Lieut. John Philip Sousa. The plan was adopted by the board of directors last May, and the present drive is to secure the guarantee fund in time to start revivals of cheerful musical entertainment in New York and Chicago this coming fall.

It was declared at the outset that the association should be financed, owned, and controlled by its members, and that every member should have a voice in its affairs. This should mean not only a democratic handling of operatic amusement for the people at large, but an encouraging assistance to young musicians and artists.

About 500 people, including a number prominent in the theatrical and musical professions, attended the meeting.

Lieut. John Philip Sousa, who is giving a series of concerts in Detroit, has written a wedding march

to take the place of those composed by Mendelssohn and Wagner. At least, the famous bandmaster hopes his composition will supplant the old familiar marches of German composers.

Shortly after daylight last Wednesday morning the March King left his bed at Hotel Statler, in Detroit, to put the finishing touches to his march before it was turned over to the copyists. He hopes the composition will be ready in time to give Detroiters the first opportunity of hearing it.

The first music of the march was written in Detroit when Sousa was there three months ago. Now it has been completed in Detroit the lieutenant hopes to be able to introduce it there.

The march contains a spirit of love and military, as the lieutenant put it. It is just long enough to give the nervous bride and bridegroom time to walk from the waiting room up stairs to the flower-decked arch in the parlor, or from the vestibule down the aisle to the altar.

IN order to stimulate a fuller realization of the fact that music is an essential and powerful influence in maintaining the national morale during wartime, The Music Trade Review, at the National Music Show, held in New York, June 1 to 8 inclusive, announced that a first prize of fifty dollars and a second prize

of ten dollars in War Thrift Stamps would be given by this publication for the best article treating on "The Value and Importance of Music in Wartime." Lieut. John Philip Sousa, conductor of the world-famous Sousa's Band, and C. M. Tremaine, director of the National Bureau for the Advancement of Music, kindly consented to act with the editor of The Review as judges of the various essays which would be presented for consideration.

Up to the time the contest closed, June 20, a large number of articles were submitted, some of them of excellent quality, but the contest really narrowed down to about a dozen contributions from which the judges have selected the article submitted by A. J. Palmer, Orange, N. J., as entitled to the first prize of \$50, and the article of John W. Deslecker, New York, to the second prize of \$10. Mr. Palmer's essay appears on the first page of The Review this week, the second prize-winning essay will appear next week.

To the large army of contributors to this interesting contest The Review wishes to extend its thanks with a full appreciation of their efforts. The contest has undoubtedly stimulated interest regarding the relation of music to the great war, a topic which is certainly most pertinent to-day, when people should more fully comprehend the tremendous part music is playing and can play in augmenting not only the spirit of our fighting men but in stimulating and consoling the millions of civilians behind them.

Aeolian Hall held as interesting a collection of people on Thursday afternoon as have been assembled in a long time, the occasion being a reunion of well known comic and grand opera stars for the purpose of discussing ways and means to establish an organization under the commonwealth plan. John Philip Sousa, president of the Commonwealth Opera Association, issued the invitations. Mme. de Cisneros sang "The Star Spangled Banner" and "La Marseillaise." It is understood that the company will be in full swing by early fall and that one of the most popular theaters will be placed at its disposal for the sort of comic opera with which Pauline Hall, Frank Daniels, Ameia Summerville used to be identified. These old-time favorites were present and Miss Summerville subscribed \$100 to help the fund along. In addition to the aforementioned, those present included Anna Fitzu, A. de Seguro, Max Hirsch, Nahan Franko, Julius Daiber, Raymond Hitchcock, Alice Verlet, Josephine Jacoby, Mrs. Julian Edwards, George Hamlin, Nelli Gardini, W. W. Hinshaw, and many others.

Every now and then a little excitement is due in musical circles, particularly in summer. The latest ripple concerns a supposed attempt of Otto Goritz to organize a series of Wagner performances. One who idly discussed the chance of the proverbial snowball in a tropical climate suggested that this country is only fighting German politics, not Germany's dead composers. "Don't you believe it," came back the retort, "this country is fighting everything from a German dachshund down."



*Harold Zell*  
*Chic 8/11/18*

## ONE MILLIONTH PERSON ENTERS WAR EXPOSITION

Count di Cellere and His Staff  
Will Be Dinner Guests of  
Chicago Italians.

### DUKE SPEAKS AT GRANT PARK

Devonshire Pleads for Prosecution  
of World Conflict to the  
Utmost.

More than 1,000,000 persons have seen the War Exposition. Five-year-old Arthur Howard, 5103 W. Huron st., was the millionth visitor, passing through the gate at 7:14 o'clock last night. Thousands followed him.



ARTHUR HOWARD.

Lieut. John Philip Sousa, who arrived in Chicago yesterday, led the Great Lakes band at the evening concert, and will continue to do so until the great show's close.

Following the evening mimic battle, sixty Jackies unfurled the largest flag in the world. The stars are five feet in diameter and the stripes six feet high.

Count di Cellere, Italian ambassador to the United States, will arrive this morning with his staff to pay an official visit to the exposition.

After breakfast at the Blackstone Hotel, where the Count and his staff will stop, the party will devote the day to visiting the Italian relief headquarters, Art Institute and other interesting points of the city. They will be guests of the Italian colony at dinner this evening.

The official visit will be paid to the exposition to-morrow—Italian Day.

### DUKE TALKS AT SHOW.

Yesterday was Canada's day at the Grant Park show and the Duke of Devonshire, Governor General of the Dominion, was the principal speaker.

War to the last man and to the last penny—if it takes as much to crush Prussian autocracy—was Canada's pledge, renewed by the Duke.

"We are tired, but determined," he said, "and we are proud that after 100 years of peace the United States, our great and powerful neighbor, has joined us.

"Speaking as the representative of Canada, I urge the utmost prosecution of this war. If it is not prosecuted to a successful conclusion, it will mean that hereafter your land must be devoted to the making of still more terrible engines of warfare than you see here about you, instead of to the arts of peace."

### DUKE AT RECEPTION.

In the afternoon there was a reception at the Van Buren st. entrance, where the ducal party passed between files of soldiers from Camp Grant—the same who later staged the mimic battle.

Led by a military band, the Duke and his staff made their way to the south end of the grounds, where the formal exercises were held.

The exposition positively will close Sunday evening.

*Press Phila Pa 7/4/18 109*

## SINGLE GUN HAS KILLED DOUBLE TARGET EVENTS

Perfecting of One-barreled Shotgun Has Improved Shooting of  
Many Bluerock Devotees, but Has Eliminated Spectacular  
Twin Bird Affairs from Most Shoots.

BY NEWTON M. ROMIG.

IT IS deeply to be regretted that the spectacular and probably most interesting event in trapshooting, that of shooting at double targets, is rapidly passing off the tournament programs, and is so rarely placed on club programs that it is considered a novelty when staged and does not get the serious attention it warrants.

To the perfecting of the easily handled and fine patterning single shot trap gun can be attributed the principle reason for this condition, not only have these later type single guns improved the scores of many top-notchers, but have kept in the game many beginners that would have given up clay target shooting in disgust but for this gun that was built for the purpose, so the necessity of carrying an extra gun by those desiring to enter the doubles events manifested itself in the entries at the smaller tournaments and the events have become practically extinct.

Shooting at single targets is a most alluring sport, of course, but liberating the clay birds in pairs and seeing them both blow to dust, or even the breaking of one while the other sails gracefully to safety, presents a fascination that cannot be resisted by the spectators, and every such event staged has a tense and admiring gallery.

We heartily agree with Clarence B. Platt, the national amateur champion at double targets, that this event should be used at every tournament and worth while club shoot. Besides proving attractive to the spectators, nothing offers to the marksmen a more rapid and perfect development of speed, concentration and proficiency, the experience being invaluable on single targets as well as in the field, therefore doubles should not only be retained, but revived to such an extent that every tournament would have the doubles embodied in the regular program and be made part of the averages, the number of pairs to conform to the size of the program.

Shooters who have broken into the trapshooting game in recent years know practically nothing of this interesting sidelight to their adopted sport.

Clarence Platt's score of 96 out of fifty pairs that won him the national championship established a new official record at doubles, although Fred Plum had previously achieved a like feat over the hard Atlantic City traps while keeping in condition to defend his title as the Hercules all-round champion. This 200 target event it is claimed is the most thorough test for a clay target shooter, consisting of fifty single tar-

gets from each mark of 16, 18 and 20 yards and 25 pairs of doubles from 16 yards.

### Annual League Meeting.

THE annual meeting of the Philadelphia Trapshooters' League will be held at the Hotel Windsor, on Monday evening, August 12, at 8.30 prompt. And the announcement of Secretary William E. Robinson, that an invitation is extended to every member of the league to be in attendance and partake in the discussions, should prove an interesting feature to this year's meeting in former years the delegates from each club attended these meetings, electing officers and disposing of the business at hand.

This new departure from the regular routine is another step in the progress of this progressive trapshooting league, and was adopted at this time because of the unusual interest manifested during last season's race. The success of the entire season and the thrilling finish added a splendid page to trapshooting history.

### Success of Amateur Body.

IT IS WITH pride that we record the success of the American Amateur Trapshooters' Association, organized in 1915 with headquarters at Baltimore, but since early in 1917 located in the city of great trapshooting activity, Wilmington. Organized by the shooters, for the shooters, it has carried out a progressive policy along these lines until today its membership extends all over the country, making it truly American.

Lieutenant John Philip Sousa, the famous bandmaster and trapshooting enthusiast, has been president of the organization since its founding, and has kept the other executive offices filled with capable business men and enthusiastic clay target shooters.

The direct management of the association's affairs is in the hands of Secretary Harold A. Knight and L. W. Hutchins, managers who have ably looked after the members' interests and put forth every effort to stimulate the sport.

One of the leading features of the organization has been the awarding of percentage medals for scores ranging from seventy-five to ninety-eight per cent., beginning with bronze, then silver, and the various karats of gold, more than 2500 having so far gone to the shooters.

*Talking Machine World 9/15/18 NYC*

## RECORD RECRUITING CORPS FORMED

People Prominent in Musical World Back of  
Movement to Collect Machines and Records  
for Distribution to Units in Service

The National Phonograph-Records Recruiting Corps has been organized in New York for the purpose of collecting talking machines and records for the men in service, and to see that they are distributed among the various camps, cantonments and ships. Major-General J. Franklin Bell, Commander of the Department of the East, is honorary president of the corps, and Vivian Burnett is chairman of the national committee, the membership of which consists of men and women of much prominence in the musical world, including Enrico Caruso, Frank Dam-

rosch, Mrs. Carrie Jacobs-Bond, Daniel Frohman, Mme. Galli-Curci, Victor Herbert, John McCormack, Lieut. John Philip Sousa and others. The corps is arranging for a recruiting week for records from October 26 to November 2.

*Star Ind. 9/27/18*

## "MUSIC SPECIAL" STARTS.

Big Naval Station Band Begins Liberty Loan Tour.

GREAT LAKES, Ill., Sept. 26.—The "music special," a train bearing the famous Great Lakes Band Battalion of 300 picked musicians, "shoved off" on its cross-country tour today. The band is under the personal direction of Lieut. John Phillip Sousa and will carry a complete outfit. It will have its military commander and medical commander and the train will be a miniature naval station on wheels, arrangements being made to have the bandsmen spend their nights in the cars. The tour will be one of hard work in the interest of the fourth Liberty Loan. The middle West and South will be covered with a two days' stay in New York as a windup.

One of the largest classes ever graduated from the gunners' mate school, 150 men, has just completed the eight weeks' course of study here.

Thirty-five "submarines" were put out of commission in night gun practice by nine gun crews of the armed guard school.

Another fleet of twelve motor trucks shoved off Wednesday from the naval training station here. The trucks will go different ways farther east, some being consigned to Boston, Pawtucket, Lee Hall, Va., and Norfolk.

Sales of candy and tobacco are expected to fall off considerably in the next few days for Great Lakes sailors have pledged themselves to buy more than \$1,000,000 worth of Liberty bonds.



## All For One and One For All---

THE words in the caption for this article are expressive of the spirit which asserted itself all through the proceedings of the annual convention of the Poster Advertising Association of the United States and Canada, held at Chicago, July 22, 23, 24, 25. There was a larger attendance and more enthusiasm than at any convention in the history of the association.

The directors held a meeting on Monday at which John E. Shoemaker, president, and John H. Logeman, secretary, tendered their resignations. Several directors also resigned. Announcement was made that 65 towns out of over 7500 would retire from representation in the association.

All this was done to clear the decks for the official opening of the convention which took place in the Auditorium hotel on Tuesday.

The convention was called to order by E. L. Ruddy, of Toronto, Canada. Thomas R. Burrell, of Fall River, Mass., acted as secretary pro tem.

### Cheshire Chosen President

The first business transacted was the election of officers and the members of the board of directors. The officers who were chosen unanimously are:

E. C. Cheshire, president, Norfolk, Va.; Milburn Habson, vice-president, Independence, Kansas; W. W. Bell, secretary, Pittsburg, Kansas; E. M. Watson, treasurer, La Fayette, Indiana.

Mr. Cheshire was not in the convention hall to hear the fine things said about him or to witness the enthusiasm that was shown as he was elected leader of the association. He was unable to attend any of the sessions because of illness from ptomaine poisoning.

But Mr. Habson, the newly elected vice-president, because of his experience in Rotary Club meetings (he is the head of the advertising division of the Rotarians) made a most excellent presiding officer, conducting the proceedings with skill, speed and judgment.

### Cooperative Work by Plant Owners

Approval of the splendid work being done by plant owners by cooperating with local dealers in persuading them to display the goods of advertisers while a poster campaign was being conducted in their towns, was voiced in no uncertain tones.

This cooperative work consists of writing letters to dealers advising them of the different displays of advertisers, the goods that will be featured, and urging them to stock-up. The letter is followed by personal calls in the smaller towns and in the larger towns by special representatives of the plant owners. The dealers get a great deal of help through suggestions made to them and they display the goods advertised on the poster boards, in their windows and push them vigorously.

It is very evident that the members are anxious to secure 100 percent re-

sults for the poster advertisers. They dwelt at great length on the service end of their business, expressing sentiments that are in accord with the spirit of the times as to the duty of every business man to give as much as possible in return for the patronage accorded him.

The sales forces representing the poster industry, always keen to give their customers intensive cooperation, are more determined now than ever to go the limit to serve their clients.

There were many discussions about setting apart a day at the next annual convention, which will probably be held at Atlantic City, for talks from advertisers to plant owners—telling the latter why they are using poster advertising and what they expect in the way of service from them.

It will enable the plant owners, in turn, to tell advertisers about some of their problems, thus bringing about better understandings all around. All agreed that it will be a good thing to bring advertisers and plant owners in closer relationship—and in this way the sales force will have their work made easier. Undoubtedly the next convention will attract a large number of advertisers.

All Wednesday afternoon was given over to a patriotic demonstration, but the poster people themselves did not use the occasion to pat themselves on the back, although they might have done so with propriety for no advertising association has been more consistent in service to the Government. Since war started they have donated over \$1,500,000 of space to Liberty Loan and War Savings Stamps and Red Cross and Y. M. C. A. and K. of C. drives.

### Band Was Trained by Sousa

The Government, in appreciation of the patriotic cooperation of the poster association, assigned the Great Lakes Naval Band, trained by John Philip Sousa, to furnish the music at the Wednesday meeting. It is a wonderful band and it stirred the men to a high pitch of patriotic enthusiasm.

The speakers were: Hinton G. Clabaugh, district superintendent of the Department of Justice, Chicago; Captain Hamilton and Sergeant Cook, of the Canadian fighting forces; and Joe Chappel (our Joe) who has just returned from France full of the spirit that prevails over there.

All were speeches that put in men's souls the desire to do the big, ennobling things of life. They brought the members of the association to their feet several times. One could see men looking at one another as though determined to do for each other all they could—to forget misunderstandings—to pull together for the good of all—"All for one and one for all."

### Resources Pledged to Country

The following resolution offered by Kerwin H. Fulton, of New York, was

adopted with a great outburst of enthusiasm:

The Poster Advertising Association, in national convention assembled at Chicago, unreservedly pledges its resources and memberships in 7500 cities and towns throughout the United States to the support of President Wilson and the Government in the world's war being waged to secure and perpetuate the liberties of all of the peoples of the earth.

We realize that the Democratic Governments of the World have opposed to them the masters of many armies, who speak with no common purpose but only from selfish ambition of their own by which none can profit but themselves and whose peoples are fuel in their hands. Surely the Past and Present are in deadly grasp and the peoples of the world are being torn to death between them. There can be no settlement until military autocracy is decisively beaten. This is a Herculean undertaking and will tax to the utmost the spirit of our people. The brave boys in our Army and Navy, with our courageous allies, are magnificently and willingly sacrificing their lives that Hun cruelty and barbarity may not engulf all of the women and children of the world.

Under such conditions it is our inestimable privilege to co-operate and help our Government in every possible way and to show by our expression here in national meeting assembled that as an organization we are in full accord and sympathy with the purposes of the Government and that we do consecrate ourselves to stand back of and support our Country in this critical struggle of mankind for liberty and freedom from arbitrary power. As these great ends can only be achieved by work and labor directed to a definite purpose and along well organized lines.

THEREFORE, BE IT RESOLVED, That this Convention appoint a suitable committee to proceed at once in person to Washington and there make such arrangements with the military and civic authorities as will enable our membership throughout the United States to co-operate as an organization and united body of men, with one spirit, in establishing the liberties of the world, for which unselfish achievement the strength and morale of every loyal organization in the land will be required.

The final sessions on Thursday were spirited and reiterative of the cooperative spirit which manifested itself at the opening session and the convention adjourned with the members all feeling that they had gotten closer together this time than ever before.

The next meeting of the board of directors will be held at French Lick Springs, Nov. 11, 1918.

## ANECDOTES OF THE FAMOUS

The career of John Philip Sousa has received a fillip through the war. His martial music was popular enough in peace times, but the war has supplied it with a raison d'être which was lacking in the old days.

As a lieutenant at the Great Lakes Naval Training Section, which turns out sailors in three months, though it is a thousand miles from salt water, he is busy training budding bandmen. He gave up his own band to take on this wartime job.

Sir William Crookes, O. M., the distinguished chemist, was eighty-six years young on June 17—and still he works hard in the cause of Science.

Sir William is a believer in spiritualism. When Mr. Will Crooks, the Labor member, first stood for Parliament, a friend of Sir William, hearing that "Will Crooks" had been elected an M.P., congratulated the celebrated scientist on his "victory."

"But it's the other Will Crooks," replied Sir William; "I shouldn't have a ghost of a chance if I stood."

"But I thought you believed in ghosts?" remarked his friend, flip-pantly.

"I do," agreed Sir William; "but it would take a very smart election agent to poll them."

### Sousa's Band Plays "March King's" Works at Canton, Ohio

CANTON, OHIO, Aug. 5.—John Philip Sousa, on leave of absence from war duties till September, directed his famous concert band here on Monday night to a well filled house, despite the fact that it was one of the hottest nights ever recorded in Canton. The returns were given to the Red Cross. The band was assisted by two vocalists, Ruby Helder, contralto, and Marjorie Moody, soprano. Many of Sousa's own compositions were on the program; especially interesting was his set of character studies, "Dwellers in the Western World" ("The Red, White and Black Man"), and a new march, "Saber and Spurs." A humorous on "Over There" was also of interest, being interpolated with a passage from the "Marseillaise."

R. L. M.

### "FLAGS OF FREEDOM" BY SOUSA

Band Leader Composes March for Liberty Loan Drive.

GREAT LAKES, Ill., Sept. 20.—Lieut. John Philip Sousa, director of the Naval Training Station Band, has just completed the military march which he was commissioned to write by the Publicity Committee of the Fourth Liberty Loan as the official march of the drive.

It is entitled "Flags of Freedom," and introduces suggestions of the national anthems of the United States, England, France, Belgium and Italy.

Lieut. Sousa will also issue in a few days the original American wedding march with which he plans to supplant the made-in-Germany marches of Mendelssohn and Wag-

### Sousa Wins Fresh Laurels in Wilkes-Barre, Pa.

WILKES-BARRE, PA., Aug. 15.—At the recent appearance here of Lieut. John Philip Sousa and his band, a large and highly enthusiastic audience greeted them. Many encores were demanded at the close of the program and conceded by the leader. The soloists, Miss Moody and Miss Helder, were heartily welcomed. Among the songs was Mr. Sousa's own setting of the poem, "In Flanders Fields."



*Musical Trades  
nyc 6/20/18*

## APPEAL OF 'THE MUSIC TRADES' CAUSES VERITABLE DELUGE OF 'MUSIC-MAKERS'

Several Instruments and Records Are Donated to Camp Grant Boys in Response to Plea of Acting Lieutenant

CHICAGO, ILL., July 17.—An appeal made through THE MUSIC TRADES for music for the men of the Fourth Battalion of the 161st Depot Brigade at Camp Grant, near Rockford, Ill., has resulted in several donations of music-makers. The appeal was made by Sergeant Farnsworth Wright, acting lieutenant of the battalion. Mr. Wright pointed out that the men of the battalion are in quarantine for four weeks after they reach the camp. They are young men, fresh from their homes, and while in the detention quarantine they are not permitted to attend the Liberty Theater or visit the Y. M. C. A. huts. They are lonely and unaccustomed to their new life and the inoculations do not add to their comfort. This appeal came to the attention of the persons interested in furnishing music to the camps and brought quick response. The Wisconsin Federation of Music Clubs, through its president, Mrs. Emma W. Stapleton of Milwaukee, at once sent three guitars, two mandolins, a violin, a banjo, forty phonograph records, fifty copies of sheet music and a Regina music box with fifty selections for the instrument, including Sousa marches, classical numbers and popular songs of a few years back.

"Are you in need of any more?" wrote Mrs. Stapleton. "If you are let us know and we will supply the need. This donation is from the women's and music clubs of the state of Wisconsin."

Sergeant Wright at once wrote Mrs. Stapleton telling her what an oasis in the desert the music-makers were and telling her that a phonograph was still needed. He was notified that that want would be supplied.

Meanwhile J. H. Greenwood of Reedsburg, Wis., read of the need of music in the Fourth Battalion's quarters and without knowing of the other donations sent an Edison cylinder phonograph with forty four-minute records.

"So you see," said Sergeant Wright, who was in Chicago this week, "we have enough musical equipment now to form an orchestra or near it. The response to our appeal has surpassed best expectations. This shows that it certainly pays to advertise your needs."

*Motion Picture  
nyc 7/24/18*

By S. L. Rothapel

*This is the second article by Mr. Rothapel on the handling of patriotic pictures, with special reference to the news weeklies. In the next article he will go into detail and explain the make up of one of his Animated and the music that he used with the various pictures.*

I HAVE found most success in using patriotic propaganda in the news weekly, and since we entered into the war it has constituted more than 75 per cent. of this unit. Music plays an all important part in presenting these pictures and a general scheme to follow is to use good common sense and to get some advice if you don't know. The Sousa marches like "Hands Across the Sea," "Stars and Stripes Forever," "Jack Tar March," "Liberty Bell," and almost all of his marches are exceptionally fine for this kind of work, but those mentioned are favorites. George M. Cohan's "Over There," is generally a good theme, La Rondeau, and two nautical marches, "Before the Mast" and "Our Jackies," are good numbers to use for the nautical events. The national airs of the different Allies, or their favorite marches are very easily obtained and could be used to good advantage.

*Press Phila Pa 10/3/18*

## New Jersey

One of several demonstrations that will be held at Salem will be a celebration Friday afternoon for which Chairman Chew, of the Salem County Committee and his aides have planned an elaborate program. Sousa's Great Lakes Band from the Naval Training Station will visit Salem to give a concert from two to 5.30 P. M., and addresses will be delivered by former Governor Edward C. Stokes and Private Jones of the Engineer Corps, who saw service under General Pershing in France. There will also be a big parade. The "Community Singers" will also have a place on the program. The reports of the drive obtainable show an excess of \$250,000 already subscribed.

*Press  
Pitts Pa 7/2/18*

## WANT COUPLE TO WED AS SOUSA PLAYS NEW MARCH.

The afternoon and evening concerts to be given at the Syria mosque by Sousa and his band next Tuesday will mark the first public rendition of a new wedding march, composed by the "March King" at the request of the American Security league, its purpose being to take the place of Mendelssohn and other German composers. In connection with the playing of the new march, Harry Askins,

Sousa's manager, suggests having a marriage take place on the stage at the Tuesday evening concert.

Mr. Askins points out that a nuptial ceremony accompanied by a distinctively American wedding march would be most appropriate and in the spirit of the times. Some young military man about to embark on the sea of matrimony might arrange with his prospective bride to be the first to be married to the strains of Sousa's national wedding march. If so, he will do well to make arrangements with the manager at once.

*True Press  
Detroit Mich  
7/4/18*

## HARMONY OF SOUSA IS MAGNET AT ISLE

Fraternal Picnickers, Lured From Own Band, Give March King Real Ovation.

Musicians Will Bid Farewell Sunday With Concerts Afternoon and Evening.

Naval Lieutenant John Philip Sousa had competition in the band concert business Saturday afternoon at Belle Isle, but it was not dangerous at any time. The Woodmen of the World had a picnic, and a of the World had a picnic, and a ing from the grandstand, as usual, but the Woodmen's band held forth on the athletic field.

Naturally, the picnickers had various reasons for spending some of their time with their own crowd, but loyalty to the order didn't prevent them swarming around the famous band leader and composer, singing anything he played that they knew and giving him and his musicians a real ovation.

### Weather Has Been Cold.

While it hasn't been real band concert weather for the last two days, Sousa's admirers have not dwindled noticeably in numbers. He bids farewell to the city Sunday, with afternoon and evening concerts, but should it rain these programs will be played in the state armory.

The Sunday afternoon program, beginning at 3 o'clock, will be as follows:

"Sabbath in Camp" (Hume); xylophone solo, "Slavonic Rhapsody" (Green); Joseph Green; scenes from "Samson and Delilah" (Saint-Saens); mezzo-soprano solo, "Unless" (Caracciolo); Miss Ruby Helder; soldiers' chorus from "Faust" (Gounod); "Songs of Grace and Songs of Glory" (Sousa); cornet solo, "American Youth" (Bellstedt); Frank Simon; suite, "People Who Live in Glass Houses" (Sousa); soprano aria from "La Traviata" (Verdi); Miss Marjorie Moody; "Passing the Cottonfields" (Clarke); march, "Anchor and Star" (Sousa).

### Evening Program.

The Sunday evening program, starting at 7 o'clock, will be: Overture, "Carnival Romaine" (Berl); cornet solo, "Spanish Airs" (Bellstedt); Frank Simon; idyl, "The Old Cloister Clock" (Kunkel); march, "Solid Men to the Front" (Sousa); soprano solo, "A Morning in April" (Batten); Miss Marjorie Moody; scenes from "Philemon and Baucis" (Gounod); march, "Fairness of the Fair" (Sousa); overture, "La Chasse du Jeun Henri" (Mehul); xylophone solo, "William Tell" (Rossini); Joseph Green; "A Dance of Navarre," "Egyptia" (Zamecnik); mezzo-soprano solo, "God Be With Our Boys Tonight" (Sanderson); Miss Ruby Helder; "Plantation Echoes" (Clarke).

*Union  
Springfield Mass  
10/6/18*

John Philip Sousa has sent Charles Dillingham a complete orchestration of his new "Fourth Liberty Loan March" which is being played as an interlude to "Everything" at the Hippodrome during the Liberty Loan drive.



Mr. Hammond on his vacation. The following letter to him was received by the one he left in care of his mail and his duties:

Publicity Committee,  
United States Government  
War Exposition, Chicago.  
Dear Percy Hammond:

Once in a cycle there comes a time when the publicity man may approach the critic with a modicum of fear.

Once in ages there is a sure-fire show. For the nonce, then, we do beseech you to turn vitriol into rosewater, your cynicism into sunshine, and warm to our show as a lumberjack warms to a hickory log.

So here is our request: That you personally and individually write and print three hundred words or more over your own revered name, an advance notice for United States Government War exposition for two weeks beginning Sept. 2.

This is indeed a warfare War Fair. Its chief and best object is the upbuilding of the civilian morale—bringing home to our whole citizenry what the war means—what our government and its splendid allies are doing. It will take the spectator overseas.

He will see trench warfare, air flights, naval exhibits—the army, navy, and marine corps, activities humanly illustrated. Sousa's augmented Great Lakes band will provide music. Government leaders will preside and speak. There will be exhibited fifteen to twenty carloads of the most famous trophies captured by the United States and our allies. The plans are stupendous.

We shall "bill like a circus." A committee of one hundred of Chicago's leading business men have guaranteed the government against financial loss. This is the government's big War Exposition and Chicago won it. It is distinctly a government activity under the direction of the committee on public information in conjunction with the State Council of Defense, the United States army, the United States navy, United States food commission, United States shipping board—and all the rest of them.

But first, and most of all, we ask in your own style a signed "pre-review" that will appear in your own paper and that we can make much of for distribution to the natives.

For, after all, this is Uncle Sam's show—a popular priced war show for every patriot.

Turn for once from the shrine of "Pan." Do your "durndest" to the shows that come before and that follow. But for the love of Mike and the show business, let your glory shine on the War Show. Prayerfully,

EDW. S. LA BART,  
HERBERT MOORE,  
DANA H. HOWARD,  
CHARLES LEE BRYSON,  
FRANK A. P. GAZZOLO,  
ROBERT E. RICKSEN,

Committee on Supplication to the Dramatic Writers of Chicago.

## Go to the Hitching Post to the Tune of a Yankee March

By Al Weeks.

IF John Philip Sousa has his way, Mendelssohn and Wagner will participate no more in the nuptials of Americans. Lieut. Sousa has composed a wedding march, an American wedding march which is intended to send away the newlyweds with no made-in-Germany harmonies in their ears.

The new composition opens with a stirring blare of trumpets, designed undoubtedly to keep up the bridegroom's courage. There is a splendid passage, full of life and color,

Blues" to signalize the entrance of the slow-footed bridegroom!

And what could be more appropriate as an accompaniment to his answer "I do," when they shove at him the metaphorical dotted line for him to sign, than "I Won't Be Back for a Long, Long Time," its plaintive strains played very piano?

Then when the bride, tongue in cheek, promises to love, honor and obey, apropos would be just a hint of "Where My Love Lies, Dreaming."

When her father gives away the bride he should receive a little recognition with a strain from "Oh, What I Know About You!"

As they walk up the aisle and the



that is symbolic of the happy connubiality to follow. At least, that is Lieut. Sousa's idea of the matter. Then there is another movement, a more somber patch this, written with fine reverence and deep feeling. Something of the dignity and thoughtfulness of the old hymns is in it. It is at this point in the ceremony that the best man, observing the pitiful plight of the bridegroom, offers up a prayer of thanksgiving.

The composition, as Lieut. Sousa outlined it to this reporter when he was in the city recently, is a thoroughly adequate thing, written with his customary musicianly skill, a worthy addition to the already pre-tentious library of his works, and an admirable substitute for Teuton tunes.

However, it was not easy to forget the fact that the composer overlooked a wonderful opportunity to write something distinctly United States when he refused to embody in his march several singularly appropriate American airs as themes of the various movements.

How tremendously effective would be a strain from "The Hesitation

groom sees his friends, then comes a vague hint of "Good-bye, Girls, I'm Through."

When the bridesmaid congratulates the bride, who would miss the significance of "Listen to the Mocking Bird," played con miltum in parvo on the organ?

Nor should the ushers be neglected. Their theme could well be "Dear Old Bachelor Days" as they look at the groom and "The Anvil Chorus" as they contemplate the bride. And the groom's voice is heard in answer now and then, moderato molto e espressivo, in "You Made Me Love You, I Didn't Want to Do It."

The honeymoon could be embodied in a subtle musical combination of "Hello, Central, Give Me No Man's Land," and "Just a Baby's Prayer at Twilight."

Finally, imagine what a stirring finish could be obtained by mingling the significant "End of a Perfect Day" with the sprightly and spirited "You're Here and I'm Here."

There's no doubt about it: Jack Sousa overlooked a bet.

### Sousa Plays Lampe's Fantasie

J. B. Lampe's fantasie, "Home, Sweet Home, the World Over," was enthusiastically received in Toronto, Canada, when played by Lieut. John Philip Sousa's band on July 21.

The number, which was considered a special feature, describes the same "Home, Sweet Home" as it would sound had it been composed by a native of the following countries: England, Switzerland, Spain, Scotland, Italy, Hungary, China, Ireland, France and America.

Mr. Lampe's number was written several years ago and was dedicated to John Philip Sousa in commemoration of his "round the world" tour. The number has received hearings all over the world, being recently played at both the Strand and Rialto theatres, New York, where it made a tremendous hit with the audiences. It is published for band, orchestra, mandolin orchestra and piano.

### Sousa's Advice to Soldiers

According to the Detroit Journal, Lieutenant Sousa is quoted as stating that our soldiers "should shoot with both eyes open and get 'em every time." The famous band leader should be qualified to give such advice, for he is a trap shooter of long experience, and was for many years president of the American Amateur Trap Shooters' Association. Lieutenant Sousa makes the remark that "the Germans can never stand against our Americans." He goes on to say: "Keep both eyes open when you shoot—rifle or shotgun. Nature has taken care that one eye will do the actual sighting—we call that the pilot eye—and that the other will remain passive. The arrangement of vision varies in different people. Let a Hun stick his head up three feet away from where you happen to be, aiming with one eye closed, and you'd probably never see him—and you want to see all the Huns you can when you've got a gun handy."

### Sousa Serenades President's Home

WASHINGTON, Sept. 30.—Sousa's Great Lakes naval band serenaded the White House late today. Apparently, the President was engrossed with war work, for he failed to acknowledge it.



*Telegraph N.Y.C. 7/14/18*

## LIEUT. SOUSA URGES NEW OPERA PLAN

Famous Bandmaster Wants New  
York to Push Forward With  
Commonwealth Opera Co.

### NEEDS 100 MORE FOUNDERS

Lieut. John Philip Sousa of the United States navy was in town long enough yesterday to bespeak for the Commonwealth Opera Company, of which he is president, the support of his admirers and all music-lovers in the final drive for the permanent establishment of the new co-operative operatic project. One hundred more founders, each to invest \$100 in the enterprise, are needed to insure the prompt opening of the first production which is planned for this winter.

"Next to winning the war, and that is the task uppermost in all of our minds now," said Lieutenant Sousa, "I should like to see the people of New York realize the big idea and the fine opportunity available in the foundation memberships of the Commonwealth. I wish I could give a lot of my time to this admirable project, and I would feel happier and more concentrated in my work for the navy if I felt sure that all of my friends in New York were doing their best for the Commonwealth in my absence."

"To them I give this message, and I will be disappointed if they do not act upon it. It is, of course, a small matter in comparison with the big affairs confronting us nationally, but because it is so small in cost and so important in results, it should be quickly accomplished. The Commonwealth Opera Company is a sure investment, an investment in American singers and American music. American composers, too long neglected, have only recently been fostered by contemporary conductors and opera companies. The plans of the Commonwealth (originally the Stewart Opera Company), formulated long before America entered the war, made provision for native talent. No light and comic opera organization, however, can afford to overlook Gilbert and Sullivan, especially during these critical times."

"The operas of Gilbert and Sullivan express the spirit and soul of our ally, Great Britain, as no other phase of English art can, and their performance by Commonwealth will do a great deal toward cementing our bond of friendship. Not alone does Commonwealth's boast of an unparalleled repertoire, but it can well be proud of the men and women who will be in charge of actual production. I feel gratified at the prospect of being associated in this undertaking with men like William G. Stewart, resident director at the Hippodrome; De Wolf Hopper, Raymond Hitchcock and a score of others who received their training in the days of the old Castle Square, for these are names that are synonymous with excellence in the field of light and comic opera."

Details and applications for membership in the Commonwealth can be had at the office of the organization in the Fulton Theatre.

*Journal Ill. 8/15/18*

## SOUSA TO LEAD LABOR PARADE

March King and Jackie Band of 900  
Pieces to Be Features of Celebration

For the first time since John Philip Sousa, the march king, started to organize the Jackie band of 900 pieces, he will lead it personally in Chicago for the great Labor day parade, Capt. William A. Moffet of the Great Lakes station today notified the demonstration committee.

The band will be on hand to contribute its share to the music of the 2,500 pieces in the consolidated union musicians' bands when President Wilson arrives to lead the parade.

Lieut. Sousa's will be the only army or navy representation in the parade, except for such members of trades unions have joined the army or navy. These will march in their uniforms to show labor's strength in the military service.

*Record Phila Pa 7/14/18*

## SOUSA WANTS TO LEAD HIS BAND INTO BERLIN

Famous Master of Music Also  
Favors Deporting Every  
Pro-German Foe.

### BRINGS FOUR NEW MARCHES

Declares "Volunteers," Dedi-  
cated to Shipbuilders, Is  
His Masterpiece.

Willow Grove, Pa., Aug. 18.—"The greatest ambition of my life is to lead my band down the Wilhelmstrasse in Berlin playing 'The Star-Spangled Banner' for the delectation of the Hohenzollerns—or what is left of them after the Americans finish the job they've undertaken. I'll be more than fully satisfied with my lifework, with all the triumphs I've had, if I can accomplish that one thing."

Lieutenant John Philip Sousa, U. S. N. F., famous "March King," but until he reassumes his military duties at the end of the leave of absence granted him by the Government just "John Philip Sousa, bandmaster," thus outlined his present aim in life at Willow Grove Park this afternoon. The statement was preliminary to presentation of the first four concerts in his engagement to continue until the end of the 1918 season early in September. With the outbreak of the war Sousa was commissioned a lieutenant, and has trained thousands of men for military bands and has given concerts in many cities in the interests of Liberty Loan and Red Cross work. He was granted leave of absence several weeks ago for a concert tour, including the Willow Grove engagement, covering a period of 22 days, to be the longest played at any one place during the term Sousa is relieved from military work.

The noted bandmaster was bitter in his denunciation of those Germans who came to this country to escape the tyranny and autocracy of their own and who plot and spread propaganda to destroy the government they have adopted.

### Favors Deporting Hun Foes.

"I am in favor of deporting every German in America who sympathizes in any way with the aims of the Kaiser and his war lords—or in favor of more drastic action, if that be necessary to get results. My mother was a Bavarian, but she always rejoiced that she had the privilege of coming to this land of freedom," declared Sousa.

*Journal Phila Pa 8/10/18*

### Sousa's American Answer.

Recently a very German acquaintance of John Philip Sousa took occasion to bring up the Muck muss. The Teuton, defending Dr. Muck, said that it was insulting for the American public to expect the German director to play "The Star Spangled Banner," with the Boston Symphony orchestra.

"Muck is a German subject," sputtered the Teuton to Sousa. "He is loyal to his Kaiser and his country. What would you think, what would you do, if you happened to be in Berlin and the German people demanded of you, John Philip Sousa, play 'Die Wacht Am Rhein'?"

"What would I do?" said the quiet American Bandmaster.

"I would not be in Berlin. While my country was at war, I wouldn't be making music for her enemies. Professor Muck ought to be in Berlin. If he is so loyal to the Kaiser he should now be with the Kaiser and among Germans."

Lieut. Sousa, who gave up an income of \$1,000 a week to serve his country, then said that Muck's artistic objections to our national anthem, he said, was either derived from or traceable to some classical and wholly artistic composition. The various national anthems, in turn, invariably became the themes for standard symphonic compositions, and are recognized as of the highest inspiration to the

best composers of all nationalities.

The Naval authorities have granted leave of absence to Lieut. Sousa for the summer, and he will be here with his original band and soloists on Saturday evening August 17th.

Lieutenant Sousa has shed that beard which he wore for more than 30 years, and which he primarily grew as an asset because of his youthful appearance when he started the band which launched him on the way to fame and fortune. His mustache is closely clipped and the absence of the beard reveals a firm chin, indicative of quick, determined judgment.

"Yes, I do feel rather lonely," he said. "But this is the day of the smooth-faced man; modern efficiency demands it. And when I was assigned to the Great Lakes Training Station, among thousands of beardless men—well, I decided that the beard must go."

Sousa's attention was called to the "kick" of the Germans that Americans in the battle lines were using sawed-off shotguns to kill the Huns, and to the statement cabled across that the Germans had protested against "barbarism" of this type. Sousa, one of the leading trapshooting experts in the country, grinned and said:

"The Germans can never stand against our marksmen. I hope our boys shoot with both eyes wide open. They'll get 'em every time." Asked to explain what he meant by "shooting with both eyes open," he continued:

"Many men close one eye while shooting. That is instinctive, but like many instinctive things, is wrong. Shooting with both eyes open applies whether using rifle or shotgun. Nature has taken full care that one eye will do the actual sighting—that is the pilot eye—and that the other eye will remain passive. Our soldiers, all of them, realize that if a Hun sticks up his head three feet away, and they happen to be aiming with one eye closed, the probability is that the Hun might not be seen. And just at this time our boys are looking to see every Hun they possibly can."

### New Shipping March, His Best.

With his organization of 50 musicians, Sousa has the co-operation for the first week of these soloists: Miss Marjorie Moody, soprano; Miss Mary Gailey, violinist; Frank Simon, cornetist; Joseph Green, xylophone, and Joseph Plantamura, piccolo.

Four new marches, each of which was written by Sousa, were given at the first concert yesterday to audiences numbering thousands. Chief interest centered in "The Volunteers," a descriptive march dedicated to E. N. Hurley, of the Emergency Fleet Corporation, and to the "shipbuilders of America." Of the more than 200 compositions already written by Sousa, the bandmaster says: "This is my masterpiece."

The clang of bells, shrieking of sirens, clamor of riveting machines, sounds of fusing metals, the rattle of the cranes, all the noises of the shipyards, have been embodied in the music. It is a remarkable conception, and under the interpretation of Sousa himself is distinctively effective.

Other marches, new to Philadelphians and to patrons of Willow Grove, were "Sabre and Spurs," dedicated to the 311th United States Cavalry; "Solid Men to the Front," dedicated to the soldiers, and "The United States Field Artillery," dedicated to the 309th Artillery. All four marches have been

written since this country entered the war.

Miss Marjorie Moody, soprano soloist, featured in another new and patriotic composition, entitled "In Flanders Field the Poppies Grew," the words of which were written by Colonel John McCrae and the music by Mr. Sousa. Miss Moody sang this number at the night concert, and selected Verdi's "Caro Nome," from "Rigoletto," for her introductory number to a Willow Grove audience.

Numerous other compositions by Sousa were included in the programs, as well as Saint Saens' "The French Military," the Ambrose Thomas suite, "The Feast of Spring," given for the first time at Willow Grove; the "Alsace" suite, by Massenet; scenes from Puccini's "La Boheme," and Elgar's military scene, "Pomp and Circumstance." It was a typical Sousa program, but one amplified and developed by the inclusion of much patriotic music. The first of the three "All-Sousa days"—everything Sousa music—is announced for Thursday of this week.

*Union Springfield Mass 9/29/18*

"When I have played 'The Star Spangled Banner' for the especial benefit of the Kaiser," admits Lieut. John Philip Sousa, "I'll feel more than satisfied with my life."

And Alice Terry, the prima donna, voices the sentiment of musicians in general, when she adds: "And there will be a hearty chorus from more than 5,000,000 singers to add further clat to the event."



# How Is America to Develop a School of Highly Qualified Orchestral Conductors?

Adolf Schmid, for Many Years Prominent in England's Musical Life, Suggests a Practical Plan of Establishing an Assistant Conductor in Each One of Our Orchestras Who May Have Every Opportunity to Become Routined in His Art

N EARLY everyone agrees that it would be an excellent idea to have an American conductor of the Boston Symphony Orchestra — provided the right man could be found. The controversy which has arisen over the succession to Dr. Karl Muck's position has brought into bold relief one striking fact, namely, that we in America are not producing a school of conductors. The American musician who succeeds in becoming the conductor of a large symphony orchestra will do so only through force of accidental circumstance or by overcoming the greatest possible obstacles which tradition and public indifference have placed in his path.

How are we going to correct this situation? The question was put the other day to a distinguished conductor who is now in New York and who for many years occupied a pre-eminent position in the musical life of London. He is Adolf Schmid. Although he was born in Austria, he is a naturalized British subject.

## A Twofold Cure

"The cure is twofold," said Mr. Schmid. "First of all, there must be a widespread propaganda to change public sentiment. Then we must find a practical means of giving the prospective conductor an opportunity. My solution to this latter problem would be to have an American appointed as assistant conductor in every one of the symphony orchestras. And it should be more than a mere title. The position should carry with it constant opportunity to conduct, at rehearsals and at popular concerts. There should be a bond of sympathy and co-operation between the conductor and his assistant, so that the student will have every chance to know how to solve the problems of the orchestra. If such a system were instituted in the dozen or more symphony orchestras in this country, it would not be long before you would have a class of routined, experienced conductors, who could be called upon to take the baton of any of the orchestras should a vacancy be created. Certainly it would obviate the present-day necessity of using the cables whenever a new conductor is needed here."

## A Distinguished Career

Mr. Schmid's long experience in operatic and orchestral matters abroad invests his statements with authority. He was engaged at the Royal Opera in Covent Garden, at the Royal Theater in Drury Lane and for twelve years was musical director at His Majesty's Theater, under the management of Sir Herbert Beerbohm Tree, where he did pioneer work for countless British composers. At the same time he was conductor of the British Symphony Orchestra.

In the growing closer contact among the nations of the Allied countries Mr. Schmid foresees a pronounced effect on musical conditions.

"England, France, America and Italy are rubbing elbows politically and socially more and more," he declared. "That means necessarily that we are going to see a more intimate interchange of musical ideas. America is sending many of her best musicians abroad. Their work is being brought to the attention of the European musicians and,



Photo by Matzene

Adolf Schmid, Former Conductor of the Boston Grand Opera Co. and for Many Years Prominent as a Conductor in London.

incidentally, they are learning much that they didn't know before about the music of the other Allied countries.

## A New Attitude Needed

"But before this interchange can yield the best possible results it will be necessary for America to adopt a somewhat different attitude toward its own composers. As conductor of the Boston Grand Opera Company in my travels through the United States I had an opportunity to study this problem. The people of America, and by that I do not mean necessarily the large masses, but the people of refinement and culture, are absolutely unacquainted even in a general way with the work of the American composers. When a prominent statesman, a physician or a civilian representing some government department goes to France to-day in connection with the prosecution of the war and is asked to tell something about what the American composers are doing, do you think that he can give an intelligent and enlightening reply? I very much fear that

Predicts a Closer Musical Union Among the Allied Nations as a Result of the War — But America Must First Become Better Acquainted with Its Own Creative Talent If She Would Have Europe Recognize It, He Declares.

the Frenchman who asks him will be amazed to find that the American is unacquainted with the achievement of the creative musicians of his own country. This is deplorable, as so much work of a really distinguished character is being done to-day by the American composer.

"Take the case of such famous and favorite composers as Sousa, Victor Herbert, De Koven and Friml. Ask the average American if he knows any of more serious compositions of these men. I doubt if he does. And yet he is not to blame. The trouble lies in the attitude of the various music-giving institutions, which persist in maintaining an attitude that is distinctly unsympathetic to the efforts of native creative talent. I am told that if it were not for the influence and generosity of Otto H. Kahn the American composer would have little opportunity, if any, to be heard at the Metropolitan Opera House. In Europe such a condition would be considered intolerable. Here you have two well established opera houses, a dozen symphony orchestras, all richly endowed, yet comparatively little is done to encourage and stimulate the efforts of your own composers. If America would show greater interest in her own musical works the rest of the world might have a better opportunity to become acquainted with them. But the first interest should be here, at home.

"Some weeks ago I attended a performance of the musical comedy, 'Fancy Free,' at the Globe Theater. In the large audience were many British, French and Italian officers. I could hear some of them humming delightedly to themselves the tune, 'A Cocktail of Flowers,' one of the features of the play. Now if these gentlemen had been hearing a symphonic poem or a symphony, the principal *motif* of which pleased them, I feel sure that they would take that melody with them back to their own countries just as easily as they would remember the tune of the 'Cocktail of Flowers.' But there was no symphony concert, and if there had been there probably would have been no American symphony or tone-poem."

## DETROIT BOWS TO SOUSA

"March King" Conducts Series of Band Concerts with Able Soloists

DETROIT, MICH., Aug. 2.—John Philip Sousa, with his band and an excellent list of soloists, is giving a series of concerts this week, which is drawing thousands to hear the "March King."

Every afternoon and evening of this week Mr. Sousa presented a program of varied patriotic, popular and classic numbers, assisted by the solo work of his selected artists. The soloists of the week were Ruby Helder, vocalist; Marjorie Moody, soprano; Frank Simon, cornetist; Joseph Green, xylophone; Joseph Plantamura, piccolo; Louis D. Fritze, flautist; Bert Brown, cornetist; Ralph Corey, trombone; John J. Perfetto, euphonium, and Maurice Van Pragg, French horn.

## SOUSA AND 350 IN BAND WILL BOOST LOAN HERE

Musicians Will Arrive Tuesday and that Night Play in the Odeon.

The Great Lakes Naval Training Station Band of 350 pieces, under Lieut. John Philip Sousa, will give a Volunteer Day patriotic concert in the Odeon Tuesday evening, at 8:15 o'clock. Sousa and his 350 musicians will march from the train early Tuesday to the Missouri Athletic Association, where they will have breakfast. Arrangements have been made for the use of the band in the afternoon to aid in getting recruits for the fourth Liberty Loan.

Sousa is leader of the famous United States Marine Band, and not so many years ago, when he made a triumphal tour of the world with that band, was entertained in foreign courts. He soon afterwards retired from active leadership of the band.

When the United States entered the war Sousa again stepped forward to serve his country. He was enrolled as a lieutenant in the United States Naval Reserve force by Capt. W. A. Moffett and was placed in charge of the Navy Band.

The band under Sousa's direction opened the third Liberty Loan in St. Louis at an inspirational meeting at Art Hill, April 7, by one of the largest and most successful ever assembled in St. Louis.



Currier m/c

7/15/18

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## MUSIC AND THE SOLDIERS

Music is necessary in any war. This has been demonstrated, and the kind of music necessary is evidently of the popular order. During the Civil War the war songs did much to make the work of the soldiers possible, while it served to create a spirit of patriotism on the part of those who stayed at home. Many a man now living will remember the effect of the war songs that were sung by the children at school, and these same songs of the day had their influence in bringing to the ranks the men who made up the army of fighters.

Today we are meeting with the same demonstration as to the effects of music, and while we seem to lack much of the same quality of popular songs of those days, yet we must admit that George Cohan's "Over There" carries with it that same feeling of patriotism which permeates all that is musical in the affairs of the army.

We need music for the soldiers. We need music for the people who are doing their work at home, and all this creates a demand and a desire for music that is absolutely essential to the welfare of the morale of the soldiers, and to maintain the mental attitude which will bring to the people at home that fortitude so necessary when the honor rolls are published.

We must not make the mistake some seem to feel necessary that music is an unnecessary expense, for the music of the army is not measured in dollars and cents—it is one of those elements that go to make victory easy, that creates that spirit of patriotism all should possess, and that brings to bear that loyalty we must all give to our Government at this time. Nothing will inspire patriotism like a brass band, and even the fife and drum give that uplift which spells patriotism and compels an attention to the needs of the day that otherwise would lie dormant and which only music can bring to the surface. This shows its meaning in demonstrations that have for their effects the rousing gatherings of the masses, which do much to cheer the boys who are going "over there," and also stimulate the boys on this side who are preparing to stand side by side by those who are doing the fighting and singing our songs of glory and patriotism.

We can do our bit for the boys by contributing to provide the music they need. We can make music for the boys that will cheer and create confidence. All this talk about what is good music and what is bad in music is absolutely futile. What is needed are the inspiring strains of the popular music of the day such as John Phillip Sousa's marches, "Hands Across the Sea," the old "High School Cadets," the "Liberty Bell," and best of all, "The Stars and Stripes Forever."

The musician who looks scornfully down on this kind of music as not being music, must remember that it is the popular music that is demanded by the army boys. We must meet the demands of those who are doing the fighting, who are offering their lives, that we may in after years attend to the wants of those who wish to listen to what is known as the classic in music. Without this foundation of popular music, which aids in creating that courage and love for country symbolized by our Stars and Stripes and which, through popular song and march carries its meaning into the minds of those who are wearing the khaki, our flag would have no meaning.

The songs of the day during the Civil War had much to do with the success of our soldiers. There are many of us who can recall the inspiring effects of "The Star Spangled Banner," of "Glory, Glory Halleluja," "Rally 'Round the Flag, Boys," and a hundred other songs of that time that even now have their effect in giving to the mind that inspiration which spells courage.

We must do what we can to assist in this great war. We must accept the dictum of the people as to the music wanted. We must not allow our own prejudices to stand in the way of giving our boys what they need to carry them through the frightful struggle that means so much for civilization—that civilization which enables us to appreciate music in times of peace.

Music is part and parcel of our nation. We have our own music, as has been demonstrated. We must stand by that music. We must supply what is demanded by our boys. We must be just as patriotic as they are. The Government has not asked us to do anything that is not just in what it has found necessary for the assistance of the other countries that are making this fight to sweep from the face of the earth those who seek to dominate and strip us of our freedom to not only enjoy music, but to have that music we desire. Let us go hand in hand in all that pertains to music at this time. We

need the popular in music. We want good music of that description. It must contain the elements found in the song that gave courage to the boys when fighting in Cuba, "There'll Be a Hot Time in the Old Town Tonight," hardly a classic, but containing the "stuff" which makes fighters of our boys. Let us have more of it.

The MUSICAL COURIER is proud to record the fact that the popular music of the day will do as much to win the war as anything that may be given our boys. So let us support the good music of the kind the boys want, and let us be patriotic by singing and playing this music for the benefit of the boys who are preserving the music we love.

Jameson  
Nashville  
June 27/18

## THE OLD SHOTGUN / FAVORITE WITH FIELD

A letter from Georg W. Peck to the Cincinnati Enquirer tells what the American troops did at Seicheprey, France, on April 20, with the old shotgun. This shotgun sprays an area nine feet wide and three feet high and perforates a board two inches thick at 100 yards. The Germans were mowed down. The superior marksmanship and the deadliness of the weapons spread terror through the ranks of the Huns and they fled the field.

This news brought pride to the army of trap shooters in this country who fully appreciate the withering accuracy of their favorite gun. Early in the war numerous traps for the throwing of blue rocks were placed in various cantonments and the boys in khaki were trained in the use of the gun which will shoot where you look. Certain military men were not entirely favorable to the trap-shooting guns, but every trap-shooter in this country viewed with interest the innovation of experts training our boys to break the flying targets. The

home guard trap-shooter of this country who perforce of years is compelled to keep out of the conflict, contents himself with the play of imagination, picturing each target a Hun, increasing his scores. Justly proud are the old boys who are devoted to the patriotic sport of target shooting. Al. G. Field and John Phillip Sousa are two well known characters who are enthusiastic trap-shooters and hunters. Al. G. Field has private shooting grounds on his Maple Villa farm. He is an ardent believer in the shotgun and encourages all the young people in his neighborhood to use the target shooting traps. Mr. Field claims it is the most effective method of preparing our young men for military service. The trap shooter soon becomes a hunter and the hunter who can traverse the hills and woods by day or night, camp out and cook for himself, makes him with little drilling or training the equal of regular soldiers, and previous wars have proven his superiority.

The guns are heard almost daily over the traps on the farm of Mr. Field. Many of the young fellows who have been practicing over these traps have been called to the colors and Mr. Field and all others of the old trap-shooters who believe in preparedness are more than glad that the old choke-bore has proven its worth not only as a source of pleasure, but as an appalling factor in the defense of the rights of nations.

Musical  
Currier m/c  
8/27/18

## Sousa's Band

"I am under the impression that I read an article in a 1917 number of your magazine to the effect that Sousa has never at any time conducted 'Sousa's Band,' and receives a royalty from the gentleman who conducts it under his name.

"If my memory serves me right in this, will you kindly so advise me, and, if possible, send me a copy of the number which contained this statement and for which I enclose postage. If I am not mistaken, as my friends insist I am, I ask your pardon for troubling you."

You certainly are mistaken. No such article ever appeared in the MUSICAL COURIER, for the good reason that Sousa has always conducted his band. As far as can be ascertained, no one else has ever done so, except perhaps in single numbers for some special reason.

The great and overwhelming success of Sousa's Band in its years before the public has been due in great measure to the personality of Sousa himself. His musicianship, his enthusiasm as a conductor, his close sympathy with the men under his baton, were all conducive to the splendid work done, and these qualities were felt by every musician who listened. Whether in the United States or abroad, there was always a ready and immediate response from the

audience. Sousa is very dear to the hearts of all patriotic Americans who appreciate what he has done and is doing. He is a power wherever his name is mentioned, whether among soldiers, sailors or private citizens, all of whom know and love him and his martial music.



## THE IMPORTANCE AND VALUE OF MUSIC IN WARTIME"

This Subject, for Which The Music Trade Review Offered a First Prize of \$50 and a Second Prize of \$10 in Thrift Stamps, Won Respectively by A. J. Palmer and J. W. Desbecker

In order to stimulate a fuller realization of the fact that music is an essential and powerful influence in maintaining the national morale during wartime, The Music Trade Review, at the National Music Show, held in New York, June 1 to 8 inclusive, announced that a first prize of \$50 and a second prize of \$10 in Thrift Stamps would be given by this publication for the best article treating on "The Value and Importance of Music in Wartime." Lieut. John Philip Sousa, conductor of the world-famous Sousa's Band, and C. M. Tremaine, director of the National Bureau for the Advancement of Music, acted with the editor of The Review as judges of the various essays which were presented for consideration.

Up to the time the contest closed, June 20, a large number of articles were submitted, some of them of excellent quality, but the contest really narrowed down to about a dozen contributions from which the judges selected the article submitted by Arthur J. Palmer, assistant advertising manager of Thos. A. Edison, Inc., as entitled to the first prize of \$50 and the article of John W. Desbecker, who is in charge of plan and copy for the Redfield Advertising Agency of New York, as entitled to second prize of \$10, both of which articles recently appeared in our New York contemporary.

The Review states that the contest greatly helped to arouse interest regarding the relation of music to the great war—a topic which is certainly most pertinent to-day, when people should more fully comprehend the tremendous part music is playing and can play in augmenting not only the spirit of our fighting men but in stimulating and consoling the millions of civilians behind them.

We take pleasure in presenting these two essays to readers of The Talking Machine World:

### First Prize to Arthur J. Palmer, Orange, N. J.

Food feeds the body—literature feeds the brain—music feeds the soul. To-day our souls are undergoing the greatest trial in the history of our country. Music is honey to the soul. To-day music is feeding the soul of America and vitalizing the spirit of her sons and daughters. It is helping to sweeten the bitter cup that the world now holds to its lips.

Music has become so closely woven into the fabric of

our lives that to take it away from us would tear at our very heart strings.

Music speaks in all tongues and all ears understand. It speaks to the souls of men and they respond with the noblest and purest deeds of heroism. Inspired by it they make the sublimest sacrifices with a smile on their lips. They go into battle—they go down on ships at sea singing songs.

The story of the American naval commander who coaled his ship to music in record time is an instance of the value of music in wartime. Though dog-tired from a long cruise which had just ended, the crew plunged into their task with a ready will and without a murmur. As the men were driving their weary, sweating bodies to the limit of endurance by sheer willpower, a happy thought struck the ship's commander. He ordered the ship's band to play all the while the crew were coaling. The effect was electrifying. They worked as if inspired. Faster and faster went the coaling, and when the job was done the men were completely fagged out but they had broken all time records for coaling dreadnoughts.

What an excellent illustration of the tremendous influence of music in co-ordinating the working spirit and in uplifting patriotism and sacrifice to supreme heights.

Music was never more welcome in the American home than it is to-day. At such times as the present nothing is more acceptable as the companion of our leisure hours than good music.

Not only is music in the home a great blessing now, but it is likewise an investment in future happiness and contentment. We put money into banks, we buy bonds, securities and insurance as investments against future contingencies. Why not also fortify our spiritual welfare with a constant supply of mental refreshment in the form of good music?

With music at the front, music on the seas, music in the camps and music in our homes we have a bond of spiritual strength that will defy all apprehension, disappointment and discouragement (real or fancied)—that will support to the end our resolve to purge the world of a monstrous, perverted doctrine that puts might above right—that will make unbending our determination to be stripped of all our possessions and go prematurely to our graves rather than permit the policy of the cloven-hoof to prevail on earth.

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Music is as old as history and from the era of the first of the kings to the present time music has ever held an honored place in the life of the peoples of the earth.

When David returned from the slaughter of the Philistines "the women came out of all cities of Israel, singing and dancing to meet King Saul, with tabrets, with joy, and with instruments of music."

The spirit of 1776 was represented by fife and drum, and to-day, headed by their pipers, the Highlanders go valiantly to the combat.

In the great hospitals, surgeons, physicians and nurses are marveling at the rapidity of recovery caused by the use of music as a daily tonic.

Music is one of the main vertebrae of human power and courage. It inspires the fighting man, it maintains the confidence and optimism of the millions behind the lines, it soothes the worried, rests the tired, and comforts the stricken.

Music appeals to the soul of mankind. It softens the hard road of existence, it brings hope and fresh vigor to the discouraged and downhearted, it revivifies, stimulates and energizes.

Music makes sweetness of sadness, lightens the weight of sorrow, encourages the weak to be strong and adds to the strength of the mighty. At the front music causes the shell-blasted, trench-scarred landscape to vanish, and in its place, wafted by familiar, magic notes, come visions of peace and of loved ones.

In the home music keeps firm the faith, causes petty troubles to vanish, cheers those left behind, and maintains the good spirit so necessary for the utmost endeavors.

Music is needed in these war days more than ever before.

It carries us with a smile to battle; it sounds a brave fearless song though ships go down, and hostile roar, and soon, in the hour of the triumph of right hour of our victory—music will voice paeans of thank God.

Music is man's link with the Infinite. Its power wonderful and are known to all.

Why is music so powerful?

This we cannot answer, but its potency for good can doubt.

### Two New Marches by Sousa

A name to conjure with during these days of patriotic musical endeavor is John Philip Sousa, and any new march



LIEUT. JOHN PHILIP SOUSA

appearing under his name is sure to arouse widespread attention. All those interested in this class of popular music should inspect two of his latest marches, "The Chantymen's March," founded on Working Songs of the Sea, and a rollicking spirited "Anchor and Star March," written for and

dedicated to the United States Navy.

Both numbers are imbued with much of that animation and "ginger" of Sousa's former march successes, and promise to become genuinely popular favorites ere long.

\* \* \*

### Easy Four Hand Novelties

These pieces for piano, four hands, by Louis Victor Saar, published under a general title of "In Hours of Recreation," are among the most desirable novelties for young pianists published during the past month.

The pieces are all of easy grade and contain no difficulties for either right or left hand players.

Individually the pieces are entitled: (1) *Festive Procession* (in key of C); (2) *The First Waltz* (key of C) slightly more advanced with use of more frequent accidentals, and (3) *When Grandma Danced* (partly in key of G and C), a graceful and catchy little gavotte.

These four-hand numbers, as well as the Sousa marches and the songs by Bernard Hamblen and Bainbridge Crist are all published in admirable editions by Carl Fischer, New York.

## Desire To Come Here

Men in Sousa's Band Seek Places Under Ossip Gabrilovitch.

SEVERAL members of Lieut. John Philip Sousa's band applied for places with the Detroit symphony orchestra, when the former organization was in Detroit the week of July 28.

This was due to the fact that Lieut. Sousa will be called back into active service in September and will, of course, have to relinquish his private band.

So far as possible the men were examined while in Detroit, but all of them could not be reached then and examinations will be held in other cities to suit the convenience of the traveling players.

Detroiters were extremely impressed with the fine qualities of Sousa's wood wind choir and realized at once that there were some players of very, first rank among them. It was principally from the wood winds and lighter brasses that the applications came, the men all declaring themselves anxious to play under the direction of Ossip Gabrilovitch, whose standing as a conductor is recognized among the American musical pro-

CHICAGO will have the biggest flag in the world on Labor Day, Sept. 2. When the parade of union labor marchers passes the City Hall

### Chicago to Have World's Biggest Flag

the 250,000 expected in line will salute the enormous emblem as they pass along LaSalle street. As the head of the column reaches the LaSalle street entrance to the city hall Grand Marshal Simon O'Donnell will step from the head of the line and will pull a rope releasing the furled flag. Simultaneously the Great Lakes Jacky band of 900 pieces, led by Sousa, will face the flag and play "The Star Spangled Banner."

The flag is 160 feet long, 80 feet wide and weighs 750 pounds. Nearly a mile of bunting and 250 miles of thread were used.

### Liberty Music.

The Liberty Loan drive is only just getting into its swing. In its onward march it will be accompanied by music of various sorts, some gay, but all of it triumphant. The sweetest melody, of course, will be the continuous ring of the dollar. Everybody can contribute to that, but not everybody can hear and be inspired as those fortunate ones were yesterday who had the privilege of seeing Sousa's Great Lakes Band parade our streets and of hearing their stirring strains.

How many of the musical notes from those 350 instruments will be translated into treasury notes for the purchase of war-time needfuls? Nobody can say, but they must surely have helped. We would be a most ungrateful cityful if we failed to respond to the many pleasant appeals to us to invest our money for our own ultimate benefit.

Everything is being done to make the buying of bonds as easy and as enjoyable as a summer's outing. Our duty is being sugar-coated for us, but it is none the less our duty. We are ingrates if we show no answering enthusiasm.

Let everybody join in the music! Let the dollar ring.



# **CORRECTION**



THE FOLLOWING PAGE (S)  
HAVE BEEN REFILMED TO  
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LIEUT.  
JOHN PHILIP SOUSA

All those interested in this class of popular music should inspect two of his latest marches, "The Chantymen's March," founded on Working Songs of the Sea, and a rollicking spirited "Anchor and Star March," written for and dedicated to the United States Navy.

Both numbers are imbued with much of that animation and "ginger" of Sousa's former march successes, and promise to become genuinely popular favorites ere long.

\* \* \*

### Easy Four Hand Novelties

These pieces for piano, four hands, by Louis Victor Saar, published under a general title of "In Hours of Recreation," are among the most desirable novelties for young pianists published during the past month.

The pieces are all of easy grade and contain no difficulties for either right or left hand players.

Individually the pieces are entitled: (1) *Festive Procession* (in key of C); (2) *The First Waltz* (key of C) slightly more advanced with use of more frequent accidentals, and (3) *When Grandma Danced* (partly in key of G and C), a graceful and catchy little gavotte.

These four-hand numbers, as well as the Sousa marches and the songs by Bernard Hamblen and Bainbridge Crist are all published in admirable editions by Carl Fischer, New York.

## Desire To Come Here

Men in Sousa's Band Seek Places Under Ossip Gabrilovitch.

SEVERAL members of Lieut. John Philip Sousa's band applied for places with the Detroit symphony orchestra, when the former organization was in Detroit the week of July 28.

This was due to the fact that Lieut. Sousa will be called back into active service in September and will, of course, have to relinquish his private band.

So far as possible the men were examined while in Detroit, but all of them could not be reached then and examinations will be held in other cities to suit the convenience of the traveling players.

Detroiters were extremely impressed with the fine qualities of Sousa's wood wind choir and realized at once that there were some players of very, first rank among them. It was principally from the wood winds and lighter brasses that the applications came, the men all declaring themselves anxious to play under the direction of Ossip Gabrilovitch, whose standing as a conductor is recognized among the American musical profession as of the highest.

CHICAGO will host the biggest flag in the world on Labor Day, Sept. 2. When the parade of union labor marchers passes the City Hall the 250,000 expected in line will salute the enormous emblem as they pass along LaSalle street. As the head of the column reaches the LaSalle street entrance to the city hall Grand Marshal Simon O'Donnell will step from the head of the line and will pull a rope releasing the furling flag. Simultaneously the Great Lakes jockey band of 900 pieces, led by Sousa, will face the flag and play "The Star Spangled Banner."

The flag is 160 feet long, 80 feet wide and weighs 750 pounds. Nearly a mile of bunting and 250 miles of thread were used.

### Liberty Music.

The Liberty Loan drive is only just getting into its swing. In its onward march it will be accompanied by music of various sorts, some gay, but all of it triumphant. The sweetest melody, of course, will be the continuous ring of the dollar. Everybody can contribute to that, but not everybody can hear and be inspired as those fortunate ones were yesterday who had the privilege of seeing Sousa's Great Lakes Band parade our streets and of hearing their stirring strains.

How many of the musical notes from those 350 instruments will be translated into treasury notes for the purchase of war-time needfuls? Nobody can say, but they must surely have helped. We would be a most ungrateful cityful if we failed to respond to the many pleasant appeals to us to invest our money for our own ultimate benefit.

Everything is being done to make the buying of bonds as easy and as enjoyable as a summer's outing. Our duty is being sugar-coated for us, but it is none the less our duty. We are ingrates if we show no answering enthusiasm.

Let everybody join in the music! Let the dollar ring.



Telegram  
Elmira NY 7/25/18

Editor Elmira Telegram:  
A thousand thanks for the words of the song "In Flanders Fields the Poppies Grow," and fame to Ruby Helder who sang it, like that to its author, Dr. McCrae, the Canadian colonel, and the musical composer, our beloved John Philip Sousa. There is another impressive song I would like to see in print, one that I first heard and sang in school over forty years ago, and which I have never seen in print since.

It is impressive and appropriate at this time and here are the words:

God bless our land beloved forever and for aye,  
God bless the land that gave us birth,  
God bless America.

God bless the land that gave us birth,  
No prayer but this know we.  
God bless the land of all the earth,  
The happy and the free.  
The free amid the earth's servile hordes  
To point the patriots way.  
With ploughshares turned in war to swords,  
God bless America.

Refrain:

God bless our land beloved, etc.

The banner of our Union bright  
Shall wave for ages on.  
And time shall find no stripe removed,  
No bright star quenched and gone.  
And Liberty shall never die  
And millions will uphold the cry,  
God bless America.

Refrain:

God bless our land beloved, etc.

News Denver Colo 7/18/18

## SOUSA TO RESTORE COMIC OPERA IN FAVOR ON AMERICAN STAGE

Meeting of Stage Folk and Men Prominent in Public Life  
May Crystallize Into Movement to Again Produce  
Light Comedies of Gilbert and Sullivan.

The most welcome "revival" development in the theatrical world this season is the announcement that John Philip Sousa wants to restore to the American stage the vogue of the light and comic opera. Two weeks ago a group of men prominent in public life and a number of stage people met at Aeolian hall in New York and discussed plans for the organization of a society for the promotion of this kind of entertainment. Among the more prominent personages at the gathering were Mr. Sousa, who is president of the Commonwealth Opera association; De Wolf Hopper, who was responsible for a successful revival of the Gilbert and Sullivan comic operas, and Raymond Hitchcock, treasurer of the opera association. The meeting resulted in the appointment of committees and the adoption of tentative plans for the launching of a season of opera of the light and popular variety.

It is to be hoped that the scope of the activities of the society is not to be limited to New York alone. A traveling company with a repertory of comic opera would meet with a generous and appreciative reception in the cities of the West.

Obviously, grand opera can flourish only in the larger centers, but there is no reason why the lighter forms of opera, requiring as they do a less expensive kind of talent, should not be successful in the smaller cities. The lighter operas are more satisfying from a musical standpoint than the tuneful but mediocre "revue" type of performance which has had such a vogue the last six or seven seasons, and there is a large portion of the playgoing public who are looking forward to such another revival as that of the Gilbert and Sullivan operas. It may be asserted safely that such a revival would be heartily welcomed in Denver.

Stem New Orleans 7/27/18

### Sousa's Naval Band To Help Lowndes Sell Bonds

October 5 To Be Big Day in  
County's Drive

COLUMBUS, Miss., Sept. 28.—Saturday, October 5, is "Zero Hour" in the big Liberty Loan campaign in Lowndes county. The occasion will be a big celebration to boost the sale of bonds. The Great Lakes Training school band organized and directed by Sousa, the famous bandmaster will furnish music, and B. M. Walker, vice

president of the Mississippi A. and M. college Starkville, will deliver the address.

M. Walker lived in Germany several years, studying there in the big German universities and he is familiar with the German ideal and customs. His address is expected to be a feature.

Colonel Heard, commander at Paype Field, West Point, has been asked to send a squadron of planes to Columbus to bomb the crowds with Liberty Loan literature.

Music of Leaders 117  
Chic Ill 7/22/18

### What They Say of Lieut. Sousa in Wilkes-Barre.

Although it made Sousa and his band late, the storm kept neither the great bandmaster nor a large audience away from Irem Temple last night. Perhaps it was gratifying to this popular leader to find that his appearance here was a magnet that even as powerful an electrical storm as last evening's could not counterpoise. On the other hand, the concert patrons were well rewarded for braving the rain and the thunder's threats, for the program that was offered had thrills, delights and variety in generous, satisfying measure. The concert did not open, because of a late train which brought the band to town, until after 9 o'clock, and was not over until 11:15, but Sousa's graciousness was not ruffled thereby, and he and his soloists were just as open-handed with encores as could be asked for.

The occasional visits of the Sousa band to Wilkes-Barre have always met cordial response, but the wartime Sousa—Lieutenant Sousa—and his big work with the navy band of 300 pieces has had its larger use in awakening the popular imagination. Sousa was and is of all thinkable men in view, the particular one to merge several hundred young American players into a giant cataract of rhythm, sound, and to set the pattern of musical patriotism. He did yeoman service in the earlier recruiting days, and the irresistible torrents of his music set the pulses of many thousands of youths bounding with the war spirit. Just briefly it's worth while to remember that Sousa is American in every molecule of his being—intensely and completely American—and that years before this war he made his Yankee band well known in Great Britain and on the continent of Europe.

Now for a few weeks' furlough, before going back to the training of navy bands, he is touring with his own concert organization and giving his programs a strong patriotic seasoning. If the bugle is "the soldiers' cocktail," then the full panoplied military band is part of the food and drink of soldiers and sailors.

The local public knows John Philip Sousa well, but it is appropriate to remember gratefully that he is musician, historian, philosopher and one of the most tremendous workers. At home in the fundamental science of composition, he has brought his name among the great Americans. He has set the mark and pattern of the military march. It is not generally known that he has written more than fourscore marches. He has gauged the temper and spirit of the people, and has given them programs for twenty years that have kept the pulses bounding, though the educational repertory feature has been prominent. What he has done, more than what he has said, has silenced the ultra conservatives and the scoffers. A good deal of his work will endure and will be heard long years from now.

Whether as composer or conductor, the largest factor of his success has been that he is the incarnation and summation of the spirit of rhythm. This sounds simple and usual. It is really most complex, most subtle and most rare. It comprehends the ancient chorale, the folk song "spiritual," the phases of widely varying national dance accents, the lilting playfulness of the popular song, the dramatic height of a great Wagnerian theme, the swaying tenderness of a song at twilight. He grasps and paints before an audience, with depth of understanding, music in all moods and phases. Had he not been a great military band leader he would have been a great orchestral conductor. Had he been neither, he might have been a great scientist or college professor.

He early attracted the attention of the discerning by pouring into the ears of thousands a welcome and unwonted and refined quality of tone—blended, sonorous brass and brilliant though refined and sympathetic wood wind—a mixer of tone colors on a palette of size.

And just now, with the new impulse of his great patriotic fervor, he has impressed everybody with a sense of ripened power and sway.

His soloists, Miss Moody and Miss Helder, the former a soprano of charming voice color and the latter of breadth and range suggestive of a tenor opulence, were heartily welcomed. Not the least impressive among the songs was Mr. Sousa's own setting of Flanders Fields—the words written by a lately fallen Canadian colonel, recently printed in this paper, and words that profoundly impressed a Wilkes-Barre audience when Ralph Bingham recited them at a big meeting in the armory several weeks ago.—Wilkes-Barre "Record."

Musamer NYC 8/31/18

### Sousa's Chief Ambition

PHILADELPHIA, Aug. 20.—"The greatest ambition of my life is to lead a band down the Wilhelmstrasse in Berlin playing the 'Star-Spangled Banner,' with the Hohenzollerns as an audience," said John Philip Sousa to the writer in a recent

conversation. "I have had numerous triumphs in my lifetime; I have done things for which I feel proud; but when I've played the 'Star-Spangled Banner' for Kaiser Wilhelm's particular benefit, I'll feel more than satisfied with all I've accomplished in life."

T. C. H.



## Ultimate Effect of a Musical Army

"We are having more and more community singing just now throughout the United States," said Walter R. Spalding, professor of music at Harvard University; "and just think of the impetus this singing will have when hundreds of thousands of young men from the army add their voices!"

As a member of the National Committee on Army and Navy Camp Music, Professor Spalding has of late been visiting camps and cantonments in the Middle Western and the Southwestern states, giving assistance in the singing work of the soldiers and sailors. He is chairman of the sub-committee that has supervision of camp singing. "Many of the young men in the army," he continued, "sang little, if any, when then entered. But hereafter they will know the value of singing as it should be, and they will not forget what they have learned in their army or navy service when they return once more to their civil duties."

"The way in which young men in all the cantonments that I have visited take hold of the work, the interest that they show, and the apparent desires that most of them evince for a larger appreciation of what is worth while in music, convince me that this is good seed being sown for a grand musical awakening in the United States after the war. It is bound to come, for we have the money and the facilities, and these are ready for the public, when the public want what is good. And that time is surely not far distant, if not already at hand."

He spoke of the books, three in number, which are in process of publication, containing songs adapted for unison singing. The pieces, he explained, have been selected with a view to good mass effect, with as little technical difficulty, either in reading or in vocal range, as possible.

A second group in the National Committee on Army and Navy Camp Music to which he belongs, is the sub-committee of three on the work of the camp bands, the other two members being Wallace Goodrich (chairman), and John Alden Carpenter. In reply to some queries on band music as it has been developed since the cantonments were organized, Professor Spalding said:

"I can speak for twenty-two of the sixty cantonments as to the condition of band music. The material, I have observed, is good, though players on certain woodwind instruments are not easily obtained. Performers on the more rarely used instruments have had to be instructed from the foundation; but the majority of the band students in the camps have taken hold in such a way that great proficiency has been reached in a comparatively short time."

"The old-style band scheme was based on a nucleus of twenty-eight instruments, but few bands of the army before the war had over twenty men. Today the plan for regimental bands is forty-eight men. This includes the proper balance in brass instruments, and now the wood wind is amplified to a degree that insures the right strength and balance of tone."

Another point was brought out, namely, that a standard instrumentation has been established, through the efforts of Mr. Goodrich's committee, with the helpful advice of John Philip Sousa, Victor Herbert and Stanislas Gallo. The result is, that while the instrumentation for all army bands is the same, it is not of a rigid sort, but admits of certain latitudes of change, as individual circumstances may prove desirable.

"One thing we have been working for," Professor Spalding went on to say, "which is not yet fully accomplished, is the establishment at every cantonment of what may be called a band supervisor. Now, while every band has its leader, or bandmaster, there should be the director of the headquarters band, who should act as the supervisor over the work that the leaders do with the other bands in the cantonment. We have a few of these supervisors now, as, for example, Mr. Alloo, Mr. Venth and Mr. Waller, but more will be needed that this vast work now successfully under way may be carried forward toward its highest and most logical achievement."

Still another point brought out, perhaps the most vital of all, was that the training of so many young men in military band work, not only technically but artistically, must have a beneficent effect after the war in an advance in musical appreciation on the part of the general public.

"The popular appreciation of good music," he observed, "so apparent in European countries, is in a great measure due to the great number and excellence of the military bands. Not only are there the more

famous bands of London, Paris, Berlin, Rome and other European capitals, but every little city or average town has its municipal band or other organization more or less under government control. Band concerts, accordingly, used to be frequent each season; and as good programs were invariably the rule, the people who heard these concerts became familiar with what was good, the older, and the younger element as well.

"This is a strong factor toward a high standard of community music. It is so in Europe, and it will be the same eventually in this country. The great war has taught us that Americans will have to depend on themselves for their music as well as for their interpreters. They have good teachers, good facilities, and I think also, a willing public among the young people just coming up, drawn as it is, from many races. Those from foreign countries have brought in some measure the liking for good music they acquired in early childhood from their parents, and this will act as a leaven to the others; but all will be stimulated in further appreciation by what the bands, now in the army, will do in the future when giving concerts in times of peace."

"No doubt some of the present members of American army bands will follow the work in a sense after their return to the ways of peace; still there will be a large number who will keep up the work in varying degree. What they have already accomplished will have its effect toward making the public desirous not only of better music but larger and more efficient bands. The municipal authorities will also appreciate such things better than before; and when an appropriation is made for music, it will not be a question of economy, or of getting the most noise out of as few instruments as possible. Community music will gain in the future by what the army bands are doing in the present."—  
"Christian Science Monitor."

## DEDICATED TO THE MARCH KING LIEUT. JOHN PHILIP SOUSA, U. S. N.

Lieutenant Sousa, when you bring to town  
Your band which earned such world renown,  
Please bring along those stirring tunes  
We've all enjoyed, for many moons;  
Those lively marches, full of pep  
With which you keep the boys in step  
While working up the dash and vim  
That keeps our "Yanks" in fighting trim.

Bring us "The Stars and Stripes Forever"  
Lest, from their memories, some may sever  
The best old tune you've ever trilled;  
And, which, by its inspiration's thrilled  
The Allied nations of the world,  
Now in gory conflict churled;  
For "The Stars and Stripes" will ever be  
An air that breathes world liberty.

Bring the "Liberty Bell" and the "Liberty Loan"  
Which we oftentimes hear on the graphophone;  
But we've never heard 'em played right through,  
By musicians when they were led by you;  
So, bring 'em along, but don't forget  
You have others, too, that are popular yet  
Like "The Naval Reserves" with its thrumpus and thrillery  
And that dashing new two-step, the "U. S. Artillery."

The "Pathfinder of Panama," best of its day,  
Like "El Capitan" will, for years, still hold sway;  
And its tune like "The Man Behind the Gun"  
Will wake up the nation and startle the Hun.  
Your march music certainly carries the punch,  
And, although we're not certain, we have a slight hunch  
That, were we to ask what march you liked most,  
You'd answer "My first one, 'The Washington Post.'"

When you first gave the music world "Hands 'Cross the Sea"  
Did you really believe that, some day, it would be  
America's duty to reach forth her might  
To France and to England, whose perilous plight  
Called this nation to arms? If that's really it,  
We certainly believe you are doing your bit;  
And, when this vile plunder and carnage shall cease  
We hope you will write a new march gem called "Peace."

Your "New York Hippodrome" march is a peach;  
And all the kids whistled your "Manhattan Beach."  
"High School Cadets" and "King Cotton" ring true—  
Each one a gem, distinctive of you.  
Which ones you select, makes no difference to us;  
For we know what you have; and without any fuss,  
We'll applaud 'til you've played 'em in Sousa-like manner,  
And have stood us all up with "The Star Spangled Banner."

—W. H. E.

## STRONG VICTOR ADVERTISEMENT

Effective Two-Page Spread Appearing in the  
Saturday Evening Post This Week

An unusually strong and attractive double-page advertisement of the Victor Talking Machine Co. appeared in the Saturday Evening Post this week, the main feature being a picture in colors spread entirely across two pages, and more than half the depth of the page, showing Lieutenant John Philip Sousa at the head of his United States Naval Reserve Band, calling forth the strains of "The Stars and Stripes Forever." The caption of the ad reads: "The greatest bands of all the world parade before you—on the Victrola." The advertisement is particularly timely and effective.

## New Jersey

The people of Salem County yesterday had a great awakening and a deeper realization of the terrible conflict in which this country is engaged, by an exhibit of some of the wonderful pieces of machinery of war and addresses by men who have actually seen service at the front. It was Salem's big day for the Fourth Liberty Loan campaign and thousands of people from all parts of the country participated. The day's program opened with the arrival of the war exhibit train and concluded in the afternoon with a concert by Sousa's Great Lakes Naval Station Band of sixty pieces. At the close of a mass meeting luncheon was served in the Y. M. C. A. to the band, previous to its departure for Carneys Point and Pennsgrove where concerts were given last evening.



## UNCLE SAM'S BANDMASTER

Lieut. John Philip Sousa, Wizard of Great Lakes,  
Takes His Own Band for Another Tour.

Lieutenant John Philip Sousa is one of the idols of the American public. No one so obscure but knows his name, for in the years that he toured this country with his famous band, Sousa was a familiar figure in cities large and small, and he grew to be part of the nation's life. His wonderful band, with its amazing versatility, playing all manner of music from the classics to the latest popular ragtime, but with its ceaseless propagation of all things American, is finely characteristic of the American spirit. In the days before war was thought of, it carried its message abroad, and through Sousa with his touring band, as through Roosevelt with his touring navy, the glory of the Republic was spread in nations over the seas. A story is told of Sousa that in a royal procession abroad, he led his men jubilantly along to the strains of "The Stars and Stripes Forever."

As this is typical of the man, so also was his renunciation of civil life when the nation entered the war. Recognizing his value, the government accepted his offer of services and placed him in charge of the navy band music. At Great Lakes Naval Training Station for the past fifteen months, Sousa has been turning out some of the finest bands ever heard. There is far more than personality in his inspiration to the men who work with him. He seems to impart an elixir with the routine of training, for there is never encountered elsewhere the zest and spontaneity that the Navy Bands possess. No one who has had the thrill of watching a Jackie band swing down the street with that peculiar insouciance and jaunty rhythm that has "Sousa" written all over it, will wonder why it is such a powerful factor in the business of recruiting. And although he is training dozens of capable young men for assistant conductors, these bands are so steeped in the Sousa methods, that it is not an unusual sight to find them marching along without any leader playing with perfect rhythm their irresistible Sousa music.

Having organized his forces at Great Lakes and put them in well systemized running order, Lieutenant Sousa has taken a few months off, re-assembled his band, and is making one of his famous tours, in the fashion of days before the war.

He started from Toronto and will end at Willow Grove in September. Under the management of Edwin G. Clarke, who has been Lieut. Sousa's representative and devoted aide for twenty-five years, the tour is proving week after week a series of triumphs. At Detroit last week the band drew enormous crowds, and Mr. Sousa played his latest marches—"The Volunteers," "Solid Men to the Front," "Saber and Spurs," "The Chantymen," "The Anchor and Star," "The U. S. Field Artillery," "The Naval Reserve," as well as those which have attained world-wide fame—"Washington Post," "Stars and Stripes Forever," "El Capitan," "The Boy Scouts of America," "The New York Hippodrome," "Hands Across the Sea" and others. "The Volunteers" is a descriptive march written for and dedicated to the shipbuilders of America, and commemorates, as do all his national marches, a phase of our national life.

While in Detroit there occurred an incident that illustrates Sousa's potent charm for all kinds and conditions of folk. The Detroit "News" tells the story:

"To many of the thousands who surged about the grandstand in Clark Park Monday afternoon, it was just a band 'piece.' To the old woman from 'down Mobile way' it was just the final blow against a wedge that split the shell of her hostility to reconstruction. She was a nice old lady, even if her eyes were piercing and her nose as arched and imperious as that of America's emblematic bird. Her hands were slender and fine and she wore a dainty dress with a stately air. To the man beside her she consented to share his

program and read with something that in a less aristocratic old lady, would have been a sniff, the title of the opening air, 'The Southern.'

"Don't reckon he can play none so much," she said. 'Lawsey massy you should have heard the Savannah Silver Cornet Band at New Orleans ten years ago.'

### Rollicking at First.

"The man nodded and was silent, for the band, under the baton of Lieut. John Philip Sousa, had begun to play. It was a rollicking sort of musical madness, at first, with the brass bearing down steadily and the drums rolling in martial order. But that burst of sound died and the clarinets and the flutes began a



JOHN PHILIP SOUSA,

As he was known to the world when touring with his band (and before the memorable "Romeo and Juliet" performance at the Chicago Opera, when he disappeared from his box between acts to return looking as we see him on the front cover).

(Photo by Matzene.)

bit of purling—an elfin sort of melody that was maddening, in a way, for it seemed to be the sweet ghost of an old friend, decked out in unaccustomed dress.

"But the musical veils became thinner and the sweetness more sure. It was 'Old Folks at Home,' and you could shut your eyes and hear the Suwannee waters rippling along the oak-lined banks, under the Spanish moss, while the whip-poor-will sobbed from a perfumed magnolia tree. And you could hear tinkle of distant laughter from the 'big house' on a gentle hill, where juleps were tossing mint sprays on their golden hearts and someone was dropping roses from a high veranda between tall white pillars into the lap of a dark-haired lady of crinoline.

### Beat Becomes Slower.

"The beat became slower and you knew the moon was glittering on the Suwannee shores and dimming the glow from a cabin door, where a turbaned mammy was rocking a drowsy pickaninny, and Uncle Ned was fumbling with a banjo's string and rubbing a great foot along the yellow back of a lop-eared hound. The cotton bolls were aburst with their foam and a breeze was rustling the corn tops and fanning the faces of a distant singer, coaxing love from the candle-lit keyboard of a slender spinet and fireflies were dancing

down the oleander walk and across the dew-wet sweetbriar bushes.

"Just as you were lulled to those things a goblin snatched at the baton and 'Turkey in the Straw' laid its merry wanton hands on reverie and shuffled its way with chuckles and juba-patting across the big barn floor to the squeak of a fiddle and the tap of two dried ribbons. You smiled and nodded and suddenly sat up, for the band was playing 'Dixie' and all over the hill came the rebel yell and the sweep and charge of Morgan's men. The sun was blazing on the sugar cane, the Mandy Lee was sending her roar across a churned Mississippi, the levee was alive and the pack was bearing down on the weary fox. Guests were swinging from out the pike, and the 'hands' were sounding a jubilee. Persimmons were ripe, the coon was treed, the 'Colonel' was winning again the battle of Bull Run and Br'er Jones was exhorting to the 'Lawd.'

### Smiling and Laughing.

"The little, old woman was smiling and laughing and the most delicate of peach bloom was creeping across the parchment of her cheeks. The keen, blue eyes were alight with laughter and her foot was tapping, just as it had tapped a half century ago when Dan Emmett and his minstrel boys swung down Canal street and 'Dixie' was given birth.

"Land alive, suh, that man can play. He sholy can," she said.

"And Sousa, bowing to the sweep and storm of applause, never knew how great a victory he had won."

Pittsburgh had the honor of being the first city to hear the new American wedding march which has just been completed by John Philip Sousa. Under the composer's direction, it was played there on Tuesday of last week by his famous band, and received with great demonstrations of approval by an audience of the usual Sousa size. Said the Pittsburgh Despatch: "It approaches a classical intricacy, but brings forth clearly a very sweet melody symbolic of happy affection," by which we judge it must be some march, though just what "classical intricacy" means still escapes us. We understand that Reginald de Koven is not content to let Sousa reap all the laurels and that he soon will be in the field with a rival American wedding march (Boston Music Company).



## How An American Band Captured Italy

AN American band, fresh from service with our troops in France, has been to Milan. This may not seem such a wonderful thing to the people back in the United States, who hear American military bands every day, but here it has been regarded as an event of first importance, not only by the small handful of Americans in Milan but by the Italians as well.

They came here thirty strong, after ovation in Rome. It has all been part of an Allied celebration, timed appropriately to begin with Washington's Birthday and extending over a week or so in different places throughout Italy. The American band was only a small part of it numerically. There was a mixed band from England, the best musicians from regiments comprising more than two hundred men, to represent Great Britain. France sent her justly celebrated Garde Republicaine Band, which many consider the finest military music in the world. And there was the band of the Carabinieri to represent Italy, which is not less famous than the other two. America could not hope to send over the famous Sousa Great Lakes Naval Training Station Band, or transport the Marine Band for the occasion, so they had to get a small band from American headquarters in France. They were really young boys clad in khaki, who played very well, but who made no pretense of being musicians of the first order. Their young leader, apparently not more than twenty-two or twenty-three, without a ribbon on his

breast, was in striking contrast to the leaders of the other bands, covered with medals that they had won at many national and international festivals of military music. But the American boys were not disconcerted, and got through their part quite pluckily. Even when the band, at the great concert in Rome decided to respond to the ovation with an encore, and half began playing one tune and half another, there were no outward signs of embarrassment, and the young leader was greatly applauded when he stopped them quickly and personally distributed the proper music to each player.

In Rome there were several days of celebration. First of all the men played in the Augusteo. This great hall, one of the largest halls in Italy, was completely packed with distinguished spectators, who had paid unheard of prices as a part of their contribution to the Red Cross societies of Italy, Great Britain, France and America, for the benefit of which the concert was held. The Royal Family was represented by Duchess d'Aosta, who in nurse's costume sat in the royal box. There was an open-air concert the next day in the Borghesi Gardens in the presence of many thousand people, and afterwards all of the musicians marched down the Corso playing. It was almost impossible for the police to clear the way for the bands. At sunset there was a short concert given on the steps of the wonderful Victor Emanuel Monument, when the large Piazza Venezia, with the streets leading to it, were packed and jammed with an enthusiastic multitude.

Here in Milan the success that the American boys had in Rome was more than repeated. It is said that the mass of people gathered before the famous cathedral to hear the concert of Allied Bands was the largest gathering Milan has ever seen. There was a concert at the Scala, where every place was taken and the people stood around the walls. In the royal box, with the British, French and Italian commissioners, was Major Thomas R. Robinson, of the American Red Cross, representing America. Americans had a thrill all their own when the boys in khaki went to the headquarters of the American Red Cross here and gave a serenade. The "Star-Spangled Banner" and "Dixie" were played. Major Robinson gave to each of the men a Liberty-Justice wrist band, which is becoming a fad with the men in the Italian trenches.

*Musical Courier 8/29/18*

## Dedicated to the March King, Lieut. John Philip Sousa, U. S. N.

(From the Wilkesbarre (Pa.) Telegram, August 11, 1918.)

Lieutenant Sousa, when you bring to town  
Your band which earned such world renown,  
Please bring along those stirring tunes  
We've all enjoyed for many moons;  
Those lively marches, full of pep,  
With which you keep the boys in step  
While working up the dash and vim  
That keeps our "Yanks" in fighting trim.

Bring us "The Stars and Stripes Forever"  
Lest, from their memories, some may sever  
The best old tune you've ever trilled;  
And which by its inspiration's thrilled  
The Allied nations of the world,  
Now in gory conflict churled;  
For "The Stars and Stripes" will ever be  
An air that breathes world liberty.

Bring the "Liberty Bell" and the "Liberty Loan"  
Which we oftentimes hear on the graphophone;  
But we've never heard 'em played right through  
By musicians when they were led by you;  
So, bring 'em along, but don't forget  
You have others, too, that are popular yet,  
Like "The Naval Reserves" with its thrumpus and  
thrillery,  
And that dashing new two step, the "U. S. Artillery."

The "Pathfinder of Panama," the best of its day,  
Like "El Capitan," will, for years, still hold sway;  
And its tunes like "The Man Behind the Gun"  
Will wake up the nation and startle the Hun.  
Your march music certainly carries the punch,  
And, although we're not certain, we have a slight hunch  
That, were we to ask what march you liked most,  
You'd answer, "My first one, 'The Washington Post.'"

When you first gave the music world "Hands 'Cross  
the Sea"  
Did you really believe that, some day, it would be  
America's duty to reach forth her might  
To France and to England, whose perilous plight  
Called this nation to arms? If that's really it,  
We certainly believe you are doing your bit;  
And, when this vile plunder and carnage shall cease  
We hope you will write a new march gem called  
"Peace."

Your "New York Hippodrome" march is a peach;  
And all the kids whistled your "Manhattan Beach."  
"High School Cadets" and "King Cotton" ring true—  
Each one a gem, distinctive of you.  
Which ones you select, makes no difference to us;  
For we know what you have; and without any fuss  
We'll applaud 'til you've played 'em in Sousa-like man-  
ner  
And have stood us all up with "The Star Spangled Ban-  
ner."  
W. H. E.

*Musical Leader Chic 7/18/18*

A meeting has been called by the founders of the New York Commonwealth Opera Association, to be held in Aeolian Hall, Thursday afternoon. The following speakers and artists will participate: Clarence Whitehill, Dudley Field Malone, Florence Easton, Anna Fitzu, Francis MacLennan, Raymond Hitchcock, De Wolf Hopper, Francesca Peralta, Nelli Gardini, John Philip Sousa, president.

\* \* \*

## 500 NAVAL RECRUITS TO PARADE THIS MORNING AND LEAVE FOR LAKES TO-NIGHT

A parade of 500 naval recruits will be staged this morning, the Jackies being scheduled to march from the downtown recruiting station to the Railroad Y. M. C. A. hut behind Union Station. These same recruits will entrain in the evening at 9 o'clock for Chicago.

Lieut. F. M. Willson, commanding officer in St. Louis, will head this city's delegation to the Great Lakes to-night. It is thought that the party will number approximately 500, including business men and recruits. A special train with private cars for the Chamber of Commerce and Advertising clubs have been reserved.

Lieut. Willson is eager to hear from any St. Louisans who wish to make the trip. Tickets and reservations can be obtained at the recruiting office up to 3 o'clock this afternoon.

The party will arrive in Chicago tomorrow morning and will breakfast at the Hotel Sherman. Following this another special train will carry them to the Lakes, America's foremost naval camp and the war-time home of more than 5,000 St. Louis boys.

The big feature of the day will be the review of the entire force of the station—45,000 men—headed by Lieut. John Phillip Sousa's Naval Band of 1,200 pieces.

The train returns from Chicago tomorrow evening and the returning members of the party will arrive here early Thursday morning. Information may be had at the recruiting station, Seventh and Chestnut streets.

St. Louisans who have made reservations for the trip are: Paul V. Bunn, secretary Chamber of Commerce; William C. D'Arcy, J. W. Ring Jr., E. A. Kehl, J. Hamer Brown, Albert Von Hoffman, John Schmoll, George Coombs, C. S. Hatfield and C. R. Chapman.

Have Us Write Your Sales Letters.  
Our clients are getting big results throughout U. S. Ross-Gould List and Letter Co., Tenth and Olive streets.

## SOUSA URGES SUPPORT OF NEW OPERA

Puts Encouragement of American Singers Next to Winning the War

One hundred more founders, each to invest \$100 in the enterprise, are needed to insure the prompt opening of the first production which is planned for this winter by the Commonwealth Opera Company. Lieutenant John Philip Sousa of the United States Navy is president of the organization, and has made a personal plea for support of the project to his admirers and all music-lovers in the final drive for the permanent establishment of the new co-operative operatic institution.

"Next to winning the war," said Lieutenant Sousa, "I should like to see the people of New York realize the big idea and the fine opportunity contained in the foundation memberships of the Commonwealth. I wish I could give a lot of my time to this admirable project.

"The Commonwealth Opera Company is a sure investment, an investment in American singers and American music. American composers, too long neglected, have only recently been fostered by contemporary conductors and opera companies.

"I feel gratified at the prospect of being associated in this undertaking with men like William G. Stewart, resident director at the Hippodrome; De Wolf Hopper, Raymond Hitchcock and a score of others who received their training in the days of the old Castle Square, for these are names that are synonymous with excellence in the field of light and comic opera."

*Republic St Louis no 8/20/18 Dr. J. C. 9/7/18*



Star Review 11/14/18

## Mayor Hoffman to Introduce Lieutenant Sousa at Mozart

City Executive Will Appear  
on Stage Prior to Patriotic  
Concert by Lieutenant  
Sousa, Who Shortly Will  
Leave for War Work  
Abroad.

Lieutenant John Phillip Sousa and his famous band will come to the Mozart this evening and are assured an enthusiastic welcome by Elmirans. This will be the last chance Elmirans will have to see and hear Sousa until after the war, as he has been ordered by the War Department to France with his band, and hopes to have the pleasure of leading his musicians down the streets of Berlin to the tune of "The Stars and Stripes" ahead of the courageous young men composing the American army.

Mayor H. N. Hoffman has accepted Manager Gibson's invitation to introduce Lieutenant Sousa from the Mozart stage prior to the concert and doubtless will have a interesting message to impart.

America has had many band leaders, but only one Sousa. He is not only the most popular leader with all the people that this country has known, but is the idol of his musicians for he treats them as fellowmen. The most obscure member of his organization receives the same consideration as the most important soloist. He is a gentleman at all times and under all conditions. The usual torrent of abuse hurled from the director's rostrum during rehearsals is yet to be heard at a Sousa rehearsal. He is an excellent disciplinarian, accomplishing the desired results through courteous remarks and observations.

It was during the engagement at the New York Hippodrome that one of his oldest members was asked if Mr. Sousa was always as polite as during rehearsals or on the concert platform. He replied "Sousa would make a request or pass the time of day to the most humble scrubwoman employed in the same manner as he would speak to Mr. Dillingham, the manager."

Sousa and his band will be assisted by Miss Marjorie Moody, soprano, and Miss Ruby Helder, the phenomenal vocalist with a tenor voice.

Post Wash D.C. 9/30/18

### Three Concerts by Sousa Today to Aid Fourth Loan

Three concerts will be given today to help raise the District's quota to the fourth liberty loan, by the famous Great Lakes Naval Band, led by John Phillip Sousa.

The first will be at 12:30 at the south steps of the National Museum, the second at 4:30 on the south steps of the Treasury. The third will be at 7:30 at a great mass meeting in Liberty hut, where Vice President Marshall will speak.

All the banks will remain open tonight until 9 o'clock in order to give everybody opportunity to buy liberty bonds. Any bank will accept 10 per cent cash and 10 per cent a month on a \$50 or \$100 bond.

Times NYC 10/4/18

## ITALY'S FIGHTERS PACK LOAN MEETING

Great Crowd at Carnegie Hall  
Cheers the Veteran  
Soldiers.

10,000 STAND IN STREETS

Oreste Ferrara Pays Tribute to Men  
Who Came from the Front to  
Help Sale of Bonds.

Italy and the United States joined hands at Carnegie Hall last night for the Fourth Liberty Loan. Carnegie Hall has seldom held so large and enthusiastic an audience, and an overflow, estimated at 10,000, stood in Fifty-seventh Street, Seventh Avenue, and Fifty-sixth Street until the meeting was over.

While the Italian-born citizens of New York went to the hall to give their support to the loan, they also went to cheer the Bersaglieri and the Alpini and the Royal Grenadiers. On the platform Lieutenant John Phillip Sousa, U. S. N., had his band of 300 from the Great Lakes training station near Chicago.

The Bersaglieri, Alpini, and Grenadiers, headed by the latter's band, marched into the hall and took the seats reserved for them amid tumultuous cheering. Lieutenant Sousa and his band retired from the platform, and the Grenadiers took their places and played the Italian National Anthem. Then Oreste Ferrara of the Liberty Loan Committee bade the visitors welcome in Italian. He said:

"You, who fought and saved Italy at the Piave, you Bersaglieri and you Alpini, who know no such thing as fear, have come over here to help America raise this greatest single loan in the world's history to show to the people of this great Republic that you appreciate what America has done for you in most substantial ways and at times when your country needed it most. Now that victory is almost in sight, we must redouble our efforts to make that victory sure and swift. We must crush the Hohenzollern so that a militaristic Germany shall never again threaten the world. And we must crush the House of Hapsburg, which has represented in all history the empire of the executioners."

Mr. Ferrara left the platform with the cheers of a standing audience ringing in his ears, stopping just long enough to embrace and kiss on the left cheek the venerable Maestro Tarditti, leader of the Royal Grenadier Band. That little act of affectionate regard set all the Maestro's bandmen cheering.

There was more music by the Italian band, followed by calls for Liberty Loan subscriptions. These were taken by young women who circulated through the aisles. At 10:30 the Grenadier band left the hall, to take the train for Easton, Penn., where they will play at a great Liberty Loan meeting this afternoon. Sousa and his band returned, and the meeting was closed with the singing of "The Star-Spangled Banner" by Miss Gertrude Rennyson in the costume of Columbia.

Yesterday morning the visiting Italian soldiers, headed by their band, marched to Columbus Circle, where a Liberty Loan meeting was held at the foot of the Columbus statue. The Circle was crowded with Italian-Americans, the police estimating the crowd at 25,000.

After the soldiers had luncheon they marched down Fifth Avenue, and a short concert was given at the Altar of Liberty in Madison Square. When the concert was over the men marched to their headquarters, the Hotel Earlington, at 55 West Twenty-seventh Street.

Bess Pitts Pa 8/14/18 121

## SAILORS PREPARE FOR MEET

Extensive Plans Are Being  
Made for National A. A. U.  
Track Games at Great  
Lakes

Just how extensively the men of the Great Lakes naval training station will support the national track and field championships of the Amateur Athletic union to be held at Great Lakes on Friday and Saturday of this week and on Monday of next week, may be gained from the following dispatch from Chicago:

Some details of the preparations being made at Great Lakes naval training station will be of interest. The nucleus of the tremendous crowd which is expected to watch the events will be formed by 45,000 sailor boys. More than this number of "Jackies" at present are stationed at Great Lakes, and Capt. Moffett has ordered week-end leaves suspended for the three days of the national meet. The Jackies will attend in a body—a throng already larger than the greatest world's series baseball crowd. The Great Lakes Jackies will have cheer leaders, just like a collegian crowd, and will have a wonderfully well-rounded team of track and field athletes to cheer for, for the Great Lakes sailors are set on winning the 1918 national outdoor track championship, just as they recently did the 1918 national outdoor swimming honors. Accommodations at the Great Lakes are being made for crowds of nearly 100,000. There will be no paid admission charge to the meet.

The famous Great Lakes naval training station band, under Lieut. John Phillip Sousa, U. S. N.—more than 1,500 strong—will furnish music for the three days of the meet. Concerts by this band alone have attracted thousands of Chicago visitors to the Great Lakes station on former occasions when the weekly "open day" at the naval post was known in advance to schedule the appearance of the naval musicians.

A 440-yard straightaway track is being built, with the one idea of making as nearly perfect a running course as possible, for a trial at the world's record which has existed for 18 years. The track is to be tamped into a firm surface in a unique manner, after successive thin layers of cinders have been firmly laid. Instead of the customary road roller the Jackies will execute their drills over the new track, so that before the day of the big meet the tread of hundreds of thousands of march-

ing men is expected to do a better job than a roller could do.

Lieut. Moffett has himself been fashioning the race track and putting the field in shape, and already thousands of the men at the station have thus taken a personal share in the work of preparation for the great meet. They will be even more certain to follow all the events of the track and field closely, for that reason, according to Athletic Officer Kaufman.

One company of the sailors will hold a unique part on the program of the three-day meet. The men are intrusted with the task of setting up and taking away the hurdles from the running track. They are drilling to do the job to a bugle call with machine precision, without a word of command. This should be one of the noteworthy sights of the championship games.



# ALL OF US CHEERIN' FOR SOUSA

It Was a Sizzling Hot Night That We Heard His Artists, But Under the Spell of Their Melodies We Turned Torridity Into Sweet Content.

The lovable king of march music, Lieutenant John Philip Sousa, his incomparable band of fifty pieces, and his gifted vocal and instrumental soloists charmed Elmira into sweet repose Monday, the hottest night of the season. The impossible was achieved by Sousa and his talented performers, for more than 2,000 people were crowded into the Mozart theatre, and despite the torridity the vast audience for nearly three hours drank in the music and cheered those who produced it. It was a brilliant audience—a great gathering of cultured people that filled the theatre. Without, in cooler resting places, an even greater audience lingered to the last note, and they, too, cheered the "March King," and his players.

The sizzling heat of the night was forgotten in the glorious joys of the Sousa music, so sweet, tuneful and even restful. It was not brass band music of the regular order, but it was music and melody of the highest order, assembled into harmony from horns, reeds, drums, strings and all the what-nots amenable to dulcet notes, much mellow, some flaring and blaring, but in the consummation of vibratory sound waves made melodious and stirring. The music appeared to be typical of the famed leader. And how gracefully he does lead! The audience on the Mozart stage could appreciate his grace, his expression, his devotion to and interest in his players. This was a privilege denied to the audience in the vast hall and it is a serious denial, for through facing him as he leads one can get a deep insight into the spirit that inspires him to eminence in musical leadership. Above we have alluded to Sousa as lovable—we should say most lovable as a man and artist. The fortunate who can look into his face as he directs with grace and ease can begin to understand why Sousa thrills, why he is so popular and inspiring, ever uplifting, ever unruffled, and the very personification of directing grace and dignity.

Lieutenant Sousa never noticed Monday night's heat; nor did his audience. The thrill of the one gave a thrill to the other. For variety and interest the program was a marvel—a rare delight, it was ever satisfying—and not one note of German music was heard. He gave us the best of Yankee music, largely of his own conception and writing, but he also gave subtle and inspiring strains from the great productions that thrill the French, Belgian, Italian, English and Canadian patriots, gave generously and splendidly. Encore after encore was given as the audience demanded despite the heat, and Sousa and his band made gracious response. The same praise that we give to Sousa we give to his band of artists as a whole, for they are artists in heart, mind and spirit. Call for more as the audience would they most earnestly responded, being as free and open-handed with responses as if it was a pleasure only, and not an artist's concentration born in toil.

It is not a duty to particularize when every incident was brilliant, but Sousa made the instruments speak. They did speak distinctly in "Character Studies" of "The Red Man," "The White Man" and "The Black Man." They spoke with wonderful distinctiveness, delicacy and power in the "Humorous Melodies" blended into "Over There," the detail of the music being marvelous from many viewpoints. We wonder if George M. Cohan has honored Sousa by crossing the continent to listen to this brilliant and thrilling production! If not Mr. Cohan can be assured a great joy awaits him.

In a programme so replete with merit how can one discriminate. Sousa's beloved "El Capitan" is ever welcome, "The Boy and the Bird," "Solid Men to the Front," "The United States Field Artillery," "The Stars and Stripes" and "Lassus Trombone" and many others.

The cornet solo "The Student's Sweetheart" by Frank Simon was a classic. He responded to two encores with brilliancy.

The vocal soloists Marjorie Moody and Ruby Helder proved the great surprises of the night. The public did not expect treats so rare, and they were captivated by the wonderful voices of both young women.

On the editorial page today reference is made to the song "In Flanders"

Fields the Poppies Grow," which was sung by Miss Ruby Helder, the music written by Sousa. The words of this song are printed, and a little bit is given about the personal history of the author. No matter how brilliant Dr. McRae may have been he could not have foreseen that his inspiring lyric would ever be sung by a female tenor as expressively and touchingly as Miss Helder sang it. A most unusual young woman with a strangely wonderful voice. Unique it was, but it found appreciation and Miss Helder responded to two encores, the first, "God Be With Our Boys Tonight," and lastly with the old Irish song, "Danny Boy," opulent in the Celtic airs.

Miss Marjorie Moody was the first soloist, and she enraptured the perspiring throng with "Night of the Classical Sabbath," and she did so with a charm that made one's heart throb as her clear soprano voice, perfectly placed, swept sweetly over the vast throng. There was richness and color in her voice, and her personality had both charm and beauty. But a few notes were uttered before her audience realized that Sousa's little songbird was worthy of her selection. Two rapturous encores, received fervid responses from the beautiful young songster. Altogether Miss Moody and Miss Helder won very distinct triumphs. They fit in the Sousa scheme of artistic perfection, just as his players in the band fit together in harmony.

We append a most graceful and deserved tribute to the "March King", taken from the Wilkes-Barre Record, and all Elmiraans, who attended the patriotic concert, will give praise for the reproduction which is subjoined:

"The occasional visits of the Sousa band to Wilkes-Barre have always met cordial response, but the war time Sousa—Lieutenant Sousa—and his big work with the navy band of 300 pieces has had its larger use in awakening the popular imagination. Sousa was and is of all thinkable men in view, the particular one to merge several hundred young American players into a giant cataract of rhythmic sound, and to set the pattern of musical patriotism. He did yeoman service in the earlier recruiting days and the irresistible torrent of his music set the pulses of many thousands of youth bounding with the war spirit. Just briefly it's worth while to remember that Sousa is American in every molecule of his being—intensely and completely American, and that years before this war he made his Yankee band well known in Great Britain and on the continent of Europe.

"Now for a few weeks' furlough, before going back to the training of navy bands, he is touring with his own concert organization and giving his programs a strong patriotic seasoning. If the bugle is "the soldiers' cocktail," then the full panoplied military band is part of the food and drink of soldiers and sailors.

"The local public knows John Philip Sousa well, but it is appropriate to remember gratefully that he is musician, historian, philosopher and one of the most tremendous workers. At home in the fundamental science of composition, he has brought his name among the great Americans. He has set the mark and pattern of the military march. It is not generally known that he has written more than four score marches. He has gauged the temper and spirit of the people, and has given them programs for twenty years that have kept the pulses bounding, though the educational repository feature has been prominent. What he has done, more than what he has said, has silenced the ultra conservatives and the scoffers. A good deal of his work will endure and will be heard long years from now.

"Whether as composer or conductor the largest factor of his success has been that he is the incarnation and consummation of the spirit of rhythm. This sounds simple and usual. It is really most complex, most subtle and most rare. It comprehends the ancient chorale, the folk song "spiritual," the phases of widely varying national dance accents, the lilting playfulness of the popular song, the dramatic height of a great Wagnerian theme, the swaying tenderness of a song at twilight. He grasps and paints before an audience, with depth of understanding, music in all moods and phases. Had he not been a great military band leader he would have been a great orchestral conductor. Had he been neither, he might have been a great scientist or college professor.

"He early attracted the attention of the discerning by pouring into the ear of thousands a welcome and unwonted and refined quality of tone—blended sonorous brass, and brilliant though refined and sympathetic wood wind—mixer of tone colors on a palette of size. "And just now with the new impulse of his great patriotic fervor, he has impressed everybody with a sense of ripeness power and sway.

## COLUMBUS MEMBER OF SOUSA'S BAND DEAD

C. M. Burnett Died of Spanish Influenza in Chicago While Band Was in Columbus.

While Sousa's Great Lakes naval band was in Columbus Saturday, Charles Milton Burnett, aged 21, 262 Cypress avenue, a member of the band who enlisted in the navy from Columbus July 27, died at the Great Lakes naval training school, Chicago, at noon on that day, following a ten days' illness of Spanish influenza.

Had it not been for his illness the young man who was a saxophone player would have been with the band on its present tour in the interest of the Fourth Liberty loan. A message telling of his death was received by relatives Saturday night, which also stated that his parents, who were at his bedside when he died would start home with the body that night.

A message telling of his illness was received by his mother a week ago Sunday, who left for Chicago the following day, as did also his father, who was in Illinois at the time. The young man prior to his enlistment was employed at the Godman shoe factory.

Besides his parents he is survived by one brother and one sister. No funeral arrangements have been made.

Dispatch  
Columbus Ohio  
9/29/18



## SOUSA WILL USE BUTLER'S SONGS

March King and Composer Meet in Elmira and Mix Business With Pleasure—Miss Moody to Sing "Laddie."

"My good friend, Dr. Butler!" exclaimed John Phillip Sousa, the distinguished bandmaster, shortly after his arrival in Elmira on Monday, as he and Dr. Will George Butler, the violinist and composer, and director of music at the Mansfield State Normal school, met each other. "How have you been since I saw you last?" the march king continued, "and where is the full band arrangement of your Scotch song, 'Laddie,' which I asked my manager, Mr. Clark, to request from you while we were in Toronto?"

"I have just completed the band arrangement," replied Dr. Butler, "and have brought it to Elmira to deliver it to you." "Bravo!" exclaimed Mr. Sousa, "Miss Moody is studying the song which has the true Scotch atmosphere and will sing it for the first time on my program in Scranton Wednesday night, and every day at my two weeks' engagement at Willow Grove. I will also play your 'Visions of Oleona' on my Willow Grove programs. I hope you can come to Willow Grove and hear us play your music. You know I am not playing any German music now, but I am looking for American productions. Write me some new music, Dr. Butler, I have played your compositions and will play anything you send me."

After the great concert on Monday evening, Dr. Butler went to the hotel with Mr. Sousa and Miss Moody, and went over the tempi and interpretation of his compositions to be used in the Willow Grove programs.

"Elmira is a beautiful city and that was one of the most responsive audiences I have ever played to," said Mr. Sousa to Dr. Butler as the two strolled arm in arm on Water street. "I am enjoying my work at the Great Lakes Training station hugely and I am glad for this opportunity to serve my country. Music is doing a great service among our soldiers and sailors. Our good friend, Percy Hemus, who sings my song, 'Boots,' so masterly, is doing a great work at Pelham Bay."

"You are getting younger, Mr. Sousa," Dr. Butler said. "Well, I am not as young as I was when I first met you at Newton, Kansas, twenty years ago." Mr. Sousa answered, "but while I am hitting hard at the sixties, which you must never tell anybody, I believe with our late mutual friend, Elbert Hubbard, in growing seventy years 'young'."

"Poor Hubbard," Mr. Sousa said, "he played his 'fifth string' long before his time, a victim of German ruthlessness. When the Lusitania is avenged we hope to play the 'Stars and Stripes Forever' in the streets of Berlin."

"Be sure to send me all your new compositions," said Mr. Sousa, as he bade Dr. Butler goodbye.

## BIGGEST NAVAL BAND TO PLAY ON LABOR DAY

Lieut. Sousa Expected to Lead 900 Pieces in Triumphal March Through the Loop.

Lieut. John Phillip Sousa and his jackie band of 900 pieces will be well to the fore in the gigantic Labor Day parade on Sept. 2, which doubtless will be led by President Wilson.

Capt. William A. Moffett, commandant at the Great Lakes Naval Training Station, to-day informed the parade committee that every member of the mammoth band will be in readiness on Labor Day to come to Chicago and contribute to the great wave of instrumental music that will resound throughout the downtown streets, while the parade is passing. It is estimated that 400 brass bands will be in line.

### SET A PRECEDENT.

The committee also received assurance that the naval band will be conducted by Lieut. Sousa. It will be the first time that the complete band, led by him, has marched in a Chicago parade.

Since the parade is to be essentially a labor demonstration—particularly a demonstration of labor's activity in helping to win the war—there will be no other military or naval representation in it, except for the members of the unions who have joined the army or navy. These young men will march in the parade, attired in their uniforms.

### DESIGN DECORATIONS.

Andrew Rebori, who has been appointed official architect by the parade committee, to-day began the designing of the picturesque arches and decorations that will embellish the downtown streets on Labor Day.

There are to be at least four of these arches, symbolizing Labor, the Army and Navy, Illinois and the Allied Nations, and two others to be called a Presidential Arch and a Municipal Arch. The task of erecting them will be begun at once.

## SOUSA BAND TO PLAY AT PROSPECT PARK

Will Be Heard Tomorrow Afternoon and in E. D. at Night for Liberty Loan.

Park Commissioner John N. Harman announced today that Sousa's Band would give a concert in front of Brooklyn's Honor Roll in the Concourse in Prospect Park tomorrow at 2 o'clock. A bandstand with a capacity for 300 musicians is being erected by the Department and seats for 10,000 will be arranged in front of the stand. The commissioner says their will be standing space for at least 40,000 more just in the rear of the seats and it is expected that one of the greatest audiences ever gathered in Brooklyn's famous park will enjoy music under the leadership of the great Sousa.

The Band will also play at the Williamsburg Bridge Plaza tomorrow night, and also at the 13th Regt.

### Jewish Women Aid Loan.

Jewish women of Brooklyn are taking an active part in the drive. They are doing much to help the Jewish community.



### WHY SOUSA LIKES US.

It is not to be wondered that John Phillip Sousa is intensely loyal to the U. S. A. Studying a program at the Mozart theater Monday, during his splendid concert, I discovered the reason. It is because he himself is So usa.

### MUSIC SHOULD TELL STORY.

Hot though the night was, Sousa told some newspaper men he enjoyed his concert in Elmira as much as any he had given on his present trip. He said the responsiveness of the immense audience acted as a stimulus to him. He spoke a bit about music.

"Music," he said, "should tell the story. Everyone wants to hear a story and if music has not that quality which can reach the imagination of the listener, and visualize a human experience, it not what it should be."

"There ought to be that in every piece of music which will appeal to some need in the soul of him who hears it. Perhaps the march will quicken the interest of a person in the grip of despondency; it may put him in tune with a temporarily inharmonious environment; it may paint for him a picture which will inspire him to new achievement."

"It is often the quieter kind of music that person needs. As the war progresses, this seems to be the case. Those two new songs of mine, 'In Flanders' Field, the Poppies Grow,' and 'The Sleeping Soldier,' have, I believe, taken a greater hold on the public than anything else I have done."

### BECOMES IMPRESARIO.

With the appearance of Sousa under his management, Malcolm D. Gibson, manager of the Mozart and Majestic theaters, rose to the heights of a real impresario. The engagement of the March King and his remarkable organization was an emphatic financial and artistic success. Manager Gibson's only regret was that the Mozart, large though it is, did not have twice the capacity so that he might have accommodated the hundreds turned away.

Manager Gibson has announced the early appearance of Gus Hill's minstrels at the Mozart. This may be taken to mean that, with the temporary elimination of dramatic stock from the house for the coming season, he intends to play such road attractions as are available. The coming season is to be a mighty lean one for road attractions, and Manager Gibson can sandwich the few that will go out with his feature pictures without disturbing the policy of the house for the season.

### DOES NOT HELP MUCH.

One thing that does not help one to cool off these hot nights when trying to get to sleep, is to have one of the several phonographs in the neighborhood start "Keep the Home Fires Burning."

### STOCKINGS OF DIFFERENT HUE.

A good looking young woman, modishly gowned, who walked through Water street one day this week, wearing a pink stocking on one foot and a blue one on the other, excited more comment than any other good looking young woman has in some time. She was demure and did not invite it, but the strange combination was obvious to even the most modest man by reason of the height of her skirt from her low shoes. The unusual sight may have been the result of absent-mindedness, but that fact was by no means certain and men, and some women, wondered whether revolving fashion had decreed that woman should array herself like a rainbow instead of the regularity that has marked her up to this time.

Capt. W. A. Moffett, commandant of the Great Lakes camps, is authority for the statement that there will shortly be erected the most beautiful natural theatre in the world. Its location will be between Camps Ross and Decatur. The hills on either side of the huge natural amphitheatre will be terraced in tiers two or three seats wide to form seats with rough stone supports. The idea of having the natural theatre was hit upon by Captain Moffett when he and Lieut. John Phillip Sousa and the Great Lakes Band visited the Conklin estate, Huntington, L. I., and witnessed the celebrated Rose Marie pageants, which are held in the immense Conklin outdoor theatre. He returned with the determination to provide Great Lakes with a better one, a theatre in which famous performers would vie for the honor of appearing.

Fred Smith's new motion picture theatre on Main street, Versailles, is fast approaching completion, and when finished will be the swiftest little theatre in this part of the State, and will have a seating capacity of 250.

The new Midway theatre at Rockford was opened Saturday, August 3, to capacity business. J. E. O. Pridmore of Chicago drew the plans, and on every hand it is conceded to be the finest edifice in the State devoted to motion pictures. J. V. Hogan of Janesville is the manager.

Mrs. J. R. Vaughn is making some important improvements at the Star theatre, Villa Grove, Ill. A new steel booth is being installed and a second projection machine will be put in. The stage at the end of the building is being torn away and this will increase the seating capacity of the house by 100.

H. E. Ascher, one of the members of the Ascher Brothers of Chicago, and lessee of the New Midway theatre on East State street, Rockford, Ill., and his general publicity representative were in the city recently looking over the new house.

### ILLINOIS



# Shoot 'Em with Both Eyes Open, Advises John Sousa

"Shoot with both eyes open and get 'em every time."

That's the advice of John Philip Sousa, sometimes known as a bandmaster, sometimes as Lieutenant Sousa, U. S. N., but for the moment speaking as a trapshooter of long experience and for some years president of the American Amateur Trapshooters' Association.

The trapshooters are in high glee just now, because shotguns have been playing an important part in the recent successes of our troops, so important a part that the Germans were provoked to the point of calling them barbarous, there being some subtle distinction in the German mind between scattering shot with a shrapnel shell and with a shotgun shell.

The load they are reported as using in the shotguns in the trenches will go through a two-inch plank at 100 yards, covering an area of nine square feet.

"The Germans can never stand against our marksmen. We are too good shots," Sousa believes.

"But why do you say, 'Shoot with both eyes open?' Isn't it instinctive to close one eye when sighting a rifle?"

"Yes, it is instinctive, but most instinctive things are wrong. We have to specially train and put checks on our instincts all the time, and shooting is no exception.

"Why should you use only one eye when shooting? Do you look at a pretty girl with only one eye? Do you squint up one eye when you read?"

"No, sir; my boy, keep both of your eyes open when you shoot—rifle or shotgun. Nature has taken care that one eye will do the actual sighting—we call that the pilot eye—and that the other will remain passive. The arrangement of vision varies in different people."

And to demonstrate this point Sousa made the interviewer sight an object across the room through a finger ring, keeping both eyes open.

"Now close one eye."

The interviewer did so, and the object was still in range.

"Now the other."

The object appeared a foot out of range.

"That merely shows that in your case the right eye is the pilot eye. But your passive left eye, if you kept it open, would be roving around, doubling your horizon, and free to detect the slightest motion elsewhere."

"Let a Hun stick his head up three feet away from where you happen to be, aiming with one eye closed, and you'd probably never see him. And you want to see all the Huns you can when you've got a gun handy."

"So, I say, shoot with both eyes open."

## SOUSA BAND LARGEST AT TRAINING STATION

There Are 18 At Chicago Reservation—Medical Corps Protects Musicians From "Flu."

The Great Lakes Battalion Band, which played here yesterday at the Fifth Regiment Armory, under the direction of Lieut. John P. Sousa, is the largest of the 18 bands at the Great Lakes Naval Training Station, and is the result of the work of Capt. W. A. Moffett, the commandant of the training station. He has been instrumental in bringing the band to its present size of 1,500 pieces from its original 33 pieces. The band, under Lieutenant Sousa's immediate direction, contains 305 pieces. Practically all of the various bands are now touring the country in the interest of the Liberty Loan.

The Great Lakes Naval Training Station is considered the largest, best-

equipped and most efficient naval station in the world, covering more than 1,000 acres of land and accommodating 50,000 men.

In order to prevent the spread of the Spanish "flu," a special medical corps is traveling with the band and the temperature of every man is taken twice a day and their throats sprayed twice a day. Lieutenant A. H. Frankle is at the head of the medical division.

The other officers of the band are: Lieut. Walter P. Jost, managing officer; senior bandmaster, William Brown, who has been in the service of the army and navy more than 20 years; band masters, John P. Callahan, W. F. Tenant, known as the "peacock of the navy," and Armin Hand, and chief master at arms, C. A. Butler, who is the largest man in the United States Navy and weighs more than 300 pounds.

The band travels in eight coaches. It played in Washington Monday and now is in Philadelphia. The musicians will return to their home station in about one month's time.

LIEUTENANT JOHN PHILIP SOUSA, bandmaster and trapshooter of note, upsets a popular fallacy when he advises every person who fires a rifle or shotgun "to shoot with both eyes open." Squinting has always been regarded as an integral part of shooting. I can recall no picture I have ever seen of a man aiming a weapon which did not show him with one eye half or fully closed. I daresay few of us ever mentally visualize this picture without the squinted eye figuring prominently in the perspective. Now Mr. Sousa overthrows all these traditions by asking why only one eye should be used in shooting any more than it would be advisable to reduce our optical power 50 per cent. when we read or when we look at a pretty girl. He has learned that nature has provided that one eye—the pilot eye—will do the actual sighting and that the other will remain passive. With some the pilot is the right and with others the left, and there are two distinct advantages of keeping both open, one that it does not throw the object out of range and the other that the passive eye continues to function by doubling the vision and enabling the person shooting to detect the slightest possible motion elsewhere. "When you're shooting at one Hun you want to see any others that might be close by, so I say shoot with both eyes," is the summary of the Sousa discovery. Which sounds perfectly reasonable.

Bridgeport residents are urged to display national flags tonight in honor of the Liberty loan drive and also to honor John Philip Sousa's Great Lakes Naval band which arrives this morning at 7 o'clock to entertain the city. A liberal display of flags will give the boys an enthusiastic welcome and show them the people of Bridgeport are behind them in the war against Germany.

## SYMPHONY ORCHESTRAS TO PLAY STARS AND STRIPES.

"The most beloved pro-patria composition by an American," is what "F. D." in the Chicago "Tribune," calls John Philip Sousa's "The Stars and Stripes Forever"; and it is, without question. That it will find a place in this season's programs of all the big symphony orchestras is certain; and, at a time like this, it belongs in these programs. "Its essential vitality is such," adds "F. D.," "that, sooner or later, it will become statutory." This, of course, is a venture into the realm of prophecy. Nevertheless, it does not, in the nature of music's annals, seem thinkable that Sousa's inspired march will ever die.

Everybody who reads this has, surely, been present when that wonderful trio, to use the classic designation of the middle section, has fairly pulled a crowd to its feet to cheer and yell. The "very stuff of triumph," to lift one of President Wilson's locutions, is in that trio; and Mr. Stock, for one, is a conductor who would make the march show red, white and blue in Orchestra Hall.

All of us share the dream of the young Indiana rimester who, some months ago, sent into circulation a set of verses called, "With Sousa in Berlin," in which he pictured the entry of the Allies into the stronghold of the Huns, with the Americans marching down Unter den Linden and through the Brandenburg Gate behind Sousa as he directed his band of Great Lakes boys through the measures of "The Stars and Stripes Forever."

## Sousa and His Band Final Feature of Willow Grove

The season of 1918 at Willow Grove Park, in point of attendance and financial situation, outstripped by far any other since the opening of the beautiful recreation center some twenty-two years ago. Lieut. John Philip Sousa and his band brought the final session to an imposing and successful termination. As is usual with the annual Sousa period at the park, immense throngs of music lovers crowded the pavilion or found seats on the side wings, while the standing army stood in solid mass formation back of their more fortunate seated brethren. This was

especially true of the Saturday and Sunday invasions, and showed that the popularity of the March King continues unwaveringly. In this connection the writer ventures the assertion that Sousa was never met by a more consistent and seriously appreciative series of audiences in his career than those attending his eighty concerts at the Grove this season. It was a case of a master hand conducting a master band, in an authoritative and a thoroughly artistic manner which was enjoyed by every one.

Aside from the usual operatic band arrangements, preludes and program works, Sousa offered a number of his own compositions, including "The American Wedding March," which was in great demand; likewise the "March Volunteers," the patriotism of which was no less beyond question than was the noise created by accessories in the form of a siren whistle, an anvil, a riveting machine and a period of strenuous hammering on the rim of the bass drum; all of which compellingly indicated divisions of essential war industries. "My Service Girl," a new march song by Mark Wilson, was also played by the band on several occasions with much success, and will be used at the Great Lakes Naval Training Station.

## Sold Sousa's Baton for Navy.

Before Lieut. John Philip Sousa leads his Jackie band in another concert, he must buy a new baton. They "put one over" on the famous bandmaster at a recent concert at the auditorium. After James H. Stover had finished his talk in behalf of the Navy Relief Society, he announced that he was going to take advantage of the director's temporary absence from the stage and sell the wand with which he pulls martial airs from the instruments of his boys. The auction began. A bid of \$15 was laughed at. Then came one for \$75, then one of \$100 from L. J. Petit. A woman's voice from one of the boxes called out: "I'll give \$125." Nobody outbidding her, Miss Virginia Weller, daughter of Mrs. Nelson Hopkins, became the possessor of the bandmaster's baton. The money will go to the Navy Relief Society. — Milwaukee Journal.



*Tribune Ill*  
*Chic 9/30/18*

## Chicago Sees to It That Ft. Bayard's Yanks Have Music

Lieut. Cloyd E. Jones, United States engineers, is on his way back to Fort Bayard, N. M., accompanied by the knowledge that his brief furlough in Chicago was fruitful in happiness for his comrades out there. He it was who, rising from a cot with repaired lungs, made the commandant of the fort realize that Music, heavenly maid—and still young!—would be just the creature to give first aid to therapy in making whole again the gassed and gaspy heroes returning from the torn terrain of France.

The handsome gift of musical instruments made to Fort Bayard in August by members of the Chicago Symphony Orchestra has within the last week been supplemented by so many donations that the soldier-bandsmen will be members of a proud and brave organization. Lieut. Jones called on Lieut. Sousa at Great Lakes, thinking that the latter might know something about the correct impedimenta of a good military band, and was not, in the course of the visit, provided with any reason for believing that he had been mistaken. With Lieut. Sousa's direct help, Lieut. Jones soon was in possession of the desired number of clarinets and cornets, saxophones, and trombones, trumpets and bugles—worth in all \$2,000 at the prices made to the trade.

Meanwhile, readers of THE TRIBUNE, aware of Lieut. Jones' mission in his home town, sent along packages of records and the machines to make them sound, guitars and mandolins, and bundles of sheet-music. Mrs. Anne Faulkner Oberndorfer, who has been busy for months seeking instruments, records, etc., for the men in the camps, heard of Fort Bayard's needs and added a stack of new records to the pile.

*Current*  
*Hartford Conn 10/4/18*

## SOUSA'S BAND TO HAVE BIG STAND IN BUSHNELL PARK

## 1,000 Japanese Lanterns to Be Lighted for Con- cert.

Arrangements are under way for the reception of Sousa's world famous band of 310 pieces which will be in this city on Monday. At a meeting of the Hartford Liberty Loan committee yesterday morning the final plans were worked out for the day which promises to be one of the most eventful days in the history of Hartford for the "fighting fourth" Liberty Loan. Superintendent of Parks George A. Parker was present and was very enthusiastic about it. He said that the city had only 1,500 feet of lumber for the purpose on hand and because it will be the biggest bandstand ever attempted by this city he found it necessary to buy 900 feet more. The bandstand when complete will be 80 feet long and thirty-two feet wide. It will be built north of the terrace in front

of the Capitol near the fountain on the Asylum street side of the park. The tool house upon which all previous bands have given their concerts at the park will be roped off because it is feared that if thousands of people gathered in the old historic relic it would cave in.

The Hartford Electric Light Company is doing some tall hustling to light up the bandstand and will also furnish special lights for the rest of the park for the occasion. It is of the plan of the committee to have the lights strung from tree to tree all over the place. The Boy Scouts will hang 1,000 Japanese lanterns in the park. In case of rain the committee announced that the band would give the concerts at the Armory.

The Foreign Legion band will be in Hartford on Wednesday, October 16.

*Leader. Cleveland Ohio*  
*9/15/18*  
*125*

## With the BLUE JACKETS at GREAT LAKES

GREAT LAKES, Ill., Sept. 14.—A precedent in military regulations was set by Captain William A. Moffett, commandant of Great Lakes naval training station, when he issued an order permitting any enlisted man, "even of the lowest rank," to address a communication direct to him as commandant. Heretofore in all military life it has been an unheard of thing for a seaman to be in direct touch with his commandant or a private in the army with his general. According to the new order a seaman may address a letter concerning any serious subject directly to the commandant and present it to his regimental commander. The commander is prohibited from "shelving" the communication or refusing to see the writer of the letter by a provision of the order which specifies that in case the letter is not sent to the commandant the writer may send a

carbon copy of it direct to Captain Moffett.

Over two million ice cream cones were eaten by sailors at Great Lakes naval training station during the summer months. They spent over \$107,500 for cones and consumed over 50,000 gallons of ice cream.

The naval training station here has endowed a bed in a Chicago hospital for the wives of enlisted men who have moved their families to cities near Great Lakes. The cost will be about \$500 a year and it is expected \$15,000 will be raised to make the endowment.

The Great Lakes naval training station is not only turning out its share of sailors for Uncle Sam but is providing naval officers as well. The recently inaugurated officers' material school here has already placed nineteen commissioned men in active service, has twenty more awaiting commissions and has sent forty to Annapolis for finishing touches. Two hundred are now studying to be officers.

Lieutenant John Philip Sousa, celebrated musician, is expected to return Wednesday to his giant band of 1,123 pieces.

A campaign against the word "Jackie" which the Great Lakes Bulletin, a morning newspaper published by the sailors here, is waging is at last bearing fruit. Persons all over the country are mailing in words which they offer as a substitute for the term which has been tabooed by the blue-jackets. As the soldiers have banned "Sammy" so do the tars object to "Jackie," though the time-honored name of "Jack" still holds.

Registration of all Ohio State university men now in training at this station is sought by Professor Joseph S. Myers of the School of Journalism at Ohio State, who is visiting here with a view to the formation of an organization of all Ohio State men now in naval service. As far as possible he wishes to obtain also the names of all O. S. U. men who have gone to duty elsewhere after being trained here.

Professor Myers has visited many army camps in an effort to get similar lists in order to hasten the formation of an "Alumni Kin Club," made up of all O. S. U. men now serving their country.

*Herald*  
*Yonkers N.Y. 10/9/18*

## SOUSA'S GREAT LAKES' BAND HERE ON FRIDAY



JOHN PHILIP SOUSA.

Lieut. John Philip Sousa, "America's March King," and his famous Great Lakes band will arrive in Yonkers at 7 o'clock next Friday evening, according to a telegram received this morning by Henry T. Issertell, chairman of the Committee on Parades and Demonstrations.

The naval musicians will give a concert at the City Hall Plaza.

This band, although of comparatively recent formation, has already carved for itself a place among the great bands of the world. It is said to be the largest military band in the world. Under the guidance of a baton held in the hand of such a master conductor as John Philip Sousa, the why and wherefore of the band's ability is easily understood. An immense crowd is expected to turn out to see this famous musician and to hear his men play. Lieut. Sousa is now sans his famous beard, but this, it is said, in no way impair his ability to conduct an orchestra.

Due to the epidemic of influenza that is prevalent, Chairman Issertell has called off the parade that was scheduled for Liberty Day, next Saturday.

*Post*  
*Wash. D.C. 6/10/18*

Lieut. John Philip Sousa, organizer of the United States Naval Band, will set sail from the Great Lakes naval station this month for a flying tour of the country at the head of his own band.

Lieut. Sousa will be minus his once noted beard, but will carry his baton on tour to prove to the public he is the

genuine march king. The government has granted him a leave of twelve weeks for the tour, in recognition of his work in the naval band and in stimulating enlistments, and the tour will begin in Poughkeepsie, N. Y., on June 26. Following that there are two weeks in Montreal, one in Toronto and an engagement in Detroit.

At the Auditorium Theater, Chicago, a special performance will be given under the auspices of the city as a token of regard for his services in the Red Cross and liberty loan campaigns. Special performances will also be given for the war chest societies in Youngstown, Canton, Akron, Pittsburgh and Philadelphia. The tour will be under the management of Edwin G. Clarke and Harry Askin.

The United States Naval Band, which Lieut. Sousa left the theatrical field to organize a few months ago, now numbers 1,000 men.



ms  
Star Wash DC 9/30/18

## DOWN TO GRIND IN LIBERTY LOAN DRIVE IN CAPITAL

Committee Expects Strenuous Campaign to Exceed  
\$27,600,000 Quota.

SOUSA'S BAND HAS MAIN  
PART IN TODAY'S RALLIES

Gives Two Concerts During Day  
and Will Play at "People's  
Meeting" Tonight.

After the rousing opening of the fourth liberty loan campaign in Washington Saturday the city has today settled down to a persistent and determined three weeks endeavor to rally its dollars around Old Glory and to exceed its \$27,608,000 quota ahead of the schedule time.

It is to be a whirlwind campaign and members of the District loan committee, having rested yesterday after the strenuous part they played in the opening Saturday, were practically unanimous today in their belief that when the drive is over and the "smoke of battle" has cleared away the residents of Washington will again have the proud distinction of having patriotically answered the call of their government.

### Attracts Much Attention.

The principal feature of the loan activities today was the parade of the famous Great Lakes Naval Band, led by Lieut. John Philip Sousa, the "march king." With more than 300 pieces this band attracted much attention and served to stimulate no end of interest in the selling of the government's new bond issue.

During a loan rally at noon on the south steps of the National Museum the band gave a concert. Another concert will be given at the south steps of the Treasury building at 4:30 o'clock this afternoon, at which Secretary McAdoo will probably make an address.

The musical climax of the day will be the big liberty loan mass meeting to be held tonight at the Liberty Hut, at which Charles W. Darr, chairman of the subcommittee on meetings will preside and Vice President Marshall will be the principal speaker.

This rally, which Chairman Darr predicts will be one of the most rousing of its kind ever held in Washington, will also be addressed by Corp. James Tanner, register of wills of the District, who lost both his legs in the civil war. Charles W. Darr will preside. At 7:15 o'clock the doors of the hall will be open to the public at 7:15 p.m. and the ceremonies are scheduled to begin at 8 o'clock.

### Travel on Special Train.

Lieut. Sousa and his battalion of naval musicians arrived in Washington early this morning on a special train, which has been specially fitted up for them for their tour of the country in the interest of the fourth loan. The outfit went directly to the Liberty Hut, which will be its headquarters during its stay here.

At 11:30 the band left the Liberty Hut for the rally at the National Museum. It marched west on F street to 9th street, and down 9th street to the museum. Following the concert, luncheon was served to the musicians in the museum at 1 o'clock.

The procession was resumed at 3 o'clock, when the band formed in line at 10th and B streets. The route of march was up 10th street to Pennsylvania avenue, west on Pennsylvania avenue to 14th street, to H, west on H to 19th street to Pennsylvania avenue, then east on the avenue to east Executive avenue, and south to the south steps of the Treasury, for a second big concert.

Workmen on Job

Herald Wash DC 9/30/18

## LIBERTY LOAN IN FULL SWING THIS MORNING

Campaign to Be Pushed in  
Washington by Noted  
Sousa Band.

### PARADE THROUGH CITY

Three Concerts Will Be  
Given at Intervals During  
the Day.

Washington and the entire country today will strike its full stride in the campaign for subscription of the greatest single war loan ever asked by a government of the people, and all reports received by the Treasury Department and local loan officials have promised even a greater success for "The Fighting Fourth" Liberty Loan than that met with in the three previous loan campaigns.

With more than \$2,500,000 subscribed Saturday, the first day of the campaign, the need of the government for the loan of America's dollars will be told by scores of speakers and the Great Lakes Naval Station Band, made famous by John Phillip Sousa, former leader of the Marine Band, will lead three parades through the downtown sections of the city, preceding concerts.

Scores of small cities throughout the country had laid careful plans and reported full subscription of their quotas yesterday, but in addition to that few estimates as to the sales have been received by the Treasury Department here, although New York City reported subscriptions of \$200,000,000, or one-ninth of its quota.

### Big Parade Today.

The band will head a big parade through the streets of Washington this afternoon, will give two concerts during the day, and will provide a musical climax for the evening at a big mass meeting to be held at 7:30 o'clock in Liberty Hut. Vice President Marshall is to be the principal speaker. A brief address also is to be made by Corp. James Tanner, register of wills of the District, who lost both his legs in the civil war. Charles W. Darr will preside. At 7:15 o'clock the doors of the building will be thrown open to the general public. No tickets of admission will be required.

The Sousa Band will arrive in Washington early this morning on a special train, which is conveying it on a tour throughout the country in behalf of the Fourth Liberty Loan. At 11 o'clock the band will leave Liberty Hut and march along F street to Ninth, down Ninth to the south steps of the National Museum, where the first concert will be given at 12:30. At 3 o'clock the procession will be resumed, beginning at Tenth and B streets. The band will proceed along B street west to Pennsylvania avenue, west along Pennsylvania avenue to Fourteenth street, north on Fourteenth street to H, west on H to Nineteenth and Pennsylvania avenue, then east on Pennsylvania avenue to East Executive avenue and south on Executive avenue to the south steps of the Treasury, where a second big concert will be given at 4:30.

Prominent speakers will address the audiences at both the concerts.

Banks Stay Open Late.

Star Eagle Wash DC 9/30/18

## SOUSA'S BAND PLAYS TO AID LIBERTY LOAN

WASHINGTON, Sept. 30.—The principal feature of the loan campaign in Washington today consisted of concerts by the Great Lakes Naval Band, led by John Philip Sousa. The band played on the steps of the Treasury for a great audience, which included Secretary and Mrs. McAdoo, and tonight at "Liberty Hut," where Vice-President Marshall was a speaker.

Star Baltimore Md 10/1/18

## DAY OF DAYS IN LOAN DRIVE

Vice-President Marshall  
And Sousa's Band Will  
Both Be Here.

### GREAT MEETINGS AT ARMORY AND LYRIC

Telegram Sent Roosevelt—  
Chuck Meeting Nets  
\$100,000 — Other  
Big Subscriptions.

Every day is a day in these days, but today is a big day, even after the emphasis has been laid, for John Philip Sousa will bring his wonderful Great Lakes Naval Training Station Band here and give two concerts at the Fifth Regiment Armory, to which every one is invited, without any such formalities as tickets and the like.

One of the concerts will be given at 4:30 this afternoon. The other will be given at 8 o'clock this evening. The afternoon concert is intended primarily for school children and their teachers, but others will be welcome. In fact, the masses of the people of Baltimore, men, women and children, will be welcome at either or both of the concerts. The managers of the Liberty Loan campaign will throw the doors wide, so that the patriotic music of this wonderful band of 300 pieces—probably the best military band in the world—may be heard by anyone.

### VICE-PRESIDENT TO SPEAK.

There will be excellent speakers at the afternoon meeting, and in a fitting complement to the music of Sousa's 300 musicians. Vice-President Thomas R. Marshall will speak. And when Vice-President Marshall speaks, he says something worth remembering. He is gifted with poetic eloquence, with the gift of expressing the tender stirrings of the heart. Few men on the rostrum in this country equal him in putting into delicate and rhythmic words the deeper sentiments, which most have, but are unable to voice, and which they crave to have made articulate by some master of words. More than that, Mr. Marshall has a pungent homely wit, and a headful of horse sense, and as fine and sturdy a patriotism as that of any other man in this broad land. He will be introduced by Governor Harrington.

Mr. Marshall will make two speeches during the evening. In addition to the one to be delivered at the armory, he will speak at the Lyric, where a meeting at 8 o'clock has been arranged under the auspices of the Prudential Insurance Company, in association with the Liberty Loan Committee. There will be music at this meeting by a band from Fort McHenry, composed of first-rate musicians who were disabled while serving overseas. There also will be monologues and vaudeville stunts by other soldiers. The speakers, in addition to Vice-President Marshall, will be former Governor Goldsborough and E. D. Duffield, vice-president of the Prudential.

HAS SUBSCRIBED \$30,000,000.

The Lyric meeting is a part of the

Star Eagle Wash DC 9/30/18

## Sousa Taking the Kultur Out of Wedding Marches

CHICAGO, June 21.—Lieutenant John Philip Sousa, bandmaster at the Great Lakes naval training station, is composing a "100 per cent. American wedding march," to take the place of the "German compositions" of Wagner and Mendelssohn.

Sousa's announcement said he undertook the task at the request of various musical organizations, many members of which regard the German marches as belonging to "Kul-



*American Baltimore md 10/24/16 127*

# VICE PRESIDENT AND SOUSA'S SAILOR BAND GIVE IMPETUS TO DRIVE

Monster Rallies For Liberty Loan At Lyric and  
Fifth Regiment Armory Send Maryland  
Speeding Toward Goal.

## MARCH KING'S MUSICIANS GIVEN ROUSING WELCOME

Thomas R. Marshall Pleads With Big Audiences to Back Up the  
Fighting Men By Buying Bonds—Employees at Vari-  
ous Industrial Plants Subscribe—County Meetings  
Planned—Banks Slow In Making Returns  
to Richmond—Women to Parade.

With money pouring in from all  
sources and with the total subscrip-  
tions rising steadily toward the goal  
Baltimore is rapidly approaching its  
quota in the Fourth Liberty Loan.  
Featured by the appearance yesterday  
of Vice President Marshall and the  
famous Great Lakes Naval Training  
Station Band under the direction of  
Lieut. John Philip Sousa, the drive  
was given an extra impetus, awaken-  
ing the dormant patriotism of many  
Baltimoreans and sending the total  
subscriptions skyward.

The great rally of the Prudential  
Insurance Company of America held  
at the Lyric last night and at which  
Vice President Marshall was the  
principal speaker, was the big event  
of the day. With the Fort McHenry  
Band, composed of wounded soldiers,  
furnishing the music for the occa-  
sion and with a soul-stirring appeal  
for subscriptions by the Vice Presi-  
dent of the United States, there was  
a ready response on the part of patri-  
otic Baltimoreans.

### SOUSA'S BAND PLEAS.

Lieutenant Sousa, the incomparable  
band leader, and his regiment of  
sailor musicians, were the city's  
guests yesterday, giving two brilliant  
concerts in the interest of the Fourth  
Liberty Loan. Both concerts were  
given in the Fifth Regiment Armory  
and both were attended by large  
crowds.

The afternoon affair was given pri-  
marily for the benefit of the school  
children, their teachers and mothers,  
and there was no mistaking their ap-  
preciation of the chance to hear the  
big band and to see once again the  
great Sousa. The kiddies were there  
by the thousands. They filled the  
galleries and overflowed into the main  
auditorium, and they cheered with  
the greatest enthusiasm every num-  
ber that was rendered. There were  
many grown-ups in the audience too  
but they were far in the minority.

A great crowd was on hand at the  
Armory to greet the band upon its  
arrival from the War Camp Com-  
munity Service Hotel at Holliday and  
Lexington streets, marching the en-  
tire distance. When the bugle an-  
nounced the arrival of Lieutenant  
Sousa, and he stepped upon the large  
platform, a great cheer went up and  
the director was compelled to salute  
several times. The program was of  
the Sousa kind and consisted in a  
repertoire of snappy, patriotic songs  
that elicited round after round of ap-  
plause.

### Cohan as Sousa's Guest.

Lieut. John Philip Sousa will have  
as his guest at the rehearsal in the  
Hippodrome this morning George M.  
Cohan. The band on this occasion will  
play for the first time Herman Bel-  
stead's fantasy of Cohan's "Over  
There."

The program of the Sousa Band this  
year will be made up exclusively of the  
composers of the Allied countries. Miss  
Ruby Helder, who will make her debut  
as soloist with the band, is said to pos-  
sess a phenomenal tenor voice. She ar-  
rived in this country only recently, and  
it is said that her high notes compare  
favorably with those of some of the  
most talented tenor singers in the coun-  
try.

### PATRIOTIC ADDRESSES.

During the intermission there were  
several fine addresses in the interest  
of the Liberty Loan, and when sub-  
scriptions were called for there was a  
generous response. The addresses  
were made by Albert G. Towers, chair-  
man of the Public Service Commis-  
sion; A. S. Goldsborough, and other  
members of the local Liberty Loan  
Committee.

Prior to the concert in the Armory  
in the afternoon the band, under the  
direction of Lieutenant Sousa, paraded  
from the War Camp Community Ser-  
vice Hotel, through the business sec-  
tion of the city to the Armory. Sousa  
marched at the head of his aggrega-  
tion, which numbers 300 sailors, with  
a detachment of 100 sailors bringing  
up the rear. The musicians attracted  
much attention as they passed along  
the streets. Before leaving the hotel,  
however, in appreciation of the serv-  
ices rendered by women of the Arundel  
Club and the Women's Auxiliary of  
Battery F, 58th Artillery, C. A. C., who  
had served them at luncheon and din-  
ner, they serenaded the women. Mayor  
Preston arrived in time to welcome the  
musicians to the city, calling their at-  
tention to the fact that Baltimore was  
the birthplace of the National An-  
them and the home of municipal  
music.

Among the women present at the  
hotel were Mrs. Oscar Leser, Mrs.  
James Patton, Mrs. A. D. Clark, Mrs.  
John Girdwood, Miss Ethel Wedge,  
Mrs. Howard Smith, Mrs. Louis Pal-  
mer, Mrs. James Hobbs, Mrs. Law-  
rence Naylor, Mrs. Talbot Denmead,  
Mrs. Percy Bogg, Mrs. Charles Lin-  
ville, Mrs. Herbert Sadler, and Miss  
Alice Lawton, and from Battery F,  
Mrs. Richard Ebe, Mrs. R. L. Bouis,  
Mrs. E. E. Romoser, Mrs. John J.  
Kelly, Jr., Mrs. C. C. Caldwell, Mrs.  
T. Morgan Paine, Miss Eleanor J.  
Kelly, Mrs. Charles Nicodemus, Mrs.  
Charles Slagle, Mrs. J. R. Hogg and  
Miss Mariana Patton.

### BANKS MUST SPEED UP.

## SOUSA HAS NEW PIECE

"Flags of Freedom" to be Used  
for Loan Campaign.

NAVAL TRAINING STATION,  
Great Lakes, Ill., Sept. 21.—Lieuten-  
ant John Philip Sousa, leader of the  
Great Lakes Band of nearly 2000  
pieces, has written a new march es-  
pecially for the coming liberty loan  
campaign, having been commissioned  
for this duty by the national public-  
ity campaign. "Flags of Freedom" is  
its title.

The composition contains "sug-  
gestions" from the principal nation-  
al military airs of the United States,  
England, France, Italy and Belgium.  
Lieutenant Sousa said, following his  
return to Great Lakes this week.  
From this fact the piece derives its  
name. It will be out of the pub-  
lisher's hands soon, as will also "Sa-  
ber and Star," a march written for  
the United States cavalry by Lieu-  
tenant Sousa.

## GET SOUSA'S BAND

TO WHOOP UP THE LOAN

AVIATORS NOT COMING

FIREMEN ARE BOND BUYERS

Names of Captains for Wards 1 and  
2 Announced—Plans for Par-  
tial Payments on Lib-  
erty Bonds

John Philip Sousa and his naval  
training station band of 310 pieces is  
now promised as an additional fea-  
ture of the Liberty loan campaign as  
they will be in this city Wednesday  
morning. The committee of the Lib-  
erty loan are now trying to arrange  
for a concert and parade by the band.  
Efforts were made yesterday to get  
the squadron of aviators from the  
training school at Mineola, L. I., to  
agree to give their flying exhibition  
here despite the fact that the foot-  
ball game had been canceled. The  
medical authorities of the camp, how-  
ever, have decided that none of the  
aviators may come to New England  
during the epidemic and that feature  
was canceled yesterday.

In spite of the cancellation of the  
numerous stunts that have been  
planned to stimulate the sale of the

bonds, it is felt that this will in no  
way affect the filling of the quota  
here. The stimulating effect of the  
victories of the allies coming each  
day and the fact that the end is now  
in view, will loosen the purse  
strings with little other inducement.  
People now seem to realize that the  
time to strike hard has come, and  
every effort by them now will bring  
their friends and relatives home soon-  
er, and they realize that this loan will  
in itself help at a time when it will  
count most.

### How Bonds Are To Be Paid For

There seems to be some confusion  
regarding the payments on the bonds.  
The schedule of payments this time  
on the government terms is: Ten per  
cent payment on the purchase of the  
bond. The second payment will be  
20 per cent on November 21; the third  
payment 20 per cent on December 19,  
the fourth, 20 per cent, on January 16,  
and the last payment, January 30,  
30 per cent, the accrued interest. The  
banks in the city will pay on this ba-  
sis for the bonds subscribed for  
through them, but small subscribers  
may buy direct from the bank. Those  
who take a \$50 bond at a bank pay \$3  
upon application and \$2 a week for  
a period of not exceeding 25 weeks.  
When the bonds are paid for in full  
on the above basis they will become  
the property of the purchaser.

### Firemen Look Forward to Fifth Loan

While the rest of the city is strug-  
gling with the intricacies of the fourth

## Sousa Has Ear Trouble.

Chicago, Oct. 22.—Lieut. John Philip  
Sousa, director of the Great Lakes Naval  
Band, is under treatment here for an in-  
fection of the right ear, which developed  
while he was on tour with the band dur-  
ing the fourth Liberty Loan drive.



129  
Telegram NY 10/21/18

# HALF BILLION TOTAL IN LOAN FOR NATION; \$186,851,600 HERE

BUY LIBERTY BONDS

Untabulated Subscriptions and Pledges Probably Double  
Official Figures—Czecho-Slovak Day in New York  
—Sousa Arrives with Naval Band.

BUY LIBERTY BONDS

Bond sales in the Fourth Liberty loan have passed the half billion mark, it was officially reported from Washington this afternoon, but the nation is still nearly that amount behind for the first four days of the campaign. In addition to the half billion officially tabulated, however, Treasury reports to-day showed that many millions of dollars worth of bonds have been sold, but not yet reported to banks. It will take two or three days to round up these reports and by Saturday loan headquarters at Washington, expects to have figures which will fairly represent subscriptions up to that time.

New York celebrated Czecho-Slovak Day, by announcing that official subscriptions tabulated thus far come to \$186,851,600, which is almost a fifty-million dollar increase over the last figures given out on Wednesday. Like the national total, however, this does not include many millions of subscriptions yet untabulated nor the millions of dollars which have been pledged.

Michigan to-day reported its quota more than half raised and Wisconsin claimed twenty-five out of forty-five counties over the top. Indiana reported that the State would reach its quota among the first. Iowa with a quota of \$147,000,000 has passed \$150,000,000 and is still going strong.

Reports from the St. Louis district showed that fifteen out of thirty-nine counties in Mississippi have raised forty per cent of the State's quota. Louisville, Ky., has gone half way toward its goal. Seventy-one honor flags have been awarded in the Cleveland district.

### Czecho-Slovak Day.

The brave Czecho-Slovaks, whose exploits in Siberia have sent a wave of admiration around the world, received the honors in New York to-day. The programme began with a reception to Captain V. S. Hurban, late of the Czecho-Slovak forces in Russia, at the Waldorf-Astoria. Captain Hurban is the representative here of Dr. Thomas Masaryk, president of the Czecho-Slovak National Council.

After a parade to the Altar of Liberty in Madison square, a Czecho-Slovak flag was presented and unfurled, after which the Russian soldier delivered an address. A trip along "the Avenue of the Allies" followed and then luncheon at the Vanderbilt Hotel.

Lieutenant John Phillip Sousa and his Great Lakes Naval Band arrived in the city to-day and gave a concert at the Altar of Liberty. To-night the band will appear at Carnegie Hall, where there will be a giant loan rally.

### Actresses Speak.

130  
Wisconsin Milwaukee was 9/20/18

## AT GREAT LAKES

Another fleet of twelve motor trucks shoved off Wednesday from the naval training station here. The trucks will go different ways farther east, some being consigned to Boston, Pawtucket, Lee Hall, Va., and Norfolk. The Great Lakes Motor corps has attained considerable fame for its ability to take fleets of trucks across country.

Sales of candy and tobacco are expected to fall off considerably in the next few days, for Great Lakes sailors have pledged themselves to buy over \$1,000,000 worth of Liberty bonds. An example which might well be followed by civilians is found in the \$32-a-month men who forego small pleasures in order that the Fourth Liberty Loan might go over with a bang. As most of them get but a few dollars a month after various amounts for insurance and allotments have been taken out of their meager salaries, the zeal with which they are campaigning among themselves for the loan, has aroused much favorable comment.

The "music special," a train bearing the famous Great Lakes Band battalion of 300 picked musicians, "shoved off" on its cross country tour Thursday. The band is under the personal direction of Lieut. John Phillip Sousa and will carry a complete outfit. It will have its military commander, medical commander and the train will be a miniature naval station on wheels, arrangements being made to have the bandmen spend their nights in the cars. The tour will not be in the nature of a spree, but will be filled with hard work in the interest of the Fourth Liberty Loan. The middle west and south will be covered with a two days' stay in New York as a windup.

One of the largest classes ever graduated from the gunner's mates school—150 men—has just completed the eight weeks' course of study here.

Thirty-five "submarines" were put out of commission in night gun practice by nine gun crews of the armed guard school at the station. Powerful searchlights were used to pick out the moving targets.

Current Finance NY 9/19/18

## DRY LAND FLEET TO CROSS RIVER

Naval Exhibition Train Will  
Be Shown In New Albany To-day.

### SOUSA'S BAND CONCERT

The naval exhibition train, which now is exhibiting in Louisville, will be in New Albany this afternoon and to-night. The exhibition train will be stationed on the traction switch at West First and Spring streets, and the exercises will be held on the plaza in Market square.

The naval exhibit includes a submarine, a torpedoboat destroyer and the fast gasoline-driven boat, the "Eagle." The models are exact replicas of the boats and represent a complete fleet in every respect. Accompanying the exhibit is a detachment of thirty pieces of John Phillip Sousa's Great Lakes Naval Band and a crew of twenty men. Naval officers and seamen will speak on "What the Navy is Doing." Band concerts, speakings and drills will be held on the plaza in Market square. The exercises will be held at 3 o'clock and at 5 o'clock in the afternoon.

Telegram NY 10/21/18

## "PUSHING ON" NEW SOUSA SONG, NOW COMPLETED

(Special Dispatch to The Morning Telegraph.)

CHICAGO, Oct. 4.

Lieut. John Philip Sousa, before leaving for his tour of the country with the Great Lakes Naval Band, composed a new patriotic marching song dedicated to the Fourth Liberty Loan. The march is being played by the band, which, directed by Lieut. Sousa, is now in the East in behalf of the loan campaign. The song is entitled "Pushing On," and the words were written by Guy F. Lee, of the editorial staff of the Chicago Tribune. The song is as follows:

### "Pushing On."

The Turk is crowding Allah.  
The Bulgar's down and out;

The Czech and Serb the rest disturb  
Of Teutons all about:  
The Tommy's hitting high spots,  
The polka's work is "bon";  
And for the Yank we're full of swank,  
For Pershing's pushing on.

They scrap with pep and ginger,  
Our men and their allies,  
On land, in air, and everywhere  
They've got the Boche's size;  
It's up to us to back 'em  
Until the war is won,  
So lend as they fight every day  
While Pershing's pushing on.

### CHORUS.

For Pershing's pushing, Pershing's pushing on,  
Pershing's pushing, Pershing's pushing on;  
The Hun is on the run; dig up! we need the "mon";  
Shell out! Shell out!  
The Yanks are pushing on!

James Los Angeles Cal 10/10/18

### Sousa's Greatest Compliment.

"Perhaps the greatest compliment that ever was paid me," said Lieut. John Phillip Sousa, who is to play soon at the New York Thrift Festival, "was when a New York woman came up to me after one of my performances at the Hippodrome and exclaimed: 'Oh, Mr. Sousa, you know to me there are just three American institutions—divorce, Sousa, and baseball.'"

Republ. St Louis Mo 9/20/18

### "MUSIC SPECIAL" WILL AID FOURTH LIBERTY LOAN DRIVE

GREAT LAKES, Ill., Sept. 25.—The "Music Special," a train bearing the 300 members of the Great Lakes Band Battalion, will depart Thursday for its big sweep around the country in the interest of the Fourth Liberty Loan. The train will be under command of Lieut. Walter P. Jost. Lieut. Philip Sousa will direct the playing, and Lieut. A. H. Frankel, Medical Corps, will care for the health of the musicians.

The band will swing around the Middle West, starting with Peoria and Co. and winding up in Boston, New York, Buffalo and Detroit.



*Ev Mail nyc 10/5/18*

## HONOR FRANCE AND FLAG AT LIBERTY ALTAR

**Brilliant Ceremonies in Madison Square When Tricolor Is Hoisted.**

France is honored to-day in the Liberty Loan campaign here and the tricolor floated proudly over the Altar of Liberty in Madison square after ceremonies in which distinguished citizens and representatives of the United States and the gallant republic which stemmed the German invasion took part.

All over the city to-day a new spirit is shown by those working for the success of the drive. Instead of being discouraged by the apparent falling off in interest in the giant loan, they went at their work with extra snap and determination.

Many spectacular events on the day's programme were witnessed by throngs.

To-day's programme of activities included the usual reception at the Waldorf, at which Gen. Claudon, who is representative of the French government on this occasion, was present. Following this was a parade to Madison square, where, after the usual addresses, Gen. Claudon hoisted the tricolor of France to join the flags of the other nations above the Altar of Liberty. The playing of the "Marseillaise" and placing of red roses on the altar completed this ceremony.

After the exercises Gen. Claudon and party went to Fifth avenue to inspect the French block in the "Avenue of the Allies" and then to luncheon at the Plaza.

Because of the half holiday tomorrow, this afternoon was observed as women's day at the subtreasury. The speakers included Katherine Emmet and Corporal Oscar Mouret, of the French Foreign Legion. The singers were Orville Harrold and Eleanor de Cisneros. Sousa's naval band played.

### OTHER EVENTS.

*Ev Mail nyc 10/9/18*

**A. J. GARING**, musical director of "Everything" at the Hippodrome, tells the story. Which makes it interesting if not— Well, anyway, it happened during one of John Phillip Sousa's personally conducted band tours. Sousa's band was playing in London. At that time its personnel included a number of German musicians. Several of these sons of the kaiser started out for a stroll one afternoon and were intercepted by two English "Bobbies." "Tell us," the Bobbies asked, "are you flute players Americans?" "Yes," answered the Germans. "You say you are Americans, and yet wear such uniforms as those?" queried the Bobbies, pointing to the musicians' uniforms, which, let it be set down, were of Teutonic architecture. "Yes," answered the musicians. "You're sure you are Americans?" pursued the Bobbies.

"Yes," shouted the musicians, "vot do you dink ve iss?"

*Herald nyc 10/18*

## Hun Music Interned for Duration of War, Musicians' Verdict

**Movement Launched by Mrs. William Joy Finds Support Throughout Nation.**

Subsequent to the campaign conducted by Mrs. William Jay against German music which culminated with the internment of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, the Chronicle, a monthly publication, in its current issue publishes the opinion of many well known people in the musical world, under the title "German Music is Interned."

"To tell a German that you play German music for art's sake," says John Philip Sousa, "would probably meet with his approval, but, owing to his peculiar style of reasoning, he would add that you also play it because it is the only music fit to play. As you know this is false reasoning, you have but one recourse, leave German music to Germans."

Joe N. Weber, president of the American Federation of Musicians, says in part:—"The American Federation of Musicians encourages the actions of its local unions in the direction of causing its members to abstain from playing German music, and many local unions have taken the initiative in the matter."

"I am most decidedly against the performance of German music in the United States," says Eleonora de Cisneros, the American contralto, "not that it can hurt the Americans, but because of the comfort it will afford the Germans. There is no propaganda so eloquent and insidious, no influence so subtle and persuasive as music, and the Germans realize it, otherwise why should they forbid the people of Alsace-Lorraine the joy of hearing the 'Marseillaise'?"

The conductor of the Metropolitan Opera House, Arthur Bodanzky, offered the following suggestion:—

"Leave the decision of the whole matter to a plebiscite, which you could easily arrange in all musical circles. Then you will know what to do, since the noble, broad-minded American people always have found the right way at the right time."

BUY LIBERTY BONDS

*Times Bklyn nyc 10/6/18*

## Sousa and Band Here for Two Loan Concerts Today

Music lovers of Brooklyn will experience a rare treat today. Lieut. John Philip Sousa, who has not played in Brooklyn for several years, will give a concert this afternoon in Prospect Park and one this evening at the Thirtieth Regiment Armory, in aid of the Fourth Liberty Loan. There will be 300 musicians in the band.

The Rev. Dr. Nehemiah Boynton will deliver an address at the armory concert.

Brooklyn will have an opportunity to hear this great aggregation of musicians through the courtesy of Capt. William H. Moffett, the station commander.

Park Commissioner John N. Harman has made arrangements to accommodate 40,000 people in the Flower Garden at the Honor Roll Tablet where the afternoon concert will be given. The arrangements for the evening concert at the Sumner avenue armory have been by Col. Clarence W. Smith.

In the event of rain one concert will be given at the Twenty-third Regiment Armory at Bedford and Atlantic avenues. They will be free to the public.

The band will arrive in New York this afternoon and will be met by the executive committee of the Brooklyn Liberty Loan Committee. E. C. Granberry, executive manager, and members of the Brooklyn committee will tender a dinner to Lieut. Sousa, Lieut. W. P. Jost and Lieut. A. H. Frankel at the Imperial. The musicians will be escorted on their tour of the borough by a detail of mounted police, provided by Police Inspector Thomas Murphy.

The park concert will commence at 3 P. M. and continue until 4:30 P. M. The evening program at the armory will commence at 8 P. M. and continue for an hour and a half.

*Current Louisville Ky 9/23/18 129*

## SOUSA TO LEAD BIG BAND HERE

**Famous Musical Organization To Give Start To Loan Campaign.**

### SPEAKING DRIVE STARTS

Sousa's Great Lakes Battalion Band, with Lieut. John Philip Sousa himself leading it, will visit Louisville next Thursday and remain throughout the entire day and evening to participate in the fourth Liberty Loan campaign. There are 300 members in the band, which will arrive early in the morning by special train.

Notice of the band's coming was received yesterday by Lewis Y. Johnson, chairman of the local Liberty Loan organization, from the Eighth Federal Reserve headquarters in St. Louis. Efforts had been made by Chairman Johnson to secure the band for the Liberty Loan parade of next Saturday, but the itinerary could not be arranged to that end. Louisville is one of the few cities, however, which is to have the band for an entire day and night, and it is expected that a programme will be worked out providing for a day of unusual entertainment. Some sort of a parade will be arranged, it is said, and there will be at least one day concert and a night concert, the great organization.

Mr. Johnson also received official notice yesterday of the coming of the contingent of soldiers from the famous French Foreign Legion. There are sixty officers and men in the group and they will spend October 5 and 6 in this city. Plans for the local campaign provide for completion of the "drive" on October 4, and it is the hope of the local leaders that the affair will result in such success that the distinguished French visitors can join in a celebration in honor of the raising of Louisville's quota of the loan.

*Current Hartford Conn 10/6/18*

## GETTING READY FOR SOUSA'S BAND

**2 Concerts in Bushnell Park Tomorrow.**

The Capitol grounds were the scene of considerable activity yesterday, when scores of carpenters and electricians were busy putting it in readiness for Sousa's Band of 310 pieces which will give two concerts there tomorrow. Hammers and nails staged a terrific bombardment against thousands of feet of board and finally won. The result is that the biggest bandstand the city has ever built is nearly complete on the level stretch of lawn north of the terrace. It is eighty feet by thirty-two feet. The electricians were not far behind in stringing lights around the bandstand and from tree to tree over the park. The Boy Scouts will also attack the grounds on Monday, when they will endeavor to hang 1,000 Japanese lanterns in the park. The band will arrive from New Haven in time to give a concert at 4:30 p. m., and will then go to the Hartford Club for dinner as the guests to the Hartford Liberty Loan committee. In the evening they will give another concert at Bushnell Park.

Mrs. Richard M. Bissell, head of the women's committee of the "Fighting Fourth" Liberty Loan has sent circular letters to her lieutenants, asking them to be on hand Monday and make the most of the opportunity. The girls will mingle with the crowd and take subscriptions of Liberty bonds.



130 Herald nyc 10/5/18

## CITY IN GREAT OUTPOURING PAYS REVERENT TRIBUTE TO GLORIOUS DEEDS OF FRANCE

Madison Square Scene of Wonderful Demonstration Before  
Altar of Liberty, Where General Claudon Praises  
America and Her New Armies.

At the Altar of Liberty, in Madison square, New York yesterday paid, as became her, loyal, reverent and humble tribute to the greatness of France—La Belle France, who has offered up on that sacrificial altar more precious gifts perhaps than any other nation of the earth.

It was in the processional sequence of the Allies, which has marked the Liberty Loan campaign, the day of the immortal tri-color and of "La Marseillaise." Earlier days had crowded Madison square, but yesterday's outpouring was a popular ovation to that people beloved now as never before by all Americans.

General Henri Claudon, ranking officer of the French Military Commission, who represented the French Ambassador, Jules Jusserand, and other French officials who took part in the ceremonial were cheered warmly all the way from the Waldorf, where they had been the guests at a preliminary reception, along the many hued "Avenue of the Allies," and right up to the foot of the Altar of Liberty.

There General Claudon delivered a stirring address, in which he said, in part:—

### France Is Greatest Sufferer.

"France has suffered more than any other nation. More than five million men from her population became soldiers. She has been deprived of eighty-seven per cent of her iron industries, eighty-seven per cent of her sugar beet region and fifty per cent of her coal mining districts. In addition, she has lost—what the world knows.

"How is it that France is able to continue the war? It is her spirit, and also because of the generous help given her by the great nation of America. Every American has given his heart to France, and in addition to financial support and the forwarding of supplies, they are sending their soldiers. To prepare for a splendid work one must not only be an efficient worker, but the tool must be the best.

"France has repeatedly increased her budget to better the tool, and the tool we now have under General Foch is one that is superior to any other made. It is not made of fine steel, nor of any kind of metal. It is the noblest weapon of them all—it is made of the hearts of your brave and splendid American youth."

General Claudon said he had travelled everywhere in America, and the kindly reception he had everywhere received had been wonderful. He had been especially impressed, he said, by the fine appearance of the innumerable soldiers the United States has in training at its many camps and cantonments.

### Stung "La Marseillaise."

As the procession from the hotel approached the square the Police Department Band played "La Marseillaise," while the Police Glee Club, as it marched, sang the spirited words lustily, the throng about the Altar of Liberty joining in the refrain. At the Altar were drawn up French, British and American army and navy officers and a detachment of French seamen from the war ships in the harbor stood shoulder to shoulder with companies of United States regular "doughboys" and American bluejackets. The band of the Twenty-second infantry alternated with that of the Police Department in furnishing inspiring music.

After the procession had come to a halt the army band played "The Star Spangled Banner" and Miss Anna Case then sang "The Battle Hymn of the Republic." Martin Vogel, Assistant Treasurer of the United States, presided. Pasquale Amato sang "La Marseillaise" and addresses were made also by Consul General Gaston Liebert and Daniel Bismuth, a leader in this country among citizens who hail from Alsace-Lorraine.

The climax of enthusiasm was attained when the French tri-color was flown to the breeze above the altar and Miss Madeline Liebert, daughter of the Consul General, placed on the altar a great cluster of white lilies as a token of France's veneration for the Goddess of Liberty.

Included in the French delegation were Admiral Garson Groute, of the French war ship Marseillaise; Commander Legall, Chief of Staff of the French Military Commission, and Captains Condé, Henri Tapisseur, Ducreat de Villeneuve and de Roquefeuil.

### French Band Big Aid to Loan.

The French Army Band which is visiting the larger cities in the Second federal district under the auspices of the Liberty Loan Committee, during the week it has been on tour has added almost six million dollars to this district's subscriptions. The band, whose membership is composed of veterans who have been wounded in some of the greatest battles of the war, has played to audiences as large as 25,000 and has been an outstanding feature of the campaign in every city it has visited.

At the noonday meeting at the Sub-Treasury 20,000 persons were jammed in the intersection of Wall, Broad and Nassau streets and up to Broadway when the daily rally began. Lieutenant John Philip Sousa and 303 of his musicians from the Great Lakes Naval Training Station Band were the feature of the meeting. "Rube" Goldberg, cartoonist, drew cartoons of purchasers of Liberty Bonds. Orville Harold, premier tenor of the Chicago Grand Opera Company; Katherine Emmet, a Broadway theatrical star; Dr. O. H. L. Mason, who brought to Colonel Roosevelt the shrapnel he cut from the body of Captain Archie Roosevelt, and Corporal Oscar Mouvet, of the French Foreign Legion, also helped to entertain the throng.

### Is Biggest Display Sign.

The Liberty Loan Committee has had a sign painted on the east wall of the Lewisohn Building, in West Fortieth street, between Fifth and Sixth avenues, which is said to be the largest advertising display in the city. The enormous letters, spelling out the words: "Buy Liberty Bonds To Your Utmost," are illuminated at night by naval searchlights, from a Fifth avenue building. The sign is 125 feet high and 721 feet wide. The letters range in height from ten to twenty feet.

The committee announced yesterday that all solicitors going from door to door who are authorized to take money on subscriptions are supplied with credentials with which they may establish their connection with the organization.

The Bronx is to have a big Liberty Loan parade to-day. More than thirty thousand persons will be in line as representatives of Foreign and American Military units, civic organizations and Bronx Borough War Work societies.

at noon, the newly organized canteen committee had its hands full. However, the task was accomplished and the sailors gave three cheers for the women workers.

Then, to show their gratitude, the band formed on the plaza and played a selection before marching away.

The committee was headed by Mrs. G. Archibald Coulter, assisted by Miss Mary Kate O'Brien, of Camp Meade. Others who aided in serving the sailors were Mrs. Louis Palmer, Mrs. James Hobbs, Mrs. Gervais Storrs, Miss May Saunders, Mrs. Gustavus Brown, Miss Alice Lawton, Mrs. Howard Lyons, Mrs. Lawrence Naylor, Mrs. Harry Hobbs, Mrs. Herbert Sadler, Mrs. Talbot Deamead, Mrs. Perry Bloog, Mrs. Ken-

## SOUSA'S BAND PLAYED FOR CANTEEN WORKERS

Lieutenant Sousa and his band of 300 Great Lakes Training Station sailors gave one concert in Baltimore that was not scheduled in their appearance here for the Liberty Loan. It was given on the City Hall Plaza, adjoining the War Camp Community Service Hotel, yesterday afternoon before the band marched away for its afternoon performance.

The War Camp Community Service had volunteered to feed the 300 sailors during their stay in Baltimore and when the sailors poured into the hotel

Times Wash DC 9/30/18

## SOUSA'S BAND AIDS BOND DRIVE HERE

With the greatest military band of the country in the city, Washington settled down today to the real business of the Fourth Liberty Loan Campaign.

The famous Great Lakes Naval Band, which includes more than 300 pieces, and its more famous leader, John Philip Sousa, is giving a series of concerts and parades to help get subscriptions for the fourth great loan of the American people.

The band headed a big parade through the streets this afternoon, and will provide a musical program as a climax for the evening rally and mass meeting at Liberty Hut at 7:15 o'clock. This meeting will be held under the auspices of the Liberty Loan Subcommittee on Meetings, of which Charles W. Darr is chairman.

To offer every facility to the people for entering their subscriptions early, all banks will remain open until 9 o'clock tonight and tomorrow night. Every bank will help persons of small means to own a Liberty bond by accepting \$5 cash and \$5 a month on a \$50 bond, and \$10 cash and \$10 a month on a \$100 bond.

A big Liberty loan rally for the Hebrew population of Washington is being arranged for by a committee headed by R. B. H. Lyon. The meeting is to be held in the Eighth Street

(Continued on Page 4, Col. 1.)

## SOUSA PLAYERS AID LIBERTY LOAN HERE

(Continued from First Page.)

Temple early next week, and promises to be one of the largest gatherings of the kind ever held in Washington.

The Hebrews of Washington played a very important part in the three previous loan campaigns, and this time, Mr. Lyon states, it is planned to put forth redoubled efforts and eclipse the records made in other loans. Prominent speakers will address the rally, and an attractive musical program is being arranged.

The personnel of Mr. Lyon's committee in charge of arrangements is as follows: A. M. Fishel, J. Eisenmann, Lee Baumgarten, Alexander Wolf, Louis Jackson, Samuel Ganss, Dr. H. L. Kaufman, Max Fischer, Joseph Strausburger, Milton Hoffenmaier, Sol Herzog, and Otto Woerner.

Shriners To Aid.

mail nyc 10/9/18

## Sousa Leads Sailor Band on City Hall Steps

The 303-piece "Battalion Band" from the Great Lakes Naval Training Station under the direction of Lieut. John Philip Sousa, which is touring the East for the fourth Liberty Loan, gave a "morning concert" on the steps of city hall to-day.

Mayor Hylan received Lieut. Sousa and congratulated him on the band. Several of the composer's latest marches were played, as well as some of the old favorites including "The Stars and Stripes Forever."

The band left the training station about two weeks ago and has been playing in the larger cities on the way East. It will probably play in Newark this evening.

The spread of Spanish influenza and the resultant closing of theatres and public places in so many cities has greatly affected the itinerary originally planned for the band. A contemplated tour through New England has been called off.



News Baltimore Md 9/7/18

Press Pitts Pa 9/7/18 131

## SOUSA AMERICAN; WANTS IT KNOWN

Bandmaster Tells About Music  
As Appreciated Here And  
In Other Lands.

"If there is one thing that makes me fighting mad so that I could get up on my toes and scream it is to have people say, 'Where did you come from?' in the tone that indicates the impossibility of America producing a musician."

Thus Lieut. John Philip Sousa, U. S. N., as he sat before a desk in his rooms at the Southern Hotel and presented an odd combination of officer and artist in the spic-and-span blue serge trousers of the Navy and a soft velvet jacket of pronounced musical tendency.

"As a matter of fact, America and England are the most musical countries of the world—yes, and France," he continued. "Where does every big artist turn his eyes when he is achieving success? Why, to London and America. They're the mecca of musicians. All successful musicians find their way to us. We must appreciate them, else why do they come?"

### As To Huns And Music.

"The Germans talk about their love of music, but did you ever stop to think that they like music as a side line with their food? I've made three tours of the land of the Hun and I fancy I know him fairly well. My experience has been, invariably, that in these cities where I played in parks or gardens or halls in which food was served the receipts were tremendous. When we played before an audience in a concert hall, where the only thing served was music, pure and unadulterated, there was no dearth of seats—we got almost no receipts from concerts that were not backed up with things to eat and drink."

"Yet in America we pack our concert halls with men and women who sit through whole evenings with no thought for anything but the music that is coming to them from the great musicians in the world. That, would you not say, is the highest appreciation of music that there is? That is music appealing to the spirit alone."

### Hits At Pro-Germans.

Lieutenant Sousa is particularly vicious toward the pro-German in America.

"There isn't a German in this country who dare call himself a patriot. However rotten his country one has to acknowledge the loyalty of a man who sticks up for it. But your pro-German never struck a stroke for the Fatherland that he likes to prate about. If he'd been willing to he'd have got to Germany by hook or crook and shouldered a rifle long before America got into the war. He'd have got around internment if he'd had to black his face to do it. Trust an American boy. He'd come from the ends of the earth to fight for America."

"The pro-German in America is the lowest, most sneaking, most cowardly thing on earth—he is even worse than a German in the German Army, and that's about the limit of condemnation."

Traveling with Lieutenant Sousa and the band of 300 pieces from the Great Lakes Naval Training Station is Lieut. W. P. Jost, military com-

THE ONLY, INCOMPARABLE  
MARCH KING WAS HERE



John Philip Sousa

Sousa, one-time leader of Sousa's Band, now a lieutenant in Uncle Sam's Navy and director of the Great Lakes Naval Training Station Band, was in the city yesterday. The Naval Band gave two concerts at the Fifth Regiment Armory yesterday for the Liberty Loan.

mander of the organization, and Lieut. A. H. Frankle, a Navy surgeon, who keeps the boys fit.

## SOUSA GREAT LAKES NAVAL BAND OF 300 PIECES HERE SUNDAY

By United Press.

Washington, Sept. 26.—The Great Lakes Naval Station band, led by John Philip Sousa, will start on an eastern tour in the interest of the Liberty loan tomorrow. The band, which is traveling by special train, numbers more than 300 pieces. The itinerary has been mapped out only six days ahead. It includes:

Peoria, Ill., Sept. 27; Columbus, O., Sept. 28; Pittsburg, Sept. 29; Washington, Sept. 30; Baltimore, Oct. 1, and Philadelphia, Oct. 2.

Times Los Angeles Cal 9/10/18

And we will wager that there is not a "goose-step" in the great Amer-

ican wedding march being written by John Philip Sousa.

Eagle Bklyn NY 9/7/18

## Sousa's Band Aids Loan With Two Concerts in Boro

Lt. John Philip Sousa came to Brooklyn yesterday in aid of the Fourth Liberty Loan. With the Great Lakes Naval Training Station Band of 310 pieces he gave a concert during the afternoon before a crowd of more than 25,000 persons in the Flower Garden, Prospect Park, and, in the evening, entertained as many thousands more as could force their way into the 13th Regt. Armory.

The celebration in Prospect Park was arranged by the Brooklyn Liberty Loan Committee in co-operation with Borough President Riegelmann and Park Commissioner Harman. The evening affair was arranged by Col. Clarence W. Smith of the 13th C. A. C. and the Liberty Loan Committee. Police Inspectors Murphy and McElroy declared that the crowd was the largest ever assembled there.

For the Park concert Lt. Sousa selected a program which struck the popular fancy. The numbers included patriotic and religious selections. The medleys included "Over There," "Tenting Tonight," "The Gang's All Here" and "Yankee Doodle." "Onward, Christian Soldiers," created considerable enthusiasm.

After Sousa had been introduced by E. C. Granbery, executive manager of the Brooklyn Liberty Loan Committee, the lieutenant made a speech. It consisted of two words, "Buy Bonds." Sousa was not recognized by many in the crowd. Since he closed his series in Brooklyn in the summer of 1901 at the Manhattan Beach Hotel he has shaved off the beard which had been as inseparable a part of his appearance as the baton.

Mr. Granbery declared that Brooklyn would certainly go over the top in the present loan. He pointed to the borough's creditable showing during the previous Liberty Loan and Red Cross drives. Brooklyn's 90,000 men who are in the Army and Navy will not be neglected by the folks back home, he said.

Borough President Riegelmann, who also spoke, declared that Brooklyn would continue to hold its place in the front rank of patriotic communities. There could be no doubt, he said, that the borough's quota would be oversubscribed.

The concert was given in the Flower Garden on the shores of the lake at the spot where, two weeks ago, the Honor Roll Tablet had been dedicated. The place is such an ideal spot for holding such affairs that Park Commissioner Harman is considering abandoning the old music stand site in the centre of the park for such demonstrations.

Sousa's musicians proved themselves to be equally good singers. They sang several selections and solos were given by Oscar A. Collins and J. Collman. Lt. Sousa's aides were Frankel and Jost. Michleux Tennent was drum major. William Brown and Arnim Hand were assistant band directors.

At the evening concert in the 13th Regt. Armory an address was delivered by the Rev. Dr. Nehemiah Boynton, chaplain.

Liberty Loan meetings were held yesterday at the Academy of Music by the National New Thought Association; at Grand Union Hall, 258 Court st., by the Caltagrouese Society, and at the Church of the Good Tidings, Stuyvesant ave. and Madison st., under the auspices of the Young People's Christian Union.

At the Church of the Redeemer last night, Fourth ave. and Pacific st., a patriotic meeting was held. While "The Star-Spangled Banner" was sung, a flag was held by a choir boy, in front of the chancel. Boy Scouts in uniform were in the procession of choristers and the clergy and the scouts carried the Allies' flags. The rector of the church, the Rev. T. J. Lacey, took for his text a quotation from President Wilson's speech, "Justice and fair-dealing." Dr. Lacey incorporated into his sermon a great deal of the President's Liberty Loan speech, making a fine effect.

Record Phila Pa 8/4/18

### Rotary Club Admits Officers.

Directors of the Rotary Club, at their meeting yesterday, voted to extend membership privileges during the period of the war to all commissioned officers of the army, navy and Marine Corps. Plans were perfected for the dinner to be given on the evening of September 4 to John Philip Sousa, the "March King." The affair will be given at Willow Grove and a Rotary program is arranged for the evening.



132  
Star  
Baltimore  
md 10/1/18

## VICE PRESIDENT AND SOUSA'S BAND ARE IN THE CITY TODAY

Marshall Will Speak at the Armory and the Lyric  
Tonight.

### TWO CONCERTS BY BIG BAND

Liberty Theater and Bank to  
Open Tomorrow on Court-  
house Plaza.

### BIG INSURANCE MEETING

Officially Baltimore city has subscribed \$6,155,450 toward the Fourth Liberty Loan. The counties have made official returns to the amount of \$1,418,450. This makes the state's total thus far \$7,573,900. Let it be clearly understood these are the official figures and represent only those subscriptions which have been confirmed by the Richmond Reserve Bank. That the city's subscriptions thus far are about \$40,000,000 is not doubted. But the returns have not been officially received by the Liberty Loan Committee.

With two concerts by Sousa's band in this city today, with the great meeting of the Prudential Insurance Company tonight at the Lyric, with Vice President Marshall as an honored guest and a speaker both at the Armory, where the band holds forth, and at the Lyric, Baltimore is a very busy city today. But the end of entertainment for its people is not by any means in sight. The Liberty Loan Committee has arranged for amusement for days to come.

Tomorrow, for instance, the Liberty Theater and the Liberty Bank, on the Courthouse Plaza, will be opened. The bank, which is now in the course of construction, will be finished by tomorrow and all ready for the grand opening, at 12 noon. The bank is not a palatial edifice, being constructed of boards and of the store-box type of architecture, but it will suffice to house as many bonds as the theater will wish to buy.

The theater consists mainly of a stage, but some very clever turns will be seen on it during the campaign, and some thrilling moving pictures.

The opening of both of these first aids to the Liberty Loan will take place at noon tomorrow. The band from Camp Holabird, that invaluable band which has been doing such yeoman service for these many days, will begin its concert at 11:30. Following this a singer will give the Star-spangled Banner, and this will be followed by a speech, a sort of dedicatory speech, by Albert G. Towers. Vaudeville teams from the local theaters will afford amusement.

Citizen  
Brooklyn 10/1/18

## SOUSA DRAWS MUSIC LOVERS

### Two Concerts in Boro Yesterday.

Lieutenant John Philip Sousa came to Brooklyn yesterday in aid of the Fourth Liberty Loan. With the Great Lakes Naval Training Station Band of 310 pieces he gave a concert during the afternoon before a crowd of more than 50,000 people in the Flower Garden, Prospect Park, and in the evening entertained as many thousands more as could force their way into the Thirteenth Regiment Armory.

The celebration in Prospect Park was arranged by the Brooklyn Liberty Loan Committee, of which E. P. Maynard is chairman, in co-operation with Borough President Edward Riegelmann and Park Commissioner Harman. The evening affair was arranged by Colonel Clarence H. Smith, of the Thirteenth Coast Artillery Corps, and the Liberty Loan Committee. Police Inspectors Murphy and McElroy, who were in charge of the police plans at the park, declared that the crowd was the largest ever assembled there. Long before the concert started it became necessary to throw open to the public many of the usually "keep-off" places.

For the park concert Lieutenant Sousa selected a programme which struck the popular fancy. The numbers included patriotic and religious selections. The medleys included "Over There," "Tenting To-night," "The Gang's All Here" and "Yankee Doodle." "Onward, Christian Soldiers" created considerable enthusiasm.

After Sousa had been introduced by E. C. Granberry, executive manager of the Brooklyn Liberty Loan Committee, the Lieutenant made a speech. It consisted of two words. He said, "Buy bonds." Sousa was not recognized by many in the crowd. Since he closed his series in Brooklyn in the summer of 1901 at the Manhattan Beach Hotel, he has shaved off the beard which had been as inseparable a part of his appearance as the ever-present baton.

Mr. Granberry declared that Brooklyn would certainly go over the top in the present loan. It pointed to the borough's creditable showing during the previous Liberty Loan and Red Cross drives. Brooklyn's 90,000 men who are in the army and navy will not be neglected by the folks at home, he said.

Borough President Riegelmann, who also spoke, declared that Brooklyn would continue to hold its place in the front rank of patriotic communities. There could be no doubt, he said, that the borough's quota would be oversubscribed.

The concert was given in the Flower Garden on the shores of the lake, at the spot where two weeks ago, the Honor Roll Tablet had been dedicated. The place is such an ideal spot for holding such affairs that Park Commissioner Harman is considering abandoning the old music stand site in the center of the park for such demonstrations.

Standard Union  
Brooklyn 10/2/18

## VAST CROWD AT PARK TO HEAR SOUSA BAND

Famous Leader and Composer  
Comes Here to Aid Liberty  
Loan Drive.

50,000 AT FLOWER GARDEN.

Naval Lieutenant, Whiskerless,  
Scarcely Recognizable.

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Times  
Hartford  
Conn 9/20/18

## BIG BAND ON BOND TRIP.

Sousa's Great Lakes Naval Organization to Make Country Tour on Behalf of Fourth Liberty Loan.

Great Lakes, Ill., September 26.—The Great Lakes naval training station band will leave to-day for its sweep around the country in the interest of the Fourth Liberty loan. The train will be a miniature naval station on wheels under command of Lieutenant Walter P. Jost. Lieutenant John Philip Sousa will direct the playing, and a medical officer will accompany the party.

The band, which consists of 300 pieces, will swing around the middle west, starting with Peoria, Ill., and Columbus, and winding up in the east, visiting Boston, New York, Buffalo and Detroit. The departure, planned for several days ago, was delayed by the outbreak of Spanish influenza at the station. The epidemic is considered under control.

"Sousa day" marked the opening of the department of music of the Progress club Thursday afternoon. Miss Collmer gave a paper on the life of John Philip Sousa. Miss Lillian Anderson was in charge of the music. Mrs. Russell Miller gave as a piano solo "Berceuse." Mrs. Walter E. Bryan sang "In Flanders Fields the Poppies Grow" and "We Are Coming," accompanied by Miss Anderson. A reading was given by Mrs. E. M. Morris, "Sousa in Berlin." A piano duet, "Stars and Stripes Forever," by Mrs. Frank Stover and Miss Anderson. Current events were read by Mrs. S. W. Applegate.



# GREAT THRONGS GREET LT. SOUSA

50,000 Hear His Military  
Band in Prospect Park.

## BOYNTON MAKES APPEAL

Speaks for Loan at Concert in  
13th Regiment Armory.

Music lovers experienced a rare treat yesterday when they listened to the Great Lakes Naval Training School Band of 300 pieces under the leadership of the eminent composer and bandmaster, Lieut. John Philip Sousa. Brooklynites were given the benefit of two concerts yesterday, one in the afternoon at Prospect Park and the other in the evening at Thirteenth Regiment Armory, Sumner and Putnam avenues.

During the afternoon more than 50,000 persons gathered at the lake in Prospect Park. Not a more fitting place could have been selected than in front of the Brooklyn Honor Tablet, which was dedicated a few weeks ago in honor of the young men of this borough who have made the supreme sacrifice in the name of democracy.

Sousa, who has held a premier position in music, cancelled his engagements and disbanded his band a few months ago and at the age of 60, entered the Navy as a lieutenant. He was assigned to the Great Lakes Naval Training School and at once set about to increase the band there from thirty pieces to its present strength of 1,500 men.

Through the courtesy of Capt. William H. Moffett, the station commander, Brooklyn was given an opportunity of hearing the greatest aggregation of musicians in the entire nation. Incidentally, the local Liberty Loan Committee endeavored to secure the best talent available in its effort to get the "Greater City's Greatest Borough" over the top long before the termination of the drive.

Park Commissioner John N. Harman made the necessary arrangements to accommodate 40,000 persons in the Flower Garden, opposite the Honor Tablet, and long before the hour set for the concert, standing room was at a premium, with thousands of men, women and children sitting on the grass within hearing distance of the bandstand. So loud were the strains of the band that residents for a distance of ten blocks from the park were able to distinctly hear the concert.

The band arrived during the afternoon and was met by the executive committee of the Brooklyn Liberty Loan Committee. E. C. Granberry, executive chairman, and members of the committee tendered a dinner to Lieut. Sousa, Lieut. W. P. Jost and Lieut. A. H. Frankel. The members of the band were the guests of the committee at the Imperial. The musicians were escorted on their tour of the borough by a detail of mounted police, provided by Police Inspector Thomas Murphy.

At the park concert, Borough President Edward Riegelmann made a brief appeal in behalf of the Loan. Members of the band not alone proved capable manipulators of the brass, but endeavored to excel as vocalists in singing solos and in chorus. A selection entitled "America," My Boy, met with the hearty approbation of the audience and called forth many encores. During the course of the concert a bevy of Brooklyn women, under the leadership of Mrs. E. G. Babcock and Miss Lora Murr, collected Loan subscriptions.

The arrangements for the evening concert at the Thirteenth Regiment Armory had been made by Col. Clarence W. Smith, but urgent official business in Washington prevented the Colonel from enjoying the fruits of his labor. In his absence Lieut.-Col. E. G. Babcock acted as master of ceremonies.

The armory was filled to its capacity with an equal number on the outside clamoring for admittance. The quantity and quality of the band was such, however, that one was able to enjoy the concert from the outside as well as within. The same program was rendered by the band at both occasions. The appearance of Lieutenant Sousa in the armory was the signal of a genuine patriotic reception lasting for fully fifteen minutes.

The Rev. Nehemiah Boynton, pastor of the Clinton Avenue Congregational Church, and former chaplain of the Thirteenth, recalled many pleasant memories with the 1,458 men of the Thirteenth Coast Artillery prior to the time they were inducted into the Federal service.

"While the boys are sweating blood," declared the minister, "you folk at home should sweat bonds. Give all you can so that Lieut. Sousa may soon lead our boys into Berlin. If you are an American, wake up and do an American duty—sacrifice and fill up Uncle Sam's pockets so that he will have a chance to bring the boys home soon. Buy, buy, buy bonds until it hurts."

# SOUSA'S BAND COMES TO TOWN

Great Lakes Naval Musicians  
Here to Boost the Fourth  
Liberty Loan.



Lieut. John Philip Sousa.

Lieut. John Philip Sousa and 300 members of the United States Navy Band from the Great Lakes naval training station arrived at the Pennsylvania station at 7 o'clock this morning.

After breakfasting at one of the War Camp Community service stations the bandmen went to the War Camp Community Hotel, 35 West Twenty-seventh street, where they will make their headquarters while in New York. Lieut. Sousa went to the Lambs Club.

At 10.15 the band proceeded in buses down Fifth avenue to the Altar of Liberty, in Madison Square, where it gave a concert from 10.30 to 11.45. The programme for the remainder of the day is as follows:

Concert at Public Library at 3.30, return to quarters at 4.30, concert in Carnegie Hall at 8.

The band did wonderful work in the third Liberty Loan campaign, when it went out in units of fifty pieces, and even better results are expected from the youthful musicians in the present campaign. The drum major, Michaux F. Tennant, is a perfect specimen of manhood.

To Capt. William A. Moffett, commandant of the Great Lakes station, belongs the credit of organizing the band. Shortly after the country entered the war he asked permission to have John Philip Sousa enrolled as a lieutenant and had him placed in charge of the band, which has been trained as only Sousa could train it.

## \$45,000,000 OF FOURTH LOAN IS SUBSCRIBED

Approximately Three-Fourths Of  
City's Quota Estimated As  
Now In Hand.

### MARSHALL HELPS IN CAMPAIGN

Two Speeches By Vice-President  
And Sousa's Band A Tremendous  
Boost To Bond Sales—Workers  
All Enthusiastic.

Without a moment's let up the campaign for the fourth Liberty Loan went on yesterday, and subscriptions big and little, from every source, piled in on the workers, until it was estimated at the close of the day that the total subscriptions for Baltimore now in hand amounted to practically \$45,000,000, or approximately three-fourths of the amount Baltimore has been called on to aid in putting the fear of God into the hearts of the Hun. Of course, this is but an estimate, for it was impossible to assemble and tabulate all the subscriptions now in hand, but the estimate is not believed to be excessive.

A tremendous boost was given to the campaign by the two speeches last night by Vice-President Marshall, and by that wonderful band of Sousa's, with its afternoon and evening concerts at the Fifth Regiment Armory, and this stimulus to the patriotism of the citizens of Baltimore is counted on vastly to augment the stream of dollars flowing in.

War Loan Fever Is Catching.

## MARCH KING'S AUDIENCE TWO MILES IN LENGTH

Barred From Armory, Sou-  
sa's Band Delights Broad  
Street Pedestrians

For a two-mile long audience, Sou-  
sa's Band gave its final concert in  
Philadelphia last night.

Unable to appear at the Second Regiment Armory, Broad street and Susquehanna avenue, because the building is under influenza quarantine, the bluejacket musicians and their famous leader right-about-faced and marched to Broad Street Station, playing the quick steps that have made Sousa famous.

The Great Lakes Band was to give the concert at the armory, under the auspices of the North Philadelphia Liberty Loan Committee, having given a victory programme to boost Liberty Loan sales during the afternoon at the base of the Liberty Statue.

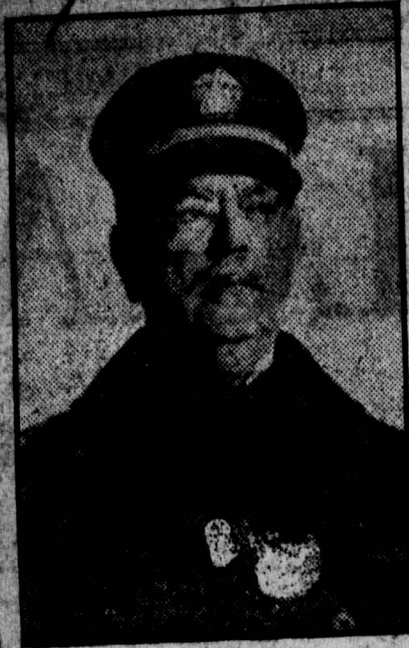
## \$20,000 AT LOAN RALLY.

Twenty thousand people stood in Wall and Nassau Streets before the sub-Treasury building at noon to-day and after listening to several selections by John Philip Sousa's Naval Band of 300 pieces saw a \$50,000 bond sold to representatives of the Asia Banking Corporation of 66 Liberty Street on the strength of a cartoon drawn on the steps of the building by R. Goldberg.

Gen. Gvosdenovitch, Montenegro's Minister to the United States, was presented to the crowd. Corpl. Oscar Mowet of the French Foreign Legion, Katherine Emmet, actress, and Dr. O. H. L. Mason, a returned Y. M. C. A. worker, were the principal speakers.



## March King and Navy "Peacock"



Lieut. John Phillip Sousa, Washington's own March King, director of Great Lakes Band Battalion, and Bandmaster Michaux F. Tennant, styled "The Peacock of the Navy," in his favorite role of drum major.

## SOUSA WELL PLEASED WITH RESULTS IN HIS HOME CITY

"That Washington is my home city, has always been a matter of great personal pride to me," said Lieut. Sousa, of the United States navy in the restaurant at the Union Station as he chatted nonchalantly over a dish of peaches and ice cream last night after a busy day in which he had three concerts and held two parades. "But the Washington that I know best is the city of a generation ago. I remember the time when the land where the Union Station now stands was swamp land. I've tried to embody this older period of Washington history in a novel 'Pipe Town Sandy' which I wrote several years ago."

In speaking of his enlistment in the navy, Lieut. Sousa said that it was inevitable that he should join the colors when his six nephews had enlisted in various branches of the service and a sixth of his private band had gone to war.

When Lieut. Sousa was commissioned an officer a year ago last May at the Great Lakes Training Station, he found two small bands there. In the fifteen months of service he has sent 1,100 men overseas, whom he has personally trained, in addition to supplying the nucleus for several bands in this country and in South America. "Our organization," continued Lieut.

Sousa, "represents the only band battalion in the world. We have a distinct unit such as any other division has. There are 300 musicians in the group, three commissioned officers, a hospital staff, and all the departments that any battalion has."

"We have a reserve strength of 1,500 from whom we are constantly drawing. We train the boys for six months, then we send them out in small groups to begin band units in the detachments to which they are assigned. Among the men here on this trip only ten were with the tour that we made a year ago."

It was very gratifying to the band as a whole and to Lieut. Sousa in particular that his city subscribed for \$1,500,000 worth of liberty bonds at the meeting at the Liberty Hut last night.

The present Eastern tour that they are making has been highly successful in every city. They leave at 1 o'clock this morning for Baltimore, Philadelphia and New York. Then they are bound north as far as Portland, Me. The return trip back to the home station at Camp Perry, Great Lakes Training Station, will include concerts in connection with liberty bonds meetings in the large cities of New York State and the cities of the Lake States.

## \$1,097,611,650 TAKEN BY NATION FOR LOAN; FAR UNDER SCHEDULE

Daily Average of \$416,000,000 Needed for Success—Brooklyn Plans Big Demonstration Saturday.

### TODAY'S LIBERTY LOAN EVENTS IN BROOKLYN

3 p.m.—Concert by Lt. Sousa's band at Prospect Park.  
8 p.m.—Concert by Lt. Sousa's band at 13th Regt. Armory.  
8 p.m.—Rally, Manufacturer's Trust Co., Academy of Music.

Washington, October 5—Official reports of Liberty Loan subscriptions gathered by banks up to the close of business last night and compiled late today by the Treasury show a total of \$1,097,611,650.

"While the actual sales through all agencies probably is somewhat in excess of this figure," said the headquarters review, "the results obtained in the drive thus far are not highly encouraging. The campaign now has gone through seven working days and only twelve more working days remain. Approximately \$5,000,000,000 in subscriptions still must be raised if the total amount asked by Secretary McAdoo is obtained. The daily average which must be achieved between now and October 19 in order to put the Loan over the top is about \$416,000,000."

Latest official reports show that only two districts, St. Louis and Boston are maintaining the pace that must be set if the Loan is to be subscribed. Following are the reports by districts:

P. C. of

Great Lakes Naval Training Station Band Arrives in Bridgeport and Quickly Makes Itself Heard—Six Concerts on the Schedule for Today—Will Play for an Hour at City Hall Green at 4:30 This Afternoon—Hoped to Raise \$200,000 for Loan During the Day.

#### SCHEDULE OF CONCERTS AND PARADE.

10:30 at Crane Co.  
11:30 at Remington Arms Co.  
12 at Washington Park.  
12:45 at Junction of State street and Fairfield avenue.  
1:30 at Junction at Stratfield.

7—One mile parade—Main street to Fairfield avenue, to Broad street, to Main street, and north to Armory.

7:30 Concert at Armory.  
Leave Bridgeport at 10 o'clock.

Did you hear the band battalion from the Great Lakes Naval Training station when it marched up and down Main street this forenoon? They took up a whole block in space. There are over 300 instrumentalists in it, and its claim of being the biggest in the world is well borne out. It made such a long line coming down the street it seems that only sections of it played, but when they arrived at a place where they massed the full band went at it.

"With such a band as that in front an army ought to walk right into Berlin or hell itself," was the comment of a prominent city official as he heard the snappy and perfectly timed music from the 300 instruments. That the music was snappy and in perfect unison was true, but in volume and tone it was inspiring. It was the music that forced the expression of the city official as stated above, who expressed the sentiment of all who heard the music.

#### Band Battalion.

It is called the Band Battalion because it makes a battalion in itself. It is under the direction of Lieut. John Phillip Sousa, undoubtedly the greatest band leader in the world.

The band left their training camp when the Liberty Loan campaign started, and will be touring the country in behalf of the fourth drive during the rest of the campaign.

The band is in Bridgeport to stimulate the Liberty loan here, and if it is as successful here as elsewhere their visit will be profitable to Bridgeport and the nation at large. When the band was at Washington subscriptions in the open jumped up to a million. At New Haven yesterday the campaign was stimulated to \$100,000 which was mighty good for New Haven, everything considered. By that criterion Bridgeport should go \$200,000 today.

#### In Special Train.

The band arrived in Bridgeport at 1 o'clock this morning in their own special train of eight cars. The local committee of the Liberty Loan was at the railroad station at 7 o'clock this morning to greet the bandmen on their arrival from New Haven. But there was no appearance of the men when the train came in. Finally one of the railroad men came up with the information that the special train of sleepers with the bandmen were down in the railroad yard.

The committee hurried down to the yard and took the naval bandmen up to the Stratfield for breakfast, but an hour was lost by the fact that no one noticed the local committee, but that they could not



Citizen Bklyn N.Y. 10/18/18

Arms & Navy Journal  
Vol. 10/18/18 135

## FINE MUSIC TO AID LOAN HERE

Two Concerts by Sousa's  
Band To-Day.

BROOKLYN CONTINUES  
AHEAD IN PERCENTAGE

Monster Demonstration at Borough Hall—Chairman C. E. Robertson Confident of Results—Open-Air Pictures a Big Feature of Campaign.

Total Loan subscriptions officially reported to the Federal Reserve Bank up to the close of business yesterday amounted to \$266,098,700, a gain for the day of \$43,886,200. The amount subscribed is equal to 14.8 per cent. of the quota.

The percentage of the quota subscribed in the corresponding period of the Third Liberty Loan was 31.5 per cent.

Brooklyn's subscription to date is \$27,842,900 or 35.1 of its quota. The percentage for the other boroughs is: Manhattan, 13.6; Queens, 16.5; Bronx, 7.2; Richmond, 16.

Music lovers of Brooklyn will experience a rare treat to-day. Lieutenant John Philip Sousa, who has not played in Brooklyn for several years, will give a concert this afternoon in Prospect Park and again in the evening at the Thirteenth Regiment Armory, in aid of the Fourth Liberty Loan. There will be 300 musicians in the band.

Sousa, who has held a premier position in music circles throughout the country, cancelled his engagements and disbanded his band a few months ago and, at the age of 60, entered the navy as a lieutenant. He was assigned to the Great Lakes Naval Training Station and at once set about to increase the band there from thirty pieces to its present strength of 1,500 men.

Brooklyn will have an opportunity to hear this greatest aggregation of musicians through the courtesy of Captain William H. Moffett, the station commander.

Park Commissioner John N. Harman has made arrangements to accommodate 40,000 people in the Flower Garden at the Honor Roll Tablet, where the afternoon concert will be given. The arrangements for the evening concert at the Sumner avenue armory have been made by Colonel Clarence W. Smith.

In the event of rain, one concert will be given at the Twenty-third Regiment Armory, at Bedford and Atlantic avenues. The concerts will be free to the public.

The band will arrive in New York this afternoon and will be met by the executive committee of the Brooklyn Liberty Loan Committee. E. C. Granberry, manager of the committee, and members of the Brooklyn committee will tender a dinner to Lieutenant Sousa, Lieutenant W. P. Jost and Lieutenant A. H. Frankel. The members of the band will be the guests of the Brooklyn committee at the Imperial. The musicians will be escorted on their tour of the borough by a detail of mounted police provided by Police Inspector Thomas Murphy.

The park concert will commence at 3 p. m. and continue until 4:30 p. m.

The evening programme at the armory will commence at 8 p. m. and continue for an hour and a half. The programme includes a wide range of popular and classical numbers and has been arranged with a view of appealing to the most fastidious. Both concerts will be free to the public.

Medals Presented by Senator Calder.

Brooklyn women—the mothers and wives of the borough's boys over there—held a monster Liberty Loan demonstration yesterday afternoon at Borough Hall Plaza. And as a result of their bond-selling efforts \$15,000 was subscribed. Arranged in groups on the Borough Hall steps were women and girls attired in the costumes of the Allied nations. The affair was arranged and carried out by the Brooklyn Women's Liberty Loan Committee, under the chairmanship of Mrs. Walter Shaw Brewster.

The speakers were Judge Charles J. McDermott, Borough President Edward Riegelmann, Senator William M. Calder, George Eckhart, a Brooklyn boy just returned wounded from Cantigny, where he received the Croix de Guerre; the Rev. Dr. David Hughes, an English army chaplain; Captain Jack Edwards, of the Princess Pat Regiment.

A concert was given by the Naval

Sunday the famous band of the Great Lakes naval training school, led by Lieutenant John Philip Sousa himself, will be in Troy the entire day. The band, numbering 305 pieces, will arrive early in the morning and will be met at the Union station by the publicity committee of the general loan committee and escorted to the Rensselaer hotel where breakfast will be served. Following breakfast, the Catholic members of the band will be taken to mass in the various churches by members of Troy council, Knights of Columbus and an open air service will be conducted for the Protestant bandmen in Seminary park by the Rev. Dr. Joseph H. Odell of the First Presbyterian church.

After the service the musicians will be taken on a sightseeing tour of the city in automobiles provided by the Troy Automobile club, women's motor corps of the National League for Woman's Service, Navy league and Knights of Columbus, returning to the Rensselaer at 12:30 for lunch which will be served by canteen workers of the Rensselaer county branch of the American Red Cross.

In the afternoon a short parade will take place, stops being made at Monument square, Franklin square and Jacob street and Fifth avenue, at each stop concerts being given. Then the band will return to Seminary park for another concert and from there go to Union station plaza for a final concert before boarding a train for Schenectady.

Mayor Cornelius F. Burns will be grand marshal of the parade which will escort the band and the marchers will consist of the Troy high school and La Salle institute cadet corps and the general Liberty loan committee. The line of march will be Monument square to King street to Jacob street, to Fifth avenue, to Broadway, to Union station. Troops of Boy Scouts will keep the parade along the line of march clear.

### GREAT LAKES.

U.S. Naval Station, Great Lakes, Ill., Sept. 30, 1918.

Headed by Lieut. John Phillip Sousa, the Great Lakes band battalion, 800 strong, left Great Lakes Friday on a Liberty Loan concert tour that will cover practically every principal city east of the Mississippi river. The band battalion was so successful in stimulating interest in previous Liberty Loans that it is looked upon this time as one of the biggest factors in arousing interest in the fourth loan. Lieut. Walter P. Jost, detail officer, and Lieut. A. H. Frankel, M.C., will travel with the band during the entire trip.

Seven hundred and eighty-one athletes, the pick of the country, competed in the National A.A.U. senior and junior track championships, held on Friday, Saturday and Monday on the Great Lakes new athletic field. The Chicago Athletic Association won both the senior and junior championships. They were pressed hard by the athletes of Great Lakes and the Pelham Bay Naval Training Station.

Great Lakes defeated the Norfolk Naval Training Station for the baseball championship of the Navy. Three games were scheduled, but the Great Lakes team decisively defeated the Eastern team in the first two games. Early in the season, the Great Lakes team defeated a nine representing the Atlantic Fleet. A number of major league stars represented Great Lakes, Norfolk and the Atlantic Fleet.

Nine gun crews from the Armed Guard School scored thirty-five hits at night gun firing practice Monday night. A powerful searchlight on the gun shed on the shore picked out the miniature submarine target at 2,700 yards range. Lieut. John

Ronan, ordnance officer, said the showing indicates that they will give a good account of themselves later on. Each gun crew fired five shots, making an average of close to four hits for every crew. One hundred and fifty men, one of the largest contingents that has ever left the Great Lakes Gunners' School, have completed their course and are awaiting further assignment.

The "all-Michigan" band, made up of twenty-six musicians representing practically every section of the Wolverine state, completed its detention period and was transferred to the main station for further training. The band was enrolled as a unit. More than 750,000 people heard the 18th Detachment of the Great Lakes Naval Band in its two weeks' tour of the fair in Kansas.

Lieut. Comdr. Miles C. Gorgas, U.S.N., retired, recruiting inspector for the Western Division, witnessed the weekly review. Mr. Gorgas was graduated with the 1875 class from the U.S. Naval Academy.

A new record was set by the Great Lakes Post Office last week. Approximately 732,000 pieces of first-class mail were received and approximately 520,000 pieces dispatched. His Excellency, Meletias Metaxakis, Archbishop of Athens, president of the Holy Synod of the Church of Greece, who is visiting the various Greek synods in this country, visited Great Lakes last Saturday. With the Archbishop were L. Z. Penna, of Chicago, consul general of Greece; Chrysostom Angelidis, of Athens, deacon to the Archbishop; Alex Papadopoulos, premier secretary of the English Synod of the Greek Church; Chrysostom Papadopoulos, professor at the University of Athens; Hamilcar S. Alivizatos, chief of the Ecclesiastical Department in the Ministry of Education, and P. A. Bougas, president of the Greek Liberals of the Chicago League.

Musical Leader  
Chic All 10/3/18

### "Why, It's a Jazz Band!"

Jazz through the war has attained new dignity. "H. J. T." in the London "Musical News," relates an interesting episode and his own "findings" on the Jazz Band:

Probably until the advent of the American Forces to this country very few musicians had heard of the combination of instruments known as the Jazz Band. I am giving a brief description of my own experience in this matter, in the hope that it will be of some interest to your readers.

About two miles from "Somewhere" we have an aerodrome in an isolated position, where there is a considerable force of Americans, Englishmen, and W. R. A. F.'s. I had often entertained the company by taking concert parties to this station, but one evening I strolled up to the camp alone for a smoke and a chat with the men, taking, however, a case of music and a few simple instruments. During the evening I seated myself at the piano in the American Y. M. C. A. Hut, handed a tambourine, triangle, and a small pair of cymbals to the nearest Yanks, and began playing a well-known Sousa march. The men "jumped to it" at once, and, with broad smiles, joined in lustily with me. Very soon we had a crowd of interested men round us, evidently enjoying this impromptu orchestra. We then proceeded to play well-known waltzes and other music. Presently I heard the remark, "Why, it's a Jazz Band!"

I asked them to tell me just what they called a Jazz Band in America, and was informed that it was a combination of any and every kind of instrument. That gave me an idea, which we soon developed. I soon found that we had in the camp several violinists, also cornet, French horn, and side-drum players. These instruments I promised to lend, and had them sent to the American Y. M. C. A. representative, and the following week our band began to take shape. Some keen Englishmen joined us with a home-made bass drum, consisting of the frame of a large square box with parchment stretched across. This has now been superseded by an excellently made circular instrument. Two banjos and a mandoline next appeared. Then, with the aid of kazoos for mouthpieces we constructed clarinets, bassoon, horns, trombones, and others of a fearful and wonderful description. Our percussion department now consisted of two or three side-drums, bass drum, two triangles, two pairs of small cymbals, castanets, bones, bells, etc. Our Jazz Band consisted of the following "families": (a) violins, (b) banjos, mandoline, and piano, (c) kazoo, (d) brass, and (e) percussion.

For music, I found that marches, dances, etc., were far more effective and acceptable than the toy symphonies of Haydn and Romberg.

The violinists and brass players had their printed

## FIGURE TROY LOAN PASSES \$5,000,000

Subscriptions Officially Reported Amount to  
\$3,408,960.

### PLANS FOR NAVAL BAND

Great Lakes Training School Musicians, Led by Lieut. Sousa, Will Pass Sunday in City.

Troy has subscribed for \$3,408,960 of the fourth Liberty loan up to yesterday morning and with sales among the street crowds at the Liberty theatre and subscriptions gathered by the War Service Committee during the day it was estimated that the \$5,000,000



136 State Journal  
Columbus Ohio 9/29/18

## SOUSA BAND MUSIC THRILLS COLUMBUS

**Musical Tars With 300-Piece  
Organization Are Showered  
With Hospitality.**

**Jackies Make Strong Impression  
as They March Before Thou-  
sands in Downtown Streets.**

Three hundred young American "jackies," who form the Great Lakes Band Battalion, led by Lieutenant John Philip Sousa, invaded Columbus yesterday and in parade and concert afforded residents an opportunity to thrill to the inspiring strains of patriotic airs, tap their feet in rhythm to the jazz and hum in unison with the dreamy notes of popular operas.

From the time the musical tars arrived in their special train of eight Pullmans yesterday morning until they departed for Cleveland at 10:30 p. m. they were the center of the city's attention and unbounded hospitality. Upon arrival they were met at Union Station and escorted to Masonic Temple and Athletic Club, where temporary quarters had been established. They later went to the Jeffrey manufacturing plant, where a brief concert was given and Lieutenant Sousa spoke.

### Give Two-Hour Concert.

The feature event of the day came at 2 o'clock, when the parade started from Masonic Temple. Sixteen abreast, the jackies marched in down-town streets to the Statehouse, where a two-hour concert was given. Their visit was a forerunner of the liberty loan campaign for \$13,000,000 in the county, which opens Tuesday.

At 6 o'clock the band assembled at Masonic Temple and marched to Broad and High Streets, where one selection was played on the east side of the new memorial arch to be dedicated tomorrow afternoon by Theodore Roosevelt. A half hour's concert next was given in front of Memorial Hall, preliminary to the Elkus meeting there, and at 7:30 o'clock the band returned to the Capitol, where a concert was given from 8 to 9 o'clock, when the jackies marched to Union Station.

The sailors presented a gallant spectacle as they swung into High Street from Naghten in the afternoon parade. With trumpets blaring and led by Lieutenant Walter P. Jost, their military commander, the boys won the cheers and applause of thousands who lined the curb. Besides Lieutenant Jost, at their head marched Lieutenant Sousa, Lieutenant A. H. Frankel, medical officer; Chief Yeoman Frank C. Radcliffe and Chief Master-at-Arms C. A. Butler. With them also were Senior Bandmaster William Brown and Bandmaster John P. Callanan. But above all, with probable exception of Lieutenant Sousa, whom many failed to recognize because of the absence of his beard, the chief attraction was Bandmaster Tennant, "parade peacock" of the world, originator of the "swankey walk," who strutted at the head of the band, baton aloft, and extended to the full glory of his six feet.

### 10,000 People in Audience.

In the course of the concert at the west front of the Capitol fully 10,000 persons joined the audience and enjoyed a program which for merit and variety probably never has been outdone in Columbus. One of the features of the concert was the singing of the chorus of "America, Here Is My Boy" by the 300 bluejackets.

One Columbus boy and another who formerly lived in this city were with the band. They were Enos Ray Ames, trombone player, whose parents, Mr. and Mrs. E. P. Ames, live at 89 West Lake Avenue, and E. E. Clevenger, saxophone player, whose home was in Columbus before his family moved to Xenia.

That the members of the band may be safeguarded from influenza, their mouths and throats are treated twice daily.

The band carries musical instruments which cost \$40,000. They are of special design and make, being of low pitch to fit them for concert purposes.

Standard Union Bklyn NY 10/1/18

## SOUSA'S BAND PLAYS AT THREE RALLIES

**Heard at Navy Yard, at Borough  
Hall and at Parade in  
Borough Park.**

### MANY MEETINGS IN BOROUGH

**Women's Committee Reports  
Substantial Returns.**

Lieut. John Philip Sousa and the Great Lakes Naval Training Station Band of 310 pieces came to Brooklyn yesterday in aid of the Liberty Loan campaign. Three concerts were given. At noon the band was the principal feature of a rally at the Navy Yard; at 4:30 twenty thousand persons enjoyed a concert at the Borough Hall and during the evening the battalion band led a parade through the Borough Park section.

Lieut. W. P. Jost is the musical commander and Lieut. A. H. Frankel the medical director of the aggregation. Michaux Tennent is trumpet major.

The parade and the mass meeting following it were under the auspices of the Metropolitan Canvass Committee of the Seventy-sixth Precinct, of which P. W. O'Grady is captain. Led by Sousa's band, the following units were in line: Borough Park Auxiliary of the Red Cross, St. Catherine's Unit Catholic Women's Civic League, Young Men's Hebrew Association of Borough Park, Five Points Democratic Club, Borough Park Benevolent Association, Congregation Temple Emanuel, Henrietta Aid Society, the Concordia Club and a detachment of 300 sailors from the Fifty-second Street Armory.

Following the parade a meeting was held at the Concordia Club, Fifteenth avenue and Forty-ninth street. The speakers were: John J. Meagher, chairman of the parades committee; P. W. O'Grady, captain of the precinct; Louis Brodsky, president of the club, and others. More than \$400,000 was subscribed.

The speakers at the noon rally in Borough Hall Plaza yesterday afternoon included ex-Public Service Commissioner William McCarroll, W. Bernard Vause, Henry B. Hammond, E. J. Donnelly and Christopher J. Burns, the "Irish Billy Sunday." Miss Sarah Stephenson, borough secretary, presided. Daniel Beddoe and Edward Nelson were soloists and Miss Edith M. King and Harry Ruby were accompanists.

Other meetings held yesterday were: Tebo's Yacht Basin; Robins Dry Dock; Dick Brothers, 1 Chester place; Brooklyn Merchant Tailors, at the Johnston Building; National Wax Paper Company, 203 Thirty-seventh street; St. Thomas Aquinas Hall, Fourth avenue and Ninth street; Standard Oil Company, Kent avenue; Central Y. M. C. A.; Trommer's Restaurant, and the Navy Yard.

At the close of the first half of the Fourth Liberty Loan drive in Brooklyn, the Woman's Committee reports almost \$3,000,000 in returns from the theatres, booths and captains at large. Because of unavoidable delay in recording these returns the amounts given do not represent

the entire work of the booths to date, and it is probable that they have exceeded the \$2,814,000 reported. This amount represents an increase of \$358,900 of which the theatres brought in \$239,400; the booths, \$110,550, and the captains at large, \$8,900.

The Italian-Americans of the borough are actively engaged in the Liberty Loan campaign. Under the leadership of Michael Laura as chairman, the committee has secured subscriptions to the Fourth Loan issue for more than \$50,000.

The East Brooklyn Italian Committee, of which S. L. Testa is chairman, has completed arrangements for a mass meeting next Sunday evening at the Franklin Avenue Italian Presbyterian Church, 165 Franklin avenue. Addresses will be made in both English and Italian.

Musical State NY 10/17/18

## WAR BRINGS A NEW INSTRUMENT

**Special Electric Hammer Used by U. S. Marine  
Band to Produce Shipbuilding Effects**

Those who have heard records of "The Volunteers March," by Sousa, particularly the Edison Amberol Record No. 3512, which depicts the activities in a shipyard, have been greatly impressed with the naturalness of the effects. In this connection it is interesting to note that at the special request of the United States Shipping Board, Louis Paulero, of Petersburg, Va., has invented an electric hammer for the United States Marine Band that imitates the noises made by the driving of rivets into ships and boilers. It is this noise that is heard on the record referred to and which is its most effective feature. Although this invention was originally made for the production of sounds in a shipbuilding plant, it may also be used to imitate the "pit-a-pat" of the machine gun. The new "riveter" will be put to use by all bands when playing "The Volunteers March."

The new "musical" instrument is mounted on a steel plate, supported on springs over a wooden base. The drummer operates the hammer by pressing a button either with one of his hands or feet to turn on the current. The switch is so adjusted that the device may be turned to produce a tone either high and shrill or low and dull.



# GERMAN PROPAGANDA HURTS BOND SALES IN JERSEY CITY

Many Decline to Invest in the Fourth Liberty Loan on Ground That War Will Soon Be Over—Chairman Gardner Intimates That Drastic Methods Will Be Adopted to Ferret Out the Slackers.

Some person or persons, no doubt a part of the well organized German propaganda, that has been at work in the various cities in this country in an effort to make the Fourth Liberty Loan campaign a failure, have evidently been getting in their fine work in Jersey City. This fact has been brought to the attention of the Liberty Loan Committee in that city several times by the block canvassers during the past few days. Stories have been told the canvassers when they solicited for bonds that there was no use in buying Liberty Bonds for the fact that the war would soon be over; that Germany was already negotiating peace terms, and that all the Allied armies would cease fighting before the drive has terminated. This, to the minds of the local committee, is nothing more than pure German propaganda, and to some extent these arguments used by enemies of this Government have been effective.

The block canvass up to the present time has produced many 100 per cent. blocks, but despite this fine report there are numerous families in various parts of the city who have not as yet purchased a bond. It has also been pointed out by solicitors to the committees that people who could well afford to buy more than a \$50 bond have refused to do so.

Last night in most of the local theatres where the "Four Minute Men" have been doing missionary work since the bond drive started, the doors were let down, and while the "Four Minute Man" was setting forth his arguments as to why Liberty Bonds should be purchased the district chairmen sent their workers into the theatres and many bonds

were subscribed for. From this time on it is the intention of Chairman Walter P. Gardner to not alone continue the block system, but to send out solicitors wherever there is a crowd collected and endeavor to sell the bonds. In order for Jersey City to go "over the top" heroic methods must be used between now and October 19 if Jersey City is to fly the Honor Flag.

Lieut. John Philip Sousa and his band, who will play at the Fourth Regiment Armory to-morrow night at a Liberty Loan concert, is one of the greatest attractions that has ever been offered to the Jersey City public. The Armory should be jammed with people from all sections of the city. Solicitors will be on hand and a big bond sale is anticipated.

On Saturday afternoon, in the Hudson County Park, a pageant in which 500 boys and girls in various costumes representing the Allied nations and their customs will draw another large crowd.

On Sunday, October 13, the parade that the Liberty Loan Committee is now planning, will eclipse anything of its kind ever attempted in the history of the city.

During Sunday's patriotic procession, as has been before stated, "Four Minute" orators and Liberty Loan Bond sellers, 8,000 in all, will be circulating through the crowd taking subscriptions. "The better the day, the better the deed" will be the slogan, and unless you have purchased your bond or your conscience seems to prick you and you feel that you have not purchased until it hurts, Sunday is the day for you to dig deeper and buy more of Uncle Sam's bonds.

"The time has arrived," stated Chairman Gardner to-day, "when we must go forth and ferret out those who have not as yet purchased bonds. The opening of the doors of the theatres and the soliciting of bonds at all functions from now on until its close I feel sure will put this city 'over the top'."

"Do not listen to this talk that is being circulated, not alone in Jersey City, but all over the country, that the war will soon be over and that there is no further need for buying bonds. This, to my mind and to the mind of every 100 per cent. American, is German propaganda, pure and simple, and the man or men in this city who are spreading it are our enemies. The war is not over by

any means, and in order for us to win a complete and decisive victory we must put the loan through. There is no such word in the vocabulary of a 100 per cent. American as 'failure.' Jersey City, I am positive, will meet, yes, exceed her quota, but we must keep on pounding away. Those who have purchased bonds must double their purchase; those who have not purchased must buy. Every wage-earner in this city must make it his patriotic duty to buy bonds.

"We have handled this drive thus far in a businesslike way, no brow-beating methods being used; we do not think it necessary, but if the occasion requires, other methods perhaps will be adopted. I think it a good play for everyone who has purchased or subscribed for their fourth issue of bonds to display an American flag and continue to display it during the drive. It hardly seems possible to me that a man can say he would display the flag if he had one; it is your duty to have one."

**CARRY ON!**

Since the South African Govern-

## OH! FOR A SOUSA

A correspondent in Europe wrote to one of our most prominent newspapers, as follows: "Oh, for a Sousa, to stir up the sluggish blood of our recruits. Some one to write military music, and with a band to enthuse and waken up the thousands of willing hearts who need the fire and enthusiasm of martial music to inspire them. What could not a Sousa do under such circumstances? The 'March King' would be a Godsend!"

Sousa and his band are an inspiration everywhere, and will be here on Wednesday next, both matinee and night. Seats are selling fast at Stoehr & Fister's and a record crowd will hear the concerts. The children's chorus will make the matinee especially interesting. Mr. Sousa will play all his new marches and his new song, "In Flanders' Fields the Poppies Grow," is making a deep impression everywhere it is heard.

## "FLU" CHECKS LOAN DRIVE

Progress On Fighting Fourth Held Up by Disease

10 TOWNS OVER TOP

Willimantic Committee Put Entirely Out of Running by Epidemic

Despite the fact that numerous workers were devoting all their energies to the booming and boosting of the Liberty Loan bonds today, and though Hartford and the state were drawing closer to their quota leaders admitted that the advance was disappointing. This was particularly true in the Central District headquarters, where only one town reported over the top today, bringing the total towns which have gone over in Tolland, Middlesex and Hartford Counties to ten up to date.

It was not a case of any falling off in patriotism, or any lack of the will that the leaders blamed for the falling behind. There was a more open and sinister explanation. It was the influenza. Committees all over the state are meeting with setbacks due to the disease that is sweeping the state. In Willimantic the work has been brought almost to a standstill. At a meeting of a "committee" in Willimantic last night there was but one member in attendance.

Everywhere the work of bond selling is progressing slowly and a number of towns are nearing the "over the top" mark. Bristol, Forestville and Terryville were reported nearing their quota at shortly after noon, with a total of 4,092 subscriptions and \$1,153,650 taken in.

**\$12,000 at Cottage.**

Liberty Cottage has had a light day, with only \$12,000 taken in to noon, with 40 subscribers. It was hoped that the big band concerts this afternoon and evening by Sousa's Naval band of over 340 pieces would arouse more enthusiasm. The concerts are to be given at 4:30 and 8 o'clock at the monster band stand erected on Bushnell park.

Burlington today reported "over the top" with 86 subscribers for a total of \$13,350, with a quota of \$10,000. Other towns nearing the top were: Broad Brook, through its chairman, H. A. Middleton, reported \$10,500 subscribed by 125 subscribers. Southing reported a total of \$136,500 subscribed. Old Saybrook had 95 subscribers with \$11,350. Unionville had 308 subscribers this morning and \$68,350 in. Warehouse Point had \$23,350 from 32 subscribers. East Granby had 15 5subscribers and \$17,350subscribed. Glastonbury had \$105,000 and 376 subscribers. Canton, 312 subscribers, \$47,750. Deep River, 94 subscribers, \$74,450 up to Saturday night.

Press Pa 9/22/18

Press Newark Ohio 10/10/18



## Sousa and His Naval Band Coming Here to Boost Loan

Hats off to Lieutenant John Philip Sousa and the Great Lakes Naval Training Station Band. They're coming to Boston pretty soon to play for the Fourth Liberty Loan, and Lieutenant Sousa is the man who can stir up patriotism by music if anybody can.

They're now making a whirl-wind tour around the country, going fast, with Sousa with them.

When the call for duty came, John Philip Sousa, famous world over at the head of band leaders, a brilliant composer, and a man who was making thousands of dollars by special engagements, immediately announced his in-

tention of giving his services to the government. Therefore he enlisted in the army, was made a lieutenant, placed where his genius could best show itself, in charge of the training stations of the bands. At the head of this organization he is now doing a great patriotic service.

Moreover, he is still busy at composition, and his work in that direction is all given to help the cause of liberty. His march written in honor of the ship-builders proved a great, thrilling piece of music, and it is expected that other notable patriotic pieces will come from him before the war ends. The present band he is leading has 300 pieces in its number and is now travelling the country through.

The train the musicians travel on is camouflaged to look like a miniature naval station mounted on wheels to navigate the land.



Hats off to John Philip Sousa and the Great Lakes Naval Training Station Band. They're coming to Boston to boost the Liberty Loan.

### HE COULDN'T BUY A BOND

He couldn't buy a bond to help  
His country win the war;  
Said he: "I'm much in favor of  
The cause we're fighting for,  
But I've no money I can spare  
To lend the government;  
The cost of living's up so high  
It calls for ev'ry cent."

And, having made this little speech,  
He tossed out on the bar  
A ten, inviting all the boys  
To have a good cigar;  
With that he bought a round of drinks  
And left in his machine  
To dine at Grabitall's Cafe  
With Mae, a chorus queen.

He couldn't buy a bond to help  
His country in its plight,  
And yet he squandered fifty bones  
For food and wine that night.  
He couldn't buy a bond because—  
Oh, golly! What's the use?  
A man like this should spend his days  
Inside a calaboose. —N. Y. World.

Mrs. A.—Josephine is progressing by leaps and bounds in her piano practice.  
Mr. A.—I thought she couldn't make all that racket with her hands alone.

### SONG FOR SOLDIERS

"The song the soldiers like," says J. P. Sousa, "is the song that does not constantly remind them of their being soldiers. I found that out during my twelve years as director of the Marine Band in Washington. On general review days the men were in motion almost constantly from early in the morning till late in the afternoon. By the end of the time they were generally hungry, and they were always tired. The music that brought them back home with their heads up and their feet swinging was not a series of patriotic hymns, but 'Annie Laurie,' 'The Old Folks at Home,' 'Seeing Nellie Home,' songs that were gentle and soothing, and a little sentimental. A home, a sweetheart, a mountain, or a river—they all have personalities, and they are the things that are dreamed about. The melody also ought to be simple, with a swing to it that gets into the heels."

### Sousa Sees Hipp. Spectacle

New York, Oct. 7.—Altho John Philip Sousa composed the music used in the Lampland ballet and The Hall of History in the big Hippodrome spectacle, everything, he had never attended a performance of the piece until last Thursday night, when, with his naval band, he came to New York in the city.

### Sousa in New York

New York, Oct. 5.—Lieut. John Philip Sousa and three hundred members of the United States Navy Band from the Great Lakes Naval Training Station arrived in New York Thursday to participate in the drive for the Fourth Liberty Loan.

## Current Topics of the Town

ONE of the biggest things that a Philadelphian has pulled off, in the way of first aid to the Government since we went into the war, is to be set down to the credit of a resident of Bala whom everybody knows and everybody likes.

But he is the last man in the world to toot his own horn. If it depended on him, a great achievement of a few evenings ago in New York would entirely omit his name and his part in the proceedings.

Calvin G. Child, artistic director of the Victor Talking Machine Company, brought together on the same stage at the Metropolitan Opera House Caruso, Madame Galli-Curci, John McCormack and Heifetz—together with Roger Pryor's band.

So persuasive were the sweet influences of their singing and playing as a stimulus to the patriotic instinct and the pocket-book nerve that the great audience subscribed on the spot for more than \$4,300,000 in Liberty Bonds, and if the lights hadn't been turned out long after midnight, when those who still wanted to subscribe were asked to send their contributions by mail, they might have been coming forward yet to put down the names and amounts.

In the course of the evening Mr. Child asked that \$500,000 be set down to the credit of "Box 61." With characteristic modesty he thus camouflaged his own identity and that of his own company, which stood behind the immense subscription.

SINCE the fuel administration placed an embargo on electric signs the big electric American flag in front of the Mercantile Club, on Broad street above Master, has been dark. On Wednesday night when the Great Lakes Band with John Philip Sousa at its head was passing the clubhouse one of the members turned on the switch.

When the Stars and Stripes suddenly blazed forth in the gloom, Sousa instantly called a halt.

With upraised baton he led his 350 musicians through the measures of the "Star Spangled Banner" in such an inspiring fashion that it brought re-echoing applause from the throng that lined the sidewalks.

## Intern German Music Says Pres. Weber of Federation

Joe N. Weber, President of the American Federation of Musicians, and speaking for that organization, and Lieut. John Philip Sousa, have come out strongly against the playing of German music during the war. In their articles in the October number of the Chronicle, they set forth their views as follows, in part:

Lieut. Sousa:

"To tell a German that you play German music for art's sake would probably meet with his approval, but owing to his peculiar style of reasoning he would add that you also play it because it is the only music fit to play; as you know this is false reasoning you have but one recourse, leave German music to the Germans."

Mr. Weber says:

"As to the interning of German music, I beg to advise you that in the opinion of this office the views of Mrs. William Jay cover the exact attitude which should be taken by all who can in the least exert any influence in the direction of interning all German music during the time of the war. The American Federation of Musicians encourages the actions of its local unions in the direction of asking the government to intern



Commerce & Finance ny 10/2/18

Star Newark NJ 10/10/18 134

**Bands.** Some years ago there was a more or less popular song entitled "Oh! Listen to the Band!" We have been listening to the band. We have been listening morning, noon and night for going on five years now, and we are getting band shy.

Down town New York used to sprout millionaires. Not now. It's chief crop is bands. From dewy dawn until early eve or what passes for dewy dawn in the purlieus of Broad and Wall Streets bands rise up and confront you and affront you.

The most fertile soil for a band seems to be about the feet of G. Washington on the steps of the Sub-Treasury. There, at various times, Wall Street has found every class and character of band, from the Sousa to Street Cleaners. We have regimental bands, police bands, firemen's bands, boy bands, rookie bands, lady bands, jackie bands, and now and then we have thought we recognized in some sour notes we have received the familiar little Cherman bands of long ago.

Bands we once thought were composed of men who played various musical instruments in unison. We have discovered we were in error. A band is not a body banded in one purpose. The spirit of liberty, freedom and independence has invaded the modern band. Each gentleman exercises his proud privilege to the full.

Never before had we bands to compare with those of today. It simply is wonderful what a band can do when in their pride the cornets ignore the clarinettes, the trombones are not on speaking terms with the tubas, the alto and the piccolo go their separate ways, while the French horn, the zaraphone, the cymbals, the baritone, the bass drum and the snare drums have serious differences of opinion, or it was so, at least.

We have heard a gentleman who tooted a big horn in a band argue and argue honestly that dissonances and not harmonies were the backbone of the structure of music. We never agreed with him until recent times. We agree with him now in regard to band music.

Unfortunately our musical education has not advanced to the point where we can appreciate the band of today for, to paraphrase Southey,

You cannot hear the tune, it's drowned  
In that wild dissonance of sound.

Wagner would have joyed in the modern band. Its renditions remind us of "Gotterdammerung" with full orchestration. It is so different.

But bands are not the only things that make life worth living down town in these trying times. There are street organs, hurdy gurdies some persons call them, and there are peripatetic pianos that wander about on auto trucks and have their keys teased by gentlemen with foggy voices who sing ballads, some of which are pathetic and some heroic. You pause and sometimes you get a pain in your starboard eardrum, but the sorrow or whatever it is the singer puts into his "mother" song affects your eyes somewhat and you have a horrible suspicion that people may see what a sentimental ass you are, but a moment later the gentleman is demanding in his Ave B bass, "Oh, Boy! Oh, Boy! Where Do We Go from Here?"

You don't know, but you know where he should go. However, you journey on and you begin to feel normal or nearly normal until suddenly a horrible suspicion takes possession of you. A moment later the suspicion becomes a fact.

It's another band, and it is about to take root in Wall Street almost in front of where you toil and moil and have your being.

News Ohio Toledo 9/26/18

## NAVAL BAND ON LOAN TOUR

WASHINGTON, Sept. 26.—The Great Lakes Naval Station band, led by John Philip Sousa, will start on an eastern tour in the interest of the Liberty loan tomorrow. The band, which is traveling by special train, numbers more than 300 pieces. The itinerary has been mapped out only six days ahead. It includes: Peoria, Ill., Sept. 27; Columbus, O., Sept. 28; Pittsburgh, Sept. 29; Wash., Sept. 30; Baltimore, Oct. 1; New York, Oct. 2.

# DRIVE NOW ON TO SELL BONDS IN LOTS OF \$1,000

## Middle-Class Buyers Will Be Aided by Banks--Determined Campaign Shall Be Success.

Success or failure of the fourth Liberty loan depends on the middle class men or women who should subscribe from \$1,000 to \$10,000, according to Chairman McCarter and his committees in the campaign, who are determined it shall be a success.

Special efforts were directed Thursday by committee workers toward enrolling as many \$1,000 subscribers as possible. Many persons who had previously subscribed in small amounts were urged to increase their sub-

scriptions at once, so the total subscription might be brought up to the \$30,000,000 mark. Once this is reached little difficulty is anticipated in arriving at the \$38,198,200 quota.

Bank presidents, following their meeting Wednesday, were making personal efforts to have customers enroll in the thousand-dollar class. Ninety-day loans on Liberty bonds were allowed by banks to customers to induce speedy subscription.

A higher percentage of first payments was reported at the banks, which permitted many cards, previously held in abeyance, to be included in the total subscriptions to date.

Plans for outdoor meetings are being rapidly formed. The committee expects to have Sousa's Great Lakes Training School band here Saturday for a concert at Military Park. If this is arranged a monster Liberty loan rally will be staged.

Tribune  
Terra Haute  
Ind 10/1/18

### SOUSA AN "INSTITUTION."

NEW YORK, June 14.—"Perhaps the greatest compliment that ever was paid me," said Lieutenant John Philip Sousa, conductor of the Great Lakes naval training station band, "was when a New York woman came up to me after one of my performances at the Hippodrome and exclaimed: 'Oh, Mr. Sousa, you know to me there are just three American institutions—divorce, Sousa and baseball.'"

"She then continued (I had no gray hairs then, so I liked it): 'You are certainly as old as anything in the country and deserve as much veneration.'"

"I've got to feeling a little of late the way I felt when I lost my band on my last trip to Germany. For some unknown reason the Russian train official split my train in two at midnight just outside the German frontier, so that by morning I was in one place and my band was a good 300 miles away."

"When the time came for the concert there was plenty of Sousa, but no band. Of course there was nothing to do but to explain to the audience that the concert had to be postponed, and that I would be glad to refund their money. They all seemed satisfied till one little fellow in the front row got up and said:

"'Handing back the people's money is all right, but what about traveling expenses? I'm a poor man, and I've traveled hundreds of miles to hear you and I've got to go home tonight.'"

"After that there was nothing to

but to leave, though I afterward sent an usher around who brought the fellow behind the scenes, where I gave him his carfare home."

Star ny 10/10/18

Trust John Philip Sousa to keep in the limelight in times like these. First of all he gets a commission as Lieutenant in the U. S. Naval Reserves, which is right and deservedly proper. As the director of the big naval band at Great Lakes, Ill., he has come into greater fame than ever. His newest march compositions are "Sabres and Spurs," published by Sam Fox, Cleveland; "U. S. Field Artillery," "Anchor and Star," and the very recent "Flage of Freedom." The latter three numbers are published by Carl Fischer. Lieut. Sousa has been a welcome visitor here the past week with his big naval band. On Monday afternoon he conducted the Hippodrome orchestra for Sergeant Irving Berlin's composition, "When the Circus Comes to Town," and the latter who was present, out of compliment to Lieut. Sousa, led the orchestra for the March King's beautiful number, "In Lampland."

Times  
Troy ny 10/1/18

Troy will have distinguished and welcome visitors to-morrow in the Great Lakes naval band, with the veteran and reliable John P. Sousa at the head. The band is doing great work for the Liberty Loan Drive. Sousa is a great favorite of the chief allies of patri-



# 140 10/19/18 Last Hour Cancellation of Far-Heralded "Victory Dinner" Decided On As In Consonance With Status of Influenza Epidemic

DECISION to postpone the Victory Dinner of the Motion Picture Industry arranged for Friday evening, October 11, at the Hotel Astor, under the joint auspices of the National Association of the Motion Picture Industry and the Associated Motion Picture Advertisers, Inc., was announced Wednesday evening, following a series of conferences between the committee and the respective organizations they represent.

The status of the Victory dinner, the success of which was assured from every point of view, was outlined in a letter written to Walter W. Irwin, chairman of the committee, by John C. Flinn, secretary, after the present crisis of the industry because of the prevalence of the influenza scourge had been discussed. The letter follows:

"Dear Mr. Irwin:

"The daily meetings we have had and the opportunity for close co-operation and hard work has resulted as you know in extremely optimistic outlook for the banquet from every point of view—service, speakers, entertainment, and a complete consummation of the result desired—the exposition of what the motion picture industry has done in behalf of the various important government war activities and the public and official acknowledgment of the same.

"The speakers who have accepted our invitation to the dinner are Governor Charles S. Whitman, Honorable Alfred E. Smith, democratic nominee for governor; Governor P. G. Harding, member of the United States Federal Reserve Board; Mr. Frank R. Wilson, director of Publicity of the Liberty Loans, who comes with a statement to the industry especially written by the Honorable William G. McAdoo; Mr. Daniel C. Roper, United States Collector of Internal Revenue, who will have a most intimate message to deliver to the industry in connection with taxes, and United States Senator William S. Calder from New York.

"The entertainment features settled upon include the appearances of Lieutenant John Philip Sousa and his Jackie band of 300 pieces, and the Yale Club Liberty Loan Chorus of eighty male voices who are going to sing medleys of the most popular patriotic and Liberty Loan songs. This portion of the entertainment as well as the exhibition of the pictures especially prepared is in the hands of Mr. Harold Edel, who has turned over his staff from the Strand Theater to the command of the committee.

"Sufficient tables have been sold and reserved to guarantee an attendance at the dinner of between twelve hundred and fifteen hundred.

"In view of the fact, however, that the schools in the suburbs of New York are being closed by order of the Health Department in the fight to stay the advance of the influenza and in recognition of the cancellations of public gatherings on account of the scourge and the probable or-

**Goes Over to a Not Distant Date,  
with Assurance of Even  
Greater Success  
when Held**

## JOHN C. FLINN'S LETTER

ders for regulation of meetings in Manhattan, I am of the same opinion as yourself and Mr. William A. Brady that we should heed these suggestions and forthwith postpone to a near future date the dinner set for Friday night.

"The conference this noon between the dinner committee and the distributors' and producers' branches of the National Association further confirms this judgment to postpone, since the men there assembled, representing the biggest factors in the industry were unanimous in sustaining the conclusion of the committee.

"Permit me to thank you for the splendid co-operation the committee under your leadership has extended during the weeks of preparation. Yours very truly, John C. Flinn, secretary."

Announcement of the date for the banquet will be made in a few days.

## A MILLION DOLLARS A DAY TO TAKE CITY "OVER TOP"

**This Sum Must Be Forth-  
coming Daily If Hoboken  
Is to Fill Its Liberty Loan  
Quota—A Quarter Million  
Subscribed at Rostrum.**

A million dollars per day!

With only five working days to go and \$5,000,000 to get, Hoboken is putting its shoulder to the wheel today to put over the biggest task in its history.

And, when it is all over next Saturday night, Hobokenites will either be able to say "We did it!" or have to keep very silent and admit that they provided for the Kaiser the only crumb of comfort he has had in six long months.

In spite of the enormous task to be performed it is still believed by the members of the committee that Hoboken will go "over the top." It is, however, realized that strenuous efforts will be required to do it.

"I believe Hoboken will go over the top," said Chairman Palmer Campbell this morning. "At the same time there is no use of blinking the fact that everyone in the city will have to buy to the utmost.

"In order that the city may not fall short in this national movement, it is essential that everyone who can, and particularly the large subscribers, come across with not merely double their subscription to the Third Loan, but three and four times the amount.

"It is not necessary any longer to emphasize the soundness of the loan as an investment. It should also not be necessary to point out that, no matter what peace talk is circulated, every dollar of this money will be required by the United States Government. Every man and every woman in Hoboken must do his and her share during this week in order to put over the loan in this city."

Thanks to the efforts of Chairman of the Campaign C. H. C. Jagels, Saturday night was the banner night at the Rostrum thus far. At the close of the meeting Chairman Palmer Campbell was able to announce that over \$260,000 had been subscribed that evening. This was in addition to the subscriptions made at the Italian rally in the lower section of the city.

There were two large subscriptions during the meeting. C. H. C. Jagels, who subscribed \$10,000 on Policemen's Night, doubled this and subscribed \$20,000 on Saturday night, making his subscription thus far \$30,000. Chris P. Tietje, president of the Chamber of Commerce, subscribed \$20,000 also.

Palmer Campbell presided at the rostrum and introduced Lieutenant Sousa, who came with the Great Lakes Naval Band, to the audience. There was then a splendid selection of patriotic airs by the big band, following which Judge Tiffany began the sale of the bonds.

Chairman Campbell announced that an anonymous subscriber had promised to subscribe \$100,000, provided that a similar amount was subscribed by those present. This brought the announcement of the two subscriptions of \$20,000 each already referred to. Then amounts of \$10,000, \$5,000 and \$1,000 came along so fast that in an amazingly short time Chairman Campbell was able to state that the \$100,000 had been secured and that the total so far for the meeting was \$200,000.

Stirring appeals by Judge Tiffany and John Ferguson resulted in subscriptions coming in in good style. Tiffany and Ferguson made a first-rate team and they worked their hardest to induce the crowd to come across with large amounts. Shortly before ten o'clock it was announced that the subscriptions had turned the quarter-million-dollar mark.

Then the band played "Over There," the bandmen singing one verse and then playing it. This further aroused the enthusiasm of the crowd. Then a member of the band, Donato Colafemina, a professional tenor before entering the U. S. Navy, sang several solos.

Lieutenant Sousa was scheduled to leave shortly after 10 o'clock and a final appeal was made to the audience to buy bonds. This resulted in the sale of at least another \$10,000, bringing the total for the evening to \$260,000.

Among those on the Rostrum were Rev. Dr. Shelford, W. W. Young, C. H. P. Reilly and Lieutenant F. B. Hart. During the evening it was announced that the military in St. Mary's Hospital have so far subscribed \$23,000 to the Fourth Liberty Loan in Hoboken.

## SOUSA LAID UP WITH INFECTION OF THE EAR

CHICAGO, Oct. 21.—Lieutenant John Philip Sousa, director of the Great Lakes Naval Training Station Band Battalion, is undergoing treatment here for slight infection of the ear. He is confined to his apartments at the Blackstone Hotel. Complete recovery is expected within two weeks.

Lieutenant Sousa was treated for the infection at Detroit and Grand Rapids during the recent Liberty Loan work of the band. The trouble first developed at Buffalo.

## SOUSA'S EAR INFECTED.

CHICAGO, Oct. 21.—Lieutenant John Philip Sousa, director of the Great Lakes Naval Band, is undergoing treatment here for a slight infection of the right ear.



News Yorkers NY 10/10/18

## Great Lakes Band Playing in New York.



## Sousa's Naval Station Band Proving Great Asset to Loan

In the welter of battle on land and sea there is little chance for music, but in the training of the soldier or sailor, there is no more inspiring element. Commanders of army and navy camps, of battleships and regiments, have recognized its importance. Their constant cry is for more and better music.

When the fighting man has music, however, he wants the red blooded, fighting kind that will stir his pulses. Martial airs have sent men away to battle since the dawn of civilization, and martial music is no less important now than it was a century ago. Every warship and every regiment has its band. It plays for the men on parade, it thrills them on the eve of battle and it soothes them after the fray.

A great band leader is a genius and there are not many of them in the world. John Philip Sousa is one of the greatest. His name is known to every American and his fame has gone throughout the globe. Not only is Sousa a great bandsman, but he is a whole-souled patriot. When the United States became a belligerent, he cast his own affairs to the winds, cancelled all his contracts for tours, disbanded his famous organization and offered his services to his country.

His sixty years made him too old for the fighting line and his genius was too great to waste on some unfamiliar or uncongenial task. He was commissioned a lieutenant in the navy and assigned to the Great Lakes Naval Training Station, near Chicago.

### Greatest Station in the World.

The commandant of the station, Captain William A. Moffett, always had been a firm believer in the value of music as an element in the training of his men. He greeted Sousa with open arms. It is significant that while the boys at the training station swear by Sousa as a musician, they swear by Moffett as a great leader. When he went to the training station four years ago he had one thousand naval rookies under his command. Today there are fifty thousand—eighteen regiments. The Great Lakes station has been developed until it is the greatest and best equipped in the world.

Not only are the bluejackets under Moffett's command taught all a sailor should know of seamanship and fighting, but the station has become the great band school of the navy. Already it has sent complete bands to twenty ships of the line and it is turning out more every day.

When Sousa went to the station it had a thirty-three piece band. Today there are fifteen hundred musicians in training there. They are divided into sixteen regimental bands and one great battalion band of three hundred and fifty pieces, under his direct leadership. Seamen who enlist in the navy and who have musical talent are sent from all parts of the country to be trained under Sousa. Captain Moffett has given him a free hand and the experiment has been completely successful.

With the opening of the Liberty loan campaign, Sousa and his battalion band were turned over to the Loan organization as one of the greatest instruments for stirring the bond buying enthusiasm of the nation. The man or woman who can resist the patriotic fervor of their music and not feel the thrill of the swinging martial airs they play is dull indeed.

### Under Navy Discipline.

The band will visit all sections of the east while the campaign lasts. Wherever it plays it is led by Sousa and when it parades he marches at the head of his men. Between selections Liberty Loan orators are given an opportunity to sell bonds and under the inspiration of the music they invariably reap a rich harvest.

The men always are under the strict discipline of the navy. Lieutenant Walter P. Jost, an aide to Captain Moffett, is in command. N. E. Kavanaugh of the treasury department, has been assigned by Secretary McAdoo to manage the trip. He makes all the arrangements for the housing and subsistence of the men.

The band is traveling in a special train of sleeping cars and Campbell Kennedy, assistant general passenger agent of the Big Four railroad, represents the railroad administration in looking after the details of the itinerary.

There was some fear that Spanish influenza might interfere with the trip, but it takes more than an epidemic to keep the Training Station band in barracks when the country needs its music to lure dollars into the treasury. Lieutenant A. H. Frankel of the navy medical corps is responsible for the health of the bandmen. Twice each day he takes the temperature of each man and twice daily every bluejacket in the party has his throat sprayed. It is a medical impossibility for them to carry germs and there has not been a case.

## GREAT LAKES BAND MAKES HIT IN TROY

Nearly 50,000 Hear Musicians in Streets and at Three Concerts.

### OVATION FOR LIEUT. SOUSA

Music Lovers Applaud Veteran Bandsman as He Marches at Head of Sailor Boys.

Troy gave a most enthusiastic reception yesterday to the great band of the Great Lakes training school, consisting of 303 pieces, and said to be the largest band in the world. The bandmen arrived in the city early in the morning from New York where they were one of the features of the great parade in New York on Saturday in which President Wilson participated. Lieutenant John Philip Sousa did not march in the parade in New York but he did march in Troy, and Troy, notably a music loving city, gave him an ovation wherever he went.

It was estimated close to 50,000 people saw and heard the band from the time of the first concert at Monument square to its farewell concert in Seminary park. More than 15,000 jammed the streets surrounding the courthouse for the band's last concert, which was cut short by a storm.

The sailors stayed in their sleepers in the yards of the Union station until about 9 o'clock when they were met by the general reception committee headed by Mayor Cornelius F. Burns. Automobiles provided by the Troy Automobile club and the women's motor corps were on hand after the men breakfasted in the Rensselaer hotel and took them on sightseeing trips through the city. The Catholic members of the band were met by a delegation from Troy council, Knights of Columbus, and were taken to St. Mary's Catholic church for mass, a section of the middle aisle being reserved for the sailors.

An open air service for the Protestant members was conducted in Seminary park by the Rev. Dr. Joseph H. Odell, the Rev. Dr. E. R. Brown, the Rev. Dr. Henry R. Freeman and the Rev. Dr. Thomas H. Sprague.

At luncheon in the hotel a \$100 Liberty bond was offered to the most popular man in the band, excluding Lieutenant Sousa and when the vote was counted it was found Lieutenant Brown was the winner and John M. McGlynn, proprietor of the Rensselaer, presented him the bond before the band's special train left for Albany.

News Tribune Detroit Mich 10/15/18

## A'S MUSICIANS EXAMINED FOR GERMS

Lieut. John Philip Sousa's famous band arrived in Detroit this morning from the Great Lakes Naval Training Station at Chicago and was met at the Michigan Central depot by a squad of inspectors headed by Dr. James W. Inches, commissioner of health.

Before passing out of the station every musician was obliged to submit to a medical examination and those who passed formed for the march to the Liberty Forum, where they were to give a concert at noon. Members of the band were given breakfast at the station by the women of the Detroit Chapter, American Red Cross.



142 Herald Rochester NY 10/9/18

Clipp' NY C 10/16/18

## John Philip Sousa and Naval Band of 303 Pieces To Play for Liberty Loan in Rochester Next Tuesday

Lieutenant John Philip Sousa and his band of 303 pieces from the Great Lakes Naval Training Station will be in Rochester to give a concert next Tuesday afternoon, according to word

in the afternoon, leaving for Buffalo in time for dinner. Luncheon is to be served here.

Lieutenant Sousa is known the world over as the "march king," and is said that he has done wonders in training the band at the naval station. As plain John Philip Sousa, he toured the world before the war with his own famous band, and when the United States entered the war he offered his services as bandmaster.



JOHN PHILIP SOUSA.

which reached Chairman George J. Keyes of the Liberty Loan committee yesterday afternoon. The exact time and place will be announced later. The band will arrive in the city early

### DROPS PLAN FOR OPERA

The Commonwealth Opera Association, which was to have begun productions in this city some time during the Fall, has been forced to suspend its plans because of the general depressing conditions now existent in the theatrical field. The company will, from time to time, make certain additions to perfect its repertoire and make an endeavor to obtain the remaining few foundation memberships.

Another reason given for this action is the fact that the leading spirits of the organization, Lieut. Sousa, William G. Stewart, resident director of The Hippodrome, Raymond Hitchcock, De Wolf Hopper, etc., are now engaged in patriotic undertakings and the energy of the company will be continued in this direction, sending out singing groups to the various patriotic rallies, base hospitals, army camps, etc.

Enquirer Buffalo NY 10/15/18

### SHOULD PLAY IT IN BERLIN.

SOME day, if the thousands who have heard John Philip Sousa's Great Lakes band play, do their bit by sending the fourth Liberty loan over the top, those boys are going to march through the streets of Berlin playing "The Stars and Stripes Forever." How that patriotic air smote the clear atmosphere in Buffalo yesterday and what a fine lot of musicians. It would be worth a billion of the \$6,000,000,000 we intend to raise just to send that band into Berlin and make the kaiser sing "The Star Spangled Banner" while standing on the base drum. Let's go.

Dayette Trenton 11/8 10/9/18

## WM. S. HART, MOVIE HERO, AT THREE LIBERTY LOAN MEETINGS TONIGHT

Thousands are expected to greet William S. Hart, the movie actor, when he comes to Trenton tonight. At a series of three big Liberty Loan meetings, the man who has won millions to his side through the moving picture screen, will be the pivotal figure and all Trenton will be given opportunity to see and meet him.

Hart will be seen first at the Tenth Ward park, at a big rally at 8 o'clock. There will be a meeting at the Swamp Angel, Perry street and North Clinton avenue, at 8:30 o'clock. The biggest meeting of the lot will take place a half-hour later, at 9 o'clock, in front of the city hall. Winkler's band will furnish the music, and there will be other Liberty Loan features sure to please.

Inasmuch as there is no restriction against the holding of outdoor meetings, it is expected that thousands will avail themselves of these opportunities to see one of the most talked of men of the screen drama.

William S. Hart is the man who, more than any other, has brought the fading west back to the memories of those who are now old and given it a realistic presentation on the screen for the newer generation which knows it

only through books or by word of mouth in the form of reminiscence. The west lives again in the pictures of Hart. He has been badman, woodsman, plainsman, puncher, gambler—everything in a procession of characterizations, each perfect in itself, pictures as faithful to the types as, for example, are the drawings of Frederick Remington. See and meet Hart tonight!

### SOUSA'S BAND FRIDAY

Lieutenant John Philip Sousa's Marine Band of sixty pieces will be the Liberty Loan attraction here Friday night. The committee has arranged Sousa meetings at Lawrenceville and Princeton, to take place prior to the local gathering. The meeting is called for 8 o'clock, in front of the city hall.

Sousa's band will give a concert and there will be Liberty Loan addresses by snappy speakers. Other features are being arranged. Wilkes Post band will be heard at a concert in front of the city hall tomorrow night. The men of this popular organization have given their services in the hope of further boosting the Liberty Loan. Speakers will be present, and indications point to a gala meeting.

Currier Buffalo NY 10/10/18

### BO'S'N PRAISES LIEUT. SOUSA'S SAILOR BAND

"I don't know when I ever felt so proud of anything as I did yesterday as I stood by with my young friend, Ensign Burr S. Starr, and watched that dashing body of young American sailors that comprised the Great Lakes naval band, marching down Main street led by that wizard of the baton, Lieut. John Philip Sousa," said Bo's'n Slattery at the Chamber of Commerce building yesterday.

"That was the finest bunch of boys I had seen in a long time," declared William B. Gregory, manager of the Dakota elevator.

"They played wonderful music, and they displayed real Yankee pep," said James E. McAlpine.

"As a sailor I felt very proud of them, and every marine man has special cause to feel proud of these boys and the uniform they wear," went on Slattery. "It used to get me dead sore years ago to see how contemptibly some people treated our sailor lads. I was at Cleveland in the summer of 1907 and experienced the mortification of seeing several fine looking young sailors wearing the naval uniform, ordered from a dance hall at one of the Cleveland parks. This insult was offered the boys for no other reason than that they were attired in sailor uniforms, instead of having on white collars like some of the young swells who were permitted to enjoy the privileges of the dance floor. I took a dislike to the old fellows who owned that beach at Cleveland at the time, and I have had no use for them or their beach ever since."

"There is some consolation in the fact that no such raw deal can be handed to our sailor lads now," remarked Dr. Kvz. "I would like to see any resort keeper try to bar a member of Uncle Sam's navy from one of their dance floors now or at any time after this war is over," summed Bo's'n. "It would go mighty bad with him."

"You are right, Mr. Slattery," said Dr. Kvz, vice president of the Chamber of Commerce.

Musical Leader NY C 10/12/18

### Sousa's Wedding March Featured

Considerable interest is now centered on the new American Wedding March by Lieutenant John Philip Sousa, and as a result of the nation-wide publicity given to it by the newspapers a demand is already in evidence and people everywhere are calling and inquiring for this new composition.

Lieutenant Sousa's publishers, the Sam Fox Publishing Co., Cleveland, Ohio, announce that the Wedding March is now in press and will be ready within the next few weeks. The band arrangements were rushed through in record time at the request of the United States Naval Publicity Bureau, which desired copies for sixty of the naval bands to perform throughout the country during the present Liberty Loan drive.

The American press has been most enthusiastic in its reception of Mr. Sousa's new work, and many news and feature stories have already appeared in the leading dailies. Announcement is made that Lieutenant Sousa and the National Society of Composers, Authors and Publishers have waived the performing tax and the number may be publicly played anywhere any time without payment of tax. This action was taken on patriotic grounds and is further evidence of that sterling Americanism for which the Lieutenant has always been noted.

This composition is conceded by critics to be Mr. Sousa's masterpiece, and it is generally believed that it will live forever in history as a monument to this thorough and wholehearted idealistic American. The publishers will issue the Wedding March in every musical form and the arrangements will include piano solo, organ arrangement, concert orchestra, symphony orchestra and band arrange-



Musical Chic, Ill  
Leader 10/10/18

Swiss Union Albany, NY 143  
10/12/18

## LEAVE GERMAN MUSIC TO GERMANS.

By John Philip Sousa.

"The old adage, 'Love and Art have no frontiers' must be held in abeyance at this time. The mental attitude of the German has compelled the rest of the world to modify its views on all that pertains to honor, chivalry and fair play. The world outside of Germany is brought face to face with the ugly fact that the German estimate of the rest of the globe is based on the belief that he himself is a superman; that no one has any rights that he need respect. The war has shown that from his view, all he does it right and what the rest of the world does is wrong. Argument has no weight against such an attitude—action only counts.

"To tell a German that you play German music for art's sake would probably meet with his approval, but owing to his peculiar style of reasoning he would add that you also play it because it is the only music fit to play; as you know this is false reasoning you have but one recourse; leave German music to the Germans.

"In this western world of ours it is an undisputed fact that we have not one German tradition; we dress our women as the French suggest; our laws are based on those of the English; our ideas of chivalry are Spanish; our standard of honor is British. If we speak of the greatest writer we speak of Shakespeare; if we wish to link a poet of our own land with that of an-

other, we couple a Tennyson with a Longfellow; of a humorist, a Thackeray with a Twain; when we enumerate our states we find some named for the Spanish; some for the French; some for the English; some for the Indian, but not one remotely named for the German. It would seem that the God of Nations had watched over our beauty with a kindly vigil.

At the present time the bluest blood, the brightest brains and the best brawn of our land is in martial array against the German, and our boys in blue and our boys in khaki are rushing into battle and victory to the tunes of our land. Therefore, it is the duty of every American to suppress anything and everything that in any way brings comfort, profit or satisfaction to the Hun. He has forfeited every consideration from a fair-playing world and the only way to get it through

the hide of his vanity, obtuseness and stolidness is to bludgeon him physically, mentally, morally, financially, and perpetually."

Free Press  
Detroit Mich  
10/10/18

## SOUSA'S BIG SAILOR BAND HERE TODAY

### Parades and Concerts to Mark Brief Detroit Visit.

March King John Philip Sousa and his famous Great Lakes Training Station band of 310 men, will arrive at the Michigan Central depot at 7 o'clock Tuesday morning for an all day stay, with a series of concerts in Detroit, under the auspices of the Liberty Loan committee, the musicians and their renowned leader leaving at midnight for Chicago, to celebrate "Navy Day" there, and incidentally to help lagging Chicago over the top in the Fourth Liberty Loan drive.

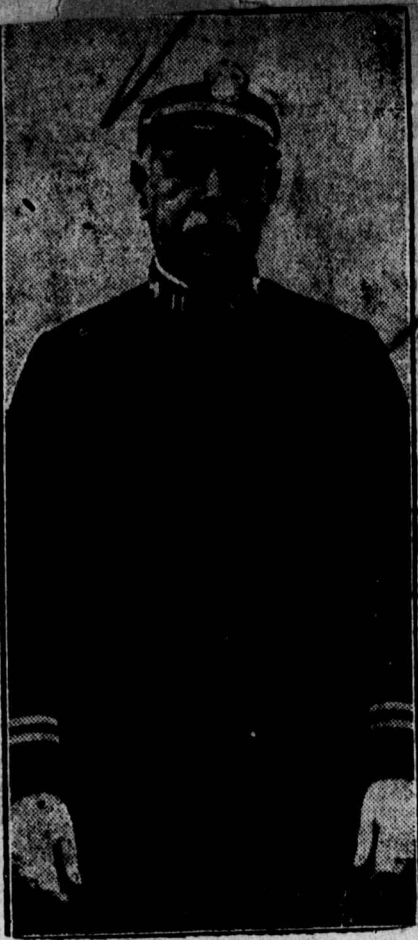
During the band's big day in Detroit, each of the newspaper offices will be serenaded during the morning, and there will be a concert from noon until 1 o'clock in Liberty Forum, Cadillac square, and another concert at 8 o'clock.

On their arrival, the members of the band will be given breakfast by the ladies of the Red Cross canteen and will march from the depot, down Michigan avenue and through the main downtown streets.

At 11:30 o'clock they will march from the Board of Commerce through Wayne street and Washington boulevard to Grand Circus park, and thence down Woodward avenue to the Liberty Forum for the noon concert.

All members of the band have been invited to attend the production of "America's Answer" at the Majestic theater, Tuesday afternoon.

Dr. James W. Inches, health officer, will have members of his staff meet the bandsmen on arrival and rigidly inspect them. All who have been or are influenza victims, will be barred from parading or playing, and a close watch will be kept on them throughout their stay here, as Dr. Inches is convinced that the virulent cases are traceable to infection from army camps.



LIEUT. JOHN PHILIP SOUSA,  
U. S. N., leader of the Great Lakes  
Naval Training band.

## SOUSA AND HIS BAND TO PLAY HERE SUNDAY

### Concert Will Be Given On Steps Of The Capitol At 8 O'clock In The Evening

John Philip Sousa, leader of the band of the Great Lakes Naval Training Station near Chicago, and who will lead that band in a concert to be given on the steps of the Capitol at 8 o'clock Sunday evening in connection with the Liberty Loan Campaign, is one of the greatest of band leaders. His name is known to every American and his fame has gone throughout the globe. Not only is Sousa a great bandsman but he is a whole souled patriot. When the United States became a belligerent he cast his own affairs to the winds, canceled all his contracts for tours, disbanded his famous organization and offered his services to his country.

His sixty years made him too old for the fighting line and his genius was too great to waste on some unfamiliar or uncongenial task. He was commis-

Current Buffalo  
10/12/18



MICHEAUX F. TENANT,

Called by his comrades in the Great Lakes band, "The Peacock of the Navy," drum major of the band.

sioned a lieutenant in the navy and assigned to the Great Lakes Naval Training Station near Chicago.

The commandant of the station, Capt. William A. Moffett, always had been a firm believer in the value of music as an element in the training of his men. He greeted Sousa with open arms. It is significant that while the boys at the training station swear by Sousa as a musician, they swear by Moffett as a great leader. When he went to the training station four years ago he had 1,000 naval rookies under his command. To-day there are 50,000, 18 regiments. The Great Lakes station has been developed until it is the greatest and best equipped in the world.

Not only are the bluejackets under Moffett's command taught all a sailor should know of seamanship and fighting, but the station has become the great band school of the navy. Already it has sent complete bands to 20 ships of the line and it is turning out more every day.

When Sousa went to the station it had a 33 piece band. To-day there are 1,500 musicians in training there. They are divided into sixteen regimental bands and one great battalion band of 350 pieces under his direct leadership. Seamen who enlist in the navy and who have musical talent are sent from all parts of the country to be trained under Sousa. Captain Moffett has given him a free hand and the experiment has been completely successful.

With the opening of the Liberty Loan campaign, Sousa and his battalion band were turned over to the loan organization as one of the greatest instruments for stirring the bond buying enthusiasm of the nation.

The band is in all sections of the east while the campaign lasts.

Even Sun and  
Baltimore 10/17/18

### Sousa's Jack Tar Band.

Buffalo forgot the strike, forgot the influenza and grew enthusiastic yesterday over Sousa's Great Lakes Training School band of young American sailors.

It was a big organization and a fine one. It showed the hand of the master of military bands in the verve, accuracy and swing of its music, the discipline and precision of its execution and attack.

And the band caught Buffalo! If the Pied Piper of Hamelin had been in its ranks he could not have enticed a larger following of boys, youths and

men of mature years to march after it



# AT THE TRAPS

## GUNNING AND REMINISCING WITH JOHN PHILIP SOUSA

**Bandmaster Has a 2000-Acre Preserve in North Carolina  
Where He Gets a Lot of Pleasure During the  
Hunting Season.**

By Peter F. Carey  
Editor National Sports Syndicate.

Lieutenant John Philip Sousa, U. S. N., the greatest of all bandmasters, and now the conductor of the Great Lakes Naval Station Band of more than 700 pieces, is one of the most enthusiastic trapshooters in the amateur ranks, and a mighty nifty hunter in the field, too.

Lieutenant Sousa has made the subject of connecting with the flying clays a study and he is now recognized as an authority on the sport. Recently the bandmaster-shooter was chosen president of the American Amateur Trapshooters' Association for the third successive year. The A. A. T. A. has had no other president.

The bandmaster is just as ardent a field shot as he is a trap shot. Recently is the course of an interview Lieutenant Sousa became reminiscent and stated a line of facts, also some personal experiences in the field, that will unquestionably be of interest to local sportsmen.

Said Sousa:  
"I am the happy possessor of a 2000-acre preserve in North Carolina, where I put in a great deal of my time during the shooting season. I find the recreation I get afield most enjoyable and conducive to good health. When out with my gun, I completely relax, mentally and physically. There is always sufficient excitement and anticipation connected with field shooting to cause me to forget all business cares and enjoy life. It gives me an opportunity to commune with Nature in its different phases. The study of game and habits of same is a most interesting feature of outdoor life.

"Last, but not least, comes the 'punter,' the darkey who knows the swamps, the trails and the most likely places to find game. He is the type that amuse and disgusts, entertains, then finally wins one's admiration for his simplicity if nothing more. He is agreeable at all times, never venturing

an opinion that would in any way conflict with an idea you might advance.

What interested "Mose" most.

"This is in every way descriptive of my punter 'Mose.' We were coming from a duck hunt, headed for my lodge. The water was high and we were in a big ditch with a ridge on either side. 'Mose' made a discovery. There was a marsh rabbit hiding under a small log on the bank. After some difficulty I located the rabbit and immediately started him for rabbit heaven, much to the gratification of 'Mose,' who knew he would fall heir to the rabbit. As a matter of fact, if there is anything a darkey loves on this earth outside of 'possum,' it is marsh rabbit (cross between a jack rabbit and a cotton tail).

"Before reaching the lodge I killed several rabbits, and after each death 'Mose' had a paroxysm over my excellent shooting. Just before we arrived home, I saw a brace of blue-wing teal coming down wind. They certainly were making time. Just before reaching the boat they divided one to the right and the other to the left. I shot first right, and then left, for as fine a double as I had ever made in my life. Freightened with satisfaction, I turned to 'Mose.' Finally I suggested that I had made a nice double. 'Yes, has, but that shot you made on the rabbit was the greatest piece of shooting I ever saw.' 'Mose' never could be interested in anything but my rabbit work."

After accepting the commission in the United States Navy the trapshooting-bandmaster shaved off his whiskers which had become as famous as himself—and now he looks many years younger. Lieutenant Sousa is now conducting the band of the Great Lakes Naval Station. The bandmaster is one of the most ardent hunters and trapshooters, and for three years has been president of the American Amateur Trapshooters' Association. He has a 2000-acre hunting preserve in North Carolina.

chamber of deputies today by Premier Orlando, who added:

"Our troops are everywhere resisting magnificently.

"Nearly the whole of our front is engaged, as the offensive extends with extreme violence from Astico to the Brenta, from the Brenta to the Piave, and along the Piave everywhere, involving the Astico plateau, the Mount Grappa sector and the plain."

## Sousa in Berlin

By Clyde B. Wilson.

(This is a prophecy for that wonderful Great Lakes Naval Band and its famous bandmaster, whose music has so often delighted the people of St. Louis. Imagine the picture it paints of John Philip Sousa leading that band of 250 jackie musicians down the streets of Berlin!)

With a brassy blast of trumpets and a galling rip of drums,

And a crash of cracking trombones, there's a thrilling vision comes;

And my head reels with the rhythm as the rousing strains begin

Of the "Stars and Stripes Forever," played by Sousa in Berlin.

Of the splendor of the vision makes the blood beat through my veins;

And my heart pounds like the drum thuds cannonading through the strains

Of that fight-inspiring, Yankee-firing, kaiser-killing din

Of the "Stars and Stripes Forever," played by Sousa in Berlin.

I can hear the tubas bellow bold dition at the Huns

As the rumbling notes go tumbling down those wild chromatic runs;

And I hear the cornets cackle at the kaiser and his kin,

With the "Stars and Stripes Forever," played by Sousa in Berlin.

Can't you see them lined like flag-stripes tramping past the palace door?

Full two hundred tooting jackies and a half a hundred more!

And they raise the mongrel bristles on the kaiser's creeping skin,

With the "Stars and Stripes Forever," played by Sousa in Berlin.

See them strut with Yankee swagger; see their jaunty caps of snow,

And the buttons fairly bursting from

their jackets as they  
For the tune that  
umph and the dir  
sin

Is the "Stars and Str  
played by Sousa in

I can see their metal  
foot to beat the b  
And with blasts of  
rally the air in ka  
And they shoot like Y  
with a deadly Yan  
With the "Stars and Str  
played by Sousa in

Then I see the waving  
riot-raising march  
Flaunt its colors as  
through Wilhelm's  
arch—

And it's here my fancy  
real armies maching  
To the "Stars and Str  
played by Sousa in  
—Must

## BONDS ARE SOLD TO SOUSA'S MUSIC.

**Band of More Than 300  
Pieces Draws Big Crowd  
at Bushnell Park.**

**EVENING CONCERT,  
ONE IN AFTERNOON**

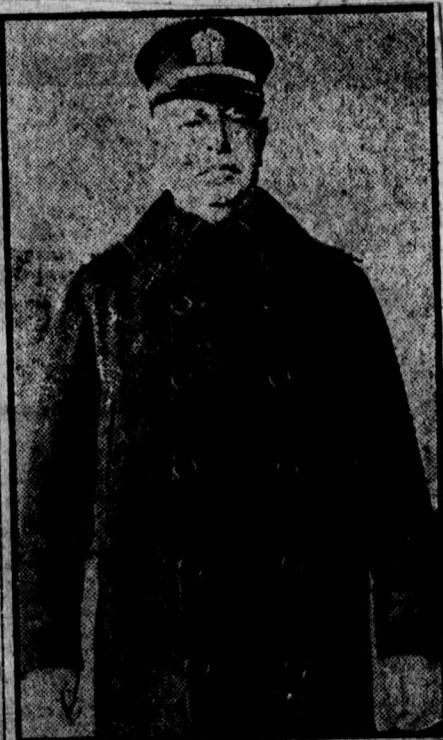
**Part of Great Musical Or-  
ganization Trained at  
Great Lakes Station.**

John Philip Sousa and more than 300 of his bandmen came to Hartford Monday afternoon and gave two public concerts on the north green of Bushnell park which were attended by thousands of people. While the band was playing, on each occasion, solic-

itors of Liberty bond pledges moved among the crowds, taking purposeful advantage of the stirring martial music to appeal to many men and women for subscriptions to the Fighting Fourth Liberty loan.

This was the first time since Sousa began his career as a bandmaster that he had conducted public open air concerts in this city. He proved to the satisfaction of the crowds his claim to the greater baton and the concert was a most successful one.

*James  
Hartford Conn  
10/8/18*



JOHN PHILIP SOUSA.

of Sousa's own spirited marches and other pieces that were played with as fine an interpretation as could be expected of a symphony orchestra.

### Park Is Crowded.

The crowds that listened to the playing thronged all the space within clear hearing distance of the band, packed densely the nearer spaces to the bandstand and on all sides, and extended, for the sake of seeing as well as hearing the musicians, up over the whole slope of the lawns to the steps of the main approach to the capitol. The flags that surrounded the bandstand itself were caught up by light winds from the north, in the afternoon, and made a glorious sight. In the evening, the spectacular features were strings of colored electric lights and Japanese lanterns, hung all about the stand.

Hartford was the seventh city to be visited by this particular section of the great band trained by Sousa at the Great Lakes Naval Training school. Starting out on September 26, it had played in Columbus, Washington, Cleveland, Baltimore, Philadelphia, New York, and Brooklyn. To-day it is in Bridgeport. While on its way through districts affected by the Spanish influenza, every precaution has been taken against making the band a carrier of the disease. An officer of the medical corps and four hospital aides have daily been in attendance on the musicians.

### Many Separate Bands.

The band, which had thirty-three

pieces when it was started at the Great Lakes training station, has grown under Sousa's leadership to an aggregate of 1,500 pieces. From this number, twenty-seven separate bands have been formed and sent out to various ships of the United States navy, and sixteen regimental bands have been formed for touring the country as the band which visited this city is doing. This band, led by Sousa himself, has 310 pieces. It is accompanied by a military escort under the command of Lieutenant Walter P. Jones, executive officer of the training station. As it travels to New



*St. Ann's  
411 E 48 St  
N.Y.C.  
November 20/1918.*

# Liberty Land

69th Regiment Armory

*Polish Day, 2 to 8 P. M.*

## EVENING PROGRAM, MAY 4, 1918

Selections.....RIDGELY'S 69TH REGIMENT BAND

Parade of Visiting French Chasseurs Alpins.

Anzacs and United States Veterans—Led by 69th Regiment Band.

"Marseillaise"—Sung by 100 French "Blue Devils"—

Accompanied by 69th Regiment Band.

Address

Governor Chas. S. Whitman of New York

Selections by 69th Regiment Band, under the direction of

Lieut. John Philip Sousa, U.S.N.R.F.

"Hands Across the Sea" }

"Volunteers" }

"Solid Men to the Front" }

"U. S. Field Artillery" }

"We're Coming" }

.....SOUSA

"Over There".....GEORGE M. COHAN

Selection

"Sunny South".....LAMPE

"Stars and Stripes Forever".....SOUSA

Polish National Anthem.

Address

Major Kozlowski of the Polish Military Commission in France.

Star Spangled Banner

## LAST CALL FOR LIBERTY BONDS

THIRD LIBERTY LOAN CLOSING AT 12 O'CLOCK TONIGHT.

BUY UP TO YOUR LIMIT—BUY TONIGHT AND GO OVER THE TOP

BUY ANOTHER BOND BEFORE YOU LEAVE LIBERTY LAND.

YOUR LAST CHANCE—DON'T LET IT SLIP.