

CORRECTION



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SOUSA PLEASES 3,000 HERE BY TIGRIS CONCERT

Shows He Still Has Hold
on Pulse Throb of American People.

John Philip Sousa has never lost his hold on the pulse throb of the American people. He showed that again at the state armory Tuesday night by the program he presented for the concert given and the manner in which he interpreted the various numbers scheduled.

The performance was picturesque Sousaesque and there were 3,000 or more enthusiastic people there to enjoy it. There was not one among this great throng but who could find some particular feature of the entertainment to take to heart and go into ecstasies over. The musical diversification was beyond criticism. Of course the greater acclaim centered around the ever popular quicksteps written by Sousa and known almost the world over.

To his already long string of successes the "March King" added another Tuesday when his band, playing in conjunction with the Tigris Temple instrumentalists, gave the new "Nobles of the Mystic Shrine" march. This number made an instant hit at Washington when played by more than 1,000 men during the Shrine convention and was also enthusiastically taken into the fold by the Syracuse hosts. It is marked by the same dash of theory, swing in the rhythm and vociferousness of finale as all other Sousa marches. Many of the old favorites were given from time to time during the evening as encores, with which Director Sousa was more than generous. In reading the descriptive features of the program the leader of the band was in his element. It was almost marvelous to note the ingenuity of the noted leader and composer in the harmonic weavings of the potpourri called "The Merry Chorus." It requires some contrapuntal dexterity to make the Meyerbeer "Fackelintanz No. 1" the musical foil for "Turkey in the Straw" as a lacerwork finale. New to Syracuse was the Sousa suite "At the King's Court" but this picture piece was voted a splendid addition to the musical library of the present.

One of the best efforts of the evening was the performance of Schelling's new work, "Victory Ball." Called a symphonic poem and rightly termed by the author as a "Free Fantasy" the composition is descriptive of the battle features of the big war concluding with the taps and the fading away of the musket roll. It is a trying work for reed and brass to handle but the Sousa band gave the piece an excellent presentation, making it enjoyable despite interludes that appeared inharmonious and taxing to the uninitiated. The "Tannhauser" overture with which the program opened is always a welcome feature for the average local concert goer.

The soloists of the evening proved themselves artists in every way. John Dolan, cornet virtuoso, gave a splendid exhibition of rapid finger work, triple tonguing and tone control. Miss Margaret Moody, soprano, sang with feeling and artistic finish the "Shadow Dance" from Meyerbeer's "Dinorah" and gave as one of her encores a delightful presentation of Sousa's charming creation, "American Girl." Miss Winnifred Bamrick, harpist, showed marked digital skill in the performance of Franz Liszt's difficult "Liebestraum" and George Carey, xylophone soloist, was forced to respond to numerous recalls. The concert was given under the auspices of Tigris Temple band and illustrious Potentate William A. Fancher and many of the Shrine nobles were in attendance.

SOUSA'S BAND TODAY.

With only general admission available for this evening's concert and a heavy advance sale for the matinee performance, Sousa's Band will be heard by two large audiences at the Eastman Theatre to-day. The afternoon concert will begin at 2:15 o'clock and the evening concert at 8:15 o'clock. Each concert will have a complete change of program and each will include many of the old favorite Sousa marches, such as "The Stars and Stripes Forever," "Washington Post" and "Semper Fidelis."

Interest in the local Sousa engagement is particularly keen because it marks the first appearance of a band in Rochester's noted temple of music, and the prospect of hearing an organization of the size and reputation of the band directed by the "March King" has been unusually appealing. The afternoon program includes a Sousa Suite, "Leaves From My Notebook," prelude and "Love's Death" from Wagner's "Tristan and Isolde" and "The Merry, Merrie Chorus," a medley of the best known operatic choruses, A symphonic poem, "The Victory Ball," and the "Tannhauser" overture are two of the more pretentious numbers on the evening program.

To accommodate those who wish to attend the matinee, the box office will be opened at 11 o'clock this morning.

SOUSA'S BAND CONCERT

To Be Given at Eastman Theatre
Wednesday, August First

Announcement is made of July 27th as the date for opening of the seat sale for the concert to be given by Sousa and His Band at the Eastman Theatre, Rochester, Wednesday evening, August 1st. Interest in this engagement is keen as it is the first band concert to be given in Rochester's nationally known institution.

Lieutenant Commander John Philip Sousa, the most famous bandmaster in the world, is preparing a specially attractive program for his Rochester engagement and will present a number of soloists.

One of the novelty arrangements which Sousa has made for his present tour is the "Merrie, Merrie Chorus," a collection of choruses from grand operas and light operas woven into a Sousa medley.

"Some of the best writing in musical history," says Sousa, "has gone into the choruses of grand opera and light operas. This year I am going to try to bring the choruses some of the recognition which they deserve. Choruses have been neglected for various reasons, chiefly because our operas are principally organizations for the exploitation of stars. This means that the arias, duos, trios and quartets are best remembered and because operatic records are sold largely upon the reputation of the soloist rather than upon the merits of the composition, the choruses have not received their due there."

The program at the Eastman will also include Sousa's new "Nobles of the Mystic Shrine" march, which was composed in honor of the Shrine convention in Washington a few weeks ago, and "The Gallant Seventh," dedicated to the Seventh Regiment of the National Guard of New York State, of which organization the bandmaster is an honorary officer.

Prices of seats for the Sousa concert range from 75 cents to \$1.50.

Eastman Theater

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FRANKLIN CONCERT.

Sousa's Band.

Reports along the line of the present tour of Lieutenant Commander John Philip Sousa and his band, all lead to the belief that it is a triumphal procession, capacity audiences being in evidence at every concert. The demand for appearances of the band are such that two concerts have to be presented each day. The tour began one week ago Saturday with a concert before an

SOUSA AND BAND MARCH BY



This picture is a photographic reproduction of an oil painting by Paul Stohr which was presented to Lieutenant Commander John Philip Sousa by the American Veterans of Foreign Wars. It portrays the enthusiasm of the Bleecker hall Thursday, matinee and night.

audience estimated at 5,000 at the Dupont estate in Delaware, given for the benefit of the Boy Scouts of that section. Friday afternoon a concert was given at Onondaga and at its conclusion a special train was boarded for Schenectady, where a packed audience enjoyed the band on that night at the State theater. Immediately after the Schenectady concert, the musicians took the "sleeper" for Lake Placid where two great audiences greeted Sousa and his men at the new theater of the Lake Placid club; after the evening concert a special train was taken for Watertown where concerts were given Sunday. Concerts will be given in Rochester, Syracuse and Utica, this week, and on Thursday the band arrives in Albany to give two concerts at Harmanus Bleecker hall for which engagement there is already evidence of a capacity house. The sale is now in progress at the theatre box office.

JOHN PHILIP SOUSA

Begins Thirty-First Tour of His Famous Band This Week

John Philip Sousa, renowned bandmaster, opened his thirty-first tour on the evening of July 21 at Longwood, N. J. In commenting on the length of time he and his justly famous band have been before the public Lieutenant Sousa said: "I have no first hand, nor second hand, nor third hand, nor any other hand from anyone telling his feelings after thirty consecutive years of touring. There may be someone who has made thirty annual tours about this world of ours, but I have never had the pleasure of comparing notes with him, but I have a lively sense of how I feel as each succeeding year presents itself."

"My audience of today I greet as old friends, friends who have helped establish a standard for my concerts, and who, I believe, would be unhappy if I deteriorated from the standard we have maintained. It was necessary in the beginning to create a clientele and there was but one way to do it, that is with honesty of purpose and with sincerity. If I did not believe in the art value of my work I would have failed to interest the thousands who attend my concerts. This art value was created and became a concrete fact by playing that which the public longs for and performing it, whether a simple ballad, a march, a dance, a symphonic poem, as if the artistic success of my career depended upon that particular effort. I honestly believe the excellence of effort has been preserved or has grown as the years have gone. The organization in size is double what it was thirty years ago and it has always embraced in its membership many of the most brilliant players of the world and the present year is no exception to that condition."

"According to my ideas a program should be presented combining a certain amount of the intensely dramatic, the intensely melodic and the humorous, but all, from the simplest to the most complex, presented with a story-telling quality and the highest possible artistic excellence."

Lieutenant Sousa and his band begin their annual engagement at Willow Grove Park, Philadelphia, August 5, and, following this, they start the tour which will take them to Boston, Portland, Ore.; San Diego, Calif.; San Antonio, Tex.; to Florida and then to Cuba during the height of the tourist season. The long coast-to-coast engagement will be concluded in Washington March 16, 1924. The soloists this season include John Dolan, cornetist; George Carey, xylophonist; Winifred Bambrick, harpist; Rachel Senior, violinist, and Marjorie Moody and Nora Fauchald, sopranos.

Operatic Aids, Vocal Solos, Martial Music Draw Heavy Applause

Proprietor Glynn of the Patchogue Theatre has received many compliments since the fine performance Monday evening when Sousa and his band, one of the world's most popular musical organizations, entertained at the theatre before a capacity audience. Sousa opened with "Tannhauser" overture, which was rendered in splendid manner and drew forth great applause that continued throughout the entire performance after each selection.

Among the numbers rendered were Schelling's latest completed work, "The Victory Ball," and Sousa's latest march, "Nobles of the Mystic Shrine." The former selection was presented for the first time by the Philadelphia Orchestra, in Philadelphia on February 23rd of this year, and in New York four days later. The composition of the music was begun in the spring of 1922 in New York and completed in Switzerland in the following summer. Two famous army bugle calls were used and at the end taps were sounded. The score bears this inscription: "To the memory of an American soldier."

A cornet solo, vocal solo, and an xylophone and harp solo were added attractions included in the program. The encores were selected from Sousa marches and popular music hits of the season. The "Stars and Stripes Forever," "Semper Fidelis" and "El Capitan" drew thunderous applause. Sousa closed with a folk tune entitled "Country Garden," by Percy Grainger.

During the late war Sousa was stationed at the Naval Training Station at Great Lakes, Ill., at which place he built up the largest band the world has ever known, an organization composed of 600 pieces.

OLD-TIME FAVORITES

SOUSA'S BAND CONCERT.

This morning at the box office of the State Theatre, the seat sale opened with the expected rush for the concert of the celebrated John Philip Sousa and his famous band, taking place at the theatre on Friday night at 8:15 o'clock. All the evidence at hand leads to the belief that when the program of the event opens there will not be a vacant seat in the auditorium, so great is the interest in the occasion. It is to this end that the Woman's Club and Ben Franklin are working, and it is pleasing to learn that success is apparent. The ticket sales at booths in the stores of the Barney Company and the Warrace Company, under the direction of the Woman's Club, and at the Mohawk Hotel and at the Woman's Club House, 56 Washington Avenue, will continue until Friday night, the tickets thus purchased being exchangeable at the theatre box office for reserved seats. That Sousa and his band have been engaged to open the new theatre of the Lake Placid Club Saturday shows the popularity of this organization. The musicians will leave for Lake Placid, immediately after the Schenectady concert.

SOUSA'S BAND TODAY.

Lieut. Gen. John Philip Sousa and his popular big band, with assisting soloists, arrived in this city at noon in anticipation of the two concerts to be given this afternoon and tonight, and the appearance of the famous musician on our streets caused a great deal of interest. The organization has been enjoying a remarkably successful tour, and in many places broke all records for attendance, every event being enjoyed by extremely large and enthusiastic audiences. At one o'clock a luncheon was given at the Albany club in honor of Conductor Sousa's great work in developing bands for service, he being one of the famous dollar a year men of the country. At the Great Lakes station where he organized a number of really fine bands, one department of which numbered over three hundred it will be remembered visited Albany during war times and gave a concert on the capital steps.

This afternoon at Harmanus Bleecker Hall at three o'clock the band gave its matinee concert before a large audience, and tonight at 8:15 it is expected that a capacity audience will

be present to enjoy the night concert. THE CLINTON SQUARE.

Sousa Here Saturday.

The visit of Sousa's band to the Ocean Grove auditorium Saturday afternoon and evening recalls that the most popular march ever written, Sousa's "The Stars and Stripes Forever," is nearly 30 years old. America as a nation, began to hum it back in 1898, at the time we were at war with Spain. When the war ended, we kept on humming it. We are still humming it. We hummed it when we went into the World War. What is more, we have learned how to cheer it it is, perhaps, the most vitally American tune anybody has heard.

Oddly enough, Sousa, himself, does not regard "The Stars and Stripes" as his best effort in marches. Ask him which is his best, and he'll invariably tell you that his choice is "Semper Fidelis," which he composed for and dedicated to the United States Marine corps. Previously to the publication of "The Stars and Stripes," the American public liked best "The Washington Post," which still "stands up," especially when Sousa is in direction of the performance.

SOUSA REACHES CITY, TENDERED RECEPTION

John Philip Sousa and his famed band arrived this morning and were tendered a reception at the Onondaga by Tigris Temple Nobles, under whose auspices a concert will be given in the Armory tonight.

At noon Mr. Sousa and contingent of the bandmen went to Cicero, where they were dinner guests of the Tigris Temple band. The concert tonight will be given at 8 o'clock. William A. Fancher, illustrious potentate, head of the committee.

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July 27/28
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SOUSA ATTRACTS BIGGEST AUDIENCE

"March King" Plays Hymn In Memory of the President at Ocean Grove Concert.

Lieut. John Philip Sousa and his band of renowned players paid a nice tribute to the late President Warren G. Harding last evening at their annual concert in the Ocean Grove auditorium when before the opening number they played "Nearer My God to Thee," with audience and players standing thruout the number. Many in the audience looked for some sort of tribute from the noted "march king" and the selection was beautifully rendered. The solemnity of the selection seemed to continue thru the first part of the program's opening number, the well known "Tannhauser" overture by Wagner, which was a dignified follower of the hymn.

The audience, without doubt the largest so far of the concert season in Ocean Grove, continued its practice of former years and arrived for more than an hour. During the rendition of the opening overture late-comers streamed down the aisles by scores, unmindful apparently that they were detracting from the program by distracting the attention of those who had foresight enough to arrive on time.

Following the opening number John Dolan, able cornetist with the band, played "The Secret" by Gaudier-Hazel, and for an encore gave a melodious Sousa composition, "I've Made My Plans for the Summer," which had a swing that caught the fancy of the audience at once.

The only suite on the program was another number by the famous "march king" and portrayed musically the royalty "At the King's Court." The numbers were "Her Ladyship, the Countess," "Her Grace, the Duchess" and "Her Majesty, the Queen."

Thruout his program Mr. Sousa selected for encores popular selections and marches from his own pen. Among the extra numbers given were the well known and ever popular "El Capitan" march which was played with snap and vigor. Others were: "Bullets and Bayonets," Sousa; "U. S. Field Artillery," Sousa; "Look for the Silver Lining," Keane; "Bambalina," Youmans-Stewart; "Nobles of the Mystic Shrine," one of Sousa's latest marches; "Stars and Stripes Forever," perhaps Mr. Sousa's best known march; "High School Cadets," Sousa.

Another soloist who divided honors with the band was Miss Marjorie Moody, soprano, who won instant favor by her interpretation of the "Shadow Dance 'Dinorah,'" by Meyerbeer and was recalled for an additional number. This time she gave "Love Sends a Little Gift of Roses," Openshaw, to the great delight of her hearers. She responded to the demand for a second encore number by singing Mr. Sousa's "The American Girl."

A symphonic poem, "The Victory Ball" by Ernest Schelling and a fantasia, "The Merrie, Merrie Chorus," the latter put together by the famous band master himself, followed in quick succession. The Schelling composition contained a number of unusual harmonies and was a striking bit of musical artistry heightened by military touches. The fantasia included one of the familiar airs from the light opera "H. M. S. Pinafore," and part of the "Anvil Chorus."

Two other soloists were George Carey, xylophonist and Miss Winifred Bambrick, harpist. Mr. Carey gave the "Witches' Dance," with band accompaniment for which he received enthusiastic applause and for an encore the audience derived keen enjoyment when the band played, "Yes, We Have No Bananas," Mr. Carey providing the obligator. His third selection was the Dvorak "Humoresque," which he played with three mallets and without accompaniment. The selection was exquisitely rendered. Being recalled a fourth time he played Arndt's "Nola," with band accompaniment. Miss Bambrick's first number was "Liebestraume" which she pluckily completed after stopping to mend a broken string. For an encore she gave "Believe Me If All Those Endearing Young Charms."

The concluding number was a folk tune, "Country Garden," by Percy Grainger.

The program given in the afternoon also was a delight.

SOUSA AND HIS FAMOUS BAND ARRIVED IN ALBANY FOR TWO CONCERTS

They Prefer the Stage of Harmanus Bleecker Hall to Almost Any Other in Country—Veterans Give Leader Luncheon.

Lieutenant Commander John Philip Sousa and his popular big band, with assisting soloists, arrived in this city this noon in anticipation of the two concerts to be given, this afternoon and to-night, and the appearance of the famous musicians on the streets caused a great deal of interest. The organization has been enjoying a remarkably successful tour and in many places broke all records for attendance, every event being enjoyed by extremely large and enthusiastic audiences.



John Philip Sousa.

At 1 o'clock a luncheon was given at the Albany club in honor of Conductor Sousa by about 30 Albanians who were active in the World war in recognition of Sousa's great work in developing bands for service. He was one of the famous "dollar a year" men of the country. At the Great Lakes station, where he carried on the work, he at times had as many as 3,000 young men under his charge, and from these he organized a number of really fine bands, one department of which, numbering more than 300, it will be remembered visited Albany during war times and gave a concert on the capitol steps.

This afternoon at Harmanus Bleecker hall at 3 o'clock the band gave its matinee concert before a large audience, and to-night at 8:15 o'clock it is expected that a capacity audience will be present to enjoy the night concert. Lieutenant Commander Sousa and his men are very popular in Albany and always like to appear here, the claim being made that the big stage of Harmanus Bleecker hall gives them opportunity to appear to better advantage than in almost any other city visited. The band and its eminent leader will remain in Albany over night, and to-morrow will leave for Philadelphia, where they will remain for two weeks, and then will start their 14th tour to the coast. Seats are still selling at the Hall box office for to-night's concert.

A symphonic poem, "The Victory Ball" by Ernest Schelling and a fantasia, "The Merrie, Merrie Chorus," the latter put together by the famous band master himself, followed in quick succession. The Schelling composition contained a number of unusual harmonies and was a striking bit of musical artistry heightened by military touches. The fantasia included one of the familiar airs from the light opera "H. M. S. Pinafore," and part of the "Anvil Chorus."

"March King" To Be Speaker At Shrine Lunch

Lieutenant Commander John Philip Sousa will be the guest of honor at the Shrine Lunch Club tomorrow, and Raymond E. Westbury president of the club, has invited all Shriners to attend. The "March King," who is a noble of Almas Temple, Washington, D. C. will speak.

The Damascus Temple Chanters, under direction of W. Stanley Hawkins, will be present as guests of the club and will sing. In the evening the Shrine Lunch Club will attend the concert given by Sousa and his band at the Eastman Theater.

The club will adjourn after the meeting tomorrow, and will resume on September 7, when it will continue its program and take on some definite philanthropic work. The Shrine Lunch club was organized on May 4 and to date some 230 members signed up during the summer months. It is expected that in the early fall it will more than double its present membership.

"TANNHAUSER" AND "BANANAS" WIN AUDIENCE

Sousa's Mixed Program Holds Thrill for All; Singing Pleases.

Running the scale from "Tannhauser" to "Yes, We Have No Bananas," sliding back for "The Victory Ball," a symphonic poem of bagpipe barbarity, John Philip Sousa and his band then "marched" a record State Army audience off to bed last night even as they pleaded for more.

Sousa offered his audience nine numbers and led his men through 14 encores.

The band leader is still the Sousa who has been acclaimed by the public for the last quarter century. He has the same technique, the same precision of rhythm and the artistry that has characterized his work throughout his career.

The numbers, among the greatest of which were the "Tannhauser Overture" and Snelling's symphonic poem, "The Victory Ball," were particularly well rendered for a band as the vehicle, inasmuch as they were originally orchestral pieces.

Among the soloists, George Carey xylophonist, scored well with the audience and was recalled three times after playing MacDowell's "Witches' Dance."

Miss Marjorie Moody, soprano, pleased with her offering of the "Shadow Dance" number from Meyerbeer's "Dinorah."

In two encores she sang the Sousa composition, "The American Girl," and "Love Sends a Little Gift of Roses."

The combination of the Tigris Temple band with the Sousa musicians in the rendering of the leader's recent march, "Nobles of the Mystic Shrine," was well received.

TWO CONCERTS SCHEDULED BY SOUSA'S BAND

With a capacity evening house assured and indications pointing to a crowded matinee also the appearance of John Philip Sousa and his band in two concerts at the Eastman Theater tomorrow promises to bring the most enthusiastic reception which the famous March King has ever been accorded in this city. Decision to add the extra afternoon concert was made Sunday because the demand had almost entirely exhausted the seats for the evening performance.

Lieutenant Commander Sousa has arranged two different programs for the afternoon and evening concerts. In each of them will be heard some of the famous Sousa marches, including the ever-popular "Stars and Stripes Forever."

These concerts will be the first given by a band in the Eastman Theater and the prospect of hearing an organization of the reputation of Sousa's Band in an institution so ideally suited for musical presentation has given the engagement a tremendous popular appeal. They will probably be the only band concerts to be heard in the Eastman this year.

In the Sousa organization are several soloists, including George Carey, a Rochesterian, who has a special Xylophone number, "The Witches' Dance."

Seats are now on sale at the Concert Box office in the lobby of the theater.

Several hundred New York Sousa fans are expected to go to Ocean Grove, N. J., on Saturday to hear the two concerts which the famous bandmaster will conduct that day at the Ocean Grove Auditorium.

The concerts will be the only ones which Sousa will give within the vicinity of New York in several months. On Sunday he begins his annual five weeks' engagement at Willow Grove Park, Philadelphia, and at the end of the Philadelphia series of appearances he begins his transcontinental tour, which will be concluded next March, after he has twice crossed the continent from East to West and has made a side trip to Havana.

SOUSA SCORES IN GREAT PROGRAM

March King's Great Human Organ Holds Crowd Spellbound.

By E. R. VADEBONCOEUR

IT was Sousa—that's all.

John Philip Sousa, the American march king, holding the crowded Armory spellbound for two hours as his great human organ responded to the baton of the master, whispering, swelling, blaring forth into the stirring strains which have sent the blood tingling through the veins of American music lovers for a quarter of a century.

Nine numbers and fourteen encores tell the story of the reception Syracuse gave Sousa. And fourteen more encores would have been welcomed by the audience.

THAT no better program has been offered Syracuse in years, was the consensus, the solo numbers being of especial excellence.

Popular songs, played as they were never played before, were scattered liberally through Sousa's program. Specially arranged, they brought gales of laughter, particularly the "Gallagher and Shean" number.

John Dolan, cornet soloist, proved himself a master of his instrument. Silvery tones, full, mellow, made "The Secret," a difficult cornet number, one of the solo hits of the program. Rapid cadenzas and difficult passages were handled with impressive ease.

"The Witches' Dance," provided the means for George Carey, xylophone soloist to win himself a trio of encores, ranging all the way from the syncopated "Yes, We Have No Bananas," to the dignified "Humoresque," most popular of all xylophone selections, and Arndt's "Nola." The audience was still enthusiastically applauding for more when Sousa called a halt.

MISS MARJORIE MOODY'S rendition of the "Shadow Dance," taken from Meyerbeer's "Dinorah," was a real vocal treat and an appreciated one. "Love Sends a Little Gift of Roses," one of her encores, brought even greater applause to the sweet-voiced soprano. Intricate fingering featured the difficult harp number, "Liebestraume," by Miss Winifred Bambrick. The selection calls for great technical ability and is possible only to a real artist.

Augmented by the Shrine musicians, Sousa's Band introduced his new march, "Nobles of the Mystic Shrine," which was an instantaneous hit, with its swinging, lively rhythm. Almost before the applause had subsided, Sousa swung his baton and the band swung into "The Star and Stripes Forever," than which no more inspiring march was ever written. The applause that drowned out the opening strains proved conclusively the partiality of the crowd for the famous number. "Semper Fidelis" followed and these two were the big hits of the program.

THE Tannhauser Overture, scored for the entire orchestra, opened the program and was remarkably done considering the handicap inclusion of the band laid upon it. In this number, as in Schelling's symphonic poem, "The Victory Ball," Sousa's reading was admirable. Suite, "At the King's Court," was also rendered in masterly style. "Her Majesty, The Queen," being especially meritorious, scored as it was for the full orchestra throughout.

"The Merrie, Merrie Chorus," put together by Sousa, wound up with a whirlwind "Turkey in the Straw" chorus and then King Jazz came into its own. "Gallagher and Shean," with strains from "Drink to Me Only With Thine Eyes," and choruses of "Yes, We Have No Bananas" and "Carolina in the Morning," interpolated, caught the fancy of the audience with trick effects arranged by Sousa, provided some unexpected comedy.

Fourteen Encores Sousa's Reply to Crowd's Plaudits

Trumpets blared, cymbals crashed and drums rolled in real Sousa fashion at the state armory last night, and the large audience that completely filled the hall applauded loudly and long as Sousa audiences have done for a quarter century or more.

The great American march king, straight and erect as ever and wearing the traditional white gloves, led his men through a program of nine numbers and 14 encores with the same precision that was such a factor in his early successes. Many of his characteristic gestures are now missing, but his keen sense of rhythm still prevails, and the swing of his march tunes is irresistible.

Tigris temple band deserves a share of the honors of the evening for its part in the performance of the new Sousa march, "Nobles of the Mystic Shrine." The local musicians took their places on the stage and joined with the Sousa men in a splendid performance of this stirring number, which possesses all the melodic and rhythmic characteristics of Sousa's best works.

The program numbers were a little disappointing. Those of largest scope, the Tannhauser Overture and Snelling's symphonic poem, "The Victory Ball," originally scored for orchestra necessarily suffer when arranged for band.

Solo Number Enjoyed.

However, the former was well arranged and well played, and as it is widely known, was well received. The latter, a new work of futuristic type seemed out of place on a Sousa program and there was much fidgeting among the audience during its performance.

Solo numbers scheduled, however, were thoroughly enjoyed and loudly applauded. John Dolan, cornetist, proved an artist of no mean order. Triple tongue passages, rapid cadenzas and varying rhythms appeared mere child's play to him and at all times his tone was full, mellow and well controlled. George Carey, xylophone soloist, was recalled three times after playing MacDowell's "Witches' Dance," and his first encore, "Yes, I Have No Bananas," aroused the audience to enthusiasm.

Miss Winifred Bambrick displayed much technical ability in Liszt's "Liebestraume," and responded to continued applause with a charming performance of the old song, "Believe Me If All Those Endearing Young Charms."

Encores Real Hits.

Considerable vocal dexterity was shown by Miss Marjorie Moody in the "Shadow Dance" number from Meyerbeer's "Dinorah." She has a pleasing soprano voice, remarkably well controlled, and of wide range. As an encore she sang, "Love Sends a Little Gift of Roses," and Sousa's "The American Girl."

But the real hits of the evening were the encore numbers, especially the Sousa marches, "Stars and Stripes Forever," "U. S. Field Artillery" and "Semper Fidelis," are as popular today as ever, judging by the way they were received last night. It was music of this type that made Sousa famous and in its direction he is without peer.

A clever melody of the "Gallagher and Shean" song, introducing strains from "Drink to Me Only With Thine Eyes" and "Bananas" struck a popular note and pleased the audience.

EASTMAN—With two Sousa concerts today, afternoon and evening, there will be no motion picture presentations at the Eastman Theater. Beginning tomorrow the entire program will be changed with the exception of the Tchaikowsky number, "A Musical Evening," presented by Jeanne Wolford, Lucy Lee Call and Charles Hedley.

The principal screen offering will be a whimsical farce, directed by Maurice Tourneur, entitled "The Brass Bottle." It revolves around a sort of jazz genre who takes an adventurous young American back through the ages to Harem-land of long ago. Mr. Tourneur is said to have woven into this romantic fantasy some remarkable beauty of setting and gorgeous investiture. In the cast are Barbara La Marr, Harry Myers, Ernest Torrence, Tully Marshall and Ford Sterling.

Vladimir Dubinsky, cellist, will offer a solo number. The organ overture will be "Tannhauser."

SOUSA BANDSMAN DROPS DEAD
POTTSVILLE, Pa., July 26.—Fred Grabaner of Sousa's band dropped dead here last night from heart disease. Coroner Nierschel decided to hold an inquest. Grabaner was 44 years of age.

NEW GEMS BY LONG-LOST WRITINGS FOUND IN FILES OF NEWSPAPER O. HENRY

Printed Exclusively in Cincinnati by the Times-Star—The
Literary Sensation of the Age.

REASONS FOR UNEASINESS

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When Sousa's band was in Houston a week or so ago, Professor Sousa was invited to dine with a prominent citizen who had met him while on a visit to the North.

This gentleman, while a man of high standing and reputation, has made quite a fortune by the closest kind of dealing. His economies in the smallest matters are a fruitful subject of discussion in his neighborhood, and one or two of his acquaintances have gone so far as to call him stingy.

After dinner Professor Sousa was asked to play upon the piano, of which instrument he is a master, and he did so, performing some lovely Beethoven sonatas, and compositions by the best masters.

While playing a beautiful adagio movement in a minor key, the professor caught sight of his host casting uneasy glances out of the window and appearing very restless and worried. Presently the Houston gentleman came over to the piano and touched Professor Sousa on the shoulder.

"Say," he said, "please play something livelier. Give us a jig or a quickstep—something fast and jolly."

Sousa Coming To Grove.

Probably the largest audience of the season will assemble in the Ocean Grove auditorium Saturday evening when Lieut. John Philip Sousa and his band of between 80 and 100 players will be heard in another annual concert. Mr. Sousa's stop in Ocean Grove is one step forward on his 31st annual transcontinental tour which began last month. Without a doubt he will be greeted by thousands who have heard him in this and other places and for whom his popularity never wanes, apparently, for the people are always quick to show their appreciation of his programs.

In addition to the evening concert a matinee will be given at 3 in the afternoon. Twelve soloists feature Mr. Sousa's programs, many of whom have been heard on the occasion of former visits. Among these are Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; and George J. Carey, xylophone artist.

It is expected the program will include some of the famous marches of the "march king" and also the new humoresque, "Mr. Gallagher and Mr. Shean," besides the new tribute to the order of the Mystic Shrine, "Noble of the Mystic Shriner." For encores, which the band is always very generous in giving, many of the popular selections and marches will be given.

SOUSA'S BAND CONCERT.

It is pleasing to learn that the demand for seats for the concerts of Lieut. Gen. John Sousa and his famous band, at Harmanus Bleecker hall, tomorrow afternoon at 3 o'clock and at 8:15 o'clock in the evening, indicates capacity audiences for the events, and it is fitting that this is so as it follows the rule in each city visited by the great organization. The programs of the concerts will be entirely new, but of course the well-known Sousa marches will be played as encores. The visit of Sousa and his men is eagerly anticipated by Albanyans, and will be the big event of the summer season. The program of the evening concert will be presented as follows: Overture—"Tannhauser," Wagner; cornet solo—"The Secret," Gaultier-Hazel—John Dolan; suite—"At the King's Court," Sousa; (a) Her Ladyship, the Countess; (b) Her Grace, the Duchess; (c) Her Majesty, the Queen; vocal solo—"Shadow Dance," (Dinorah) Meyerbeer—Miss Marjorie Moody; symphonic poem—"The Victory Ball," Schelling; fantasia—"The Merrie, Merrie Chorus," put together by Sousa; (a) xylophone solo—"The Witches' Dance," McDowell—George Carey; (b) march—"Nobles of the Mystic Shrine" (new), Sousa; harp solo—"Liebestraume," Liszt—Miss Winifred Bambrick; folk tune—"Country Garden," Percy Grainger.

"Ah," said the professor, "this sad music affects your spirits, then?"
"No," said the host. "I've got a man in the backyard sawing wood by the day, and he's been keeping time to your music for the last half hour."

SOUSA'S BAND.

Sousa takes his band on tour at a season when almost no other organization purveying music to the public would dare count of that public to support the venture; but Sousa has no fear; the people want to hear him and his band and his marches and clever arrangements of old and new material whenever he comes. This time he came to Rochester to play for the first time in the Eastman Theater and there he played two programs, one in the afternoon to a large audience and one in the evening to a great crowd that taxed the capacity of the theater. To play two concerts in a hot August day to large and enthusiastic audiences is a feat.

Moreover Sousa presented two programs of different content, except for the inclusion on both of a new and really charming arrangement he has made of some favorite opera choruses. He put Wagner on both programs, the "Tristan" Prelude and "Love Death" on the afternoon, and the "Tannhauser" overture on the evening, the latter more effective for band; for not even Sousa's wizardry with clarinets can transform them into strings of that poignantly intense string tension of tone that the "Tristan" music needs. In the afternoon he played his own "Leaves from My Note-Book" suite which was new last year; it is both ingenious and entertaining. Then there was a new march as there ought to be, "The Dauntless Battalion," with the Sousa rhythm and vivacity.

The afternoon soloists included John Dolan, who plays the cornet in prima donna fashion and always plays and extra number per force; William Kunkel and Meredith Wilson, who played a piccolo and flute duet that people liked very much, with its light and facile melodiousness to justify the title, "Fluttering Birds." Winifred Bambrick, a harpist who plays well, and Marjorie Moody, the soprano who has been for several seasons a Sousa soloist. Miss Moody has an upper tone that is excellent in quality and unforced appeal; she sang Del Aquia's "Chanson Provençal" with good effect, and a popular song that the audience welcomed.

In the evening after the Tannhauser and Mr. Dolan's second solo of the day, an altogether enlivening performance, came Sousa suite "At the King's Court," which preceded one of the popular numbers. Miss Moody's evening number was the Dinorah "Shadow Song," which she vocalizes very well. Then Sousa played Schelling's new symphonic poem "The Victory Ball" which was given its premiere performance by the Philadelphia orchestra this year. Made over for band, it is an imposing and interesting composition; there is plain inspiration from the war sentiment indicated in Mr. Schelling's program note and plenty of material ingenious yused. Whether there would be more instrumental color in the orchestral version could only be determined after hearing the composition played by orchestra.

A new Sousa march, "Nobles of the Mystic Shrine," which we knew of, and were glad to hear was coupled with MacDowell's "Witches Dance," played as a xylophone solo by George Carey and made very effective. Mr. Carey makes the xylophone a musical instrument; some other players make this a matter of doubt. Miss Bambrick played Liszt's "Liebestraume" and it adapts well to the harp. Percy Grainger's "Country Garden" was the last programmed number. Of course there were extra numbers galore played at both concerts; some of the favorite Sousa marches and other

numbers which Sousa audiences receive with special favor.

SOUSA'S BAND DELIGHTS IN CONCERT HERE

Numbers Were Finely Given—
Schelling's "The Victory Ball"
Well Worth Hearing Alone

Under the auspices of the Watertown Post of the American Legion Sousa and his Band played at the Avon theatre Sunday evening. The band also played in the afternoon. Had the band played out of doors all Watertown would have gathered to hear it, but the warm weather deterred many who otherwise would have attended. The audience made up in enthusiasm, however, what it lacked in numbers.

The overture, "Tannhauser," was played in masterly fashion, the Pilgrim's Chorus being superbly rendered. Sousa seems to bring out in "Tannhauser" new beauty, his interpretation being highly individual. As an encore he gave the old favorite "El Capitan," that spirited and always popular march.

John Dolan, the cornet soloist, then played "The Secret" by Gaultier-Hazel. For an encore he played Sousa's "I Have Made My Plans for the Summer," an exceedingly melodious and pleasing composition. Mr. Dolan, needless to say, is a cornet soloist of first rank. The third number, "At the King's Court," by Sousa, was exquisite in rendition. Like all of Sousa's compositions it satisfied the ear, the melody and spirit combined with the perfection of the playing left nothing to be desired. "Her Majesty the Queen" being particularly pleasing.

Miss Marjorie Moody, the soprano, then sang "Shadow Dance," "Dinorah" by Meyerbeer, a rather difficult selection. Miss Moody has a charming personality and her voice is very sweet but not of great volume. She sang "Shadow Dance" well but she was better in her encore, "Love Sends a Little Bunch of Roses."

The next number played by the band was the most striking part of the program, barbaric in parts, almost discordant at time and chaotic. It is peculiar, very modern and thought provoking. It is the latest work of Schelling and was completed in the summer of 1922. It is a symphonic poem, "The Victory Ball" and was inspired by Alfred Noyes's poem of the same name and is inscribed "To the Memory of an American Soldier." This number alone would make the concert worth hearing.

George Carey, the xylophone soloist, who gave "The Witches Dance" by McDowell, was forced to give two encores. Mr. Carey is an artist to whom an audience could listen indefinitely.

Sousa's new march, "The Nobles of the Mystic Shrine," was excellent and he gave as an encore his beautiful march "United States Artillery."

Miss Winifred Bambrick then gave her harp solo, "Liebestraume," and as an encore "Believe Me If All Those Endearing Young Charms."

The final number by the band, Folk tune "Country Garden" by Percy Grainger was superbly rendered.

Kiwanis And Shrine To Honor March King

World war veterans will tender luncheon in honor of Lieutenant Commander John Philip Sousa tomorrow noon at the Albany club and a theatre party has been arranged by the Kiwanis club for the evening concert of the March King's band. Sousa's "Nobles of the Mystic Shrine," dedicated to the Shriner, of which he is a prominent member, will attract many Shriners to the concert.

The guests at the luncheon will include: Mayor Hackett, Albert S. Callan, state commander American legion; Thomas B. Wheeler, Patrick H. Clune, Oscar Mayhof, Reynolds K. Townsend, T. B. Bissell, Colonel Charles E. Walsh, Lieutenant Carl Shears, Major J. J. Van Horn, Captain Donovan H. Swanton, the Rev. Richard E. Locke, chaplain, American legion; J. Lansing Callan, Dr. Charles L. Bailey, William L. Martin, Raymond H. Borden, William Ferguson, Edward N. Scheiberling, Dr. William G. Keens, Roland J. Easton, Samuel Aronowitz, Colonel Edward J. Westcott, Willard Lasch and Captain Frank S. Harris.

VAST CROWD HEARS SOUSA

Popular Bandmaster Gives Two
Concerts in Eastman.

SHRINERS PRESENT FLOWERS
"Yes, We Have No Bananas" Included in Programs of Both Popular and Classical Band Numbers.

Long before the curtain went up on Sousa and his band last night at the Eastman Theater, the S. R. O. sign was up. Music lovers from every walk of life left outdoor diversions on a hot evening to hear Sousa's justly famous organization, the first band to play in the Eastman. If setting is an inspiration, it got in its work last evening. The musicians never played better; the audience was never more appreciative. In fact, it seemed as if Sousa's long list of popular pieces, the majority encores, would be exhausted before the audience was satisfied. It went mad about everything from Schelling's beautiful symphonic poem, "The Victory Ball," to the less musical, but equally well applauded, "Yes, We Have No Bananas."

Even the lowly xylophone had an air of "belonging" and its player, George Carey, wrested more real music from it than it is generally credited with possessing.

Sousa, soldierly and magnetic, wielding a magical baton that seemed to have the power to make 85 musicians as one, was again the idol of Rochester band enthusiasts. His new march, "Nobles of the Mystic Shrine," was accorded a full measure of appreciation, but the audience was unsatisfied. It demanded, as it always does of the generous bandmaster, "Manhattan Beach," "Stars and Stripes Forever," "U. S. Field Artillery," "Bullets and Bayonets," "El Capitan," and everything else it could remember that he had composed. At the close of the Mystic Shrine march, a huge basket of flowers in Shrine colors was presented to Sousa by Shriners of the city.

The program began with the "Tannhauser" overture by Wagner, an excellent opening piece for such worthy musicians. A Sousa suite, "At the King's Court" followed. The most pretentious thing on the program was Schelling's "The Victory Ball" played for the first time last February by the Philadelphia Orchestra. In it was incorporated two army bugle calls, a vivid musical picture of war as it has passed down through the centuries, and, finally, "taps," played off stage and furnishing a solemn close. The bagpipe effect attained in the second half of the piece was quite remarkable.

A fantasia, "The Merrie, Merrie Chorus," a lively medley of operatic choruses, arranged by Sousa, restored the audience to good spirits again. The last number was Grainger's folk tune, "Country Garden."

Four soloists assisted the band. Miss Marjorie Moody, soprano, sang "Shadow Dnace" from "Dinorah" by Meyerbeer, with "Love Sends a Little Gift of Roses" for encore. She possesses a voice that makes up in sweetness anything it lacks in strength. Miss Winifred Bambrick, a promising young harpist, gave Liszt's "Liebestraume," playing "Believe Me if All Those Endearing Charms" for encore.

John Dolan, cornetist, gave one an entirely new conception of cornet music in his solo, "The Secret," by Gaultier-Hazel. It was a number worthy of solo honors. George Carey, xylophone player, gave "The Witches' Dance," by McDowell, a very popular number. For encores, he played "Humoresque," by Dvorak, "Nola" by Arndt and "Yes, We Have No Bananas."

A capacity audience heard the special matinee concert arranged because of the early demand for seats that sold out the house for the evening.

Sousa Annually Revises Song-Hit

One of the 1921-22-23 hits in John Philip Sousa's programmes, declares his manager, Harry Askin, was "The Fancy of the Town," meaning this town, that town, any town. It proved, in the first unfolding, to be an ingenious potpourri, in Sousa's best style, of a song-hit a year for the preceding ten years. When the second year rolled round, Sousa lopped off the song of the first year in the original decade, and added, as No. 10, the song-hit of the season of 1920-21. And so it is for the season about to start—No. 1 is dropped, and a new No. 10 is added, thus keeping the medley up-to-date.

The march king and his band will be at the Ocean Grove Auditorium, Saturday, Aug. 4, in the afternoon and evening.

PROGRAMS FOR THE SOUSA BAND CONCERTS IN ALBANY ARE ENTIRELY NEW

For the concerts of Lieutenant Commander John Philip Sousa and his famous band, at Harmanus Bleecker hall to-morrow afternoon at 3 o'clock, and in the evening at 8:15, interesting programs have been arranged. The seat sale now in progress at the theater box office, gives every reason to expect large audiences. The programs for tomorrow are entirely new, but of course the famous Sousa marches will be heard, although for most part as encores. The program for the evening concert is:

- I
Overture—TannhauserWagner
Sousa and his band.
- II
Cornet solo—"The Secret.....
.....Gauthier-Hazel
John Dolan
- III
Suite—"At the King's Court.....Sousa
(a) Her Ladyship, the Countess.
(b) Her Grace, the Duchess.
(c) Her Majesty, the Queen.
Sousa and his band.
- IV
Soprano solo—"Shadow Song (From
"Dinorah")Meyerbeer
Miss Marjorie Moody
- V
Symphonic Poem—"The Victory Ball
.....Schelling
Note—This is Mr. Schelling's latest
composition. It was first performed
by the Philadelphia orchestra
Feb. 23, and four days later was
presented by the New York Phil-
harmonic, being a great success.
The Sousa interpretation will be its
first in this section.
- VI
Fantasia—"The Merrie, Merrie Chor-
usSousa
Sousa and his band.
- VII
(a) Xylophone solo—"Witches Dance
.....McDowell
George Carey
(b) March—"Nobles of the Mystic
Shrine (New)Sousa
Sousa and his band.
(c) Harp solo—"Liebestraume....Liszt
Miss Winifred Bambrick
- IX
Folk Tune—"Country Dance ..Grainger
Sousa and his band.

ALBANY SHRINERS AND VETERANS WILL ENTERTAIN SOUSA

Lieutenant Commander John Philip Sousa will be the guest on his arrival in Albany tomorrow at a luncheon given in his honor at the Albany club by the Masonic club. The great band master is a prominent Shriner and has dedicated his new march, "Nobles of the Mystic Shrine," to that order. Masonic and World war veteran organizations are also planning theatre parties for tomorrow night.

At the luncheon the guests will include: Mayor Hackett, Albert S. Callan, state commander American legion; Thomas B. Wheeler, Patrick H. Clune, Oscar Mayhof, Reynolds K. Townsend, T. B. Bissell, Colonel Charles E. Walsh, Lieutenant Carl Shears, Major J. H. Van Horn, Captain Donovan H. Swanton, the Rev. Richard E. Locke, chaplain, American legion; J. Lansing Callan, Dr. Charles L. Bailey, William L. Martin, Raymond H. Borden, William Ferguson, Edward N. Scheiberling, Dr. William G. Keens, Roland J. Easton, Samuel Aronowitz, Colonel Edward J. Westcott, Willard Lasch and Captain Frank S. Harris.

SOUSA AT HALL TONIGHT.

Lieut. Com. John Philip Sousa and his famous band are expected to arrive in this city at noon today in anticipation of the concerts to be given this afternoon at 3 o'clock and tonight at 8:15 at Harmanus Bleecker hall. At 1 o'clock a luncheon will be given in honor of Sousa at the Albany club by a group of men, prominent in military affairs and including Mayor Hackett. The luncheon is in recognition of Sousa's work at the Great Lakes station where he gave his services for the development of musicians and the formation of bands during the war.

Members of the Nobles of the Mystic Shrine who attended the shrine convention in Washington in May declared that one of the big features of that event was the playing by the massed band of more than 6,000 musicians, under the direction of Sousa, with the chief number the "Nobles of the Mystic Shrine," composed and dedicated to the shrine by Sousa. This number will be a feature of the Albany concerts and many local shriners will attend. For the Albany concerts, it is announced that seats are still to be secured at the theatre box office.

SOUSA PLEASES 3,000 HERE BY TIGRIS CONCERT

Shows He Still Has Hold
on Pulse Throb of American People.

John Philip Sousa has never lost his hold on the pulse throb of the American people. He showed that again at the state armory Tuesday night by the program he presented for the concert given and the manner in which he interpreted the various numbers scheduled.

The performance was picturesque and there were 3,000 or more enthusiastic people there to enjoy it. There was not one among this great throng but who could find some particular feature of the entertainment to take to heart and go into ecstasies over. The musical diversification was beyond criticism. Of course the greater acclaim centered around the ever popular quicksteps written by Sousa and known almost the world over.

To his already long string of successes the "March King" added another Tuesday when his band, playing in conjunction with the Tigris Temple instrumentalists, gave the new "Nobles of the Mystic Shrine" march. This number made an instant hit at Washington when played by more than 1,000 men during the Shrine convention and was also enthusiastically taken into the fold by the Syracuse hosts. It is marked by the same dash of theory, swing in rhythm and vociferousness of finale as all other Sousa marches. Many of the old favorites were given from time to time during the evening as encores, with which Director Sousa was more than generous. In reading the descriptive features of the program the leader of the band was in his element. It was almost marvelous to note the ingenuity of the noted leader and composer in the harmonic weavings of the potpourri called "The Merry Chorus." It requires some contrapuntal dexterity to make the Meyerbeer "Fackelintanz No. 1" the musical foil for "Turkey in the Straw" as a lacework finale. New to Syracuse was the Sousa suite "At the King's Court" but this picture piece was voted a splendid addition to the musical library of the present.

One of the best efforts of the evening was the performance of Schelling's new work, "Victory Ball." Called a symphonic poem and rightly termed by the author as a "Free Fantasy" the composition is descriptive of the battle features of the big war concluding with the taps and the fading away of the musket roll. It is a trying work for reed and brass to handle but the Sousa band gave the piece an excellent presentation, making it enjoyable despite interludes that appeared inharmonious and taxing to the uninited. The "Tannhauser" overture with which the program opened is always a welcome feature for the average local concert goer.

The soloists of the evening proved themselves artists in every way. John Dolan, cornet virtuoso, gave a splendid exhibition of rapid finger work, triple tonguing and tone control. Miss Margaret Moody, soprano, sang with feeling and artistic finish the "Shadow Dance" from Meyerbeer's "Dinorah" and gave as one of her encores a delightful presentation of Sousa's charming creation, "American Girl." Miss Winnifred Bambrick, harpist, showed marked digital skill in the performance of Franz Liszt's difficult "Liebestraum" and George Carey, xylophone soloist, was forced to respond to numerous recalls. The concert was given under the auspices of Tigris Temple band and illustrious Potentate William A. Fancher and many of the Shrine nobles were in attendance.

SOUSA'S BAND TO-DAY.

With only general admission available for this evening's concert and a heavy advance sale for the matinee performance, Sousa's Band will be heard by two large audiences at the Eastman Theatre to-day. The afternoon concert will begin at 2:15 o'clock and the evening concert at 8:15 o'clock. Each concert will have a complete change of program and each will include many of the old favorite Sousa marches, such as "The Stars and Stripes Forever," "Washington Post" and "Semper Fidelis."

Interest in the local Sousa engagement is particularly keen because it marks the first appearance of a band in Rochester's noted temple of music, and the prospect of hearing an organization of the size and reputation of the band directed by the "March King" has been unusually appealing. The afternoon program includes a Sousa Suite, "Leaves From My Notebook," prelude and "Love's Death" from Wagner's "Tristan and Isolde" and "The Merry Merrie Chorus," a medley of the best known operatic choruses, A symphonic poem, "The Victory Ball," and the "Tannhauser" overture are two of the more pretentious numbers on the evening program.

To accommodate those who wish to attend the matinee, the box office will be opened at 10 o'clock to-day morning.

SOUSA'S BAND CONCERT

To Be Given at Eastman Theatre
Wednesday, August First

Announcement is made of July 27th as the date for opening of the seat sale for the concert to be given by Sousa and His Band at the Eastman Theatre, Rochester, Wednesday evening, August 1st. Interest in this engagement is keen as it is the first band concert to be given in Rochester's nationally known institution.

Lieutenant Commander John Phillip Sousa, the most famous bandmaster in the world, is preparing a specially attractive program for his Rochester engagement and will present a number of soloists.

One of the novelty arrangements which Sousa has made for his present tour is the "Merrie Merrie Chorus," a collection of choruses from grand operas and light operas woven into a Sousa medley.

"Some of the best writing in musical history," says Sousa, "has gone into the choruses of grand opera and light operas. This year I am going to try to bring the choruses some of the recognition which they deserve. Choruses have been neglected for various reasons, chiefly because our operas are principally organizations for the exploitation of stars. This means that the arias, duos, trios and quartets are best remembered and because operatic records are sold largely upon the reputation of the soloist rather than upon the merits of the composition, the choruses have not received their due there."

The program at the Eastman will also include Sousa's new "Nobles of the Mystic Shrine" march, which was composed in honor of the Shrine convention in Washington a few weeks ago, and "The Gallant Seventh," dedicated to the Seventh Regiment of the National Guard of New York State, of which organization the bandmaster is an honorary officer.

Prices of seats for the Sousa concert range from 75 cents to \$1.50.

Eastman Theater

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FRANKLIN CONCERT.

Sousa's Band.

Reports along the line of the present tour of Lieutenant Commander John Phillip Sousa and his band, all lead to the belief that it is a triumphal procession, capacity audiences being in evidence at every concert. The demand for appearances of the band are such that two concerts have to be presented each day. The tour began one week ago Saturday with a concert before an

SOUSA AND BAND MARCH BY



This picture is a photographic reproduction of an oil painting by Paul Stohr which was presented to Lieutenant Commander John Phillip Sousa by the American Veterans of Foreign Wars. It portrays the enthusiasm of the march part of the band battalion organized by Sousa in the late war. Sousa and his band are coming to Harmanus Bleecker hall Thursday, matinee and night.

audience estimated at 5,000 at the Dupont estate in Delaware, given for the benefit of the Boy Scouts of that section. Friday afternoon a concert was given at Oneonta and at its conclusion a special train was boarded for Schenectady, where a packed audience enjoyed the band on that night at the State theater. Immediately after the Schenectady concert, the musicians took the "sleeper" for Lake Placid where two great audiences greeted Sousa and his men at the new theater of the Lake Placid club; after the evening concert a special train was taken for Watertown where concerts were given Sunday. Concerts will be given in Rochester, Syracuse and Utica, this week, and on Thursday the band arrives in Albany to give two concerts at Harmanus Bleecker hall for which engagement there is already evidence of a capacity house. The sale is now in progress at the theatre box office.

Operatic Aids, Vocal Solos, Martial Music Draw Heavy Applause

Proprietor Glynne of the Patchogue Theatre has received many compliments since the fine performance Monday evening when Sousa and his band, one of the world's most popular musical organizations, entertained at the theatre before a capacity audience. Sousa opened with "Tannhauser" overture, which was rendered in splendid manner and drew forth great applause that continued throughout the entire performance after each selection.

Among the numbers rendered were Schelling's latest completed work "The Victory Ball," and Sousa's latest march, "Nobles of the Mystic Shrine." The former selection was presented for the first time by the Philadelphia Orchestra, in Philadelphia on February 23rd of this year, and in New York four days later. The composition of the music was begun in the spring of 1922 in New York and completed in Switzerland in the following summer. Two famous army bugle calls were used and at the end taps were sounded. The score bears this inscription: "To the memory of an American soldier."

A cornet solo, vocal solo, and an xylophone and harp solo were added attractions included in the program. The encores were selected from Sousa marches and popular music hits of the season. The "Stars and Stripes Forever," "Semper Fidelis" and "El Capitan" drew thunderous applause. Sousa closed with a folk tune entitled "Country Garden," by Percy Grainger.

During the late war Sousa was stationed at the Naval Training Station at Great Lakes, Ill., at which place he built up the largest band the world has ever known, an organization composed of 600 pieces.

OLD-TIME FAVORITES

SOUSA'S BAND CONCERT.

This morning at the box office of the State Theatre, the seat sale opened with the expected rush for the concert of the celebrated John Phillip Sousa and his famous band, taking place at the theatre on Friday night at 8:15 o'clock. All the evidence at hand leads to the belief that when the program of the event opens there will not be a vacant seat in the auditorium, so great is the interest in the occasion. It is to this end that the Woman's Club and Ben Franklin are working, and it is pleasing to learn that success is apparent. The ticket sales at booths in the stores of the Barney Company and the Warrace Company, under the direction of the Woman's Club, and at the Mohawk Hotel and at the Woman's Club House, 56 Washington Avenue, will continue until Friday night, the tickets thus purchased being exchangeable at the theatre box office for reserved seats. That Sousa and his band have been engaged to open the new theatre of the Lake Placid Club Saturday shows the popularity of this organization. The musicians will leave for Lake Placid, immediately after the Schenectady concert.

SOUSA'S BAND TODAY.

Lieut. Gen. John Phillip Sousa and his popular big band, with assisting soloists, arrived in this city at noon in anticipation of the two concerts to be given this afternoon and tonight, and the appearance of the famous musician on our streets caused a great deal of interest. The organization has been enjoying a remarkably successful tour, and in many places broke all records for attendance, every event being enjoyed by extremely large and enthusiastic audiences. At one o'clock a luncheon was given at the Albany club in honor of Conductor Sousa's great work in developing bands for service, he being one of the famous dollar a year men of the country. At the Great Lakes station where he carried on the work he at times had as many as three thousand young men under his charge, and from these he organized a number of really fine bands, one department of which numbered over three hundred it will be remembered visited Albany during war times and gave a concert on the capital steps.

This afternoon at Harmanus Bleecker Hall at three o'clock the band gave its matinee concert before a large audience, and tonight at 8:15 it is expected that a capacity audience will

be present to enjoy the night concert. THE CLINTON SQUARE.

Sousa Here Saturday.

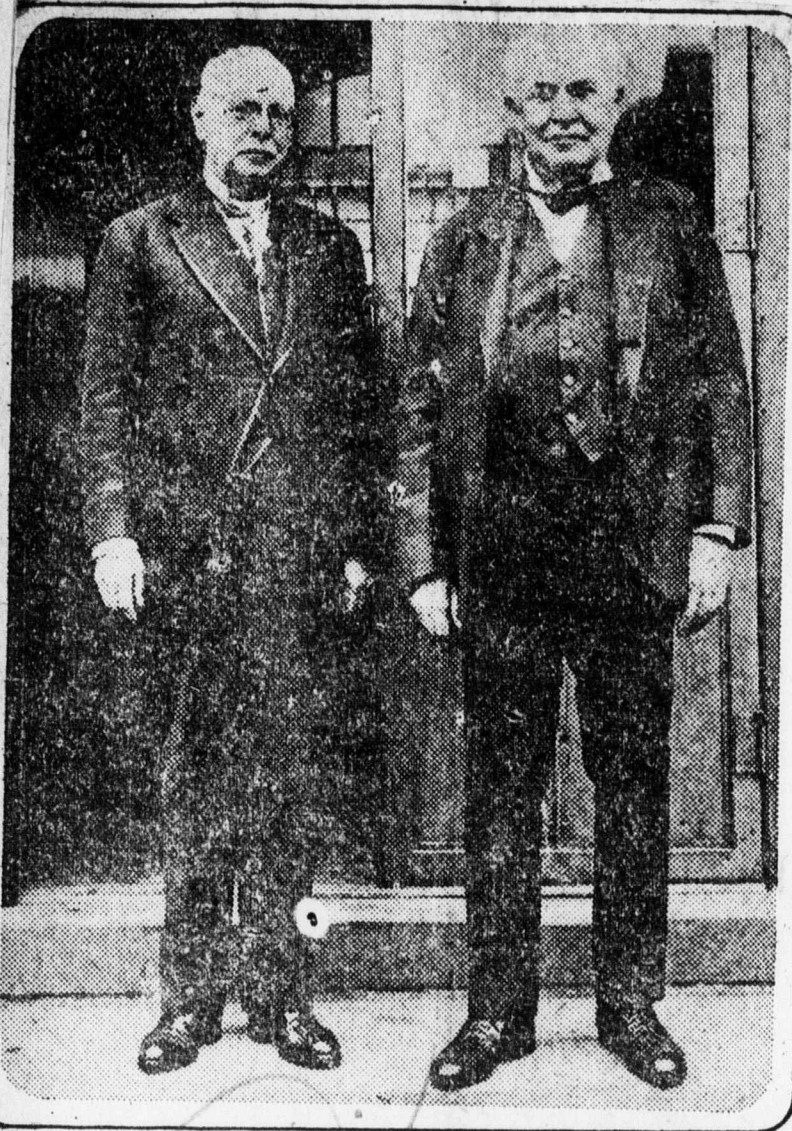
The visit of Sousa's band to the Ocean Grove auditorium Saturday afternoon and evening recalls that the most popular march ever written, Sousa's "The Stars and Stripes Forever," is nearly 30 years old. America as a nation, began to hum it back in 1898, at the time we were at war with Spain. When the war ended, we kept on humming it. We are still humming it. We hummed it when we went into the World War. What is more, we have learned how to cheer it it is, perhaps, the most vitally American tune anybody has heard.

Oddly enough, Sousa, himself, does not regard "The Stars and Stripes" as his best effort in marches. Ask him which is his best, and he'll invariably tell you that his choice is "Semper Fidelis," which he composed for and dedicated to the United States Marine corps. Previously to the publication of "The Stars and Stripes," the American public liked best "The Washington Post," which still "stands up," especially when Sousa is in direction of the performance.

SOUSA REACHES CITY, TENDERED RECEPTION

John Phillip Sousa and his famed band arrived this morning and were tendered a reception at the Onondaga by Tigris Temple Nobles, under whose auspices a concert will be given in the Armory tonight.

At noon Mr. Sousa and contingent of the bandmen went to Cicero, where they were dinner guests of the Tigris Temple band. The concert tonight will be given at 8 o'clock. William A. Fancher, illustrious potentate, heads the committee.



HARD TO TELL WHICH IS WHICH—Tom Edison tells John Phillip Sousa that he's perfecting a device to play jazz records backwards. Sousa recently visited the Edison laboratories.

NEW PROGRAM ANNOUNCED FOR SOUSA

Schedule Completed for Extra Matinee Concert at Eastman Today.

A complete new program for the extra matinee concert of Sousa's Band at the Eastman Theater today has been announced. With every seat for the evening concert sold and every indication of a capacity audience for the afternoon as well, the famous "March King" is sure to receive an enthusiastic welcome.

Among the numbers announced for the afternoon concert are Sir Henry Bishop's "Guy Mannering" as an overture and "Leaves From My Notebook," which includes three numbers suggesting a dinner party, a Summer gathering of camp-fire girls and a lively flapper. A new Sousa march, "The Dauntless Battalion," and the "Merrie, Merrie Chorus," a medley of operatic chorusses, are also on the program.

The solo numbers will include "The Pyramids," by John Dolan, cornetist; "Chanson Provençal," by Marjorie Moody, soprano; a piccolo duet by William Kunkel and Meredith Willson, and a harp solo by Winifred Bambrick.

The new photoplay, "The Brass Bottle," with Barbara La Marr in a prominent role, will be the screen attraction tomorrow, Friday and Saturday.



John Phillip Sousa, Shriner, a member of Almas Temple, Washington, who appears with his band at the State Theatre tomorrow night.



MISS MARJORIE MOODY

Soprano Soloist with Sousa's Band, Appearing at the Hall, Thursday Matinee and Night.

Sousa's Great Band Arrives; Scores Success

Scoring a big success this afternoon, John Phillip Sousa and his band of 100 pieces and solo artists extraordinary, will play to a capacity house at the Colonial Theatre tonight. With new marches adding to his fame, and favorites of years past woven into a pleasing program as encores, Sousa is annexing greater honors on his 31st annual tour and Uticans will be accorded another rare treat tonight.

A Sousa program leaves little to be desired. Tonight's will be no exception, including his latest, "The Nobles of the Mystic Shrine," dedicated to the Shriners of the United States. "The Victory Ball" and "The Merrie, Merrie Chorus" have scored heavily in other cities and will prove popular here.

The program:
Overture—"Tannhauser" Wagner
Cornet Solo—
"The Secret" Gautier-Nazel
John Dolan
Suite—"At the King's Court" Sousa
Vocal Solo—
"Shadow Dance" Mayerbeer
Miss Marjorie Moody
Symphonic Poem—
"The Victory Ball" Schelling
Fantasia—"Merrie, Merrie Chorus" Sousa
Xylophone Solo—
"The Witches' Dance" McDowell
March—"Nobles of the Mystic Shrine" Sousa
Harp Solo—"Liebstraume" Listz
Miss Winifred Bambrick
Polk Tune—
"Country Garden" Grainger

New Gaiety Bill.

SOUSA'S BAND AT PLACID TOMORROW

New Agora Building to Be Scene of Famous Leader's First Visit to Village

THEATRE NOW READY

Can Accommodate Huge Crowd Expected from All Parts of Resort Region

Everything is in readiness for Lieut. John Phillip Sousa's concert to be held at the Lake Placid club's new theatre Saturday afternoon and evening. Sousa is on his thirty-first annual tour of the country, and his band this year consists of eighty players exclusive of soloists. This is the largest band that Sousa has ever taken on tour, and a great many of the men now with the band have been with it several years. Two entirely different concerts will be given, one at three in the afternoon and one at eight-thirty, fast time. Tickets on sale at the club, at the Marcy Drug stores, and in Saranac Lake have sold rapidly. The sale indicates that a capacity audience will be present. This is Sousa's only appearance between Utica and Malone so that many will come from surrounding villages.

The instrumentation of Sousa's band will be two piccolos, five flutes, two oboes, one English horn, fourteen solo clarinets, six second clarinets, six third clarinets, two bass clarinets, one alto clarinet, two bassoon, one contra bassoon, two euphoniums, eight saxophones, six cornets, four trumpets, five French horns, five trombones, four baritones, six tubas, four drums, one harp and one xylophone.

The Lake Placid club trustees have invited the public to inspect the new buildings before and after the concert on Saturday.

By Friday night the Agora theatre city officials were at the luncheon to meet Commander Sousa and the Da-masus Chanters were out in force under the directorship of Stanley W. Hawkins, to sing for him. The luncheon was one of the largest the club has held since its organization last spring. The club adjourned today for a brief vacation. The next luncheon will be held at Powers Hotel September 7.

ENVIRONMENT NOT HEREDITY SHAPED SOUSA FOR LIFE WORK

BELIEVES FATHER BETTER MUSKET SHOULDERER THAN TRUMBONE PLAYER.

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

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

Lieutenant-Commander Sousa and his band come to the Avon theatre on Sunday, July 29.

Sousa Here Monday.

Lieut. Commander John Phillip Sousa's new marches this season, all of which will be heard at the Colonial Theatre in Monday's two performances, will include "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in America, and played for the first time by the Shriners themselves during the national convention in Washington in June. The Shrine band which played its own march for the first time, consisted of 6,000 men, and the great band was formed from all of the Shrine bands in America. Sousa, of course, directed.

His other new march is "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy, located at Chester, Pa. The honorary degree of doctor of music was recently conferred upon Sousa by that school. At the same time the honorary degree of doctor of laws was conferred upon President Harding.

Lieutenant-Commander Sousa Guest At Shrine Club Today

Eastman Theater.
With two Sousa concerts today, afternoon and evening, there will be no motion picture presentations at the Eastman Theater. Beginning tomorrow the entire program will be changed with the exception of the Tchaikowsky number, "A Musical Evening," presented by Jeanne Woolford, Lucy Lee Call and Charles Hedley.

The principal screen offering will be a whimsical farce directed by Maurice Tourneur, entitled "The Brass Bottle." It revolves around a sort of jazz genre who takes an adventurous young American back through the ages to Harem-land of long ago. Mr. Tourneur is said to have woven into this romantic fantasy some remarkable beauty of setting and gorgeous investiture. Indicted that the generosity of George Myers, Ernest Torrence, Tully Marshall and Ford Sterling.

Vladimir Dubinsky, cellist, will offer a solo number. The organ overture will be "Tannhauser."

A season without a visit of his band to Rochester would not seem complete to him, Lieutenant-Commander John Phillip Sousa told the members of the Shrine Club at the luncheon given by them in his honor at Powers Hotel today. Commander Sousa spoke of his pleasure in bringing his players for the initial band concerts to be given at the Eastman Theater this afternoon and tonight and predicted that the generosity of George Myers, Ernest Torrence, Tully Marshall and Ford Sterling.

Philharmonic Orchestra will result in making this city one of the principal musical centers in the country.

Mayor Van Zandt and a number of city officials were at the luncheon to meet Commander Sousa and the Da-masus Chanters were out in force under the directorship of Stanley W. Hawkins, to sing for him. The luncheon was one of the largest the club has held since its organization last spring.

The club adjourned today for a brief vacation. The next luncheon will be held at Powers Hotel September 7.

Famous March King Enjoying Himself With Family



Lieut. Com. John Philip Sousa and his daughter and five grandchildren. Sousa loves to spend his spare hours with his family and is perfectly happy when surrounded by the youngsters.

WORD FROM SOUSA HIMSELF

Great Bandmaster Will Bring Musicians to Onondaga on July 27.

"In the language of the theatre everything is 'set' for the thirty-first tour of my band, the first concert being scheduled for July 21st. I have no first hand, nor second hand, nor third hand, nor any other hand from anyone telling his feelings after thirty consecutive years of touring. There may be someone who has made thirty annual tours about this world of ours but I have never had the pleasure of meeting him and comparing notes; but, I have a lively sense of how I feel as each succeeding year presents itself.

"My audiences of today I greet as old friends, friends who have helped establish a standard for my concerts, and who, I believe, would be previously unhappy if I deteriorated from the standard we have maintained.

"It was necessary in the beginning to create a clientele. There was but one way to do it—Sincerity and honesty of purpose were the great essentials. If I did not believe in the art value of my work, I would have failed to interest the myriads that attend my concerts. This art value was created and became a concrete fact by playing that which the public longs for and performing it, whether a simple ballad, a march, a dance, a symphonic poem, as if the artistic success of my career depended on that particular effort. I honestly believe the excellence of effort has been preserved, or has grown as the years have gone. The organization in size is double what it was thirty years ago. It has always embraced in its membership many of the most brilliant players of the world and the present year is no exception to that condition.

"According to my ideas, a program should be presented combining a certain amount of the intensely dramatic, the intensely melodic and the humorous, but all from the simplest to the most complex presented with a story-telling quality and the highest possible artistic excellence. The public does not accept alibis. Every number should be presented with all the glamour of a narrative and all the charm of beauty.

"(Signed) John Philip Sousa."

July 16, 1923.
Sousa and his band will appear at the Onondaga theatre, matinee only, Friday, July 27.

Varied Selections on Sousa Band Program

Amsterdam people will be interested in the program arrangement for the concert of Sousa and his band at the State theatre, Schenectady, tomorrow night at 8:15 o'clock, as many enthusiasts from this city intend to enjoy the event. In the arrangement that is full of features it is as a whole an excellent program, just the sort expected from the brilliant leader and certain to please every one in the big audience anticipated. The seat sale is being held at the theatre box office, and for the convenience of local music lovers, mail and phone orders will be accepted and filled. The complete program will be as follows:



Overture—"Tannhauser" ... Wagner
Sousa and His Band

II.
Cornet Solo—"The Secret" ...
Gautier-Hazel
John Dolan

III.
Suite—"At the King's Court" ... Sousa
(a) Her Ladyship, the Countess
(b) Her Grace, the Duchess
(c) Her Majesty, the Queen
Sousa and His Band.

IV.
Soprano solo—"Shadow Song" from Dinerah ... Meyerbeer
Miss Marjorie Moody

V.
Symphonic poem—"The Victory Ball" ... Schelling
Note—This is Mr. Schelling's latest work. It was performed for the first time by the Philadelphia Orchestra on February 23d, 1923 and four days later by the New York Philharmonic, being a great success. The Sousa interpretation will be its first hearing here.

VI.
Fantasia—"The Merrie, Merrie Chorus" ... Sousa
Sousa and His Band.

VII.
(a) Xylophone solo—"Witches Dance" ... McDowell
George Carey

(b) March—"Nobles of the Mystic Shrine" (new) ... Sousa
Sousa and His Band

(c) Harp solo—"Liebestraume" ... Liszt
Miss Winifred Bambrick

VIII.
Folk tune—"Country Garden" ... Grainger
Sousa and His Band

SOUSA CONCERT PROGRAM.

As a program builder, Lieut. Commander John Philip Sousa is exceeded only by his ability as a conductor and composer. This is shown from the arrangement made for the concert at the State Theatre tomorrow night at 8:15 o'clock. "The Victory Ball," by the famous pianist, Ernest Schelling, a wonderfully descriptive composition, and the new march, "Nobles of the Mystic Shrine," written for and dedicated to that order, and played for the first time at the Shrine convention in Washington in May, are features of the program, although almost every number on it might be called a feature. The Sousa marches of course will be used as encores, and they are certain to be many. The seat sale at the theatre box office shows the interest in the occasion and indicates a capacity audience for the event. The band comes here under the auspices of the Woman's Club and under the management of Ben Franklin. The program:

Overture—"Tannhauser" ... Wagner
Sousa and His Band

Cornet Solo, "The Secret" ...
Gautier-Hazel
John Dolan

Suite, "At the King's Court" ... Sousa
(a) Her Ladyship, the Countess
(b) Her Grace, the Duchess
(c) Her Majesty, the Queen
Sousa and His Band

Soprano Solo, "Shadow Song" from Dinerah ... Meyerbeer
Miss Marjorie Moody

Symphonic Poem, "The Victory Ball" ... Schelling
Fantasia, "The Merrie, Merrie Chorus" ... Sousa
Sousa and His Band

(a) Xylophone solo, "Witches Dance" ... McDowell
George Carey

(b) March: "Nobles of the Mystic Shrine" (new) ... Sousa
Sousa and His Band

(c) Harp solo, "Liebestraume" ... Liszt
Miss Winifred Bambrick

Folk Tune, "Country Garden" ... Grainger
Sousa and His Band

Sousa's Band at Catskill.

Sousa, the world-famous band master comes to Catskill again with his 100-piece band for two concerts at the Community Theatre on Friday, August 3d Matinee at 2:30 P. M. Evening at 8:15. Sousa is easily the dean of American bandmasters and each member of his company has been carefully chosen. He has toured America a number of times in the past decade and has won wide recognition abroad. Complete change of program, matinee and evening. Sea sale starts Monday, July 30th, at box office from 9 A. M. Phone 452 Catskill.

SOUSA'S BAND IS RECEIVED WITH ACCLAIM

Capacity Audiences at Eastman Theater Give Tremendous Applause to Peerless Leader—Brilliant Soloists Enjoyed.

That great American institution, Sousa's band, filled the Eastman Theatre to capacity for two concerts, yesterday, the evening audience being so large that many persons stood in the back of the house for the entire program.

This truly remarkable composer-director whose talent for inventing smooth, swinging march rhythms and striking melodies has carried him with popularity untouched through the waves of ragtime, jazz and blues, has been given some rousing receptions in Rochester but never one which surpassed in enthusiasm that of last night. Generous, as always, he responded to the continuous applause with the playing of old favorites, and the house resounded again and again at the first notes of "El Capitan," "The Stars and Stripes Forever," "U. S. Field Artillery" and "Bullets and Bayonets," to which American boys have marched away to two wars.

Last night's program opened with the Tannhauser overture which was played with precision and volume. "At the King's Court," a descriptive suite by Sousa, followed. Then came Schelling's "The Victory Ball," composed to express a mood induced by the reading of Noyes' "Victory Ball" and the impression of the composer on returning from the scenes of war to a world which seemed in danger of forgetting the lessons of the conflict. The music was originally written for orchestra and was first played in February of this year by the Philadelphia Orchestra. Impressive though it proved, last night, one felt that its themes call for the strings of the orchestra.

Other band numbers which gave great pleasure were the fantasia, "The Merrie, Merrie Chorus," arranged by Sousa and Percy Grainger's "Country Garden."

A new march by Sousa, "Nobles of the Mystic Shrine" proved that the composer has lost none of his skill. At the close of the number a basket of flowers was presented to Commander Sousa by Shriners of Rochester who were at the concert in large numbers.

The soloists contributed largely to the success of the program, George Carey, xylophonist, a former Rochester boy, receiving an ovation which his skill well deserved. Mr. Carey revealed unsuspected possibilities of his instrument in a series of solos varying from McDowell's "Witches Dance" and Dvorak's "Humoresque" to the popular "Yes, We Have No Bananas."

Miss Marjorie Moody sang Meyerbeer's "Shadow Dance" from "Dinerah" with clear, flexible voice and responded to the applause with "Love Sends a Little Gift of Roses." Miss Winifred Bambrick, harpist, played Liszt's "Liebestraume" and "Believe Me If All Those Endearing Young Charms" and John Dolan played warmly applauded for his cornet playing of "The Secret" by Gautier-Hazel.

SOUSA AND SCH. DIV. HEAD TO BE GUESTS

The Rotary club at its meeting today will hold a specially arranged affair in honor of Sousa, the noted band leader and Supt. Herbert the newly appointed head of the Schuylkill division of the Pennsylvania. The luncheon will be marked by the attendance of a number of specially invited guests.

SOUSA'S BAND PLAYS TO BIG CITY CROWDS

ROCHESTER AND UTICA AUDIENCES OVERFLOW THEATRES—ALBANY TODAY—CATSKILL TOMORROW

Enthusiastic music-lovers thronged the Colonial Theatre at Utica to overflowing for the Sousa concerts Monday afternoon and evening and in Rochester yesterday the audiences surpassed all previous records in spite of scorching summer weather. In the world-famous auditorium of the great Eastman Theatre the remarkable leader's musicianship displayed itself to better advantage than ever before.

In the Flower City 8,000 people heard Sousa and he received from Damascus Temple Shriners the largest basket of flowers ever seen even in that city. Ziyara Temple at Utica also presented a huge basket of flowers after the band played the stirring march, "Nobles of the Mystic Shrine," the master's latest composition.

Sousa is not hesitant in manifesting his appreciation for applause showered upon him. Classical, military and popular music bring abundant encores.

At the Community Theatre Sousa and his musicians will appear in matinee and evening engagements Friday, August 3, with complete change of program for each occasion. And seldom have such ambitious programs been attempted as those given on the present tour. Among the numbers to be heard tomorrow are the wondrous "Victory Ball," Wagner's "Tannhauser" overture, Sousa's own dainty "I've Made My Plans for the Summer," and a clever medley, "Look for the Silver Lining," in which every instrument has an individual part. The soloists are Miss Marjorie Moody soprano; John Dolan, cornetist; Miss Winifred Bambrick, harpists, and Geo. Carey, xylophone player.

Sousa Has Hypnotic Power Says Former Cornet Player

A story of the wonderful personal magnetism of Lieut. Commander John Philip Sousa is told by Inspector Thurlow Parker, who is in charge of the offices of the United States Custom service in Greater New York. Mr. Parker is an ardent admirer of the "March King," and tells of his experience as follows:

"Sousa, in the days I was under him in the Marine Band, was a most magnetic man. He could exercise what might be termed a hypnotic influence over the men of his band. I distinctly recall one occasion when the band was to play a selection from Faust. By mistake, the librarian did not give me my second cornet part.

"I did not discover the oversight until Sousa had raised his baton to commence. The piece was carried through to the part when I was supposed to join in, and with a graceful sweep, Sousa turned toward me. I was panic-stricken, but as I looked toward him in despair, my eye caught his. I was like one hypnotized, and to my astonishment, I found myself playing the part with perfect ease without the notes. I honestly believe I was hypnotized by the great leader that day."

Lieut. Commander Sousa and his world famous band comes to the Avon theatre on Sunday afternoon and evening.

Many Hear Sousa At Rochester Yesterday

Rochester, N. Y., Aug. 2.—Lieut. Commander Sousa and his band, who have always been favorites at this place, were greeted by larger audiences than ever on their first appearance in the Eastman Theatre in the afternoon and evening, yesterday. Eight thousand people heard concerts and Sousa was presented with a large basket of flowers by Shriners of Damascus Temple.

SOUSA'S BAND AT CATSKILL.

Sousa, the world famous band master, with his musicians, will play at the Community theatre in Catskill, on the afternoon and evening of August 3.

PICNIC POSTPONED

Sousa Says Drummer Is Greatest In World

The great bandmaster, Lieut. Com. John Philip Sousa, who brings his famous band to the Ocean Grove auditorium on Saturday, Aug. 4, declared the greatest bass drummer in the world is August Helmecke, who with his big bass drum for the past 15 years has been going up and down the land reflecting in his mighty instrument the rhythm and the spirit of the Sousa marches.

Several years ago, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. "The average layman does not realize the importance of the bass drummer to a band," says Sousa. "He has a general idea that the success of

the band lies primarily in the trumpet, trombone and clarinet sections. I sometimes think that no band can be greater than its bass drummer, because it is given to him, more than to any person except the director to reflect the rhythm and spirit of the composition. This is particularly true of the march forms of composition. Marches primarily are written, to be marched to. One does not march to trombones, the trumpets or the clarinets but to the bass drum. And no one who has watched and heard Helmecke with my band playing a march will differ with me when I declare that my bass drummer has the spirit and the soul of a great artist."

When Helmecke is not touring with Sousa, he is a member of the orchestra of the Metropolitan Opera House in New York.



AUGUST HELMECKE

TOWN BAND OFT SEEMS THE CRADLE OF FAME

American Notables, from President Down, Once Played in their Town Bands

Membership in the town band as a boy or a young man seems to have the prerequisite to success in life to the majority of Americans of the present generation according to Lieut. Com. John Philip Sousa, the famous bandmaster. Wherever Sousa goes he meets the preeminent and successful men of the day, and a surprisingly large proportion of them confess that as young men they were musicians in brass bands, generally in bands located in the smaller cities and towns.

"A few months ago President Harding and myself were at Chester, Pa., together to receive honorary degrees from the Pennsylvania Military College," says Sousa. "In the course of the conversation, the President remarked that he had been a bandsman as a boy. I then remarked upon the number of men whom I have met in my thirty-one years at the head of my own band who have been members of brass bands, and we both agreed that a generation ago, the brass band was an important feature in the social life of the small city.

"A generation ago, the brass band was a matter of intense town pride in the smaller communities, and membership was eagerly sought. That condition has not entirely passed, and I find many communities where the town band is rightly considered the community's best advertising asset. In several states, among them Kansas, the municipalities are authorized to levy a tax for the support of a municipal band. Membership in the band brought a uniform, and I do not pretend to be original when I remark that nothing catches the feminine eye quite as quickly as a uniform. It also brought certain concessions from employers, and occasional opportunities to see the world thru trips to Fourth of July celebrations at the county seats or upon great occasions to the great fairs. So the ambitious aggressive youth of the community was to be found in the brass band and I must confess that it was native ambition and aggressiveness as much as brass band training which made them great or successful.

"When I am on tour there is scarcely a city in which I visit where I do not meet some man who has been more than ordinarily successful in life in a profession, in business or in politics who does not break down and confess that he had been a member of a band in a small city or town. Most of them seem to have been players of alto horns, tenor horns, E-flat cornets and E-flat clarinets, instruments which have almost disappeared in modern brass band instrumentation. So many of them were performers upon fast-disappearing species of instruments that I have often wondered what has become of the cornetists, the trombone players and the drummers. Were all cornet players doomed to mediocrity? Did trombone players, like the good, die young? Or does every fellow's cell hold an ex-brass drummer?

"Seriously, however, for the good of music, I am much gratified that community pride in brass bands has enjoyed a tremendous growth over the country in the past few years, particularly since the war. I get many letters asking for advice upon band organization and instrumentation, for suggestions upon the construction of band shells and for directions upon repertoire. Many industrial concerns over the country are organizing company bands, and I hope I may be pardoned if I boast that a great number of the young men who were in my Great Lakes Naval Training bands during the World War have become musical directors in their home communities."

SOUSA BAND CONCERT PROVED A DELIGHT TO ALBANIANS

Program Was Mixture of Almost Infinite Variety—His Own Compositions Warmly Welcomed

One knows what to expect from John Philip Sousa and his band—and one does not. He sweeps from thunderous tones to tremolos, from crash of horn to soft fragile harps and clarinets, from roll of drums to sprightly movements, all in a mixture of musical program which goes all the way from the warm and yet sedate "Tannhauser" to "Yes, We Have No Bananas." That the latter was bound to come was evident from the start. Even the succession of Sousa marches could not crowd it out at his concert in Harmanus Biecker Hall last night. Sousa's stuff is a melange of tonal combinations. One may imagine that one knows his formula, but he always introduces a new equation and still makes the answer come out as one expected. He is not a bit averse to shooting off five or six guns in one of his most thunderous movements, although the piccolo players who sit back within range of the smoke may be. Nor does he hesitate to use a mechanical horn of the type used 10 years ago on motor cars when he thinks it advantageous. But with it all, he never fails to strike the mood of his audience and give them what they want and expect.

Wagner's Music Welcomed.

Although best suited to orchestral treatment, where violins and other string instruments can give prominence to its warmth, the Wagnerian music from the opera "Tannhauser," which opened the program, met with applause as warm as the music. And to show that he appreciated it, Sousa, figuratively speaking, turned a handspring in front of the audience and played the old march of his, "El Capitán," as an encore. From that moment the capricious darting about of Sousa was constant and one never knew what might be an encore. The "Yes, We Have No Bananas" hit did not come after a Beethoven symphony, but that perhaps was because Beethoven was not on the program. It did, however, come after "The Witches Dance," by McDowell, undoubtedly the greatest of the American composers.

"At the King's Court."

And Sousa's humor did not lie entirely in his amazing and magnificent leaps. "At the King's Court," one of his compositions, is a humorous piece of music. It is in three parts, "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen." A great deal of characterization was played into the three figures, and it was amusing enough to satisfy many a good writer of comedy. In fact, the countess, with her gay and flirtatious manner, would be quite at home in a French farce. The entrance of the queen is splendidly done by means of a blast of trumpets, absolute silence, and then a stately organ-like music, the most majestic the art affords.

Schelling's "Victory Ball," based on Alfred Noyes's poem of that name, and representing the composer's reactions to the war, was a bizarre thing that one might expect to come from Caligula's Central Europe. Various bugle calls are deftly worked in, and "taps" at the very end is effective.

The Sousa's Marches.

And of course there was the whole line of Sousa marches, from "The Stars and Stripes Forever" down through to his latest "Nobles of the Mystic Shrine." In "The American Girl" he turns somewhat to the business of glorification that Lorenz Ziegfeld has been engaged in for the last 16 years.

Among the soloists, John Dolan, who played Gauguier-Hazle's "The Secret" on the cornet, and George Carey, who played the McDowell selection on the euphone, seemed the best. Miss Marjorie Moody is not as good a coloratura as she is in the popular songs. Miss Winifred Bambrick played harp solos to big applause.

A big audience greeted the rise of the curtain with prolonged applause, and at the close of each selection on the program it broke again almost before the last note was strung out to its end. The concert of one of the world's greatest bands was a huge success.

EL PASO

New Sousa Compositions.

In addition to the numerous popular marches which always form a large part of the encore program at the Sousa band concerts, audiences in attendance at the Saturday afternoon and evening concerts in the Ocean Grove auditorium will hear some of the newer Sousa compositions, among them the familiar "Mr. Gallagher and Mr. Shean," which is one of Lieut. Sousa's newest humoresques. Then there will be at least two new marches, "The Dauntless Battalion" and "Nobles of the Mystic Shrine," besides "The Merrie, Merrie Chorus," "On With the Dance" and Schelling's "The Victory Ball."

The band of between 80 and 100 players will arrive in Ocean Grove Saturday morning. The afternoon concert will be at 3 and the evening at 8.30. The band is recognized as perhaps the most popular musical organization in the world and began its 31st annual tour only last month.

In addition to the organization's ensemble numbers there will be many selections by soloists traveling with the band. Some of the band members are also soloists and their appearance will be greeted with delight as in the past seasons.

SHRINERS AND VETERANS PAY SOUSA HONORS

Theatre Parties and Albany Club Luncheon Are Arranged.

Theatre parties and a luncheon will be given in honor of the visit of Lieutenant Commander John Philip Sousa tomorrow. The Kiwanis club has arranged for a theatre party at the concert on account of his prominence as a Shriner, and because his new march "Nobles of the Mystic Shrine," is dedicated to that order, many Shriners will be in attendance and at 1 o'clock at the Albany club many of those who were active in the World war will tender a luncheon in his honor.

At this function the guests will include: Mayor Hackett, Albert S. Callan, state commander American legion; Thomas B. Wheeler, Patrick H. Clune, Oscar Mayhof, Reynolds K. Townsend, T. T. Bissell, Colonel Charles E. Walsh, Lieutenant Carl Shears, Maor J. H. Van Horn, Captain Donovan H. Swanton, the Rev. Richard E. Locke, chaplain, American legion; J. Lansing Callan, Dr. Charles L. Bailey, William L. Martin, Raymond H. Borden, William Ferguson, Edward N. Schelberling, Dr. William G. Keens, Roland J. Easton, Samuel Aronowitz, Colonel Edward J. Westcott, Willard Lash and Capt. Frank S. Harris.

SOUSA'S BAND.

Seat Sale for Concert Opens Tomorrow Morning at State Theatre.

Tomorrow morning at nine o'clock at the box office of the State Theatre the seat sale will open for the concert to be given at that beautiful Theatre next Friday evening by the famous Lieut. Commander John Philip Sousa and his equally famous band of more than 70 musicians, and there is every indication of an immense demand. Indeed it need not surprise if standing room only will be sold before the concert begins. Sousa and his band are wonderfully popular, and the pleasant part of it is that the popularity is deserved. The organization has been intact for 31 years and the tour this season from coast to coast will be the fourteenth in the history of the organization. Such a long association between conductor and his men can result only in complete understanding, hence its success. The organization comes to Schenectady under the auspices of the Woman's Club, and management of Ben Franklin, and immediately after the local concert will leave for Lake Placid where it has been specially engaged to open the new theatre of the Lake Placid Club, Saturday night.

Sousa Program Excellent.

Programs of excellence, embracing "Tannhauser," Wagner's great classic, "The Victory Ball," a symphonic poem, "The Merrie Merrie Chorus," a melody of popular hits arranged by Sousa himself, and the two greatest marches ever written, "Nobles of the Mystic Shrine" and "Stars and Stripes Forever," will be offered at the two performances of Sousa's famous band of 100 pieces at the Colonial Theatre Monday. Indications point to large attendances at both matinee and evening sessions.

The fact that Sousa has built his new humoresque on a foundation of the popular ditty, "Mr. Gallagher and Mr. Shean," has revived the amiable chatter about the part Sousa, himself a fecund composer of hits, has played in making other men's music popular.

Year after year, in making up his programs, Sousa has taken over for transcription and adaptation one or two or more tunes by other composers, has played them the length and breadth of the land, and has given to them a vogue not otherwise easily to be obtained in the brief period through which a song holds the affections of the general public.

Back to

Mark Star angle



JOHN PHILIP SOUSA
OLYMPIC PARK



HARD TO TELL WHICH IS WHICH—Tom Edison tells John Phillip Sousa that he's perfecting a device to play jazz records backwards. Sosa recently visited the Edison laboratories.

EL PASO WITH SOUSA.

Maurice Sackett, flutist, the youngest member of Sousa's band, has written his mother, Mrs. J. W. Sackett, 617 East Rio Grande street, that the band was recently entertained at the Dupont estate at Wilmington, Del., after playing a concert there. He said the players are meeting with big receptions wherever they go on their tour.

Sousa And His Band



Famous band will appear under auspices of Watertown Post, American Legion, at the Avon theatre, Sunday afternoon and evening, July 29.

Sousa Programs Form Real History of Musical Tastes

WHAT is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the programs of Lieut. Commander John Philip Sousa's Band. Sousa is now on his thirty-first annual tour at the head of the organization which bears his name, and because his concerts take place in every section of America, Sousa, more than any other American musician, has opportunities to sense the real musical tastes of the American people.

"When I first began my tours, something less than a million persons heard my concerts each season, the great bandmaster said recently. 'Now about three million persons hear my concerts each year. The period during which I have been before the public has been one of rapid expansion in every phase of our life, and that is true also of music.'

"WAGNER, for instance, was scarcely known to the American people when my career began, and it may be of interest when I add that I played selections from 'Parsifal' ten years before the opera was given its first production at the Metropolitan Opera House in New York. And while I am in a reminiscent mood, I might add that I played the recently popular 'March of the

Wooden Soldiers' just eighteen years ago.

"At the outset of my career the scope of brass band music was extremely circumscribed. Something of the expansion which has taken place is indicated by the fact that my novelties this season will include band arrangements of two compositions by pianists. One is Percy Grainger's 'The Country Garden' and the other Ernest Schelling's 'The Victory Ball,' which created a deep impression and much discussion when played last year by the Philharmonic Orchestra of New York and by the Chicago and New York Symphony orchestras.

"I THINK I was the first band conductor to play Grieg's 'Peer Gynt' suite, and the collection and weaving of material such as the grand opera choruses which this year form the basis of 'The Merrie, Merrie Chorus,' and the collection which last season took the form of a bouquet of best-loved tunes and this year a dance collection entitled, 'On With the Dance,' also have become possible.

"And I may add that the march form has increased in popularity until I find that I must write at least two new march numbers each year in order to keep pace with the public taste."

JAZZ ORIGINATED FROM MINSTRELS

Understand What We Are Talking About, Says Sousa Coming to Avon.

John Philip Sousa is coming back; he and his famous band, The Estimable Eighty as they are termed by one Chicago writer, have been booked for July 29 to appear in the Avon; and it may be all right to anticipate the visit of the march king and set forth his views on the topic of jazz. After all, he may be regarded as knowing something about it.

"We have a lot of loose talk about jazz," says Lieutenant Commander Sousa, "because of a confusion of terms. Jazz is good or bad accordingly as you use the word. Music is such, whether composed by Bach or Berlin.

"The old time minstrels, the men who blackened up with burnt cork, had a word 'jazbo,' meaning stimulation of what is now called 'pepping up.' If the first part songs or talk, or an interlude of dancing, or an afterpiece of negro life dragged or seemed to hang heavy, the stage director would call out: 'A little more jazbo!' try the old jazbo on 'em! The word, like many other minstrel terms, passed into the vernacular of the regular theatre by the easy stage of vaudeville. In time, it became simply 'jazz' and took on the values of a verb. 'Jazz it up!' would mean to put more life into the acting or singing and dancing. Then, if a play failed to get the expected reaction at the fall of the curtain on a climax, the playwright would be called in to 'jazz' it up a bit. In brief, infuse an element of greater excitement for the audience.

"Thus, a good, racy Americanism is made vile by association with the lower orders of what is sometimes called life! But we have the jazz of the symphony hall as well as the jazz of the night drive. My friend, John Alden Carpenter, one of the foremost living composers, has no hesitation in terming his Krazy Kat, a 'jazz pantomime.' My friend Frederick Stock, conductor of the great Chicago symphony orchestra, is to put on next season an entire symphony frankly labeled jazz by its composer, Leo Sowerby.

"'Tis always best to understand what we are talking about," says Sousa, in conclusion, "before we embark on either commendation or condemnation; and this goes as to 'jazz.'"

New Sensation for Sousa

Lieutenant Commander John Philip Sousa, the famous bandmaster, saw his first parade in more than fifty years recently in New York. When Sousa was a boy he saw the grand review of the returning Union armies in Washington, his native city. Then he became director of the United States Marine Band and his business became leading parades. Recently in New York he occupied the reviewing stand with Mayor John F. Hylan for the parade which opened the New York Silver Jubilee Exposition. He saw more than sixty pass the reviewing stand, and with few exceptions they were playing Sousa marches. A few days later he was the guest of President Harding in the reviewing stand at Washington for the parade of Shriners who were in Washington for their annual convention.

his most pronounced success. Collecting 100 of the leading musicians of the country, Sousa is in position to play offerings that other bands willingly sidestep. And there is always variety and of the most pleasing sort in a Sousa program. One visit makes one a regular Sousa patron, so classy and attractive are his concerts, now known as the "greatest ever" throughout the land.

Each year, as his patrons well know, Sousa sets his fancy to work on a humoresque or fantasia built on recent fad-tunes. Last season it was "The Silver Lining" from "Sally". Its success was striking. This year the Band Master's fancy turns to "Mr. Gallagher and Mr. Shean", now well known national figures through the popularity of their song. Sousa never ignores a contemporary composer, rather he is only too eager to "push a good tune" and it is said his introduction of Jerome Kern's song hit from "Sally" netted the composed great royalty. The same will likely prove true of this year's feature number from the "Follies".

Sousa At Schuylkill Park.

Lieutenant Commander John Philip Sousa the world's greatest master and his band of eighty pieces are scheduled to arrive in Pottsville over the Philadelphia and Reading Railroad at about 11:30 p. m. today. Mr. Sousa himself will probably go immediately to the Allan Hotel where he will be the guest of Mr. Clyde A. Hall at the Rotary Club Luncheon. Mr. Harry Askin manager of the band has telegraphed Mr. Hall that on Sunday last at Olympic Park Newark there was an attendance on that day of 52,000 people passing through the turnstiles the Sousa Band being the attraction extraordinary on that day; this is estimated to be 20,000 more people than had ever previously been in the park on any other day. It is predicted that new attendance records will be created today and tomorrow when Sousa and his Band are there. No advance will be made in the admission rates at the entrance to the park, remaining at ten cents for adults and children. A reserved section containing the most desirable seats for all the concerts is now being provided. An admission fee of fifty cents, including war tax will be charged for seats in this section, each afternoon and each evening concert being in two parts, and ticket holders for this section being enabled to hear both parts of program for the one admission fee.

SOUSA'S BAND

The soprano soloist with Sousa and his Band, which comes to Boston for two concerts in Symphony Hall on Sunday afternoon and evening, Sept. 16, will be Miss Marjorie Moody, a Boston singer whose reputation extends from coast to coast. On Sousa's program this season will be "The Nobles of the Mystic Shrine," which was played by the band at the recent Shriners' Convention in Washington, and another novelty will be "The Merrie, Merrie Chorus," a collection of choruses from operatic works.

Miss Marjorie Moody, soprano, will add greatly to the charm of the band concert given by Sousa's Band at the Colonial Theatre, Monday July 30. Miss Moody is a singer of marked ability and she will be heard in selections appealing to the taste of followers of popular music as well as lovers of classics.

One of the big numbers of the Sousa program for this city, arranged at the special request of Manager Lumberg will be the noted leader's latest march, "Nobles of the Mystic Shrine". This quickstep, dedicated to Shriners of the world and given its baptism during the massed band concert at Washington at the recent national convention, is taking like wildfire throughout the country and cities all along Sousa's 31st annual tour are asking that it be included in the program. It is said to be a close rival of the famed "Stars and Stripes Forever."

Sousa, it is claimed, is offering his greatest program of years for the 1923 tour, which he aims to be

SOUSA WILL BE HERE ON AUGUST 1

Great Composer's Well-Known Marches To Be Played by Band at the Eastman

JOHN Philip Sousa and his band will be at the Eastman Theater Wednesday, August 1. The great composer-director has many complimentary titles, but probably the one he values most is that of lieutenant-commander of the United States Army. The title by which he is more popularly known, however, is "March King."

Many of the composer's marches will be played at his Rochester concert. Sousa's "The Stars and Stripes Forever" is now nearly thirty years old. The nation began to hum it back in 1898, when we were at war with Spain. We hummed it when we went into the World war, because it is, perhaps, one of the most vitally American tunes we have.

Oddly enough, Sousa himself does not regard "The Stars and Stripes" as his best effort in marches. Ask him which is his best and he will invariably reply that his choice is "Semper Paratus," which he composed for, and dedicated to the United States Marine Corps.

The seat sale for the concert here opens Friday, July 27.

Sousa Plans Institute To Demonstrate Method Of Concert Promotion

The coming of Sousa and his band to the Colonial Monday, July 30, lends local interest to the famous composer-conductor's plans for a national institute of concert management, which, if successfully carried out may work a greater benefit in behalf of music throughout the country than any other single effort ever made in the cause of music. These plans have been tentatively laid by Lieut. Com. John Philip Sousa and Harry Askin, for several years the head of the Sousa business organization. The institute, to which concert managers and promoters from all sections of the country will be invited, probably will be held in New York in the spring or early summer, after Sousa has returned from his 31st annual tour. The institute will place at the disposal of concert managers the benefits of the 31 years of experience of the Sousa organization.

"The real deterrent to music in America is not lack of musical appreciation, but the lack of knowledge of the business element," Mr. Askin said recently. "An unbelievably large portion of all musical enterprises in America is in the hands, locally speaking, of civic organizations, which includes women's clubs, church societies, lodges, schools and commercial clubs. The usual procedure is for the manager of a concert star to contract with one of these organizations for his star's appearance. Upon a certain date for a certain sum of money, with the privilege, perhaps, of a percentage in case the receipts pass a certain figure. There the manager's responsibility ends. It is up to the local enterprise to exploit its attraction and to maintain its existence by at least meeting expenses upon its investment.

"Several seasons ago the Sousa organization conceived the idea of assisting these organizations. Where advice was acceptable, we made suggestion according to local conditions for volume and nature of advertising and arranged a campaign of education into the purposes and merits of the local organization as well as familiarizing the community with Sousa. We are rather proud of the fact that for eight seasons no organization has failed to meet all expenses of promotion from a Sousa concert, and that no organization has ever been compelled, regardless of weather or season, to go into its

treasury for the guarantee of a Sousa concert.

"It is now Mr. Sousa's idea that the cause of music throughout America can be greatly aided if the results of our experiences can be communicated to local concert managers regardless of their attractions. A severe financial setback of course means the end of musical enterprise in a community for two or three years, and of music not only for community but by making one less city in which some real artist, possibly the greatest coming artist of his time, will be able to appear.

"Since most local concerts are handled directly or indirectly by music lovers the most common pitfall is the belief that the mere announcement of the attraction is all that is necessary to secure a capacity house. The management fails to consider the great portion of the public which must be more thoroughly informed of the coming event. With the possible exception of Kreisler, Schuman-Heink, Padewski and Galli-Curci, there is no concert star now before the public who may be depended upon to return a profit upon the announcement alone. Yet there are many finished artists, who are thorough musicians and worthy of patronage who can be made financially successful through right-directed effort.

"Mr. Sousa's idea is that inasmuch as the cause of music in America so largely has been promoted by public-spirited organizations, he should show his appreciation as a musician by making available to those people and organizations the practical experiences of his long career."

Need More Room

ORATORY TEACHER SHRINERS' SPEAKER

H. M. Kilroe will speak at the meeting of the Shrine Lunch Club at Powers Hotel Friday. He is professor of oratory and dramatic art at Syracuse University. His subject will be "The Shadows of American Life."

All Shriners are invited to the concert of John Philip Sousa and his band at the Eastman Theater, Wednesday night. Members of the Damascus Temple will close their regular meeting early so that the Shriners may go to the concert in a body and honor the band leader, who is a member of Almas Temple, Washington, D. C.

SOUSA'S BAND IN FOURTH DECADE

Annual Tour of This Fall Is
Thirty-First of the
March King.

The musical activities of most directors are confined to one city or at most to a handful, and the announcement of their plans for a season at best are of interest only in a small territory adjacent to their home cities. Since Lieut. Commander John Philip Sousa visits every section of America with his band every year and has all America for an audience, his plans are of nationwide interest, and the announcement of the novelties and the new compositions which will feature his programs on his next tour always is awaited with interest.

Sousa, who begins his thirty-first annual tour late in July has arranged

ed a greater number of novelties than has been his custom for several years past. It goes without saying there is a new Sousa March. It is "The Nobles of the Mystic Shrine" and is dedicated to the members of that order throughout America, and was played for the first time by a massed band of 6,000 Shriners, under Sousa's direction at the American Legion baseball park in Washington in June, during the National Shrine Convention. For good measure, Sousa announces another new march, "The Dauntless Battalion," dedicated to the Pennsylvania Military College.

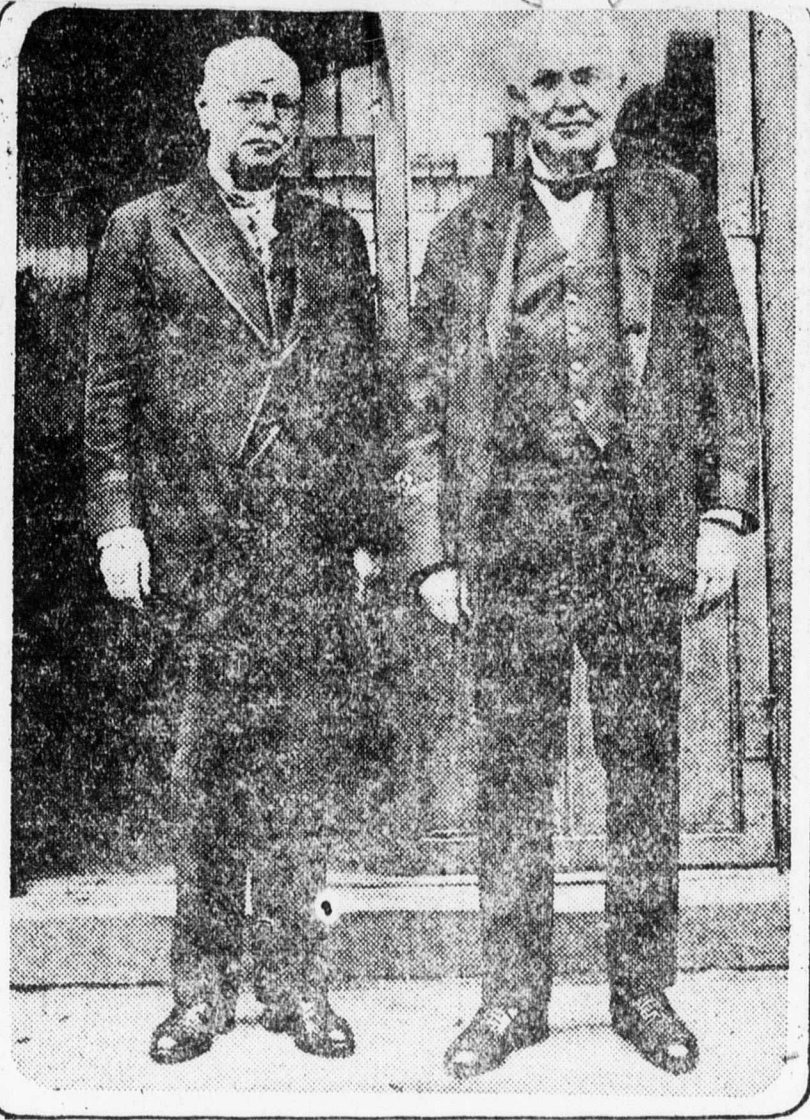
Among the most interesting novelties which Sousa will present this season are the works of two of America's greatest pianists. The first is Ernest Schilling's "A Victory Ball," played last season by three great orchestras, the Philadelphia Orchestra, the Philharmonic of New York, and the Chicago Symphony Orchestra. The other work by a pianist-composer will be Percy Grainger's "A Country Garden."

Sousa has selected "On With the Dance" as the title for his new fantasia. It includes the "Rigaudon de Dardanus" by Rameau, the "Sun Feast Dance," "La Cinquaine" and other equally famous selections woven together into a Sousa number. Another novelty will be "The Merrie, Merrie Chorus," a collection of choruses from well-known operatic works. The humoresque, as much an annual Sousa product as the march, this year will be "Mr. Gallagher and Mr. Shean" based upon the song made famous by the two comedians in the Ziegfeld Follies. In this connection, it is interesting to note that Mr. Sousa found the inspiration for last season's humoresque in the same New York theater. It was "Look for the Silver Lining" sung by Marilyn Miller in "Sally" which, like the Follies, had its New York run in the New Amsterdam Theater.

Sousa's band will visit Toledo this fall under direction of Bradford Mills

SOUSA STARTS HIS THIRTY-FIRST SEASON

Wilmington, Del., July 23.—Lieut. Commander John Philip Sousa and his band inaugurated the thirty-first season of this organization Saturday by giving two concerts at the estate of Pierre Du Pont, Longwood, Pa. The proceeds were donated by Mr. Du Pont to the Boy Scouts of Delaware and Chester County, Pa. The attendance was estimated at 5,000. The program contained many musical novelties of America and Europe, including two new marches by Commander Sousa, "The Dauntless Battalion" and "The Nobles of the Mystic Shrine."



HARD TO TELL WHICH IS WHICH—Tom Edison tells John Phillip Sousa that he's perfecting a device to play jazz records backwards. Sosa recently visited the Edison laboratories.

SOUSA'S BAND WILL PLAY AT MATINEE

TO GIVE BOTH MATINEE AND
EVENING PERFORMANCE AT
COMMUNITY THEATRE

When John Philip Sousa was in Catskill with his famous band in August, 1921, he gave but one performance at the Community Theatre, at night. The house was filled to capacity, and many who were unable to attend an evening performance were disappointed in not hearing him. On Friday, August 3, when Sousa and his band of 100 pieces will again appear at the Community Theatre, both matinee and evening performances will be given. Special prices for women and children will be afforded for the matinee.

It should be stated that there will be an entire change of program for the evening performance, the matinee program being special for that occasion.

It will interest patrons of the Community Theatre to know that Sousa and his band will make but one stop on this trip between Albany and Ocean Grove, and that will be at Catskill. He appears with his band in Albany on Thursday, August 2, in Catskill Friday, August 3, and in Ocean Grove on Saturday, August 4.

Seats for the Sousa performances can be reserved at the box office of the Community Theatre, or by telephone or mail.

Among the star musicians of Sousa's Band, who will appear with him at the Community Theatre in solos are: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; Wm. M. Kunkel, piccolo; Paul O. Gerhardt, oboe; Anthony Maly, conga; S. C. Thompson, bassoon; Joseph De Luca, euphonium; J. I. Schueler, trombone; Wm. J. Bell, saxophone; Gus Helmecke, cymbals and bass drum.

The programs for Sousa's second appearance in Catskill will be entirely different from that given here two years ago. Having tested Catskill musical taste, Sousa will meet it with an unusual selection of classical and popular music.

SOUSA BAND CONCERT.

The Woman's club members are working hard for the success of the Sousa band concert under their auspices at the State theatre Friday night, and Ben Franklin, manager of the event, is also doing his bit for the same cause. It is now some years since the famous conductor and his great band of over 70 musicians have appeared in Schenectady. Booths for the sale of tickets have been established by the Woman's club in the stores of the Barney company and the Wallace company, in the Mohawk hotel, at the entrance to the theater, at the Woman's club, 56 Washington avenue, and they may also be secured of individual club members. These tickets will be exchangeable at the reservation of seats at the theater that opens on Tuesday morning.

Lieutenant Commander John Philip Sousa's new marches this season will include "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in America, and played for the first time by the Shriners themselves during the national convention in Washington in June. The Shrine band, which played its own march for the first time, consisted of 6,000 men, and the great band was formed from all of the Shrine bands in America. Sousa, of course, directed. His other new march is "The Dauntless Battalion," dedicated to the Pennsylvania Military academy, located at Chester, Pa. The honorary degree of doctor of music was recently conferred upon Sousa by that school.

Sousa and His Band Coming to Hall Aug. 2.

Ben Franklin announces the appearance of Lieut. John Philip Sousa and his band of over seventy men at the State theatre, Schenectady Friday evening, July 27, and for two concerts at Harmanus Bleecker hall, Thursday afternoon and evening, August 2.

Sousa is never as happy as when conducting his great band through one of his interesting programs, and the enthusiasm of the musicians would lead one to believe that they were never so happy as when responding to his baton. The seat sale for the Schenectady concert will open at the State theatre box office on Tuesday morning and for the Albany events, at Harmanus Bleecker hall box office one week from Monday. Mail orders sent to manager Franklin will receive prompt attention and when remittance accompanies order, the tickets will be mailed, otherwise held at the box office until called for. All orders should be sent to Mr. Franklin at 18 Chestnut street, Albany.

Hairlooms in Moulton

Noise and Rain Dim Efforts of Sousa's Band

Showers Forcing Many to Shelters
And Clatter of Devices Prevent Full Enjoyment.

Enlivening Pieces Win Applause

On a platform under a canopy, Lieutenant Commander John Philip Sousa conducted his band in a concert at Olympic Park yesterday afternoon, while hundreds of listeners, some disregarding the rain that fell during the performance and others gathered in the nearby dance hall and in small concession booths, followed the offerings of the noted director.

It would seem doubtful that Mr. Sousa and his organization had ever performed under more unfavorable circumstances than those prevailing on this occasion and equally doubtful that music lovers among the multitudes that have heard the band had derived less enjoyment from its offerings than those in yesterday's audience.

With streams of men, women and children passing through the audience on their way to the bathing pool and other regular diversions within the enclosure, and with a roller coaster and other noisy devices nearby, the noted director and his musicians must have suffered extreme annoyance and distraction throughout the program. Those in the audience heard only fragments of the musical offerings and heard distinctly only the forte passages of the selections.

The concert was little less than incongruous to those listeners who were acquainted with the capabilities of Mr. Sousa and the instrumentalists, who have won musical honors in many parts of the globe by reason of the excellence of their work. Not only were the more subdued sections of the compositions they played entirely lost to the greater part of the audience, but the musicians were forced to contend at all times with a clatter and chatter filling the air.

Were Mr. Sousa and his band engaged merely as a drawing card for curiosity seekers, it would even then have befitted the management of Olympic Park, out of respect to the caliber of the well-known director and to the music lovers hereabouts who went to enjoy the concert, to have staged it within the confines of a hall or under less disturbing auspices.

When the instrumentalists made themselves heard by the brilliance and sonority of their tones, their performance quickly inspired applause. It was in the marches and other enlivening bits of the program that the band was heard to best advantage and was enabled to reveal the purity of tone and the precision of its work that have assisted it to popularity around the world. It is a pity that Mr. Sousa's interpretative ability and his excellent leadership, which exerted itself more fully in compositions of a deeper significance but less vigorous nature, should have been so obscured by conditions in the amusement ground.

The ensemble selections in the published program comprised Gluck's "Suite de Ballet," Sousa's "Leaves from My Notebook," "The Dauntless Battalion," "Boy Scouts" and "On with the Dance," Schelling's "The Victory Ball" and the overture to Thomas's "Raymond."

The soloists assisting the band were John Dolan, cornetist, who played Liberator's "The Pyramids," stirring applause by his virtuosity; Miss Marjorie Moody, who possesses a light and pleasing soprano and who sang Del Acqua's "Danse Provencale;" George Carey, xylophonist and Joseph de Luca, who played the euphonium.

The band and soloists were heard in another program last night.

Sousa Believes That Nation Is Still Young

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his thirty-first annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

"Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, General Benjamin Butler, then in Congress, replied with the title of the silly song of that day. His remarks of course are preserved for posterity in the Congressional Record.

Sousa and his band will be at the Ocean Grove auditorium on the afternoon and evening of Aug. 4.

All Shriners Invited To Attend Concert By Sousa's Band, Aug. 1

All members of Damascus Temple and their ladies are invited to meet with the Shrine Lunch Club and attend the concert given by "Noble" Lieutenant Commander Sousa and his celebrated band at the Eastman Theatre on Wednesday evening, August 1. A large block of seats has been reserved for the Shriners. Seats will be on sale at the recorder's office, Damascus Temple, all day Monday. All Shriners who wish to attend the concert are urged to get them in the Shrine section.

The concert falling as it does on the regular meeting night of Damascus Temple, Potentate Herman Dossenbach has decreed that the temple will open at 7:30 and business transacted promptly and that adjournment will be reached in time for all who desire to attend the concert.

The speaker at the meeting of the Shrine Lunch Club Friday, July 27, will be H. M. Tiroe, professor of oratory and dramatic art at Syracuse University, who will speak on "The Shadows of American Life."

SOUSA BAND CONCERTS TO AID BOY SCOUTS

Pausing from their hurry-scurry to get home, shoppers, business people, store-keepers, watched a band of Boy Scouts going through a number of maneuvers in scoutcraft in front of the Old Town Hall yesterday afternoon. The boys demonstrated how to tie slip-knots and how to administer first aid. Some of the boys showed how they could use signal flags and how to make fire without matches, a thing which puzzled many of the onlookers. This demonstration was to bring the attention of the public to the concert which will be given this afternoon and tonight at Longwood by Sousa's band through the kindness of Mr. and Mrs. Pierre S. du Pont in which the local Boy Scout council and the West Chester council will benefit.

Another such demonstration will be given today in front of the Old Town Hall where friends of the scouts will be ready to offer tickets for sale for the afternoon and evening concert, since no Boy Scout is permitted to sell any tickets.

Uticans With Sousa.

With two Uticans, John P. and William P. Scheuler, among the 100 members, more than ordinary interest centers in the appearance here Monday of Sousa's Band, America's foremost musical organization. Two performances are to be given, with all of Sousa's leading compositions presented at each performance.

One of the big features will be a new march, "The Nobles of the Mystic Shrine," the band master's latest composition. It is said to be a close rival of the famous "Stars and Stripes" for popularity. Sousa's famous fantasia, "On With the Dance," includes Rameau's "Rigaudon de Dardamus," the "Sun Feast Dance, La Cinquaine," and other equally famous noted selections interwoven into a delightful Sousa medley. Two interesting novelty numbers are "The Merrie, Merrie Chorus," a collection of choruses from well known operatic works and a presentation of the works of two of America's greatest pianists.

Newark Call

FOR the second time this year John Philip Sousa, the march king, will come to town with his crack band of seventy pieces and a flock of excellent soloists. However, the conditions will be slightly different, for the band will play without an admission charge at Olympic Park this afternoon and evening, instead of two dollars a seat, as at the Sussex avenue armory.



OLYMPIC PARK probably will entertain the greatest throng in its history this afternoon and evening, when John Philip Sousa and his seventy-piece band will give a free concert. The band opened its season yesterday, playing at Longwood, N. J., the private estate of Pierre du Pont, and will open at Willow Grove Park, Philadelphia, next week, remaining there for the remainder of the season. Four concerts will be given at the Irvington Park today, two in the afternoon and two in the evening. The program will include Sousa's famous marches and some novelties not included in the march king's last concert at the Sussex avenue armory.

The concerts will be given on the open-air stage near the park entrance, and in event of rain will be transferred to the dance hall. Soloists at the afternoon concert will include Miss Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophone, and Joseph Deluca, euphonium. The soloists will be Miss Moody, Mr. Dolan, Mr. Carey, Meredith Wilson, flute, and William William Kunkle, piccolo.

Shriners Invited to Hear Concert By Sousa's Band

An invitation has been extended to all members of Damascus Temple and women guests to meet with the Shrine Lunch Club and attend the concert given by "Noble" Lieutenant-Commander Sousa and his celebrated band at the Eastman Theater Wednesday evening, August 1st. A large block of seats has been reserved for the Shriners in the center of the orchestra. Seats will be on sale at the recorder's office, Damascus Temple all day Monday.

All Shriners who wish to attend the concert are urged to get them in the Shrine section. The concert, falling as it does on the regular meeting night of Damascus Temple, Potentate Herman Dossenbach, has decreed that the Temple will open promptly at 7:30 o'clock and the business transacted promptly so that an adjournment may be reached in time for all who desire to attend the concert to reach the theater in time.

John Philip Sousa is a noble of the order and a member of Almas Temple, Washington, D. C. Sousa led the massed bands of 150 temples of the Shriners of North America at the recent imperial council session held at the national capital to the strains of his latest creation, "The Nobles of the Mystic Shrine March," which he will play at his concert here as a compliment to the Shriners present.

H. L. Kilroe, Professor of oratory and dramatic art at Syracuse University, will be the speaker at the regular meeting of the Shrine Lunch Club at Powers Hotel on Friday. Professor Kilroe's subject will be "The Shadows of American Life."

Chicago Herald

LIEUT. JOHN PHILIP SOUSA, the noted bandmaster, is assembling his band in New York, in preparation for his thirty-first annual tour at the head of the organization which bears his name.



[Kadel & Herbert Photo.]

INVENTOR AND BAND LEADER CONFER. Thomas Edison telling John Philip Sousa that he has perfected device to play the composer's band records backwards.

Albany Times Union

Sousa's Band To Play Here Aug. 1



MARJORIE MOODY.

Wagner's "Tannhauser" overture will be the opening number in all of the concerts given by Lieut. Com. John Philip Sousa and his band this season. Sousa, who has characterized Wagner as the greatest composer the world has known, was the pioneer in the introduction of the Wagnerian music in the United States, although that fact is not generally known. Sousa and his band will be heard at the Eastman Theater on Wednesday evening, August 1. Among the soloists will be Marjorie Moody, soprano.

Sousa's Success

THE success of Sousa and his band, playing at Olympic Park today, proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century, he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band, and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces. Why has Sousa become famous and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public to a liking for band music at its best. All that the uplifters seek to do, all that those who are trying to raise funds for the support of so-called educational musical courses, Sousa has done singly on his own initiative, and through his own musical genius. And he has done not merely a service to the great public. He has also established and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training. While he has been educating the public he has at the same time been educating musicians. It is to Sousa that the American people have looked, are looking and will continue to look for the best there is in our national music.

"Connecticut Yankee"



John Philip Sousa to conduct concerts by his band at OLYMPIC PARK tomorrow afternoon and night.

Gazette Schenectady *Amsterdam Record*

Seat Sale for Sousa Concert Opens in Schenectady

For the convenience of Amsterdam enthusiasts, mail and phone orders for seats for the concert of John Philip Sousa and his famous band, at the State theatre, Schenectady, Friday night, will be accepted and filled, the tickets being held at the box office until called for. The seat sale for the event opened at the theatre box office this morning, and the demand indicates that an overflowing audience will be present. To hear a Sousa concert by his band and conducted by him is an event that is not paralleled by any other musical event before the public. Sousa music played by this organization is not equaled by the interpretation of any other organization, and this is why the Sousa concerts are so popular. There is no other band on earth just like it, and also it is the largest military and concert band traveling, being almost twice the size of similar organizations. Many Amsterdam people will help swell the audience that will greet Sousa at Schenectady, and the event is well worth the journey. Immediately after the concert Sousa and his men will leave for Lake Placid where they have been specially engaged to open the new theatre of the Lake Placid club, giving two concerts there next Saturday.

Gazette Schenectady

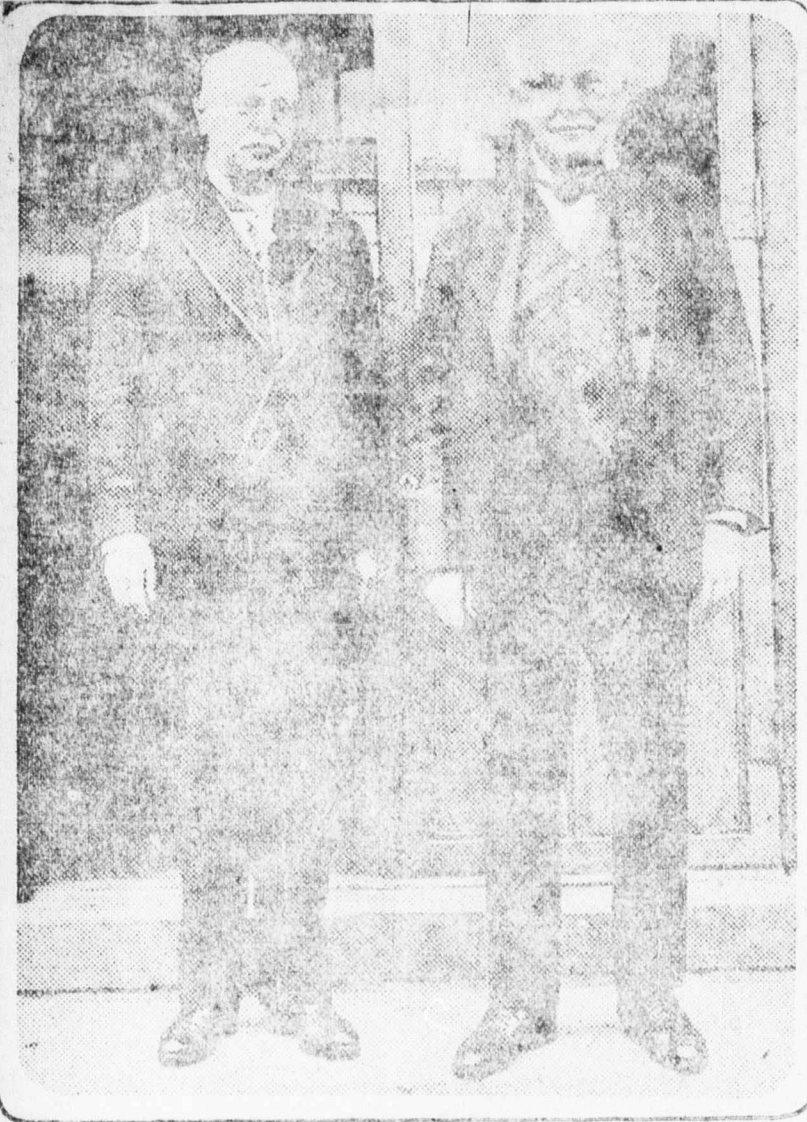
SOUSA'S BAND HERE JULY 27.
On account of the coming visit to this city of Sousa and his band, it is interesting to note that Lieut. Com. John Philip Sousa saw his first parade in more than 50 years recently in New York. When Sousa was a boy, he saw the grand review of the returning union armies in Washington, his native city. Then he became director of the United States Marine Band and his business became leading parades. Recently in New York, he occupied the reviewing stand with Mayor John F. Hylan for the parade which opened the New York silver jubilee exposition. He saw more than 60 military, naval and municipal bands pass the reviewing stand and with few exceptions, they were playing Sousa marches. A few days later he was the guest of President Harding in the reviewing stand at

Washington for the parade of Shriners who were in Washington for their annual convention. And in Schenectady, at the State theatre, July 27, Sousa will again lead his own band, the most popular musical organization traveling in concert. Tickets for the event may be secured from members of the Woman's club in the various stores of the city. Tickets thus purchased may be exchanged for reserved seats at the State theater box office tomorrow morning.



JOHN PHILIP SOUSA, Who will be presented in concert at the Hall, Aug. 2, by Ben Franklin.

Amsterdamian Herald



HARD TO TELL WHICH IS WHICH—Tom Edison tells John Philip Sousa that he's perfecting a device to play jazz records backwards. Sousa recently visited the Edison laboratories.

SOUSA REGARDS TOWN BANDS AS CRADLES FOR NOTED MEN

In his wanderings up and down and across the country Lieutenant Commander John Philip Sousa, composer and bandmaster, has encountered not a few American men, prominent in various walks in life, who, as boys or youths, were members of the brass bands in their home towns.

"A few months ago," Mr. Sousa says, "President Harding and myself were at Chester, Pa., to receive honorary degrees from the Pennsylvania Military College there. In the course of our conversation the President remarked that he had been a bandsman as a boy. I then spoke of the number of men I have met during my thirty-one years at the head of my band, who have been members of brass bands. We both agreed that a generation ago the brass band was an important feature in the social life of the small city."

"In those days," Mr. Sousa con-

tinues, "the brass band was a matter of intense pride in the smaller communities and membership was eagerly sought. That condition has not entirely passed and I find many places where the town band is considered rightly the community's best advertising asset. In several states, among them Kansas, the municipalities are authorized to levy a tax for the support of the municipal band."

"Membership in such bands brought a uniform and I do not pretend to be original in remarking that nothing catches the feminine eye quite as quickly as a uniform. It also brought certain concessions from employers and occasional opportunities to see the world by means of trips to Fourth of July celebrations at the county seats or to the state fairs. And so the ambitious and aggressive youth of the community was to be found in the brass band, and I believe it to have been that aggressiveness and ambition more than their brass band training which made them successful in life."

"When I am on tour there is scarcely a city visited by me where I do not meet some man who has been more than ordinarily successful in business, professional or political life, who does not confess that he has been a member of a band in a small city or town. Most of them seem to have been players of alto horns, tenor horns, E flat cornets and E flat clarinets—instruments which almost have disappeared in modern brass instrumentation. So many of them were performers on these fast-disappearing instruments that I have often wondered what has become of the cornetists, the trombone players, and the drummers. Were all cornet players doomed to mediocrity? Did trombone players, like the good, die young? Or does every felon's cell hold an ex-brass drummer?"

Sousa Gives Talk at Luncheon Held by Shrine Club

With an after dinner speech which was like a last year's flapper's dress, "just long enough to cover the subject, but short enough to be interesting," Lieutenant Commander John Philip Sousa charmed the members of the Shrine Club at the luncheon given in his honor at the Powers Hotel yesterday.

Commander Sousa spoke of the pleasure it gave him to bring his famous band to give the first band concert in the Eastman Theater. He predicted that the Eastman Theater, together with the School of Music and the Philharmonic Orchestra will result in making Rochester one of the foremost musical centers in the United States.

Yesterday's luncheon meeting was one of the largest the club has had. Mayor Van Zandt and several other city officials were present to meet Commander Sousa, and the Damascus Chanters, under the directorship of Stanley W. Hawkins, sang several songs. The next luncheon meeting will be held on September 7.

SOUSA WILL PRESENT BATON

Autographed Directing Wand Will Become Property of Dr. Harry Turner of Shrine Band.

WHEN Sousa's band and the band of Tilden Temple have finished playing jointly the "Nobles of the Mystic Shrine" march at the State Armory on Tuesday, July 31, Lieutenant Commander Sousa, who will be wielding the baton, will autograph the latter and present it to Dr. Harry H. Turner, director of the Shrine band.

Indications are that the ticket sale at Clark's will open with a rush Tuesday. Already "Sousa Parties" are being organized in various sections of Central New York outside of Syracuse and those planning to make the pilgrimage are sending requests for the necessary reservations. Director Sousa proposes to make the Syracuse program one long to be remembered. In this connection he sends this foreword:

"In the language of the theatre everything is 'set' for the thirty-first tour of my band. My audiences of today I greet as old friends, friends who have helped establish a standard for my concerts, and who, I believe, would be grievously unhappy if I deteriorated from the standard we have maintained."

"It was necessary in the beginning to create a clientele. There was but one way to do it. Sincerity and honesty of purpose were the great essentials. If I did not believe in the art value of my work, I would have failed to interest the myriads that attend my concerts."

"This art value was created and became a concrete fact by playing that which the public longs for and performing it, whether a simple ballad, a march, a dance, a symphonic poem, as if the artistic success of my career depended on that particular effort."

SOUSA TO PRESENT LATEST MARCH HERE

"Nobles of Mystic Shrine" to Be Included at Lumberg's Request

John Philip Sousa, march king and leader of the greatest musical organization in the world, declares he is prepared to present one of the "best programs ever" when he comes to the Colonial, July 30. Members of Ziyara Temple of this city are indeed honored in the fact that Sousa, at the request of Manager Barney Lumberg have consented to play his latest march hit, "Nobles of the Mystic Shrine," dedicated to Shriners of the world and played for the first time at the recent convention at Washington.

Sousa and his manager, Harry Askin, point with pride to the 1923 band, "the greatest ever" in the words of the march king himself. The 31st annual tour starts this week, with Utica favored with an early date. All the celebrities of former years have been retained and new artists added, making the band more popular than ever. That Utica will accord Sousa's Band a merry and rousing welcome is assured, and indications are the Colonial will be taxed to its capacity. Many reservations have been received from out of town, indicative of numerous auto parties to hear America's foremost band.

The band, as a whole, is made up of players, each one of whom could take the footlights at an instant's notice if a soloist was needed in an emergency. The slide trombone section is heard to advantage in various numbers throughout the evening and the organization as instrumented is capable of all the big things on the present concert calendar.

Wagner's "Tannhauser" overture will be the opening number in all of the concerts given by Sousa and his band this season. Sousa, who has characterized Wagner as the greatest composer the world has known, was the pioneer in the introduction of the Wagnerian music in the United States, although the fact is not generally known.

Sousa Announces Season's Novelties

The musical activities of most directors are confined to one city or at most to a handful, and the announcement of their plans for a season at best are of interest only in a small territory adjacent to their home cities. Since Lieut. Commander John Philip Sousa visits every section of America with his band every year and has all America for an audience, his plans are of nation-wide interest, and the announcement of the novelties and the new compositions which will feature his programs on his next tour always is awaited with interest.

Sousa, who begins his thirty-first annual tour late in this month, has arranged a greater number of novelties than has been his custom for several years past. It goes without saying there is a new Sousa march. It is "The Nobles of the Mystic Shrine," and is dedicated to the members of that order throughout America. For good measure Sousa announces another march, "The Dauntless Battalion," dedicated to the Pennsylvania Military college.

Among the most interesting novelties which Sousa will present are the works of two of America's greatest pianists. The first is Ernest Schelling's "A Victory Ball," and the other by a pianist-composer will be Percy Grainger's "A Country Garden."

Sousa has selected "On With the Dance" as the title for his new fantasia. Another novelty will be "The Merrie, Merrie Chorus," a collection of choruses from well-known operatic works. The humoresque, as much an annual Sousa product as the march, this year will be "Mr. Gallagher and Mr. Shean," based upon the song made famous by the two comedians.

Sousa Likes Iowans.
Mason City, Iowa, claims to be contributing three musicians to Sousa's band this year, the most important of which, from a standpoint of position with the band is Rachel Senior, a violinist, who will be the bandmaster's string soloist. She has been studying with Hans Kneisel, of Kneisel Quartet fame.

Sousa, Famous March King



Sousa and his famous band, America's greatest musical organization will play at the Colonial, July 30

SOUSA WRITES TWO MARCHES FOR TOUR

Two new marches have been written by Lieutenant-Commander John Philip Sousa for the thirty-first annual tour of his band, which begins tomorrow with a concert on the estate of Pierre du Pont, at Longwood. The marches are "Nobles of the Mystic Shrine" and "The Dauntless Battalion." In addition, Sousa will present to the country at large his march "The Gallant Seventh," dedicated to the Seventh Regiment, New York National Guard, which was given its first public performance at the Hippodrome November 5, at the end of his last tour.

SOUSA TOUR STARTS

Lieut. Commander Sousa and his band are beginning their 31st annual tour with the annual engagement at Willow Grove park, Philadelphia.

Sousa Band Concert in Schenectady Next Friday

John Philip Sousa, the world famous conductor, and his popular band of over 70 musicians, is announced to appear in concert at the State theatre, Schenectady, next Friday night, under the direction of Ben Franklin. The concert is expected to be exceedingly popular and for such an event it is only natural to anticipate an immense attendance. In this large gathering will be many enthusiasts from Amsterdam, and there is no doubt the pleasure and interest of the event will make it well worth the journey. Sousa's band is without question the most popular musical organization now touring, it having been organized for over thirty years. During this time the band has made fourteen coast to coast tours, thus breaking all records and achieving wonderful success. With the association of so many years brings perfection of understanding, and this is one reason why Sousa's band is claimed to be the greatest military and concert band before the public. For the coming concert the soloists will be Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist, who toured with the band last season with such success that a re-engagement was inevitable. The program of the concert will be such a one as only Sousa knows how to build, and in its arrangement it is certain to please every one in the large audience anticipated. The seat sale for the concert will open at the theatre box office on Tuesday morning and mail and telephone orders will be accepted and filled.

Sousa Soon to Start Again.

John Philip Sousa is assembling his musicians for the start of his thirty-first tour late this month. He will carry 100 musicians and will open as usual at Willow Grove Park, Philadelphia, and will work his way to the Pacific coast and Texas.

DeGorgozia in Native Land.

ALTHOUGH the big feature at Olympic Park today is the appearance of John Philip Sousa and his seventy-piece band, the swimming pool also is expected to draw thousands to the Irvington park. As a result the greatest throng in the history of the park is expected. The usual features will be augmented in anticipation of a bumper crowd.

John Golden is in Lake Placid, N. Y., supervising the finishing touches of the new Agora Theatre of the Lake Placid Club, which will be formally opened next Saturday with Sousa's Band. He helped hang the old Daly curtain, which he presented to the theater last night.



Miss Marjorie Moody, soprano soloist with Sousa's Band at the State Theatre next Friday evening.



John Philip Sousa, Shriner, a member of Almas Temple, Washington, who appears with his band at the State Theatre tomorrow night.



Seat Sale for Sousa Concert.

Tomorrow morning at the box office of the State theatre, Schenectady, the seat sale will open for the concert of John Philip Sousa and his popular band of seventy musicians, to take place at that theatre next Friday night. A great demand is anticipated and for the accommodation of Amsterdam enthusiasts, mail and phone orders will be accepted and filled. The concert is given under the management of Ben Franklin, and under the auspices of the Woman's club of Schenectady, these working hard for a successful venture. The program will be intensely interesting, and will be one of the best in the repertoire of the organization.

Musical Courier 7/19

Novelties for Sousa's Tour

When John Philip Sousa and his famous band make their annual tour, he promises his programs will contain many novelties and new compositions. The forthcoming tour, beginning the last of July, will be the thirty-first annual one, and taken in its entirety will be the greatest band organization ever sent on a similar tour.

One of the first novelties, or should one say new compositions, to be offered, is The Nobles of the Mystic Shrine, which was written for the big Shriners' Convention recently held in Washington. The first time this number was played was under the direction of Lieutenant Commander Sousa himself, with a massed band of 6,000 instruments chosen from the various Shriner organizations. Another new march just written by Sousa is The Dauntless Battalion, dedicated to the Pennsylvania Military College.

Ernest Schelling and Percy Grainger are two composers whose works will be featured on Sousa's program. Schelling's A Victory Ball has been heard many times by the Philadelphia, New York Philharmonic and Chicago Symphony orchestras. The composition of the great pianist-composer, Grainger, will be A Country Garden.

Sousa has selected On With the Dance as the title for his new fantasia. It includes the Rigaudon de Dardanus, by Rameau; the Sun Feast Dance, La Cinquaine, and other equally famous selections woven together into a Sousa number. Another novelty will be The Merrie, Merrie Chorus, a collection of choruses from well-known operatic works. The humoresque, as much an annual Sousa product as the march, this year will be Mr. Gallagher and Mr. Shean, based upon the song made famous by the two comedians in the Ziegfeld Follies. In this connection it is interesting to note that Mr. Sousa found the inspiration for last season's humoresque in the same New York theater. It was Look for the Silver Lining, sung by Marilyn Miller in Sally.

Musical Courier 7/20

TO BE PUBLISHED IN LEIPSI

Three of Ernest Schelling's larger works—"A Victory Ball," "Impressions from an Artist's Life," and his violin concerto—are to be published in Leipzig within the next few months. "A Victory Ball" will be played by practically every orchestra in Europe within the next half year, and it will be heard throughout the United States, for Mr. Schelling has made a special arrangement for Sousa's Band.

Composition and the preparation of works for the press will consume much of Mr. Schelling's time in the near future, but in the fall he will make several concert appearances in England, including one orchestral appearance with Landon Ronald and two with Sir Henry Wood. He will also be soloist at the American Music Festival in Vienna under Frederick Stock, at which several of his compositions are to be performed.

Schenectady Star 7/20

SOUSA PLAYER DROPS DEAD

Skillful Tuba Performer Believed Victim Of Overexertion.

Pottsville, July 26.—Just after John Philip Sousa and his band arrived here to fill a two days' engagement, Fred Grabner, skillful performer on the tuba, one of the largest horns in the band, dropped dead. Coroner Henry Dierschdel is conducting an investigation. Grabner is from Minneapolis and was 44 years of age.

There was not sufficient hotel accommodations for members of the band and the musicians were scurrying around seeking boarding places. While doing this, it is believed Grabner, in the intense heat, overtaxed himself.

Schenectady Star 7/21

SOUSA ANNOUNCES SEASON'S NOVELTIES

Already Lewiston, Augusta and the other cities so fortunate as to be included in this season's itinerary of Sousa and his Band, are wondering what novelties he will introduce into his program this time. Their curiosity will be satisfied by the following announcement of manager Harry Askin:

Sousa, who begins his thirty-first annual tour late in July has arranged a greater number of novelties than has been his custom for several years past. It goes without saying there is a new Sousa March. It is "The Nobles of the Mystic Shrine" and is dedicated to the members of that order throughout America, and was played for the first time by a massed band of 6,000 Shriners, under Sousa's direction at the American League baseball park in Washington in June, during the National Shrine Convention. For good measure, Sousa announces another new march, "The Dauntless Battalion," dedicated to the Pennsylvania Military College.

Among the most interesting novelties which Sousa will present this season are the works of two of America's greatest pianists. The first is Ernest Schelling's "A Victory Ball," played last season by three great orchestras, the Philadelphia Orchestra, the Philharmonic of New York, and the Chicago Symphony Orchestra. The other work by a pianist-composer will be Percy Grainger's "A Country Garden."

Sousa has selected "On With the Dance" as the title for his new fantasia. It includes the "Rigaudon de Dardanus" by Rameau, the "Sun Feast Dance," "La Cinquaine" and other equally famous selections woven together into a Sousa number. Another novelty will be "The Merrie, Merrie Chorus," a collection of choruses from well-known operatic works. The humoresque, as much an annual Sousa product as the march, this year will be "Mr. Gallagher and Mr. Shean" based upon the song made famous by the two comedians in the Ziegfeld Follies. In this connection, it is interesting to note that Mr. Sousa found the inspiration for last season's humoresque in the same New York theater. It was "Look for the Silver Lining" sung by Marilyn Miller in "Sally" which, like the Follies, had its New York run in the New Amsterdam Theatre.

The musical activities of most directors are confined to one city or at most to a handful, and the announcement of their plans for a season at best are of interest only in a small territory adjacent to their home cities. Since Lieut. Commander John Philip Sousa visits every section of America with his band every year, and has all America for an audience, his plans are of nation-wide interest, and the announcement of the novelties and the new compositions which will feature his programs on his next tour always is awaited with interest.

Amsterdam Recorder 7/20

Opens in Schenectady

For the convenience of Amsterdam enthusiasts, mail and phone orders for seats for the concert of John Philip Sousa and his famous band, at the State theatre, Schenectady, Friday night, will be accepted and filled, the tickets being held at the box office until called for. The seat sale for the event opened at the theatre box office this morning, and the demand indicates that an overflowing audience will be present. To hear a Sousa concert by his band and conducted by him is an event that is not paralleled by any other musical event before the public. Sousa music played by this organization is not equalled by the interpretation of any other organization, and this is why the Sousa concerts are so popular. There is no other band on earth just like it, and also it is the largest military and concert band traveling, being almost twice the size of similar organizations. Many Amsterdam people will help swell the audience that will greet Sousa at Schenectady, and the event is well worth the journey. Immediately after the concert Sousa and his men will leave for Lake Placid where they have been specially engaged to open the new theatre of the Lake Placid club, giving two concerts there next Saturday.

Schenectady Star 7/21

Amsterdammers Heard

Schenectady Star 7/21

Opera Choruses Glorified in Program to Be Given by Sousa's Band Tuesday

The chorus in glorified by Lieut. Commander John Philip Sousa in a novelty arrangement he has made for his thirty-first annual tour at the head of the band which bears his name and which will give a concert at the state armory Tuesday under auspices of the Tigris Temple band.

"The Merrie, Merrie Chorus," a collection of choruses from grand operas and light operas, has been put together into a Sousa melody.

"This year," said Sousa, mindful of the fact some of the best writing in musical history has gone into the choruses of operas, "I am going to bring to the choruses some of the recognition they deserve."

"To my mind some of the most inspiring music in the world is contained in the Kermesse scene from Faust, the pilgrims' chorus from Tannhauser, the anvil chorus from Il Trovatore and the elopement chorus from Pinafore."

"The band is essentially an organization of soloists formed into a chorus organization and it is my hope that my band, singing the great choruses up and down the land for a season, will bring a greater degree of popularity to this form of music."

Musical Courier 7/20

SOUSA DELIGHTS IN EVERY CONCERT

FAMOUS BAND LEADER FINDS PLEASURE IN PLEASING AUDIENCES.

After 29 years of prodigious travel throughout America, five tours throughout Europe and one tour around the globe, lasting more than a year, directing his wonderful organization in concert, it might seem that Lieut-Commander John Philip Sousa would be weary of concert-giving and of travel of every sort.

In so far as the concert-giving is concerned, Mr. Sousa does not lag nor languish in the least. On the contrary, the Sousa concerts—which are distinctive the world over, a type apart from all others—are things of his own creation, ever of pride to himself. He delights in them in so long as the people are delighted with them and clamor for them. It is not for money that Sousa endures the fatigue and deprivations of travel, he finds pleasure and much remuneration in the delights he knows he is bestowing as audiences break into ringing applause everywhere, and demand more. He has often said that the plaudits of an enthusiastic audience are, to him, quite as much a source of palatable reward as are the dollars in the box office—albeit the dollars will pay excessive expenses where the plaudits will pay nothing. Sousa loves his work, else he would not endure it.

Sousa and his Band and special soloists will appear at the Avon Sunday afternoon and evening.

Amsterdam Recorder 7/20

SOUSA TO BE GUEST OF SHRINERS AT LUNCHEON

A large number of Shriners are expected to attend the concert to be given by John Philip Sousa and his celebrated band at the Eastman Theater next Wednesday. Sousa, who is a member of the Shrine and who led the massed bands of 150 Temples of the Shrines of North America at the recent Shrine convention in Washington, will be a guest of honor and speaker at a special luncheon to be held at the Powers Hotel on Wednesday noon.

The president of the Shrine Lunch Club, Raymond E. Westbury, has extended an invitation to all Shriners to attend the special luncheon.

SOUSA WILL PLAY TWO NEW MARCHES

Grove Audiences Are Promised "Brand New" Programs on August 4.

Two "brand new" programs have been arranged for the afternoon and evening concerts which Lieut. John Philip Sousa and his band will give in the Ocean Grove auditorium on Saturday, Aug. 4. Among the selections which it is expected the band will play, either as program or encore numbers will be "On With the Dance," "The Merrie, Merrie Chorus," Ernest Schelling's "The Victory Ball"; two new Sousa marches, "The Dauntless Battalion" and "Nobles of the Mystic Shrine"; a new Sousa humoresque, "Mr. Gallagher, Mr. Shean" and the ever popular Sousa marches as played by this world-famous band.

With the band will be a galaxy of been heard in Ocean Grove on former soloists, the majority of whom have occasions. Among these are Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan,



JOHN DOLAN, Cornetist.

SOUSA TO GIVE FOUR CONCERTS

Lieutenant Commander John Philip Sousa and his band are scheduled to arrive in Pottsville at 12:27 P. M. Wednesday. It is quite probable that Mr. Sousa will attend the Rotary Club luncheon as the guest of Clyde A. Hall, Pres. of Schuylkill Amusement Co. Mr. Sousa has prepared four separate programs, each in two parts, the afternoon parts commencing at 2 and 4 P. M., with one hour intermission between and in the evenings at 8 and 10 o'clock with an intermission between of the same duration. There will be no increase in the admission price to the grounds or park. A reserved enclosure containing benches is being arranged to which an admission fee of fifty cents including war tax will be charged. Immediately outside this enclosure will be free seating capacity for about 1000 persons, after which comes the standing room. Tickets for the reserved section may be obtained now at Malarkey's and Paul's Music Stores, Nuebling Sporting Goods Co., Y. M. C. A., and on the park grounds. The gates for the reserved section will open at 1 and 7 P. M. daily.

SOUSA AND BAND HERE FRIDAY.

The seat sale at the box office of the State theater for the concert of Lieut. Com. John Philip Sousa and his band at that theater Friday night at 8.15 o'clock is indicative of the interest in the event and it gives reason for the expectation of a capacity audience for the concert. An organization of over 70 men who have played together for years will be here Friday night. The Sousa combination will come to Schenectady under the auspices of the Woman's Club of Schenectady and the management of Ben Franklin.

cornetist; George J. Carey, xylophone artist; William M. Kinkel, piccolo; Paul O. Gerhardt, oboe; Anthony Maly, coranglais; S. C. Thompson, bassoon; Joseph de Luca, euphonium; J. P. Schueler, trombone; William J. Bell, sousaphone; Gus Helmecke, cymbals and bass drum.

Every year, as his patrons well know, John Philip Sousa sets his lively fancy to work on a humoresque or fantasia built on one of the recent fad-tunes. Last year he took "The Silver Lining" from "Sally" and made it the basis of one of the most entertaining numbers in his program. This year his fancy turns to "Mr. Gallagher and Mr. Shean," the foolish song which has served to make of its two singers, the well-known Gallagher and Shean of the varieties, national figures.

It is characteristic of the march king that he has never ignored a con-



temporary composer whose work has possessed the element of vitality; "the thing to do with a good tune," he has often said, "is to send it along." It is estimated that Jerome Kern, who composed "The Silver Lining," is richer by his royalty on the sale of at least half a million copies as a result of Sousa's use of the tune in communities where "Sally" has never been played.

Isaac Hyatt in 1870 invented

BEWHISKERED SOUSA MADE GREAT WAR SACRIFICE

RIVAL OF FAMOUS SMITH BROTHERS WAS HARDLY RECOGNIZABLE BY HIS FRIENDS.

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

The Sousa whiskers were still a flourishing crop, when, in May of 1917, their owner re-enlisted in the navy and proceeded to organize his gigantic band of 1800 players at the Great Lakes navel training station at Lake Bluff, Ill. The band grew day by day, and was trimmed of its weaklings; the whiskers grew day by day, and were trimmed of their grayings. And so, things went on as normal with music and whiskers, although abnormal in the fever and emotions of the World-war, until one Sunday late in November of 1917.

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

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

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

"It was Dufranna there on the stage, handsomely bearded, and surrounded by young, beardless Montagues and Capulets, that drove me to it. As I watched the tableau at the end of Act 1, the thought hit me, that, of all the 40,000 blue clad souls at Great Lake, I was the only one with whiskers. War was a time of sacrifice, and I let 'em go. No, I shall never raise another crop. I haven't the time, and I haven't the energy; I'm entitled to a bit of rest, I think."

THE INTELLIGENT MAN

THE greatest day's business ever done by Sousa and his band, who come here next Tuesday, was in Cleveland, September 30, 1922. The receipts amounted to \$17,778, a world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march "Stars and Stripes Forever." To date, more than 2,000,000 copies of the music, and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest selling composition of any description in the world.



WINIFRED BAUBRICK, Harp Soloist with Sousa's Band.

SOUSA ALWAYS GIVES Public What It Wants.

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as "Sousa and His Band."

Twenty-nine years ago John Philip Sousa, then a well known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial.

He has simply asked the public to attend his concerts, to enjoy them, and to pay a small sum of money at the doors. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised program by encores, and everyone knows what the quantity and quality of a Sousa program is.

The success of Sousa and His Band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century he has gone on and prospered.

He will be in Syracuse with his celebrated organization on Tuesday, July 31. They are slated to give a concert at the State Armory under the auspices of Tigris Temple Band.

Contact Over Discovery

SOUSA ON HIS BAND.

Sousa and his band of more than seventy men will receive a cordial reception when they appear at the State Theatre, Schenectady, Friday night at 8:15 o'clock. The seat sale at the theatre box office is so active that it need not surprise if every seat in the auditorium is occupied when the concert begins, and that many will have to stand. This shows the popularity of Sousa and his band, and the interest and enthusiasm in their appearance. The concert Friday night is given to Schenectady under the auspices of the Woman's Club of this city, and the management of Ben Franklin of Albany, who is almost as well known here as he is in his home town.

Lieut. Com. John Philip Sousa gave his first concert at the head of

the band which bears his name on September 16, 1892. This season is the thirty-first during which he has headed his organization, and the fifteenth in which he has gone from coast to coast. During his career Sousa has raised his baton over his band for more than 10,000 concerts—an average of more than 300 concerts a season, and a record of which he and his men have every right to feel proud and one that is not approached by any other musical organization.

The thirty-first tour of Sousa's Band starts to day under the direction of its veteran conductor, John Philip Sousa.

AMUSEMENTS.

Ernest Schelling's "A Victory Ball" will be played by Sousa's Band on tour

In an arrangement for brass band made by Mr. Schelling especially for this organization. This work was performed last season by the Philadelphia, Philharmonic and Chicago Symphony Orchestras.

Lieutenant Commander John Philip Sousa and his band began their thirty-first annual tour yesterday.

SOUSA BAND CONCERT FRIDAY NIGHT



Miss Winifred Bambrick, Harp Soloist.

Sousa and His Band to Give Concerts, Mat. and Night, Thurs., Aug. 2, at Hall



John Philip Sousa.

The famous John Philip Sousa and his equally famous band of over 70 musicians will give concerts at Harmanus Bleecker hall Thursday, Aug. 2, matinee and night. That Sousa's is the greatest military and concert band there can be no doubt, and truth would not be stretched if it were said that this has been so since the organization was effected 31 years ago.

Sousa band concerts are peculiarly their own. No other organization gives just such music, and the events are popular in the extreme. It will be remembered that when Ben Franklin presented this organization at Harmanus Bleecker hall last the audiences taxed the capacity of the theater, many having to stand during the performances and many more having to be turned away. But this is the usual

result of a Sousa appearance and has come to be expected.

The seat sale for the coming concerts will not open at the Hall box office until Monday, July 30, but mail and phone orders to Ben Franklin, 18 Chestnut street, will be filled at once, and when remittance accompanies order tickets will be mailed. This tour of the band will be a coast to coast event, the 14th in its history, and such traveling by a musical organization breaks all records.

Sousa's new march for this season is called "Nobles of the Mystic Shrine" and was composed for the Washington convention and played under Sousa's direction by a massed band of over 6,000. It is dedicated to the Nobles of the Mystic Shrine. It will be included in the program of the Albany concert, and those who have heard it say it is one of Sousa's best.

SOUSA IN DEMAND WITH CIVIC BODIES

Kiwanis Club, Chamber of Commerce Both Want Director for Talk.

Just how he is going to manage to be in two places at the same time is what is going to puzzle Lieut. Commander John Philip Sousa when he comes here next Tuesday. The Kiwanis want him for a luncheon address and the members of the Chamber of Commerce would also like to hear him. The noted musician is a delightful post prandial orator and combines humor with many incidents of interest. He will probably tell of his love for Wagner and the works of this great master. It is with the "Tannhauser" overture that he opens his concert at the State Armory Tuesday.

"Wagner's music is full of the red blood of melodrama," Sousa said recently. "I have played it until it has become as popular over the country as selections from musical comedy. I played music from 'Parsifal' 10 years before the opera was presented at the Metropolitan Opera House in New York. If I were to set forth to educate a brand-new public in music, my text-book would be Wagner. As a musical dramatist, he is easily the giant figure in the musical dramatists' group, and as the drama vivifies and condenses a story into an easily assimilated fable of time, so Wagner's works are the works for the missionary."

Officials at Clark's Wednesday declared that the sale of tickets for the concert is progressing to the satisfaction of all concerned. Members of the Mystic Shrine here anticipate a big success for their venture.

SOUSA'S NAME.

Lieutenant Commander John Philip Sousa, the famous bandmaster, would like to explode an old fable falsification about himself. He recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the lieutenant commander himself told the story it makes an interesting yarn.

"The fable of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in the papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other and I believe that it makes its pilgrimage around the globe once every three years.

"The story emanated about 10 years ago from the youthful and ingenious brain of a one time publicity promoter of mine. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, like Tennyson's brook, it goes on forever.

"Seriously, I was born on the 6th day of November, 1854, in G Street, S. E., near old Christ church, Washington. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously, within the shadow of the Great White Dome. I was christened John Philip at Dr. Finkel's church in 22nd street, N. W., Washington, and you might mention that if I had an opportunity to be born again. I would select the same parents, the same city, the same time and—well, just say that I have no kick coming."

Lieutenant-Commander Sousa and his band come to the State theater tonight.

Sousa Loves Applause as Much as Box Office Draw

AFTER twenty-nine years of prodigious travel throughout America, five tours throughout Europe and one tour around the globe, lasting more than a year, directing his remarkable organization in concert, it might seem that Lieut. Commander John Philip Sousa would be weary of concert-giving and of travel of every sort.

In so far as the concert-giving is concerned, Mr. Sousa does not lag nor languish in the least. On the contrary, the Sousa concerts—which are distinctive the world over, a type apart from all others—are things of his own creation, ever of pride to himself. He delights in them in so long as the people are delighted in them and clamor for them.

It is not for money alone that

Sousa endures the fatigue and deprivations of travel, he finds pleasure and much remuneration in the delights he knows he is bestowing, as audiences break into ringing applause everywhere, and demand more. He has often said that the plaudits of an enthusiastic audience are, to him, quite as much a source of palatable reward as are the dollars in the box office—albeit the dollars will pay excessive expenses where the plaudits will pay nothing. Sousa loves his work, else he would not endure it.

Sousa and his band and special soloists will appear at the State Armory Tuesday to give a concert under the auspices of Tigris Temple Band, Order of the Mystic Shrine. Seats are on sale at Clark's.

Army Inspector Declares Sousa Hypnotizes Players

The personal magnetism of Lieutenant-Commander John Philip Sousa, who comes to Syracuse with his famous band for a concert at the state armory next Tuesday, is described by Inspector Thurlow Parker of the United States customs service, New York.

"Sousa, in the days I was under him," he says, "was a most magnetic man. He could exercise what might be termed a hypnotic influence over his musicians. I recall one occasion when the band was to play a selection from Faust. By mistake the librarian did not give me my second cornet part.

"I did not discover the oversight until Sousa had raised his baton to commence. The piece was carried through to the part where I was to join in and with a graceful sweep Sousa turned to me.

"I was panic-stricken but as I looked toward him in despair my eye caught his. I was like one hypnotized and, to my astonishment, I found myself playing the part with perfect ease, without notes. I honestly believe I was hypnotized by the great leader that day."

Sale of seats for the concert opens at Clark's music store today.

SOUSA DEFINES MEANING OF JAZZ

Derived From "Jazbo," Old Minstrel Term, He Says.

When John Philip Sousa and his famed band appear for a concert at the State Armory, July 31, Syracuse lovers of music will be treated to melody, humor and drama, completely devoid of what Mr. Sousa terms "jazz."

But the noted leader does not wish his patrons to imagine that he is opposed to "jazz." Mr. Sousa discriminates between what he says are two kinds of jazz, the good and bad.

The good, is derived from the word "jazbo," used by the old American minstrels, when they wanted to put additional "pep" into an act. The other Mr. Sousa terms as a "tonic hootch," or as substitute for real music beloved of apes, mormons, cake-eaters, goofs, saps and people who should be eliminated from life for mental loitering.

Mr. Sousa concluded by terming the latter element a means of demoralizing the American public, an obstacle to the proper culture of refined classic music.

SOUSA'S BAND TO BE HERE NEB. 13

Citizens of Tallahassee will be delighted to know that Sousa's band will be here again this year. February 13, 1924, has been arranged for this famous band to appear in Tallahassee. They come this year under the auspices of troop No. 1 boy scouts of America.

The band begins its tour today, leaving New York, and will tour the entire country during the summer and fall, spending a part of the winter in south Florida. John Philip Sousa, manager, always greets his audiences as old friends, friends who have enjoyed seeing him for the past thirty years.

The program to be presented this year will be combined with dramatic, melodic and humorous.

Long Service of Members of Sousa's Band Indicates Popularity of March King

That Sousa is the most beloved of all present day conductors is found in the fact that the majority of the players who will appear with him at the state armory Tuesday night under auspices of Tigris temple band are men who have been with him for more than five seasons.

The average length of service of the 88 men in the band is about eight years, and there are several men who have been with the march king more than 20 seasons. The esteem in which he is held by bandmen over the country was indicated on his last visit to Shreveport, La., where a director of a rural band drove more than 150 miles in his flivver to greet Sousa. Often as many as a dozen local band leaders may be found on the stage following a concert.

The opening sale of tickets at Clark's music store has been very satisfactory, according to Director Harry H. Turner of the Tigris temple band.

Sousa to Introduce Two New Marches

Lieut-Com. John Philip Sousa's new marches this season will include "The Nobles of the Mystic Shrine," dedicated to the members of the order in America, and played for the first time by the Shriners themselves during the national convention in Washington, in June. Sousa, of course, directed. His other new march is "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy. The honorary degree of Doctor of Music was recently conferred upon Sousa by that school. Syracuse will hear them next week Tuesday.

Schenectady
Herald
July 26/23

Queonta
Star
July 23/23

Utica Press
7/23/23

Rochester
Herald 7/23/23

Schenectady
Gazette
7/24/23

SOUSA CONCERT PROGRAM.
The program arranged for the concert of Lieutenant Commander John Philip Sousa and his band at the State theater tomorrow night at 8:15 o'clock, is one which shows that Sousa's ability as a program builder is second only to his work as a conductor. Features will be the symphonic poem, "The Victory Ball," Schelling, and the new march, "Nobles of the Mystic Shrine," composed and dedicated to that order and played by a massed band of over 6,000 at the Shrine convention in May in Washington under Sousa's direction. The seat sale for the concert continues and reflects credit on the woman's club under whose auspices the band appears through the management of Ben Franklin. The complete program follows:
Overture, "Tannhauser"..... Wagner
Sousa and his band
Cornet solo, "The Secret"..... Gauthier-Hazel
John Dolan
Suite, "At the King's Court"..... Sousa
Her Ladyship, the Countess
Her Grace, the Duchess
Her Majesty, the Queen
Sousa and his band
Soprano solo, "Shadow Song" from "Dinorah"..... Meyerbeer
Miss Marjorie Moody
Symphonic poem, "The Victory Ball"..... Schelling
Note—This is Mr. Schelling's latest composition. It was first performed by the Philadelphia orchestra February 23, and four days later was presented by the New York Philharmonic. The Sousa interpretation will be its first in this section.
Fantasia—"The Merrie, Merrie Chorus"..... Sousa
Sousa and his band
Xylophone solo—"Witches Dance"..... McDowell
George Carey
March, "Nobles of the Mystic Shrine" (new)..... Sousa
Sousa and his band
Harp solo, "Liebestraume"..... Liszt
Miss Winifred Bambrick
Folk tune—"Country Dance"..... Grainger
Sousa and his band.

PARTY FOR MISS

SOUSA CONCERT PROGRAM.
As a program builder, Lieut. Commander John Philip Sousa is exceeded only by his ability as a conductor and composer. This is shown from the arrangement made for the concert at the State Theatre tomorrow night at 8:15 o'clock. "The Victory Ball," by the famous pianist, Ernest Schelling, a wonderfully descriptive composition, and the new march, "Nobles of the Mystic Shrine," written for and dedicated to that order, and played for the first time at the Shrine convention in Washington in May, are features of the program, although almost every number on it might be called a feature. The Sousa marches of course will be used as encores, and they are certain to be many. The seat sale at the theatre box office shows the interest in the occasion and indicates a capacity audience for the event. The band comes here under the auspices of the Woman's Club and under the management of Ben Franklin. The program:
Overture, "Tannhauser"..... Wagner
Sousa and his band
Cornet Solo, "The Secret"..... Gauthier-Hazel
John Dolan
Suite, "At the King's Court"..... Sousa
(a) Her Ladyship, the Countess
(b) Her Grace, the Duchess
(c) Her Majesty, the Queen
Sousa and his band
Soprano Solo, "Shadow Song" from "Dinorah"..... Meyerbeer
Miss Marjorie Moody
Symphonic Poem, "The Victory Ball"..... Schelling
Fantasia, "The Merrie, Merrie Chorus"..... Sousa
Sousa and his band
(a) Xylophone solo, "Witches Dance"..... McDowell
George Carey
(b) March, "Nobles of the Mystic Shrine" (new)..... Sousa
Sousa and his band
(c) Harp solo, "Liebestraume"..... Liszt
Miss Winifred Bambrick
Folk Tune, "Country Garden"..... Grainger
Sousa and his band

Schenectadian Heads
Albany Journal
7/27/23

Sousa Band at Hall.
The big musical event of the summer season, and one of the more important of the year, is the coming engagement of Lieutenant Commander John Philip Sousa and his world famous band at Harmanus Bleecker Hall, next Thursday afternoon and evening. That Sousa's band is the finest military and concert band before the public there can be no doubt, and long has it enjoyed the best reputation. Sousa only uses the best musicians obtainable; he appreciates what the public wants and sees to it that they have it. Sousa is a truly great musician; as a conductor he is unexcelled; as a composer, famous, and as an interpreter, supreme. For 31 years his band has been famous, and this season will make the 14th coast to coast tour of the organization, a marvelous record. The coming engagement in Albany is under the management of Ben Franklin, and the seat sale for both concerts will open on Monday morning at the Hall box office.

SOUSA'S SUPER-TOUR
March-King to Undertake Most Extensive Itinerary Ever Prepared for Musical Organization.
John Philip Sousa, the March-King, can easily prove that he has done more professional traveling than any other celebrated musician in the history of the world; but even he gasped when he read the itinerary prepared for 1923-24 by Manager Harry Askin. For the reason that the great bandmaster-composer felt that he would like a long rest—meaning, with him, an opportunity to work just as hard along other lines—Manager Askin booked a comparatively brief tour for last season. Although it was, theatrically, a poor season, managers and musical societies throughout the United States and Canada, complained when they learned that they could not have Sousa and his band; so, it was the part of common sense to give them what they wanted, and to plan the new season along unusual lines.
That the tour will take Sousa across the continent means, of itself, nothing. What means a lot is the activity in performance the tour will involve. In many cases, the booking is so "close," that the jumps will be made by motor lorries, so that the hundred-odd men of the band will not be compelled to lose rest when certain trains are without sleepers or when they run at awkward hours.
Sousa and his band will appear at the Oneonta theatre, matinee only, Friday, July 27th.

Rochester
Times Union
7/26/23

Capacity House To Greet Sousa At Concert Here

Advance mail order sale of tickets for the concert to be given by Sousa and his band at the Eastman Theater on Wednesday evening, August 1, indicates that a capacity audience will greet the March King on the occasion of his initial appearance in Rochester's famous temple of music.
The public box office sale will open at 10 o'clock tomorrow morning at the concert box office in the lobby of the theater.
It is expected that a large number of Shriners will attend the concert. Sousa is a member of Almas Temple, Washington, D. C. Sousa led the massed bands of 155 Temples of the Shriners of North America at the recent Imperial Council session of the Shrine in Washington, to the strains of his latest march creation, "The Nobles of the Mystic Shrine March" which he will play at the concert here as a compliment to the Shriners present.
The Shrine Lunch Club invited the March King to be guest of honor and speaker at a special luncheon at Powers Hotel Wednesday noon, August 1st. Sousa accepted and they thought it an excellent idea to hold a theater party that night and attend the concert in a body. All the nobles of Damascus Temple and their ladies together with visiting nobles from sister temples are invited to meet with the Shrine Lunch Club and attend the concert in a body. An extra section in the orchestra has been reserved for the Shriners. Seats will be on sale at Powers Hotel Friday noon, July 27 from 11 a. m. to 2 p. m.
The speaker at the Shrine Club this Friday is Noble H. M. Tilroe, professor of oratory and dramatic art at Syracuse University, and member of Tigris Temple, Syracuse, N. Y. Professor Tilroe's subject is "The Shadows in American Life."

Syracuse Journal 7/27/23

Sousa's Band to Play New Numbers at Concert

For nearly 30 years the "Stars and Stripes Forever" stood out as the most popular of all of Sousa's marches. Since the "March King" inaugurated his present season at Wilmington, Del., Saturday night, however, it seems that two new favorites have appeared and these may take the place in popular taste of the "old timers." The marches referred to are the "Nobles of the Mystic Shrine" and the "Daughters of the Battalion." The first named was given its baptism at Washington, D. C., when the Imperial Council of the Mystic Shrine held its annual session. There it made an instant hit and was liberally applauded by President Harding and General Pershing, both of whom are members of the order.
Syracusans will be given an opportunity to hear this new creation when Sousa and his band come for the concert to be given at the state armory Tuesday, July 31. Members of Tigris Temple band, under whose auspices the concert will be given, will perform in conjunction with the Sousa organization when this march is played. Harking back to the "Stars and Stripes," Sousa himself does not regard this as the best of his creation in the line of marches. Ask him which is his best and he'll invariably reply that his choice is the "Semper Fidelis" which he composed for and dedicated to the United States Marine Corps. Previous to the publication of the "Stars and Stripes," the American public liked best the "Washington Post." This quickstep still "stands up," especially when Sousa is in direction of the

SOUSA WILL OPEN NEW PLACID CLUB THEATER

Brings Biggest Collection of Talent in History

CAPACITY TAXED TO LIMIT

Advance Sale of Tickets Indicates Big Crowd

Lake Placid, July 22—Lieutenant Commander John Philip Sousa, the famous bandmaster, who is on his 31st annual tour of the country, will be at the Lake Placid Club Agora Theater at its official opening on July 23 and will have with him his famous band, which this year consists of 88 men exclusive of soloists.
Two concerts will be given at the Agora, one at 3 in the afternoon and the other at 8:30 at night. The concerts will be entirely different.

Utica Observer
7/25/23

Famous Band Coming.
In accord with the usual plan, officials of the Colonial Theatre will receive mail and phone orders from responsible parties for both matinee and evening performances of Sousa's famous band of 100 pieces which shows here Monday.
The seat sale opened this morning and indications point to two large audiences for Sousa has long been a prime favorite with music lovers of Utica and vicinity.
To hear a Sousa concert by his band and conducted personally by the world's greatest bandmaster is an event that is not paralleled by any other organization and this is the secret of the popularity of Sousa's concerts. There is no other band that measures up to Sousa's and being the largest military and concert band traveling the country, playing everywhere to capacity houses it stands to reason Sousa can command the services of the country's leading musicians. A typical Sousa program, embracing his very latest marches will be offered at both performances.

Utica Press
7/25/23

SOUSA AND HIS BAND HERE NEXT MONDAY

John Philip Sousa will open the 1923-24 musical season in this city at the Colonial Theatre next Monday night when he brings his band of 100 members here for the annual engagement. Sousa has promised an unusual program—typical Sousa from start to finish, which will meet with the approval of all music lovers. Seat sale will open the latter part of the week, though

mail orders are being filled in order of receipt. In addition to the band artists there will be two featured soloists, Miss Moody, soprano, and Miss Bambrick, harpist.
Sousa's famous composition, "Stars and Stripes Forever," and "Nobles of the Mystic Shrine," the latter his latest effort, will be offered for the approval of Uticans.

GOOD MELODRAMA

Sousa's Band To Play at Eastman Next Wednesday

One of the most pretentious numbers on the program to be given by Sousa's and his band at the Eastman Theater next Wednesday evening will be the symphonic poem, "The Victory Ball," by Schelling. This is Mr. Schelling's latest completed work. It was presented for the first time by the Philadelphia Orchestra in Philadelphia on February 23 of this year and in New York four days later.
The public sale of tickets for the Sousa concert opens this morning at 10 o'clock at the concert box office in the lobby of the Eastman Theater. The Shrine Lunch Club will attend the concert some 300 strong and in their honor Lieutenant Commander Sousa will include in his program his newest composition, "The Nobles of the Mystic Shrine March," played for the first time at the recent Washington convention of the Shriners.
Lieutenant Commander Sousa will be a guest at the Shrine Lunch Club meeting next Wednesday noon, the meeting being changed from Friday to Wednesday.

Washington Times
7/27/23

SEEKING BOARDING PLACE, SOUSA PLAYER DROPS DEAD

POTTSVILLE, Pa., July 27—Just after John Philip Sousa and his band arrived here to fill a two days' engagement, Fred Grabner, skillful performer on the tuba, one of the largest horns in the band, dropped dead. Coroner Henry Dierschedl is conducting an investigation. Grabner is from Minneapolis, and was forty-four years of age.
There was no sufficient hotel accommodations for members of the band, and the musicians were scurrying around seeking boarding places. While doing this, it is believed Grabner, in the intense heat, overexerted himself.

SYRACUSE WORKERS TO

SOUSA'S BAND TO BE HERE TUESDAY

John Philip Sousa and his famous band, which will be heard at the State Armory next Tuesday, ranks as the best known, and probably the best liked, in the musical world.
Sousa's name is synonymous with band music in the minds of nine of every ten lovers of music. His marches have made drums beat in every corner of the world, from Australia to England and back again.
John P. O'Hara, who recently returned from an Australian tour, declared that Sousa's music is a "craze" in the Antipodes.
"I thought the first time I heard 'Stars and Stripes Forever' being played that it was a compliment to the Americans present," he said. "But when they kept it up, time after time, everywhere I went, I decided it was more than that. It's a craze in Australia, as jazz is here."
The Sousa concert will be under the direction of Tigris Temple, Ancient Arabic Order, Nobles of the Mystic Shrine.

Phila Inquirer
7/24/23

MUSICIAN DROPS DEAD

Sousa Band Member Believed Heat Victim in Rush for Room
POTTSVILLE, Pa., July 25.—Just after John Philip Sousa and his band arrived here today to fill a two days' engagement, Fred Grabner, skilled performer on the tuba, one of the largest horns in the band, dropped dead. Coroner Henry Dierschedl is conducting an investigation. Grabner is from Minneapolis, and was 44 years old.
There was not sufficient hotel accommodations for members of the band and the musicians were scurrying around for boarding places. It is believed Grabner, in the intense heat, over-exerted himself.

SOUSA OF SEASON WITH 10 CONCERTS AT LONGWOOD

Captain James Cochrane Broome, manager of the State theater in this city, has received the following telegram from Harry Askin, manager of Sousa's Band, which comes to the State theater Friday night, July 27:
"Lieutenant Commander John Philip Sousa and his band inaugurated today the 31st season of this organization by giving two concerts at the estate of Pierre Depont at Longwood, the proceeds of which were donated by Mr. Dupont to the Boy Scouts of Delaware and Chester county, Penn. The attendance was estimated at 5,000. The program contained many musical novelties of America and Europe, including the new Sousa marches, 'The Dauntless Battalion' and 'Nobles of the Mystic Shrine.'"

Utica Press
7/25/23

SOUSA IS GREATEST OF ALL BAND LEADERS

Lieut. Com. John Philip Sousa, famous bandmaster has participated in so many record breaking events during his long career at the head of the band which bears his name, that he has forgotten a great share of the superlative events in his life. However, he states a few:
Sousa's greatest audience consisted of 70,000 people and was assembled at the American League baseball park in New York, in April, 1923. Sousa was invited to conduct the band for the flag raising which officially opened the huge stadium to the public.
The greatest band ever directed by Sousa consisted of 6,282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington

for the national convention of the order, in June, 1923. The first selection played by the huge band was the new Sousa march "Nobles of the Mystic Shrine."

The greatest day's business ever done by Sousa and his band, was in Cleveland, September 30, 1922. The receipts amounted to \$17,775, a world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march "Stars and Stripes Forever." To date, more than 2,000,000 copies of the music, and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest selling composition of any description in the world.

Sousa and his band of 100 men, along with solo artists will be heard at the Colonial Theater Monday with matinee and evening performances.

Catskill
mail 7/24/23

SOUSA COMING SOON WITH 100 MUSICIANS

FAMOUS CONDUCTOR HAS BEEN TOURING MORE THAN THIRTY YEARS

The world's greatest march composed and directed by the world's greatest bandmaster is only one of the score of musical treats on the program of Lieutenant-Commander John Philip Sousa and his company of 100 musicians scheduled for two concerts, matinee and evening, at the Community Theatre, Friday, August 3.

On his 31st annual tour the famous conductor has won the applause that accumulates to greater volume each year. His is popular music that never outgrows its popularity. It is always wholesome, always invigorating, but lacking the harshness apt to mar attempted military compositions. Sousa's music is never of a sort unsuited to his medium of production. It is lively, sturdy, stirring harmony that makes the listener fall in step in spite of himself. And the American public likes to be roused by the trumpet and drum.

Matinee prices are from 50c to \$1.50 and evening prices from 50c to \$2.00, all plus war tax. Seats may now be reserved by mail or by phone, 452.

16
Pottsville
Journal
7/26/23

SOUSA FROWNS ON MUSIC SUBSIDIES

Is Step In Wrong Direction According to Leader of Great Band

Subsidies for musical organizations, in the main symphony orchestras and opera companies are characterized as a step in the wrong direction in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour at the head of his band. Instead of drilling into the minds of the people the fact that if they would have good music they must support it, the subsidies are making people careless, and a feeling is growing up that music will go on, some way, without their support.

Sousa's Band is the only unsubsidized organization in America. The symphony orchestras of America, and even the Metropolitan and Chicago Operas, are guaranteed against loss, or who have patrons who make up each season the difference between operating expenses and gate receipts. Sousa goes over the country each season playing music which the people are eager to hear and for which they pay a sum sufficient to enable Sousa to maintain his organization.

Schenectady
Union Star
7/26/23

SOUSA'S BAND CONCERT.

This morning at the box office of the State Theatre, the seat sale opened with the expected rush for the concert of the celebrated John Philip Sousa and his famous band, taking place at the theatre on Friday night at 8:15 o'clock. All the evidence at hand leads to the belief that when the program of the event opens there will not be a vacant seat in the auditorium, so great is the interest in the occasion. It is to this end that the Woman's Club and Ben Franklin are working, and it is pleasing to learn that success is apparent. The ticket sales at booths in the stores of the Barney Company and the Warrace Company, under the direction of the Woman's Club, and at the Mohawk Hotel and at the Woman's Club House, 56 Washington Avenue, will continue until Friday night, the tickets thus purchased being exchangeable at the theatre box office for reserved seats. That Sousa and his band have been engaged to open the new theatre of the Lake Placid Club Saturday shows the popularity of this organization. The musicians will leave for Lake Placid immediately after the Schenectady concert.

Knickerbocker
Press-Advertiser
7/26/23

SOUSA COMING TO HALL.

The appearance of Lieut. Com. John Philip Sousa and his famous band, at Harmanus Bleeker hall, Thursday afternoon and evening, August 2 will be the chief musical event of the summer season. Declared to be the most popular musical organization traveling, Sousa and his band are just starting on a summer tour. The program of the concert will be entirely new, and features will be Ernest Schelling's "Victory Ball" and the march, "Nobles of the Mystic Shrine" that was written for the convention of the Shriner at Washington in June and dedicated to that organization. Ben Franklin is presenting Sousa and his band. The seat sale will open at the hall box office on Monday morning, and mail and telephone orders will be filled if sent at once to Mr. Franklin at 18 Chestnut street. The band and its leader are to appear at the State theatre, Schenectady, tomorrow night, and on Saturday will dedicate the new theatre at the Lake Placid club with two concerts.

Albany Press
7/27/23

SOUSA AT HALL AUGUST 2.

The tour of Lieutenant Commander John Philip Sousa and his band will include a visit to Albany Thursday when matinee and evening concerts will be given in Harmanus Bleeker hall. Sousa will reach his farthest point to the northeast in Boston. He will be his farthest to the northwest at Portland, Ore., on New Year's day, and his farthest to the southwest at San Antonio, Texas. He will play his engagement farthest to the southeast at Miami, Florida. Ben Franklin has charge of the events, and the seat sale will open Monday morning at the hall box office.

Platts town
July 26/23

SOUSA WAS GREETED BY THOUSANDS

Sousa the March King of America was greeted by fair weather and an enthusiastic crowd at the Schuylkill Park on Wednesday and indications pointed to the famous band having an audience of several thousand people this afternoon, owing to the half holiday throughout this and the adjoining counties.

Early indications of rain which later gave way to ideal weather Wednesday afternoon and evening held down the attendance at the first concert in the afternoon but the second concert saw the park beginning to throng and by evening there was an attendance of several thousand.

Arrangements at the Park were ideal. The grove was arranged in the best possible manner for the concert and although the paid attendance was less than 500 for the first concert and the second concert at four o'clock saw the reserved section well dotted with patrons. The wire line that marked the paid from the free section of the park was banked over a score deep at the second concert.

The grove as arranged is one of the best concert arranged sites in the county. With a capacity of over 5000 in the two sections the arrangement has an advantage over any similar park in Eastern Pennsylvania.

The Sousa organization was a study in musical contrasts Wednesday afternoon. The March King was at his best in the role that made him famous. He was more or less popular as a concertmaster of Wagner and other classical composers. As a jazz artist he was a riot.

Taking it all in all with due credit to the ability of Sousa as a bandmaster the verdict of the crowd as judged by the applause was that Sousa in Schuylkill County is more sure of success if he sticks to his Victor records and leaves Stokowski handle the Wagners and the Meyerbeers.

There is no question but that Sousa was the Sousa of old when it came to handling the spirited March tunes that made him famous. His work of the classics reminded one that Heilmstein spent a lot of money in Philadelphia trying to make Opera popular and left a movie house at Broad and Poplar for a monument.

If the statement sounds a little harsh the fact is that the band and the Zylphone soloist received the only spontaneous applause for "Yes we have no bananas". It might have been rough on Sousa's programme of the day but it made a hit with the crowd.

Sousa's suite "Pages from my notebook" were exceptionally good while all of his classical numbers were played with the interpretation of an artist of the first magnitude.

Sousa started however with his marches, El Capitan, Washington Post, Bullets and Bayonets and the Nationally famous, "Stars and Stripes Forever" were encores that showed the true volume and the magnificence of the band. His Dauntless Battalion and the Boys Scouts also gave the audience a touch of foot manipulation a disease always cultivated when Sousa has his wand waving on a march.

Humoresque, Oh Promise Me, the Blue Danube and Nalo furnished the classical encores. There is one thing that must be said about Sousa. He is not stingy with his encores.

Miss Marjorie Moody the soprano soloist was enjoyable to say the least. John Dolan the cornetist was an artist that was worthy of the band and George Carey at the Zylphone was one of the popular numbers of the day.

The crowd at the park in the evening was one of the largest of the season. We had a wonderful attendance, the men in charge of the park stated. The number of autos at the park was believed to have broken all records. The cars were lined up not only in the park but as far west on the state road as Pt. Carbon.

The management on Wednesday evening announced that the entire program of the four concerts today would be changed so as to give an entirely new program throughout.

We see no reason why we should not admit John Philip Sousa and his band into the company of the musically elect—so here they are, playing "Under the Double Eagle" and "High School Cadets"—marches that we have all thrilled to, played as only Sousa and his men can play (Victor 19064).

Harrisburg News
7/26/23

Sousa Planning Institute To Help Concert Managers

Plans for a national institute of concert management, which if successfully carried out may work a greater benefit in behalf of music throughout the country than any other single effort ever made in the cause of music, have been tentatively laid by Lieut. Com. John Philip Sousa, the famous bandmaster, and Harry Askin, for several years past the head of the Sousa business organization. The institute to which concert managers and promoters from all sections of the country will be invited, probably will be held in New York in the Spring or early Summer, after Sousa has returned from his thirty-first annual tour. The institute will place at the disposal of concert managers the benefits of the thirty-one years of experience of the Sousa organization.

"The real deterrent to music in America is not lack of musical appreciation but the lack of knowledge of the business element," Mr. Askin said recently. "An unbelievably large portion of all musical enterprises in America is in the hands, locally speaking, of civic organizations, which includes women's clubs, church societies, lodges, schools and commercial clubs. The usual procedure is for the manager of a concert star to contract with one of these organizations for his star's appearance upon a certain date for a certain sum of money, with the privilege, perhaps, of a percentage in case the receipts pass a certain figure. There the manager's responsibility ends. It is up to the local enterprise to exploit its attraction and to maintain its existence by at least meeting expenses upon its investment."

"Several seasons ago, the Sousa organization conceived the idea of assisting these organizations. Where advice was acceptable, we made suggestions according to local conditions for volume and nature of advertising and arranged a campaign of education into the purposes and merits of

the local organization as well as familiarizing the community with Sousa. We are rather proud of the fact that for eight seasons no organization has failed to meet all expenses of promotion from a Sousa concert, and that no organization ever has been compelled, regardless of weather or season, to go into its treasury for the guarantee for a Sousa concert.

"It is now Mr. Sousa's idea that the cause of music throughout America can be greatly aided if the results of our experience can be communicated to local concert managers regardless of their attractions. A severe financial set-back of course means the end of musical enterprise in a community for two or three years, and, of course, discourages the cause of music not only for that community but by making one less city in which some real artist, possibly the greatest coming artist of his time, will be able to appear."

"Since most local concerts are handled directly or indirectly by music lovers the most common pitfall is the belief that the mere announcement of the attraction is all that is necessary to secure a capacity house. The management fails to consider the great portion of the public which must be more thoroughly informed of the coming event. With the possible exception of Kreisler, Schumann-Heink, McCormack, Paderewski and Galli-Curci, there is no concert star now before the public who may be depended upon to return a profit upon the announcement alone. Yet there are many finished artists, who are thorough musicians and worthy of patronage who can be made financially successful through rightly-directed effort."

"Mr. Sousa's idea is that inasmuch as the cause of music in America so largely has been promoted by public-spirited organizations, he should show his appreciation as a musician by making available to these people and organizations the practical experience of his long career."

Newark Ledger
7/23/23

JOHN PHILIP SOUSA DECLARES MOVIES HAVE HELPED MUSIC

John Philip Sousa and his band were at Olympic Park yesterday for the afternoon and evening. His soloists were: Miss Marjorie Moody soprano; John Dolan, cornet; George Carey, xylophone, and Joseph DeLuca, euphonium.

The lieutenant-commander was very generous with his encores, using the more popular music for them, yet the classical numbers received round after round of applause.

About 1:30 in the afternoon, a woman about seventy years of age asked to be shown the way to Manager Guenther's office and when she met him there she said: "I want to thank you for giving us the opportunity of hearing the great Sousa for the small admission of—of ten cents."

After the first performance of the afternoon, the world's greatest master met the newspaper men in Manager Guenther's office for a chat.

"How long have you been leading a band?" he was asked.

"I was leading an orchestra when seventeen," said Sousa.

Then he continued: "I am sixty-eight now, so you can figure it out for yourself."

"But when did you take charge of a band?" came the question.

"I was asked to lead the Marine Band of Washington when I was twenty-five," said the band master quietly.

"You do not seem to play many jazz pieces," was suggested.

"We play what is commonly called jazz, but it is played as music. The motion picture houses play jazz, but it is played as music and does not sound so terrible. You take the great picture houses of this country and they have done a great deal toward making this a great country for music. Half the people who attend the performances at these houses go because of the music."

At this moment Harry Askin, manager for Sousa, came in and joined the party. There were a few moments left before the last afternoon performance and the topic of conversation turned toward the weather. It was agreed that the night performances should be under cover.

"It may not be known," began Sousa, "but it rains harder in South Africa than anywhere on earth. I gave a concert by State request down there one time and fully forty thousand people stood in the drenching rain to hear me."

Syracuse Post Standard
7/27/23

Leading Cornet Soloist Will Be Heard Tuesday

Solos by John Dolan, premier cornet virtuoso with Sousa's band, will attract more than usual interest at the concert by the band Tuesday night at the state armory under auspices of Tigris temple of the Shrine. Dolan is well known in Syracuse, not only because of former visits of Sousa's band, with which he has been connected 20 years, but also because members of his family live in the

vicinity. His mother and three sisters live at Plattsburg, a brother at Lake Placid and another brother at Tupper Lake.

In addition to a number of cornet solos by Mr. Dolan, others will be given by Miss Margaret Moody, soprano; Meredith Wilson, flutist; Miss Winifred Bambrick, harpist; William Kunkel, piccolo, and George Carey, xylophone. Members of the Mystic Shrine and other lovers of music have been among early callers for tickets on sale at the Clark music store.

Newark
Ledger
7/26/23

Sousa's Band

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

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

Lieut.-Commander Sousa and his band came to Olympic Park tomorrow.

Albany
Journal
7/26/23

FRANKLIN CONCERTS.

Sousa's Band Coming.

Sousa and his band make their annual appearance at Harmanus Bleeker Hall next Thursday afternoon and evening, under the management of Ben Franklin. Always greeted by capacity audiences it is only natural to anticipate crowds for the coming engagement, particularly as this was the result when Sousa appeared in Albany last summer. Lieut. Com. John Philip Sousa and his famous band, organized 31 years ago, is without question the most popular musical organization traveling. The coast to coast tour this year will be the 14th in its history, a commendable record, and one that is not matched by any other musical attraction.

Features of the program for the coming engagement will be "The Victory Ball," by Ernest Schelling, and the new march, "Nobles of the Mystic Shrine," composed by Sousa for the Shrine convention at Washington, and dedicated to that order.

The seat sale for the coming engagement will open at the hall on Monday; until then mail and phone orders may be sent to Mr. Franklin at 18 Chestnut street.

Lake Placid
Theatre
Dedicated by Sousa

BANDMASTER CONDUCTS CEREMONIES AT LAKE PLACID CLUB'S NEW PLAYHOUSE

Reports of the successes of Sousa and his band during current engagements establish the great man as more of a popular figure than ever.

Lieutenant-Commander Sousa and his musicians were chosen for the dedication ceremonies Saturday at the opening of the new Agosa Theatre erected by the Lake Placid Club at Lake Placid, N. Y. The theatre, built on the rugged lines of the clubhouse, boasts the famous old curtain from Daly's Theatre, New York City. A striking feature of the building is a fire place built from stones surrounding the burial place of John Brown, famous anti-slavery leader, whose "soul goes marching on." Sousa's music is the kind to stir the soul of John Brown.

Saturday's two concerts, afternoon and evening, were played before audiences that tested the 1,500 capacity of the new theatre and Mr. Sousa was given a rousing welcome by a crowd that represented every state in the union.

At the Community Theatre, Friday afternoon and evening of this week, Sousa and his band give two of their famous concerts. Seats may be reserved by mail or phone 452. Afternoon prices, 50c to \$1.50; evening, 50c to \$2.

My Herald
7/29/23

July 20/23.

San Bernardino Sun
7/29/27 172



Contemplating a device for playing jazz records backward. Thomas A. Edison and Lieut. Commander John Philip Sousa at the Edison laboratories, where the electrical wizard told the band leader that popular music could not sound half bad if the record were reversed.

Kadel & Herbert.

THE MUSICAL LEADER

FOREWORD BY SOUSA

In the language of the theater everything is "set" for the thirty-first tour of my band, the first concert being scheduled for July 21. I have no first hand, nor second hand, nor third hand, nor any other hand from anyone telling his feelings after thirty consecutive years of touring. There may be someone who has made thirty annual tours about this world of ours but I have never had the pleasure of meeting him and comparing notes; but, I have a lively sense of how I feel as each succeeding year presents itself.



John Philip Sousa

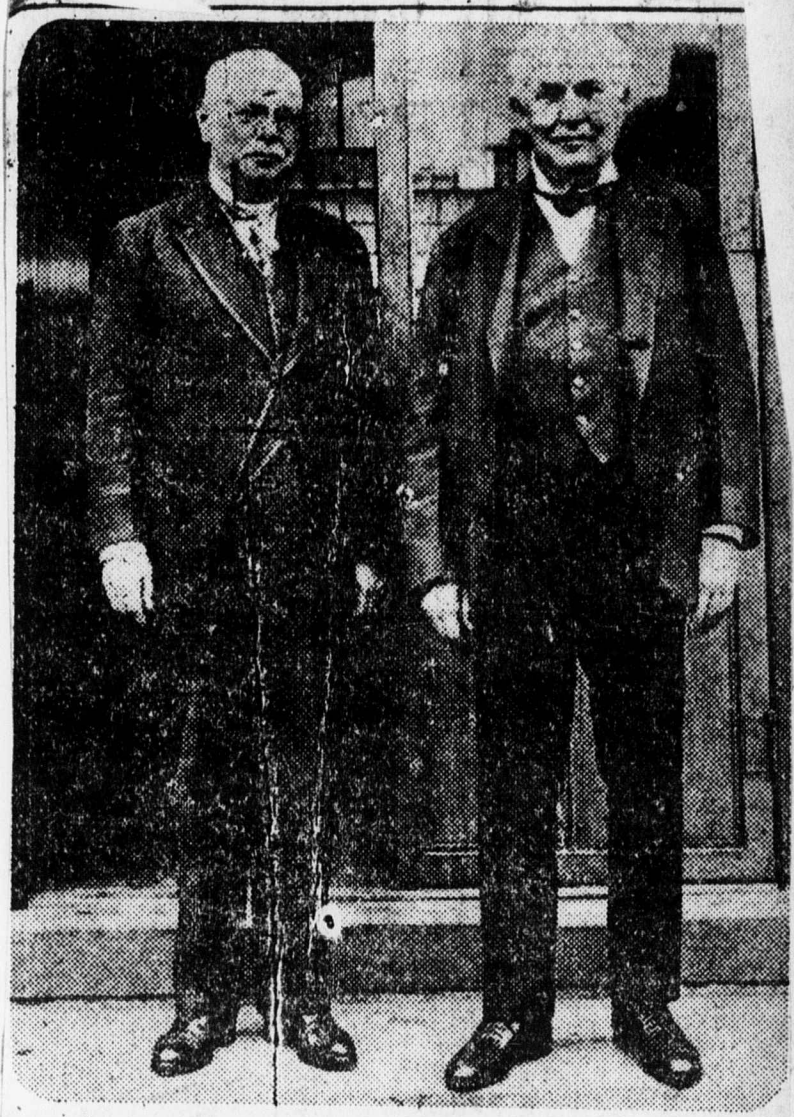
My audience of today I greet as old friends, friends who have helped establish a standard for my concerts, and who, I believe, would be grievously unhappy if I deteriorated from the standard we have maintained.

It was necessary in the beginning to create a clientele. There was but one way to do it. Sincerity and honesty of purpose were the great essentials. If I did not believe in the Art value of my work, I would have failed to interest the myriads that attend my concerts. This Art value was created and became a concrete fact by playing that which the public longs for and performing it, whether a simple ballad, a march, a dance, a symphonic poem, as if the artistic success of my career depended on that particular effort. I honestly believe the excellence of effort has been preserved, or has grown as the years have gone. The organization in size is double what it was thirty years ago. It has always embraced in its membership many of the most brilliant players of the world and the present year is no exception to that condition.

According to my ideas, a program should be presented combining a certain amount of the intensely dramatic, the intensely melodic and the humorous, but all from the simplest to the most complex presented with a storytelling quality and the highest possible artistic excellence. The public does not accept alibis. Every number should be presented with all the glamour of a narrative and all the charm of beauty.

(Signed) JOHN PHILIP SOUSA.

July 16, 1923.



HARD TO TELL WHICH IS WHICH—Tom Edison tells John Philip Sousa that he's perfecting a device to play jazz records backwards. Sousa recently visited the Edison laboratories.

FRANKLIN CONCERT.

Sousa's Band.

This morning at the box office of Harmanus Bleecker hall the seat sale opened with the expected rush for the concert Thursday afternoon and evening by Lieut. John Philip Sousa and his band, the indications being that the organization will be greeted by the usual capacity audiences that are the rule when Sousa and his men appear in this city. On Saturday afternoon and evening the band opened the new theatre of the Lake Placid club, great crowds being present notwithstanding the inclement weather, and on Friday night an overflowing audience greeted them at the new State theatre, Schenectady. This tour of the band is the 31st in its history, and the 14th coast to coast event, certainly a wonderful record.

Conductor Sousa promises two entirely new programs for the Albany concerts. The local engagement is under the management of Ben Franklin.

SOUSA AND BAND COMING TO EASTMAN THEATER AUGUST 1

Announcement of the coming of Sousa and his Band to the Eastman Theater on Wednesday evening, August 1, is reported to be creating wide interest. The occasion will mark the first appearance of such an organization in the Eastman Theater. It is considered entirely fitting and appropriate that Lieutenant Commander John Philip Sousa and his band should be accorded this distinction because his organization is a national institution.

The "March King," with his organization of 83 musicians and with several soloists of reputation, will present a program that is expected to have a strong popular appeal. Among the soloists will be Marjorie Moody, soprano; Gus Helmecke, the man who "puts a soul into a drum"; John Dolan, cornetist; Winifred Bambrick, harpist and many others.

Writing in the Chicago Tribune recently, Sheppard Butler said, "There is something about John Philip Sousa—an impendable magnetism, which sets him apart from the ordinary, or, if you please, extraordinary bandmasters of the world. He plays upon his organization as an artist might play upon a great organ. When an individual is able to cause 83 men, playing brass and reed instruments, to play an accompaniment to the human voice in such a manner as Mr. Sousa did last night it is cause for remarks. Sousa is evidently to the manner born, musically speaking, and has so far surpassed all his contemporaries as to make comparisons odious."

MAKING THIRTY-FIRST TOUR.

On Sept. 26, 1892, in Plainfield, N. J., Lieut. Com. John Philip Sousa, the bandmaster who this season makes his thirty-first annual tour and his fourteenth transcontinental tour,



gave his first concert as the head of the band which bears his name. In New York, recently, it was recalled that the first number played by Sousa at his first concert was a sacred composition written by John Patrick Gilmore, who had died two days previously in St. Louis. The band stood throughout the playing of the composition in memory of Gilmore, the greatest bandmaster of his generation as Sousa is declared to be of his generation.

Sousa will be heard at the Ocean Grove auditorium, Saturday, Aug. 4, in the afternoon and evening.

Cheer Up! Jazz Will Pass, Predicts Sousa

"Jazz will pass."

So says John Philip Sousa, premier bandsman, who brings his eighty-eight musicians to town tomorrow night for a concert at the Jefferson Street State Armory. And Sousa adds:

"Jazz may be the result of the popular 'petting party.' Even the eating of the apple in the Garden of Eden may have followed a petting party for all I know. It seems that people would dance to a steam boiler explosion and never notice the difference even if they had only one leg with which they could hop around."

ANNOUNCE PLANS FOR MATINEE CONCERT BY SOUSA'S BAND THIS WEDNESDAY AT EASTMAN THEATER

Because of the great public demand for seats at the Sousa Band concert scheduled for the Eastman Theater for Wednesday evening of this week, it has become necessary to add an afternoon performance. Lieutenant-Commander Sousa was reached on the wire yesterday and agreed to give the extra concert. It will begin at 2:15 o'clock Wednesday afternoon, and there will be a special scale of matinee prices, the entire orchestra floor being available at \$1, and the entire grand balcony at 50 cents. Loges will be \$1 and the mezzanine \$1.25.

The Wednesday afternoon and evening concerts by Sousa and his Band

will be the first and, probably, the only band concerts to be given in the Eastman Theater this year. The prospect of hearing this famous musical organization in the environment of the Eastman Theater with its artistic atmosphere, its perfect acoustics and its comfort has had an unusually strong appeal on the public and the result has been a remarkably strong demand for seats.

The addition of the afternoon concert to the local Sousa engagement will give many who would otherwise have to forego the privilege an opportunity to hear the world-famous march king and his organization of musicians.

Seats will be on sale at the concert box office in the lobby of the Eastman Theater beginning at 10 o'clock this morning. The box office will be open until 9 p. m. daily.

were well received.

The fifth number was a fantasy, "The Victory Ball," by Schelling being the latest completed work of this composer. The score bears the inscription "To the memory of an American soldier." The fantasy is based on Alfred Noyes poem, "The Victory Ball."

There was a heavy motif running through the piece. It started with the drums and gradually worked into the reeds and then the brasses and finally with crashing of cymbals and kettle drums.

At the interval, Sousa turned and conducted the Drury High school band as state in the foregoing. The other numbers of the program were for the most part very light, and interspersed with the famous Sousa marches, one of which the old time favorite, "The Stars and Stripes Forever."

"Nobles of the Mystic" a new march composed in honor of the shriner's convention in Washington.

SOUSA BAND TO PRESENT MEDLEY OF 10 BEST TUNES

"A Bouquet of Beautiful Inspiration" is one of several new novelties which will be included in the program to be given by John Philip Sousa at the state armory, July 31, when he brings his world-famous band here for a concert under auspices of the Mystic Shrine for benefit of its own band fund. Captain Sousa declares this fantasia is a medley compiled from what composers declare to be the world's "ten best tunes."

Shriners are working zealously to make this one of the best attended summer musical offerings of recent years in Syracuse. There will be a large advance sale of tickets among Masonic bodies in Syracuse and neighboring cities and villages, and many outside of Masonic circles will attend because of their love for music of the character given by the Sousa organization.

MORMON LEADER'S THEATRE

Brigham Young Directed the Building of the Salt Lake Playhouse—Got Nails From Wagon Wrecks.

George Pyper, of Salt Lake City, perhaps one of the best known of Western theatre managers, is in New York on one of his frequent visits, and last night he renewed his old acquaintance with Cyril Maude, who is appearing in "Aren't We All?" at the Gaiety Theatre.

Pyper is a Mormon, and, in addition to his duties as manager of the Salt Lake Theatre, he is entrusted with the booking of concerts for the great Mormon Tabernacle. Pyper was born in Salt Lake City. His mother was born in Houston street, New York, and went to Salt Lake in 1859, in the days of Brigham Young, traveling most of the way across the plains on foot.

In 1859, according to Pyper, General Albert Sydney Johnston, who was to gain fame as a Confederate General in the Civil War, was sent with a force of troops to check up Brigham Young, who was then head of the Mormon State. Young averted a clash, but most of the inhabitants moved to Provo, and a theatre known as the Social House was closed.

When the trouble was over and the troops had left, the inhabitants returned and a new theatrical enterprise was started, and upon the opening night, the proprietors invited Young and Heber C. Kimball, the other leader of the Mormon State, to attend the performance and bring their families. Young and Kimball attended, accompanied by more than ninety wives and children.

There were so many on the "free list" there was no room for paying patrons, but during the performance Young remarked that the attendance indicated the need for a large theatre.

"Hiram Claussen, you build a theatre," he said, pointing to one of his followers. Claussen, grandfather of John Willard, who wrote "The Cat and the Canary," built the theatre which Mr. Pyper now operates.

When the building was almost finished it was found there was no metal with which to fasten the roof. Young sent men out into the desert to take the metal from the wrecks of the covered wagons which Johnston's army had burned as they broke down. From that metal nails and other necessary iron-work were made.

Mr. Pyper is full of good stories of the great Mormon leader. One with a theatrical flavor is that in the early days a blonde actress played a part which called for a woman with dark hair. Young told the actress he thought she should wear a wig and she replied that it was impossible in that country to get the kind of wig required for the part.

The actress then remarked that she had seen a man on the street with long hair, according to a custom of the times, which would make a wonderful wig. Young had the man sought out and had him sacrifice his hair in the cause of art. That night the actress wore a dark wig made from the hair of one of Young's followers.

Tom Hodgman, the old showman, who was of Jewish ancestry, used to visit Salt Lake City.

"I am certainly glad to get here," he invariably remarked upon the occasion of every visit. "This is the only city in the United States where I am a Gentile."

Any non-Mormon is a Gentile to the Mormons.

Pyper says that many years ago a stock company was rehearsing a play entitled "The Lost Child" in the Salt Lake Theatre. The drama called for a child in arms, and the property man made a rag baby. The actor who was to carry the child on the stage refused to carry the rag baby, whereupon a young actress in the company, Annie Kiskadden by name, offered her baby, which was sleeping in a cradle in the greenroom of the theatre. The actor carried the real child

upon the stage, and this was the first appearance on any stage of Maude Adams. Piper still has in his property room the cradle in which Miss Adams slept.

Mr. Piper has his own ideas of the theatrical business, especially from the standpoint of the local manager.

"The great stars would do much better business outside New York if they traveled more," he says. "The stars who are the greatest attraction in Salt Lake City are those who have been there several times. People are much more interested in people they know than in people with whom they are not acquainted. I have something to do with the concert attractions for the Tabernacle, which can seat about ten thousand persons, but which is generally arranged for five thousand persons."

"The Tabernacle attractions are required by the Mormon Church to be almost on the plane of religious concerts, and the number is limited. We seldom have more than four or five of these attractions during the season, but they are enthusiastically supported both by the Mormons and the non-Mormons. The most popular of the concert stars is Lieutenant-Commander John Philip Sousa, who will visit Salt Lake City for the fifteenth time this year, either as the head of his own band or the United States Marine Band. Sousa illustrates the point I have been making that business thrives upon acquaintance. I have had something to do with all of the Sousa concerts, and therefore I know that each time he has played to greater receipts than upon the previous visit."

"The whole answer lies in the fact that the West, particularly, is more apt to stand by its old friends than the East, and the biggest business is done by the stars whom the people have come to know."

Sousa Baffled in Theme of Opera Promised Singer

If you had given your word—and to a lady—to provide her with a grand opera on a romantic subject and treating of a period of American history, just where would you begin? That is the problem that is puzzling Lieutenant-Commander John Philip Sousa, as he tours America this season with his famous band. For Sousa is the individual who has given the promise, and Mary Garden is the lady. Sousa and his band will appear at the Eastman Theater Wednesday evening.

"When I first considered the composition of an opera upon an American subject, with the strong element of romance, I felt that I had all of American history from which to select my subject matter, because to me American history always has been nothing but romance," remarked Sousa recently.

"I started in with the Colonial period. In New England, the colonial days were underlaid with Puritanism. Not much chance for romance there. In the Southern colonies, the pall of slavery hung heavily. My musical advisers told me that the Revolutionary period had been overdone at least for the present. The war with Mexico was a suitable subject until the Mexican troubles of the last decade. Now there is too much chance that an opera dealing with a war with Mexico might be considered a comic opera. There is nothing new to be gotten from a romance of the Civil War period, and for the present at least the great romance of the building of the West is still in the hands of the movies. The World war and Roosevelt, who will be the central figure in the greatest historical play our country will know, are still too close to us."

"There is the problem, and any suggestions, when sent with postage fully prepaid, will be thankfully received."

Event at the Eastman Theater and at Eastman School of Music

SOUSA'S BAND.

Since Lieutenant-Commander John Philip Sousa visits every section of America with his band every year and has all America for an audience, his plans are of nation-wide interest, and the announcement of the novelties and the new compositions which will feature his programs on his next tour always is awaited with interest. Sousa and his Band will be heard at the Eastman Theater on Wednesday evening, August 1st.

Sousa, who begins his thirty-first annual tour late in July has arranged a greater number of novelties than has been his custom for several years past. It goes without saying there is a new Sousa March. It is "The Nobles of the Mystic Shrine" and is dedicated to the members of that order throughout America, and was played for the first time by a massed band of 6,000 Shriners, under Sousa's direction at the American League baseball park in Washington in June, during the National Shrine Convention. For good measure, Sousa announces another new march, "The Dauntless Battalion," dedicated to the Pennsylvania Military College.

Among the most interesting novelties which Sousa will present this season are the works of two of America's great pianists. The first is Ernest Schelling's, "A Victory Ball," played last season by three prominent orchestras, the Philadelphia Orchestra, the Philharmonic, of New York, and the Chicago Symphony Orchestra. The other work by a pianist-

composer will be Percy Grainger's, "A Country Garden."

Sousa has selected "On with the Dance" as the title for his new fantasia. It includes the "Rigaudon de Dardanus," by Rameau, the "Sun Feast Dance," "La Cinquantine," and other equally famous selections woven together into a Sousa number. Another novelty will be "The Merrie, Merrie Chorus," a collection of choruses from well-known operatic works. The humoresque, as much an annual Sousa product as the march, this year will be "Mr. Gallagher and Mr. Shean" based upon the song made famous by the two comedians in the Ziegfeld "Follies." In this connection, it is interesting to note that Mr. Sousa found the inspiration for last season's humoresque in the same New York theater. It was "Look for the Silver Lining" sung by Marilyn Miller in "Sally" which, like the "Follies," had its New York run in the New Amsterdam Theater.

KILBOURN QUARTET.

Syracusans in Sousa's Band Add to Interest in Tomorrow's Concert

The fact that several of his principal bandmen are native Syracusans heightens interest in the appearance of Sousa at the state armory tomorrow night.

One of them is Clarence Page, well known here as a clarinetist. Page played for several years in local theaters and was also prominently connected with the leading military bands of Central and Northern New York. He now occupies one of the lead chairs in the saxophone division of Sousa's band.

The musicians are expected to arrive at 11 o'clock tomorrow morning. They will be met by members of the Mystic Shrine and taken to King's hotel at Cicero for dinner as guests of the Tigris temple bandmen. Other members of the local temple who wish to attend the dinner are invited by Dr. H. H. Turner, leader of the Shrine band.

The concert will be under auspices of the Tigris band and it is expected the house will be filled. Marked enthusiasm was shown at a business meeting of the temple Friday night when the concert was discussed by William A. Fancher, illustrious potentate.

Commander Sousa will hold a brief reception at the Onondaga soon after he arrives. He hopes to meet some of the Onondaga clay-pigeon smashers before he leaves the city.

Special Matinee Concert Will Be Given by Sousa

Because of the great public demand for seats at the Sousa Band concert, scheduled for the Eastman Theater Wednesday evening, it has become necessary to add an afternoon performance. Lieutenant-Commander Sousa was reached on the wire yesterday and he agreed to give the extra concert. It will begin at 2:15 o'clock Wednesday afternoon and a special scale of matinee prices will be in effect.

The Wednesday afternoon and evening concerts by Sousa and his Band will be the first and probably the only band concerts to be given in the Eastman Theater this year. The prospect of hearing this famous musical organization in the environment of the Eastman Theater with its artistic atmosphere, its perfect acoustics and its comfort, has had an unusually strong appeal and the result has been a remarkably strong demand for seats.

The addition of the afternoon concert to the Sousa engagement here will give many who otherwise would have to forego the privilege of hearing the world-famous March King and his organization of musicians.

SOUSA'S BAND COMING HERE FOR CONCERT

Personal recollections of every president since Hayes are stored away in the memory of Lieut. Com. John Philip Sousa, who this season makes his 31st annual tour and his 14th transcontinental tour at the head of the band which bears his name. As director of the United States Marine Band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the Marine Band before the administration of Taft, but knew Taft and several times played before him. He received a commission from President Wilson, to serve as Lieutenant-Commander of the Great Lakes Naval Training bands during the World War, and received academic honors from the same university at the same time as President Harding. During the campaign of 1920, Sousa visited Marion, Ohio, and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert.

Sousa and his band will be heard at the Eastman Theater, Wednesday evening, August 1.

Great baseball news from Washington today. Figures show about a million acres of peanuts planted. Huntington Advertiser.

SOUSA SEAT SALE OPENS TODAY.

This morning at the box office of Harmanus Bleecker hall, the seat sale will open for the Sousa band concerts at the hall Thursday afternoon and night. Sousa and his band have now begun their thirty-first tour of the United States and Canada, and it will be the fourteenth coast to coast tour in that time. So far the tour is said to have been most successful, capacity audiences being the rule for each engagement. The organization was greeted by great crowds at two concerts in the new theatre of the Lake Placid club, where they appeared on Saturday, and at the new State theatre, Schenectady, on Friday night. The Albany engagement is under the management of Ben Franklin.

JOHN DOLAN AMONG SOUSA'S SOLOISTS WEDNESDAY NIGHT

Among the soloists with Sousa and his band when they came to the Eastman Theater Wednesday will be John Dolan. The "march king" regards Dolan as a super-man on his instrument, and says of him:

"Dolan is the greatest cornet player it has ever been my privilege to hear, and I have more than once fine-tooth-combed the world, when men I have raised and trained on the instrument have retired or decided to go into one of the symphony orchestras to end travel. I know that playing the cornet is often the subject of comic paragraphs and of jest in the variety theaters. Nobody laughs at such jokes more heartily than I."

"But the cornet is, none the less, indispensable as an instrument in modern symphonic concerts. All the great composers now write for the instrument, finding in it a tone-color to be had from no other member of the trumpet family. Richard Strauss, who has gone farther in instrumentation for its own sake than any other composer—not excepting even Berlioz—says modern orchestration is unthinkable without the cornet."



SOUSA'S BAND HERE TODAY

Famous Organization at the Onondaga Theatre for Matinee Only Today on Thirtieth Annual Tour.

Sousa and his band, the world's greatest musical organization, will appear at the Onondaga theatre this afternoon at 2:30 o'clock for a matinee only, on their thirtieth annual tour, and as always in Onondaga, will be greeted with a mammoth crowd. Certainly no one who heard Sousa will miss this opportunity to hear the March King again, and who even enjoy music will regret a long time the missing of this concert. While the sale of seats has been heavy there remains a good selection but which, without doubt, will be taken up early this morning.

Few people really appreciate the greatness of the Sousa organization, greatest audience was of 70,000, largest band he ever directed was 6,282, and his greatest day, from business point was \$17,778, a world record for any musical organization. His march "Stars and Stripes Ever" was his most successful position and more than 2,000 copies of the music, and more 5,000,000 copies of the talking chime records and piano rolls been sold to date.

Sousa says his biggest thrill of the first time he led the United States Marine band in one of his own positions, and his second biggest when he marched down Fifth avenue in New York at the head of his Lakes Naval Training band of 1,000 pieces during one of the Liberty campaigns.

Onondaga is indeed fortunate to have Sousa here, and a mammoth crowd will undoubtedly greet him at Onondaga theatre this afternoon at 2:30 o'clock.

SOUSA BANDSMEN FUNERAL MONTAGE

Rites for Fred Grabner to Be Held at Burr Mortuary.

Funeral services will be conducted at 3:30 p. m. Monday in the mortuary, 2310 Central avenue east, for Fred Grabner, for the four years a member of Sousa's band. Mr. Grabner, whose home was at Central avenue northeast, Minneapolis, died in Philadelphia Wednesday, was 37 years old.

Mr. Grabner was with Sousa's band when it disbanded early last winter. He spent the winter in Minneapolis. He had been playing at Lake Harriet with Klatzkin's band, when he joined Sousa's organization a week ago to rejoin Sousa's organization.

He is survived by his wife, the sisters, Mrs. Charles H. Abt and Mrs. Gary Krake, and two brothers, Walter J. Grabner and Edward J. Grabner, all of Minneapolis. The body will arrive in Minneapolis Sunday. Burial will be made in Hillside cemetery.

Joins Sousa's Band

Arthur Davenport, son of Mrs. Charles Barrall of Nanticoke, who recently completed a four-year course of study at Dana Musical Institute of Warren, O., has signed a contract with Sousa's band and will leave on a tour with it on September 15. The band will appear in the leading cities of the Pacific coast, Canada, Cuba and Europe. It will be on tour thirty-three weeks.

Mr. Davenport is an accomplished and talented musician. He is well known in musical circles, having played with several of the leading bands of the country during his summer vacations. He is now visiting relatives in Nanticoke.

Hamburg-Edgell

Wilmington, Delaware 6/30/23.

Under the Double Eagle—Victor. John Philip Sousa, the "March King," and his band are as well known in the remote parts of the world as in the travelled ones; if not in person, then through their Victor records. Here is a march which possesses splendid power, "Under the Double Eagle" is played with brilliant, metallic perfection, the various bodies of instruments being skillfully separated and combined. It is by J. P. Wagner.

SOUSA'S BAND COMING TO HAMMOND IN FALL

The Edward H. Larsen Post of the Veterans of Foreign Wars of Hammond have secured for their fall musical offering the World's greatest band conducted by Lt. Com. John Philip Sousa and will present them at the Parthenon theatre in this city on Friday, November 16th. This is in line with the policy of this veteran organization of offering to the people of the Calumet region only the very highest of attractions as a means of obtaining funds with which to secure a home of their own. The Musical Courier in a recent issue speaks of his coming tour this season as follows:

When John Philip Sousa and his famous band make their annual tour, he promises his programs will contain many novelties and new compositions. The forthcoming tour, beginning the last of July, will be the thirty-first annual one, and taken in its entirety will be the greatest band organization ever sent on a similar tour.

One of the first novelties, or should one say new compositions, to be offered, is The Nobles of the Mystic Shrine, which was written for the big Shriner's Convention recently held in Washington. The first time this number was played was under the direction of Lieutenant Commander Sousa himself, with a massed band of 6,000 instruments chosen from the various Shriner organizations. Another new march just written by Sousa is The Dauntless Battalion, dedicated to the Pennsylvania Military College.

Ernest Schelling and Percy Grainger are two composers whose works will be featured on Sousa's program. Schelling's A Victory Ball has been heard many times by the Philadelphia, New York Philharmonic and Chicago Symphony orchestra. The composition of the great pianist-composer, Grainger, will be A Country Garden.

Sousa has selected On With the Dance as the title for his new fantasia. It includes the Rigaudon de Rameau; the Sun Dance, La Cinqtaine, and other equally famous selections woven together into a Sousa number. Another novelty will be The Merrie Morn, a collection of choruses from



well known operatic works. The humoresque, as much an annual Sousa product as the march, this year will be Mr. Gallagher and Mr. Shean, based upon the song made famous by the two comedians in the Ziegfeld Follies. In this connection it is interesting to note that Mr. Sousa found the inspiration for last season's humoresque in the same New York theatre. It was Look for the Silver Lining, sung by Marilyn Miller in Sally.

John Golden, at Lake Placid, N. Y., supervising the finishing touches of the New Azura Theatre of the Lake Placid Club there, which will be opened Saturday, July 28, with Sousa's Band. He has hung the old Daly's curtain, which he presented to the theatre, and pressed the button in his new personally invented electric control which lifted the historic tapestry for the first time. The entire wall space is draped with fabrics to match the Daly curtain, all frescos being eliminated. The stage floor, which will do double duty for the dances of the community. It was decided that the first professional play to be interpreted by the Azura Players will be Golden's "The Heavenly Body" running at the Booth Theatre, New York.

SOUSA'S BAND PLAYS TO BIG CROWDS HERE

Scores Turned Away at Evening Concert in Colonial

SOLOISTS GET FINE WELCOME

Shriners Say It With Flowers After Hearing New March

It was a glorious musical treat John Philip Sousa and his famous band provided for two audiences of appreciative Uticans at the Colonial Theater Monday. Every seat was taken at the evening performance and scores of persons were turned away. To say that everybody was delighted would be putting it mild.

After the musicians had played the stirring strains of Sousa's newest march, "Nobles of the Mystic Shrine," a huge basket of flowers from Ziyara Temple was bestowed upon the popular March King. He smiled his gratitude and then the animated organization burst into the inspiring "Stars and Stripes Forever."

Seldom has a band attempted such an ambitious program as that given here. It was replete with encores and even the soloists had to respond again and again, so persistent was the demand for more of the meritorious music. The soloists were: Miss Marjorie Moody, soprano; John Dolan, cornet; Miss Winifred Bambrick, harp; and George Carey, xylophone.

Weird Effort Is Masterly

Of all the weird numbers ever played by Sousa's men, none was more fantastic than the symphonic poem, "The Victory Ball," arranged by Schelling, representing the war dead hovering over a ball to celebrate victory in the line. One strain was a transformation of the entire band into a huge bagpipe and the effect, while productive of the most primitive in music, was amazing.

Wagner's "Tannhauser" overture opened the evening concert in a burst of mighty crescendos after rendition of subdued themes by the bass instruments. Then John Dolan, cornet virtuoso, gave an unusually brilliant interpretation of "The Secret," with smoothness and beautiful expression, interspersed with vivacious triple tonguing passages. For his encore he played "I've Made My Plans for the Summer," by Sousa, which was a dainty little number.

In a suite, "At the King's Court," all the descriptive ability of the musicians was called into play until at the finale there was so much pomp and flourish one could easily visualize the queue passing by in review.

Vocalist Is Delightful

Miss Moody had a difficult solo, "Shadow Dance," which she rendered with exquisite sweetness and grace. Two encores were necessary before the vast audience would permit her to step off the stage. Especially pleasing was her singing of "Love Sends a Little Gift of

Roses," while "The American Girl," a Sousa number, proved catchy.

Mr. Carey's xylophone solo, "The Witches Dance," was so well played by the young artist that he had to respond with three encores. "Humoresque" was a gem as interpreted by the young man. Then, just to be a little more modern, he pounded out "Yes, We Have No Bananas." It wasn't necessary for any card to be displayed for that song.

A talented harpist, Miss Bambrick, wove a difficult composition with her deft fingers in the selection, "Liebsträume," by Liszt, but her encore, "Believe Me If All Those Endearing Young Charms," was truly beautiful.

Among the abundant encores played by the band during the splendid program were "Bambalina," "United States Field Artillery March," "Nights in the Woods," "Stars and Stripes Forever," "Semper Fidelis" and "El Capitan."

Uticans in Band

Every instrument, from the piping oboe to the giant Sousaphone, had a chance to shine in a clever medley, "Look for the Silver Lining," John Schueeler, popular Utican, who is playing solo trombone with the band, had a strain to himself and it was appreciated. His brother, William Schueeler, occupied first chair in the clarinet section and was kept busy during the entire program. An entirely different program was given in the afternoon.

As usual the audience was captivated by the graceful directing of the beloved bandmaster, who did not hesitate to manifest appreciation for the volumes of applause showered by the Uticans. Sousa's Band will wind up its long engagement in New York City next May after a tour of the country. If the French are out of the Ruhr by that time the band will go abroad.

Ball Room Dancing Worst in History, Says Band Leader

John Philip Sousa Thinks Jazz Fans Would Dance to Tune of Steam Boiler Without Knowing Difference—Predicts Pass of Jazz Soon.

Ball room dancing has reached its poorest stage in the opinion of John Philip Sousa, leader of the internationally famous Sousa's Band which plays here tonight.

In an interview, Mr. Sousa, who arrived from Watertown this afternoon, declared that the terpsichorean art is annihilated in the dance halls with the onlooker getting the idea that no one on the floor has any knowledge whatsoever of dancing.

"It seems that people would dance to a steam boiler explosion and never notice the difference," said the famous band leader.

Jazz music, he believes, will soon pass into oblivion in favor of some other fad.

"The waltz," he said, "was at one time the favorite dance. It gave way to the two-step and then ragtime followed. Since the passing of the latter, jazz has held the highest platform of dance music but jazz is only one degree of the cycle of dance music and it will soon pass into oblivion in favor of some other fad."

Mr. Sousa began his musical career when he was 17 years old. He gave his age today as 68. In the early 80's, he was directing an operetta when an officer of the United States Navy heard his organization. The naval executive in returning to Washington, D. C., inquired of a Mr. Sousa there if he knew the leader of the operetta and was informed that the leader was his son. So highly did the commandant applaud the ability of Mr. Sousa that he was soon offered the position as leader of the United States Marine Band. He remained with that organization for about ten years when he formed his present band which is 31 years old this season.

The band is solidly booked until March 8 and plays in 300 cities during this time. Mr. Sousa said

that his tour started last week and that he has never been better pleased with the showing of his men.

Sousa's Band

The coming of Sousa's Band to the Eastman Theater Wednesday evening of this week is an event of more than ordinary significance because it marks the first appearance of an organization of this kind in Rochester's famous institution. A Sousa concert always has a wide popular appeal and when presented in the environment and atmosphere which have made the Eastman theater world-famous it takes on a new charm. The program will include all the favorite Sousa marches, such as "El Capitan," "Washington Post," "Semper Fidelis" and the unforgettable "Stars and Stripes Forever." Four soloists will have places on the program, including Marjorie Moody, soprano; Winifred Bambrick, harp; George Carey, a Rochesterian, xylophone; John Dolan, cornet. One of the most pretentious numbers will be Schelling's symphonic poem, "The Victory Ball," in which the entire band gives the impression of a huge bagpipe. The sale of seats indicates that a capacity audience will greet the March King and his organization of four-score musicians.

Sousa Will Give Added Concert Here

The prospect of hearing Lieutenant Commander John Philip Sousa and his world famous band in the inviting atmosphere of the Eastman theater has had such a strong public appeal that it has become necessary to add an afternoon concert to the Sousa engagement. It will be given Wednesday afternoon at 2:15 o'clock and a special scale of matinee prices will be in effect. The entire lower floor will be available at \$1; entire grand balcony at 50 cents; loges, \$1 and mezzanine, \$1.25. All seats will be reserved and the sale was begun at 10 o'clock this morning at the concert box office in the Eastman theater lobby. The box office will be open until 9 p. m.

The Wednesday afternoon and evening concerts by Sousa and his band will be the first, and probably, the only band concerts, to be heard in the Eastman theater this year.

The appearance of Sousa and his band is an event in any city and the fact that it is the first appearance of such an organization in the Eastman theater, with its artistic environment, its atmosphere so conducive to the enjoyment of music and its comfort have whetted the public desire to such an extent that there has been an overwhelming demand for seats. The addition of the afternoon concert of the Sousa engagement will make it possible for many who would otherwise have to forego the pleasure to hear the famous march king and his organization.

OPERA SINGERS ON SOUSA'S PROGRAM

Composer Adds Favorite Choral Selections to His Concert Here.

John Philip Sousa is noted for the descriptive titles and equally descriptive themes of his numerous musical compositions.

Each year he adds to his program some new and interesting material. This year he has glorified chorus singing in a novel arrangement of popular choral selections from favorite operas.

"Some of the best writing in all musical history has gone into the choruses of the operas," says Sousa. "The choruses have been neglected for various reasons, chief of which is that our operas are principally organizations for the exploitation of stars. That means that the arias, the duets, the trios and the quartets are best remembered. Because operatic records are sold largely upon the reputation of the soloist, rather than upon the merits of the composition, the choruses have not received their due."

The medley of operatic choruses on Sousa's program to be given at the Eastman Wednesday night is entitled "The Merrie, Merrie Chorus."

Sousa Has Hypnotic Power Says Former Cornet Player

A story of the wonderful personal magnetism of Lieut. Commander John Philip Sousa is told by Inspector Thurlow Parker, who is in charge of the offices of the United States Custom service in Greater New York. Mr. Parker is an ardent admirer of the "March King", and tells of his experience as follows:

"Sousa, in the days I was under him in the Marine Band, was a most magnetic man. He could exercise what might be termed a hypnotic influence over the men of his band. I distinctly recall one occasion when the band was to play a selection from Faust. By mistake, the librarian did not give me my second cornet part.

"I did not discover the oversight until Sousa had raised his baton to commence. The piece was carried through to the part when I was supposed to join in, and with a graceful sweep, Sousa turned toward me. I was panic-stricken, but as I looked toward him in despair, my eye caught his. I was like one hypnotized, and to my astonishment, I found myself playing the part with perfect ease without the notes. I honestly believe I was hypnotized by the great leader that day."

Lieut. Commander Sousa and his world famous band comes to the Avon theatre on Sunday afternoon and evening.

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John Philip Sousa, Shriner, a member of Almas Temple, Washington, who appears with his band at Harmanus Bleecker Hall Thursday afternoon and evening, and for which event seats are now selling at the Hall box office.

FRANKLIN CONCERT.

Sousa's Band.

Reports along the line of the present tour of Lieutenant Commander John Philip Sousa and his band, all lead to the belief that it is a triumphal procession, capacity audiences being in evidence at every concert. The demand for appearances of the band are such that two concerts have to be presented each day. The tour began one week ago Saturday with a concert before an

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SOUSA AND BAND MARCH BY



This picture is a photographic reproduction of an oil painting by Paul Stohr which was presented to Lieutenant Commander John Philip Sousa by the American Veterans of Foreign Wars. It portrays the enthusiasm of the Bleecker hall Thursday, matinee and night.

audience estimated at 5,000 at the Dupont estate in Delaware, given for the benefit of the Boy Scouts of that section. Friday afternoon a concert was given at Onondaga and at its conclusion a special train was boarded for Schenectady, where a packed audience enjoyed the band on that night at the State theater. Immediately after the Schenectady concert, the musicians took the "sleeper" for Lake Placid where two great audiences greeted Sousa and his men at the new theater of the Lake Placid club; after the evening concert a special train was taken for Watertown where concerts were given Sunday. Concerts will be given in Rochester, Syracuse and Utica, this week, and on Thursday the band arrives in Albany to give two concerts at Harmanus Bleecker hall, for which engagement there is already evidence of a capacity house. The seat sale is now in progress at the theater box office.

NEW SOUSA MARCH DEDICATED TO ALL MYSTIC SHRINERS

Famous Band Master Has
Other Novelties for His
Forthcoming Tour.

Sousa, who begins his thirty-first annual tour late in July, has arranged a greater number of novelties than has been his custom for several years past. It goes without saying there is a new Sousa march. It is "The Nobles of the Mystic Shrine" and is dedicated to the members of that order thruout America, and was played for the first time by a massed band of 6,000 Shriners, under Sousa's direction at the American league baseball park in Washington in June during the National Shrine convention. For good measure, Sousa announces another new march, "The Dauntless Battalion," dedicated to the Pennsylvania Military college.

Among the most interesting novelties which Sousa will present this season are the works of two of America's great pianists. The first is Ernest Schelling's "A Victory Ball." The other work by a pianist-composer will be Percy Grainger's "A Country Garden."

Sousa has selected "On With the Dance" as the title for his new fantasia. It includes the "Rigaudon de Dardanus" by Rameau, the "Sun Feast Dance," "La Cinquante" and other equally famous selections woven together into a Sousa number. Another novelty will be "The Merrie, Merrie Chorus," a collection of choruses from well known operatic works.

The humoresque, as much an annual Sousa product as the march, this year will be "Mr. Gallagher and Mr. Shean," based upon the song made famous by the two comedians in the Ziegfeld Follies. In this connection it is interesting to note that Mr. Sousa found the inspiration for last season's humoresque in the same New York theater. It was "Look for the Silver Lining," sung by Marilyn Miller in "Sally," which, like the Follies, had its New York run in the New Amsterdam theater.

EASTMAN THEATRE

Announcement is made of July 7th as the date for the opening of the seat sale for the concert to be given by Sousa and His Band at the Eastman Theatre, Rochester, Wednesday evening, August 1st. Interest in this engagement is keen as it is the first band concert to be given in Rochester's nationally known institution.

Lieutenant Commander John Philip Sousa, the most famous bandmaster in the world, is preparing an especially attractive program for his Rochester engagement and will present a number of soloists.

One of the novelty arrangements which Sousa has made for his present tour is the "Merrie, Merrie Chorus," a collection of choruses from grand operas and light operas woven into a Sousa medley.

"Some of the best writing in musical history," says Sousa, "has gone into the choruses of grand opera and light opera. This year I am going to try to bring the choruses some of the recognition which they deserve. Choruses have been neglected for various reasons, chiefly because our operas are principally organizations for the exploitation of stars. This means that arias, duos, trios and quartets are best remembered, and because operatic records are sold largely upon the reputation of the soloist rather than upon the merit of the composition, the choruses have not received their due there.

The program at the Eastman will also include Sousa's new "Nobles of the Mystic Shrine" march, which was composed in honor of the Shrine convention in Washington a few weeks ago, and "The Gallant Seventh," dedicated to the Seventh Regiment of the National Guard of New York State, of which organization the bandmaster is an honorary officer.

Prices of seats for the Sousa concert range from 75 cents to \$1.50.

NO STRAIGHT STUFF

SOCIAL AFFAIRS FOR SOUSA.

Theater parties and a luncheon have been arranged in honor of the visit of Lieut. Com. John Philip Sousa in Albany on Thursday. The Kiwanis club is arranging a large theater party for the evening concert, at which many Shriners will be present to hear the new march, "Nobles of the Mystic Shrine," dedicated to the order by Sousa. Thursday afternoon at one o'clock at the Albany club, many of those who were active in the World War will give a luncheon in appreciation of Sousa's work during that period. Among those who plan to attend that function are: Mayor Hackett, Albert S. Callan, commander, American Legion, state of New York; Thos. B. Wheeler, commander, Fort Orange post, American Legion; Patrick H. Clune, Capitol City post, American Legion; Oscar Mayhof, commander, Silverstein post, American Legion; Reynolds K. Townsend, commander, Admiral Coghlan post, V. F. W.; T. T. Bissell, commander, Orville P. Johnson, V. F. W.; Col. Charles E. Walsh, veteran bureau; Lieut. Carl Shears, Navy recruiting station; Lieut. Archibald, Navy recruiting station; Major J. H. Van Horn, U. S. A.; Capt. H. Swanton, U. S. A. Army recruiting office; Capt. Williamson, U. S. A. Army recruiting office; the Rev. Richard Earle Locke, chaplain American Legion; J. Lansing Callan, Dr. Chas. L. Bailey, William L. Martin, Raymond H. Boden, William Ferguson, who were active in the Navy department of the war, and Edward N. Scheiberling, Dr. William C. Keens, Roland J. Easton, Samuel Aronowitz, Adj. Gen. Edward J. Westcott, Willard Lasch and Captain Frank S. Harris.

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SOUSA AND BAND HERE FRIDAY

The seat sale at the box office of the State theater for the concert of Lieut. Com. John Philip Sousa and his band at that theater Friday night at 8.15 o'clock is indicative of the interest in the event and it gives reason for the expectation of a capacity audience for the concert. An organization of over 70 men who have played together for years will be here Friday night. The Sousa combination will come to Schenectady under the auspices of the Woman's Club of Schenectady and the management of Ben Franklin.

OLYMPIC CHAMPION ENTERTAINMENT

Starting with Wagner's famous "Tannhauser," a marvel of beauty musically and following with a feature suite, "At the King's Court," the symphonic poem, "The Victory Ball" and the fantasia "The Merrie Merrie Chorus," John Philip Sousa, master bandmaster will present a program of nine numbers and as many if not more, encores in both matinee and evening performances at the Colonial Theatre tomorrow. The program includes solo efforts by Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornetist and George Carey, xylophone artist. That it is one of the best presentations, a typical Sousa program, is assured by Manager Barney Lumberg and all lovers of music should avail themselves of this excellent opportunity of hearing America's foremost musical institution.

The first week of the 31st annual tour of Sousa's Band, now an organization of 100 of the leading musicians of America, found the March King repeating former successes and gaining new and warm admirers by his 1923-24 production of two new marches, "The Nobles of the Mystic Shrine," and the "Dauntless Battalion," both marvels of quickstep and brass, are annexing him new laurels daily and that Utica theatregoers are to be accorded both on Monday's program is indeed gratifying. It is in honor of Ziyara Temple and in response to a request of Manager Lumberg that the Shriners' march is offered. It will score immensely here, as elsewhere.

The Sousa fantasia, a real feature of the present tour, "The Merrie, Merrie Chorus" will prove another delight, being a collection of choruses of light and grand opera, ideally arranged by America's great bandmaster. It always serves to put his audience in a happy frame of mind as the favorite

of yesteryear are so well presented.

"The Victory Ball," Schelling, has already gained national reputation and has aroused thousands who have already attended this season's concerts. It is Schelling's latest completed work. It was performed for the first time in Philadelphia by the Philadelphia Orchestra in February of this year. The work was completed by the composer in beautiful Switzerland. Noyes' poem is accorded a war setting by bugle calls, call to arms and salute to colors; and at the very end of the piece the soul stirring "taps" are sounded. The work is a perfectly free fantasy, with, however, a certain amount of thematic development. The most pagan and primitive form of music, bag-pipe is reproduced by the band, giving the piece air and spirit that cannot but appeal. The effort is dedicated to "the memory of an American soldier."

No concert by Sousa would ever be complete with the great success, "Stars and Stripes" and in addition to this favorite of the past 20 years, many other marches and compositions of the one and only Sousa will be woven in the program at both performances.

Mr. Sousa has personally selected his soloists and they also will be heard to advantage. Indeed, the entire production is one that commands patronage and indications are the Colonial will frequently echo with insistent applause of pleased and sincere music lovers at both afternoon and evening performances. The band, at present is filling an engagement of two days in Northern New York and will reach this city early Monday morning.

John P. and William P. Schneider, trombone and clarinet players, respectively, of 1,639 Kemble St., are members of the band again this season.

FRANKLIN CONCERT.

Sousa Band Coming.

On Monday morning at the box office of Harmanus Bleecker Hall, the seat sale will open for the concerts to be given at the Hall next Thursday afternoon and evening by Lieut. Com. John Philip Sousa and his famous band.

The name of Lieut. Com. John Philip Sousa is a household word in every part of the civilized world, and he has certainly done more to educate the great masses in music than any other living man. Sousa's band music is different from other band music because Sousa's instrumentation is more elaborate than that of any other band, and its resources for producing effects are much more elaborate than is usual with either bands or orchestras. This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason is, that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison, and makes the Sousa style inimitable. The Albany concerts of Sousa and his merry men are under the management of Ben Franklin.

ROCHESTER MAN SOLOIST WITH SOUSA'S BAND

George Carey To Be Heard
in Xylophone Solos at
Concert in Eastman The-
ater Next Wednesday
Evening.

The coming of Sousa and his band to the Eastman Theater on Wednesday evening of this week will have a particular significance for Rochester, not only because it will be the first organization of its kind to appear in this institution, but because one of the soloists, George Carey, is a Rochesterian with a wide acquaintance in this city.

Mr. Carey has a xylophone solo on the regular program and will undoubtedly be called upon for an encore as he is ranked among the great masters of the instrument.

In a jocular mood, recently, Lieutenant John Philip Sousa, the famous bandmaster, out of the wealth of his musical experience, drafted up a bill, which he may present to the next Congress in the interest of music in the United States. Mr. Sousa's bill



is entitled the Pure Song Bill, and if passed, it would create considerably of a furor along "Tin Pan Alley" as the song publishing district in New York is termed, and in the ranks of the artists of the two-a-day.

"Proposing laws seems to be our national pastime," says Sousa, "so I think I will offer my pure song bill. The first section of the bill would authorize the proper authorities, at their discretion, to send back to the States they say they want to go back to, the young men who are now singing the 'locality' songs. Recently, I attended a vaudeville performance in New York, and was entertained by a young man who was singing a song in which he expressed a fervid desire to be back in North Carolina in the morning. Now, North Carolina was the last place in the world, that young man would care to be tomorrow morning, or any other morning. With my bill in effect, he would have been singing a lyric which would run something like this, pronunciation and all:

"I wanna go back; I wanna go back, I wanna go back to the Bronx." And he made it worse by saying 'goll' for girl, and 'erl' for oil.

I wonder if it is generally known to the great American public that the young man who glorified the Southern 'mammy' in song, is the son of Philadelphia rabbi, who on a fortune made from 'mammy' songs, plans, upon his retirement, to live, not in the regions he has made famous, but at Great Neck, Long Island?"

SOUSA DELIGHTS BIG AUDIENCE IN STATE THEATER

Sousa and his band were greeted last night by one of the largest audiences which even they have ever played for in Schenectady in the State theater. The beautiful auditorium was filled and standing room was sold for the popular concert band. Mr. Sousa, as usual, brought interesting soloists who gave much pleasure in their admirable work. It was gratifying to have the theater tried as a concert hall because it has so often been spoken of as a great asset to the city in that way, if available for music programs occasionally. It is such a delightful, big airy place to go into the accommodations for seating the players seem adequate and the whole place is roomy comfortable and the music is heard to advantage. Just that charming back curtain would obviate one of the grievances which concert audiences have in this city. That gray silken black drop with its silhouette of birds and tree tops would be a worthy setting for Paderewsky and his piano or Frieda Hempel in her Jenny Lind dress. Last night the musicians were on the stage and also in the orchestra pit and Mr. Sousa stood with the lower group, but where his delightful conducting could be seen by everyone.

Miss Marjorie Moody, soprano, appeared on the program for the "Shadow Dance," from Dinorah, which, as someone back of the Gazette reporter said: "Is a terrible one to sing." But she did not choose it for that reason as it was also beautiful as she handled it and her admirable voice gave it a pleasing interpretation. She added a pretty song, "Love Sends a Gift of Roses."

The harpist, Miss Winifred Bambrick, had much work in the band's pieces and her instrument's tones came out beautifully in the ensemble numbers. It was delightful to hear her play the Liszt Liebestraum, she has such command of the resources of her entrancing instrument. Her encore was "Believe Me If All Those Endearing Young Charms," which was very sweet as she played it on her harp. John Dolan, the cornetist, is an admirable player, his tones beautifully modulated and clear and expressive in every note. He played "The Secret" (Gautier-Hazel) and a Sousa piece, "I've Made My Plans for the Summer."

Probably George Carey is one of the most clever xylophonists in the world and the audience was delighted with him last night. The xylophone is a most effective instrument in the band or orchestra, where its peculiar tones are needed but to some ears it will never be acceptable as a solo instrument.

The band has an interestingly arranged program, varying from the new Schelling tone poem "The Victory Ball," or perhaps one should name the Tannhauser overture first to the banana song and Gallagher and Sheehan. Of course it was all good. Every time Mr. Sousa raises that slim little wand the music comes from his big band instrument that is the best of its kind. The Tannhauser was played wonderfully. His marches and the good old pieces like "U. S. Field Artillery," with shots fired off in the middle of the piece are delightfully characteristic of Sousa and

immensely popular. To see Sousa conducting Baballina, with the quiet little magically rhythmic movement of his shoulder and almost no motion of his baton arm is a unique experience.

Sousa's own suite was admirably played and the three parts brought out the capabilities of the band in colorful tone painting most admirably and showed Sousa a versatile composer for though characteristic it was most unlike his march compositions and songs. In the Schelling symphonic poem the band instruments did not seem suited to the work. The encores included many of the most popular Sousa compositions which are always received with the most enthusiasm and a modern and delightful playing of "Gallagher and Sheehan" and "Yes, We Have No Bananas." The program closed with a pretty English country dance theme by Percy Grainger. The concert was given under the auspices of the Schenectady Woman's club and managed by Ben Franklin.

SOUSA BAND DEDICATES LAKE PLACID THEATRE

LAKE PLACID CLUB, N. Y., July 20.—The new Agora theatre, erected by the Lake Placid club, was dedicated by John Philip Sousa and his band at a matinee and evening performances here Saturday. The new theatre, which contains the famous curtain from Daly's theatre, New York, is built on the rugged lines of the Lake Placid club and has a seating capacity of 1,500, which was tested

at each performance. A striking feature of the theatre is a fireplace built from stones surrounding the burial place of John Brown, famous anti-slavery leader. Mr. Sousa was accorded a rousing welcome by capacity audiences which represented every state in the union.

SHRINE BANDSMEN ANXIOUSLY AWAIT COMING OF SOUSA



Have Been Rehearsing Hard for Their Ap-
pearance Under Leadership of Famous
"March King" at Armory Next Tuesday
Night.

It is with more than ordinary degree of expectancy that Tigris Temple bandsmen are looking forward to Tuesday night when, at the State Armory, they're going to enjoy the unique experience of playing under direction of Lieut. Com. John Philip Sousa. The Syracuse performers will join with the artists comprising the celebrated Sousa Band in playing "The Nobles of the Mystic Shrine" march, and they have been faithful in their rehearsal of this number.

This great creation of the "Quickstep Monarch" at once sprung into favor when presented on the baseball field at Washington during the recent shrine convention, by more than 1,000 players working in mass band formation. Sousa was in his element and the men gathered around him in vari-colored uniforms absorbed this same spirit of enthusiasm. Never before was a Sousa composition given better interpretation nor voiced by musical instruments in more artistic form. The composition is in line with the many other works of this master and is replete with musical surprises and theoretical gems. Sousa, however, does not propose to slight any of the older favorites. He will be there with "The Stars and Stripes Forever," "Semper Fidelis" and "Washington Post," "Thunderer" and the newer "Seventy First of New York" and "Daughters of the Battalion." Classical and standard numbers are also to be big features of the program. The concert will open with the overture to Wagner's "Tannhauser" and the "March King" as usual will be more than liberal with his response to encores. Miss Margaret Moody, soprano soloist for the evening is in excellent voice, according to reports received here and the other of the soloists with the band are in equally as fine form.

That there has been no let up in the popularity of Sousa in this section is made manifest by the demand that is being made for tickets at Clark's music store where the sale is being held. Not only Syracuse, but the surrounding country is showing an eagerness to send its quota to the concert. Shriners in particular are anxious to give the noted leader a warm welcome. He, as well as many members of the band are affiliated with Almas Temple of Washington, D. C., and take great pride in the order and its various enterprises. Despite the fact that there is an apparent dearth of good men for band work this year, Sousa has succeeded in collecting a coetrie of artists that stand high in the musical world. There is not one but who is capable of coming forward to take up a solo if the emergency so demands. Sousa declares that he is glad to be coming to Syracuse and will be happy to meet all of his old friends here.

Many friends of John Dolan, cornet virtuoso with the band, are glad that he is to play here again. He is a native of New York State, having been born at Schuyler Falls, Clinton County. His mother and three sisters are residents of Plattsburg; a brother, James lives at Lake Placid and another brother and sister make their homes at Tupper Lake.

Sousa in Two Concerts at Hall Thursday.

The engagement at Harmanus Bleecker hall next Thursday, matinee and night, of Lieutenant Philip Sousa and his famous band, is the chief musical feature of the summer. There is no other band that compares to Sousa's, it is claimed, and there is no other band conductor that compares to Sousa. He is a big feature in the musical history of the day and has been for years past. As a composer he ranks high, and as a program builder appreciates just what his audiences want, and gives it to them.

Completely new programs will be presented at the concerts next Thursday afternoon and evening, and included in these will be the new Sousa march, "Nobles of the Mystic Shrine" and "The Victory Ball" by Ernest Schelling, the celebrated pianist. Of course, there will be Sousa marches galore, but these will be used for encores in most cases. The seat sale for the coming concerts open at the hall tomorrow morning, and mail and telephone orders will be accepted and filled.

Sousa saw his first parade in more than fifty years recently in New York. When Sousa was a boy, he saw the grand review of the returning Union army in Washington, his native city. Then he became director of the United States marine band, and his business became leading parades. Recently in New York, he occupied the reviewing stand with Mayor John F. Hylan for the parade which opened the New York Silver Jubilee exposition. He saw more than sixty military, naval and municipal bands pass the reviewing stand and with few exceptions, they were playing Sousa marches. A few days later he was the guest of President Harding in the reviewing stand at Washington for the parade of Shriners who were in Washington for their annual convention.

Lieutenant John Philip Sousa and his band are to be in the Eastman Theatre in Rochester next Wednesday evening.

BANANA SONG PUZZLES SOUSA

BANDMASTER CAN'T UNDER-
STAND ITS POPULARITY

HUMOUR IS HIS THEORY

Sharp Contrast Between Negative and Affirmative a Possible Solution—Doesn't Expect It to Last.

Why is "Yes, We Have No Bananas," so popular? Don't be ashamed if you can't diagnose offhand the tremendous success that this raggy, nonsensical tune, with its fantastic words, has won, for John Philip Sousa, greatest of bandmasters, admits that it's all a puzzle to him, too.

He has a theory, however, and he expounded it to a Times reporter this morning just before leaving on the 9:20 southbound train for Utica, where his band appears in concert this afternoon and evening.

"I imagine that, 'Yes, We Have No Bananas,' has gained such a following because the American people, more so than any other in the world, demand quick, snappy humour," declared Sousa. "In that song you find the flashlike contrast between affirmative and negative, and contrast is one of the primary essentials of humour."

"It is a peculiar thing, too, that the first two notes of the chorus are the same as the first two notes of the Hallelujah chorus by Handel. And the song also carries a strain or two found in Darling Nellie Gray. The notion of the composer of using a Greek's handling of the English language was, however, in my estimation perhaps the real reason for the song's success. Almost everyone has talked with a Greek fruit vendor, and has noted the same imperfect use of English which forms the backbone of the song."

Incidentally, and apropos of the melody, "Yes, We Have No Bananas," is expected to sell more than 2,000,000 copies, and the writers, Frank Silver and Irving Cohan, have just disposed of their copyright for something between \$50,000 and \$60,000. Bands and orchestras from the Battery to the Golden Gate are playing the tune, and lips from Maine California are whistling it.

"In spite of its present popularity, however," said Sousa, "Yes, We Have No Bananas, cannot last. It is a fad of the moment. While it is going, though, the best thing is to follow the popular taste and play it. That is why we include it as an encore."

The leader was asked when he expected to retire.

"Well," he remarked, "some morning you may pick up a paper and exclaim, 'Why, Sousa is dead!' Then you will know that I have retired, but I certainly shan't quit until then. I am 68 years old now, but I still have every bit of the enthusiasm I had when I was 25, and so long as I can maintain the pace I see no reason for stopping my work."

The band has been on the road only a little more than a week. Lake Placid was the last stop before Watertown. From here the band goes to Utica, and then Syracuse, Rochester and Albany will be visited. A six weeks' engagement will be played at Willow Grove, near Philadelphia before Sousa starts on a tour that will take him to the coast and return. This will not be finished before next March.

Sousa still suffers somewhat from an injury received in September, 1921, when a spirited horse he was riding threw him and tore some ligaments loose from his spine and shoulder. For two months he remained in bed, and then doctors, realizing further inactivity would mean death sent him out on the road again. He lacks the full use of his left arm, although he can now bend it from the elbow.

Sousa is carrying with him 70 musicians, including Miss Marjorie Moody, soprano soloist, and Miss Winifred Bambrick, harpist. He considers his presents band the best trained and most harmonious organization with which he has ever worked.

The thirty-first annual tour of the John Philip Sousa band will begin on July 21, according to announcement from the veteran band master himself.

Famous March King Enjoying Himself With Family



Lieut. Com. John Philip Sousa and his daughter and five grandchildren. Sousa loves to spend his spare hours with his family and is perfectly happy when surrounded by the youngsters.

CONCERT HERE BY JOHN PHILIP SOUSA AND HIS BAND WEDNESDAY EVENING

Interest in the coming of Lieutenant Commander John Philip Sousa and his band of 85 musicians to the Eastman Theater Wednesday evening is musically keen. It is the first band to appear at the Eastman and the environment, the comfort, convenience and perfect acoustics are expected to give it a tremendous appeal.

Lieutenant Commander Sousa has arranged an attractive program for the Rochester engagement, including four soloists, Marjorie Moody, soprano; Winifred Bambrick, harp; John Dolan, cornet, and George Carey, xylophone.

The opening number will be the Tannhauser overture. A Sousa suite, "At the King's Court," including three numbers will be another offering. "The Victory Ball," a symphonic poem, will probably be the most pretentious number. A fantasia, "The Merrie Merrie Chorus," a medley of popular operatic choruses put together by Sousa is a lively and diverting number. Sousa's newest composition, "The Nobles of the Mystic Shrine March" will also be on the program and several hundred members of the Shrine Lunch Club will attend the theater in a body. Percy Grainger's folk tune, "Country Garden" is another attractive offering.

It goes without saying that all the popular Sousa marches which the audience demands will be given. Sousa reserves those numbers for encores and "The Stars and Stripes Forever," "The Washington Post," "El Capitan" and "Semper Fidelis," dedicated to the United States Marines will all be heard.

George Carey, xylophone soloist, is a Rochesterian and is always accorded a great welcome in his home town. He has "The Witches Dance" as a regular solo number on the program.

Lieutenant Commander Sousa will be the guest of honor and speaker at the meeting of the Shrine Lunch Club at Powers Hotel next Wednesday noon.

Seats for the Sousa concert are now on sale at the concert box office in the lobby of the theater.

LIGHT OPERA "DESIREE" WON SOUSA'S FAME

Noted March King, Whose Band Is To Play at Eastman Theater Wednesday, Was Pioneer in Field of American Light Opera.

In a day when America is exporting plays to every other country on earth, and one reads paragraphs as to the German, Scandinavian, Spanish and Italian "rights" in "The Bat" and other successful plays of native make, it seems incredible that within the easy memory of persons under 50 years of age there could have been regarded as necessary a campaign of propaganda in behalf of American drama in all its aspects, including light opera and what is now called



JOHN PHILIP SOUSA.

"vaudeville." Yet here there is going full-blast, a new "fight" for the recognition of opera in English—meaning, of course, the opera usually described as "grand." The propaganda is being pushed hardest in the two American centers of opera, New York city and Chicago; but it is country-wide in its ramifications, and is earnest in its efforts to create a demand that opera be sung in "our own tongue."

A fight for native talent to assert itself in the matter of light opera was waged in the late '70s, and in the early '80s, when operetta was so much a foreign matter that stars of the French stage, such as Aimee and Judic, found it profitable to come hither and sing the works of Offenbach, Lestocq, Audran, et. al., in their own tongue.

The coming of John Philip Sousa and his band to the Eastman Theater next Wednesday evening brings to mind that he was the first American composer to win a measure of success in replying to the demand that we should have an operetta of our own. True, his success was not of the "Lightnin'" variety, nor yet that of the "Robin Hood" kind; as a matter of fact, it consisted mainly in getting an American-made comic opera on to the stage in first class condition. That first opera by the march king was called "Desiree," composed to a libretto by Henry Talbot Thayer, a Boston wit and poet who, Sousa maintains till this day, "would have taken rank with Gilbert himself, had he lived." The doughty John A. McCaull staged "Desiree" for Sousa in both Philadelphia and New York city; and in the former place the piece served as the vehicle wherein De Wolf Hopper rode from the tuneless drama into operetta, the field to which he has since devoted the major part of his hearty activities.

Sousa's first opera didn't survive beyond the season of its production—1884-85, but it opened the field wide to other composers of native birth. De Koven disposed of his first "The Begum" to McCaull in 1887, and his chef-d'oeuvre, "Robin Hood," to the Bostonians in 1890. Victor Herbert, too, found a customer for his first opus, "Prince Ananias," in the Bostonians in 1894. It is of no importance, but interesting, to note that neither "The Begum" nor "Prince Ananias" was more successful than "Desiree" and that all three composers were enormously successful in their second attempt—Sousa with "El Capitan," 1896; De Koven with "Robin Hood" and Herbert with "The Wizard of the Nile."

Of the three, Sousa was least industrious, so far as the stage was concerned, in the years that followed—for the excellent reason, perhaps, that he and his band had become an institution lacking in the commercial uncertainties of the theater. His subsequent operettas were "The Bride-Elect," "The Charlatan" (often catalogued as "The Mystical Miss" by which name it was known in a long London run), "Chris and the Wonderful Lamp," "The Free Lance," and "The Glassblowers." And persons fond of data about such things may find interest in the fact that the march in "El Capitan" as a detached number, is second in sales by the sheet only to the immortal "Stars and Stripes Forever."

SHRINE MARCH WILL BE GIVEN BY SOUSA

Composer Promises to Present His Latest Effort at Eastman Wednesday.

Unsurpassed in the art of composing martial music, John Philip Sousa, lieutenant-commander of the United States Navy and more popularly known as "The March King," will include in his program to be given at the Eastman Theater next Wednesday evening a number of his famous marches.

Among them will be his new composition, "The Nobles of the Mystic Shrine," composed for the recent convention of Shriners in Washington.

The Shrine Lunch Club is organizing a theater party for this concert in honor of Sousa, who is a member of the Shrine. Commander Sousa will also be the guest of honor and the principal speaker at the luncheon of the Shrine club next Wednesday noon.

The concert in the Eastman Theater Wednesday night will mark the initial appearance of the noted conductor in Rochester's new theater. The public box office sale will open tomorrow morning at the concert box office in the lobby of the theater.

Art Under Handicaps—

THE unfavorable conditions under which Lieutenant Commander John Philip Sousa inspired rhythm and swing from his well-trained instrumentalists and wrung from them the finest band concert music of which the world is aware last Sunday at Olympic Park is a striking example of the obstacles and difficulties that gnaw at the hearts of all artists and tend only too pitilessly to enumber the full and sufficient development of the spark of genius growing and stirring in their breasts. Last Sunday it was the elements and (we prefer to be-

lieve) the thoughtlessness of people. More often it is jealousy, ignorance, stupidity, prejudice, fear, stubbornness, lack of opportunity, sensitiveness, intensity of appreciation, taste that is "low in the scale" and the like. There might have been some revelation of an attitude stunted by part of these indictments a week ago, but among the people it was largely a matter of indifference, thoughtlessness and the wish to seek amusement where the thrills, the risks, the momentary excitement and the chance for emulation were more apparent and where enjoyment would come with less conscious effort. As for the elements, not even one of Sousa's most exquisite melodies could soothe them into tranquil submission. Sousa, however, like all true artists, has become a master in his field by resolutely facing just such impediments, and by ever remembering to remain patient at all costs and sweet in the midst of realities he has soared to the heights of perfection of which most of us are not even granted a transitory glimpse.

SOUSA'S BAND TO PLAY IN ONEONTA

Noted March King Will Lead at Concert to Be Given Tomorrow

Oneonta, July 26—Sousa's band, led by the noted march king himself, John Philip Sousa will give a concert here in the Oneonta theater tomorrow afternoon at 2 o'clock. Together with the band of more than 80 pieces is a number of instrumental soloists and Miss Marjorie Moody, soprano. From here the band goes to Lake Placid to open a new theater.

Walter E. Morey of 7 Taft avenue, who attempted to commit suicide Tuesday afternoon by shooting himself through the left side with a revolver, is making a good recovery at the Parshall hospital where he was taken immediately following the act. He has been in a despondent mood of late.

William Miller of 374 Chenango street, Binghamton, is the guest at the home of Mr. and Mrs. Harry J. Butts, 21 Grand street.

Miss Helena Hegawald who spent a week with her grandmother, Mrs. Ann Stapleton, 26 Fair street, returned yesterday to her home in Middletown. Miss Hegawald who a couple of years ago was a student here in the State Normal School is now teaching in the schools at Passaic, N. J.

The Chautauqua which has held a most successful engagement for the last week in Wilbur park will close with tonight's program at 8 o'clock. Dean Howard Amherst Ott will give a lecture on "The Measure of a Man." A 30-minute concert prelude will be given by Miss Lenora Ferrari and Miss Eva Upton, accordion players.

Jerome Farrell's Walton nine will play the Oneonta Giants in Neahwa park, this city, tomorrow afternoon at 4:15 o'clock.

Mr. and Mrs. Thomas H. Purcell of 41 Fairview street were called to Buffalo yesterday by the serious illness of his sister.

A special meeting of Oneonta unit, 394, American Legion auxiliary will be held in the Community House tonight at 8 o'clock to make further arrangements for the installation of officers next Monday night in Odd Fellows' hall.

Miss Mary Carr of 32 Cliff street left yesterday for Livingston Manor to visit Mrs. Charles Roberts, formerly Florence Osche, of this city.

Mrs. William F. Stapleton of 23 Brook street, accompanied by her nephew, William Scales, and Francis Hogan, who have been visiting her went to Binghamton this morning.

Miss Elizabeth Marshall's orchestra of this city furnished music for the wedding of Miss Dorothy Culver and Lyman A. Langdon at Milford yesterday.

The Ladies' auxiliary to the Brotherhood of Railway Trainmen will hold a sale of home-made bake goods at the store of O. C. McCrum's tomorrow morning at 10:30 o'clock.

SOUSA WILL PRESENT AN UNUSUAL PROGRAM

Favorite and New Selections Feature Band's Annual Tour

Presenting 100 of the leading band musicians of the country, and featuring Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist, John Philip Sousa, America's great march king, comes to the Colonial Theater Monday in matinee and evening performances. As in all cities of the country where good music is ever appreciated, Utica music lovers are displaying exceptional interest in this season's tour of America's greatest musical organization and indications point to two capacity crowds to greet this famous aggregation.

A wonderful program, embracing Sousa's greatest and likewise latest compositions will be presented at each performance, including the hit of the Shriners' convention at Washington, "The Nobles of the Mystic Shrine." This composition is regarded as the best effort of the march king since the memorable "Stars and Stripes Forever." It is being offered here out of courtesy to Ziyara Temple members and at the request of Manager Barney Lumbers.

Persons who have heard a Sousa concert readily become ardent admirers and with a varied and ever pleasing program Sousa adds thousands of admirers in each and every city of the country. The program to be presented here is a typical Sousa offering, starting with an ever popular Wagner number. This season Sousa has selected "Tannhauser," which the band master considers is one of the greatest compositions ever written. "At the King's Court" will also be enjoyed, being an arrangement by Sousa himself. "The Victory Ball," a symphonic poem by Schilling, will show the band at its best. This composition is a new one, having been completed this summer in Switzerland. The conclusion of this number will be a pleasing effort, the entire band resembling a huge bagpipe. Mr. Schilling, the composer, has turned it over to Sousa's Band exclusively for proper rendition.

Solo numbers will be presented by Miss Moody and Miss Bambrick and John Dolan, cornet artist, who has delighted thousands of Sousa patrons in years past. The chorus is glorified by Sousa in a novelty arrangement, a fantasia "The Merrie Merrie Chorus," being a collection of choruses from grand operas and light operas combined in a Sousa melody. Sousa predicts a great reception for this number on his 31st tour.

Generous encores are always accorded by Sousa and these invariably bring forth the favorites of yesterday, rendered as only a Sousa organization can produce. "The Stars and Stripes" will be among the encores, as well as "The Dauntless Battalion," dedicated to Penn Military College.

TWO SOUSA CONCERTS HERE NEXT FRIDAY

COMPANY OF ONE HUNDRED MUSICIANS WITH GREAT BAND-MASTER HAVE BEEN CHOSEN FOR MERIT

Sousa's band music is different from other band music because Sousa himself is without a peer among bandmasters. His instrumental combinations are inclusive and his resources for producing effects much more elaborate than those of any other band or orchestra.

These, together with the excellence of the individual players, are reasons why there is so much enthusiasm and enjoyment at a Sousa concert. The main reason, however, is that the man himself so dominates the performances of the band that the effect may be counted on beforehand.

Sousa has surrounded himself with soloists of merit whose art and training are splendidly supported by the fine calibre of the entire company. It is this fact that accounts for the pilgrimages that music lovers make from great distances whenever the great director stops for a day within traveling distance. Having once heard Sousa and his band only arouses the desire and the determination to hear him again. His novelty is not of the sort that wears off.

Friday, August 3, is the date set for Sousa's Catskill visit. There will be two concerts at the Community Theater, matinee and evening, with seats for matinee ranging from 50c to \$1.50, evening 50c to \$2, plus the war tax. Reservations may be made by mail or phone 452, starting Monday morning, box office open from 9 a. m. to 9 p. m.

LEGION TO LOSE \$600 ON SOUSA

Officials of the American Legion of Watertown, which backed the Sousa band concerts Sunday, announced that their organization would lose about \$600 on the venture. It had been hoped that \$2,500 would be cleared.

No reason can be assigned by the Legion for failure to draw better crowds.

Washington D.C.
Post 7/29/23

Rochester
Democrat
7/28/23

Rochester N.Y.
Herald 7/29/23

Good Compositions Are the Result of Inspiration, Says Bandmaster



LIEUTENANT COMMANDER JOHN PHILIP SOUSA.

MUSIC of lasting qualities is essentially the product of inspiration, and cannot be turned out while the publisher waits without the door, is the opinion of Lieutenant Commander John Philip Sousa, the famous bandmaster, now on tour for the thirty-first year with the great organization which bears his name and which comes to the Eastman Theater Wednesday evening.

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

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for me to sit down and bid an idea to come. The

marches without exception have been the result of inspiration. 'Stars and Stripes Forever,' the greatest of them all, at least in point of popularity, was written in a sea in an hour or two. I wrote 'The Diplomat,' which I consider among my first ten at least, in Mitchell, S. D. I was six months writing 'King Cotton,' but the six months were spent in developing an idea, which came in a moment.

"I do not mean to say that music can not be developed by study. My suites, arrangements and comic operas of course were long in the making, but the central idea came in a moment out of the proverbial clear sky, and then was developed. 'I believe I could write a march in an hour or two, and play it within an hour or two more. There are composers for musical comedy who could be told at 2 o'clock to have a new song number read at 2 o'clock, and who would come through with a march and song number most likely would be without inspiration, and would be an imposition upon the public."

New War Fantasy Will Be Featured by Sousa's Band

One of the most pretentious numbers on the program to be given by Sousa and his Band at the Eastman Theater next Wednesday evening will be the symphonic poem, "The Victory Ball," by Schelling. This is Mr. Schelling's latest completed work. It was presented for the first time by the Philadelphia Orchestra in Philadelphia on February 23d of this year and in New York four days later.

"I had come back from Europe still very much under the influence of the cataclysm," said Mr. Schelling, in relating his inspiration for the work, "and much troubled for the future. I was amazed to find that so few seemed to remember what the war really had meant with its sacrifice of life and youth. I had wondered, when watching the seething mass of humanity at some cabaret what our boys would think of it all. I came across Albert Noyes's poem, 'A Victory Ball,' while in this mood and was impelled to use it as the basis of an orchestral fantasy."

I have used two army bugle calls, the Call to Arms and Salute of the Colors, which ominously usher in the war vision and at the end of the piece I have used Taps. The work is a perfectly free fantasy, with, however, a certain amount of thematic development. I had occasion during the war to hear the Scotch Pipers and to observe the extraordinary effect their music had on the troops and at the end of the work I have tried to make the whole orchestra a huge bagpipe, perhaps the most pagan and primitive form of music. The score bears this inscription: "To the memory of an American soldier."

The public sale of tickets for the Sousa concert opens this morning at 10 o'clock at the concert box office in the lobby of the Eastman Theater. The advance mail order sale indicates that a capacity audience will greet the March King in his initial appearance in Rochester's Famous institution.

The Shrine Lunch Club will attend the concert 300 strong and in their honor Lieutenant Commander Sousa will include in his program his newest composition, "The Nobles of the Mystic Shrine March," played for the first time at the recent Washington convention of the Shriners.

Lieutenant Commander Sousa will be a guest at the Shrine Lunch Club meeting next Wednesday noon, the meeting being changed from the regular date of Friday to Wednesday in order to do him this honor.

William Bell, tallest bandsman, playing largest instrument in Sousa's band, the "Sousaphone"



FREE

Brighton Press
7/26/23

Oneonta Star
7/26/23

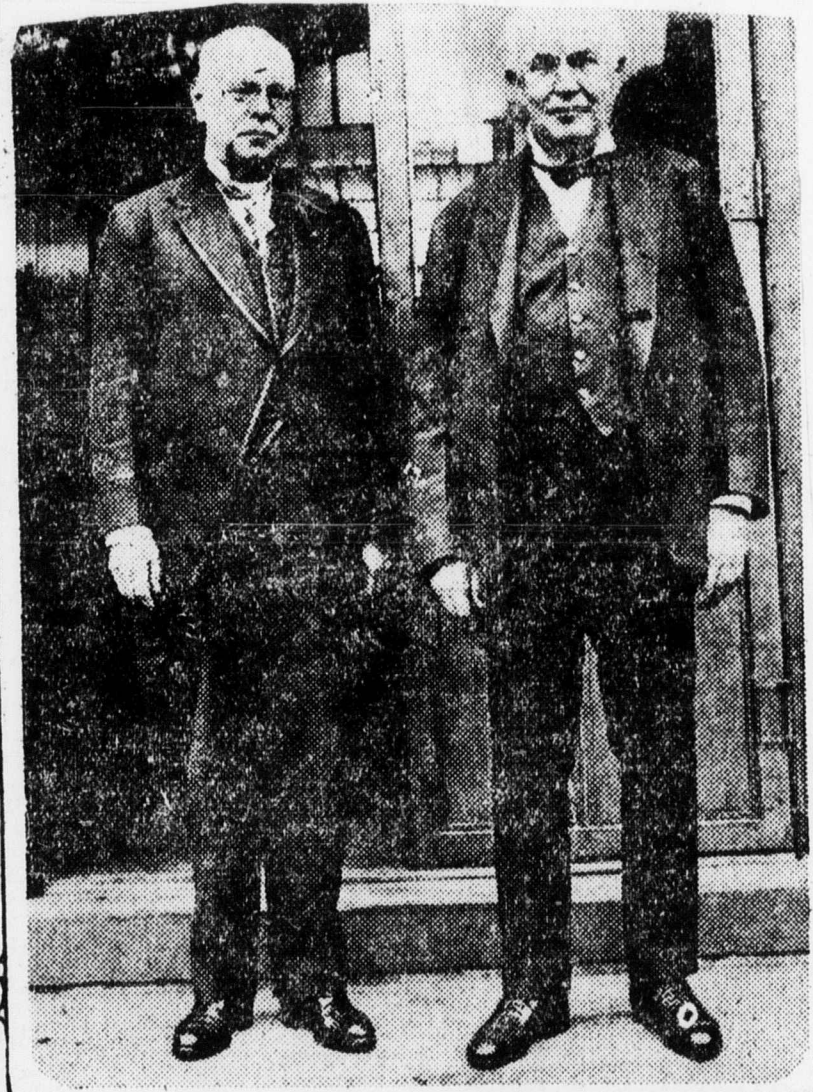
CHILDHOOD IMPRESSIONS

Value of This Theory Borne Out by Life of Sousa, the March King—At Oneonta Theatre Friday Matinee Only.

Those who love to believe that childhood impressions are most likely to determine the latter life of the individual, have a powerful argument in the case of Lieut. Com. John Philip Sousa, the famous bandmaster. Sousa was born in Washington, in 1854. From the time he was seven years old until the time he was eleven years old, the Civil war raged, and Washington was an armed camp. There were many military bands, brass bands, as we know them, and "buckskin" bands, composed of fifers and drummers. Then when Sousa was eleven, he saw the greatest military event which had ever taken place on this continent, the Grand Review of the Union armies in Washington. Sousa was eleven and his father, Antonio Sousa, was one of those who marched in the Grand review.

Sousa grew up, mainly in Washington, where the military tradition was kept alive, and after a start as a violinist in an orchestra, and a career as a composer of operetta, became director of the United States Marine band. One can readily believe his statement that the greatest thrill of his life came the first time he raised his baton above "the president's own" to play one of his own marches. And that in that great moment and down through the years, the echoes of the day of the Grand review and the tramp of feet of the victorious Army of the Potomac must have been ringing in his ears as he wrote "Semper Fidelis," "Sabres and Spurs," "Stars and Stripes Forever," and the other great Sousa marches to which armies have marched, compared to which the Armies of the Potomac and the James would have been, in numbers at least, but a "corporal's guard."

Sousa's band will appear at the Oneonta theatre Friday, July 27, for matinee only.



HARD TO TELL WHICH IS WHICH—Tom Edison tells John Phillip Sousa that he's perfecting a device to play jazz records backwards. Sousa recently visited the Edison laboratories.

SOUSA AND HIS BAND

The rare treat of a Sousa band concert, so much anticipated by Schenectady musical enthusiasts, will take place tonight in the beautiful State Theatre, and the confident expectation is that an audience that would please any artist, or any combination of artists will be present to give the celebrated conductor and his famous band cordial welcome. The musicians arrive in Schenectady this afternoon, and immediately after the concert will leave for Lake Placid where tomorrow they will give two concerts in new Lake Placid Club theatre, for which event the band has been specially engaged. It will be a joy to hear such an organization in such an inviting place as the State Theatre, and on this account it is expected that the audience will be in a very receptive mood. The program of the concert, as published in the UNION-STAR of last night will be presented without change. Of course there will be many additions in the shape of encores and these will largely be well-known Sousa marches. The seat sale shows the interest in the event, but there are still seats to be had even though a capacity audience doubtless will be present when the program begins.

SOUSA'S BAND THURSDAY.

When Lieut. Com. John Philip Sousa and his band arrive in Albany Thursday for matinee and evening concerts at Harmanus Bleecker hall, they will have completed twenty appearances since the tour began a week ago Saturday. Two concerts are given each day and to make connections so none shall be disappointed, special trains have frequently been used. This was the case Friday, when an afternoon concert was given at Oneonta and then a special train was taken for Schenectady, where a big audience awaited the musicians at the state theatre. The seat sale is now in progress at Harmanus Bleecker hall box office. The matinee is scheduled for 3 o'clock, and the evening concert for 8:15.

SOUSA PRODUCT OF ENVIRONMENT

Lieut. Com. John Phillip Sousa, peerless bandsman of America, is the product of environment, the bearer of the musical legend of the Grand Review.

In "The Stars and Stripes Forever," "Sabres and Spurs," and "Semper Fidelis," the succeeding generations and many yet to come will catch echoes of the inspiration that the young Sousa received when as a boy of 11 he watched the passing Grand Army marching down Pennsylvania Avenue, his father marching with the rest.

He was born in Washington, repository of the military and the naval mementoes of the nation. "Buckskin" bands, the fife and drum corps of the day, fascinated the growing boy. Violinist, composer subsequently, he became the leader of the President's Own, the United States Marine Band, and that was the thrill of a lifetime.

THREE GENERATIONS OF THE FAMOUS SOUSA FAMILY



At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and his band. He never has asked any favors of the public or solicited funds wherewith to endow his band.

His work has been more varied than the work of almost any other famous musician, for he has not only traveled

at the head of his band and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

"While he has been educating the public he has at the same time been educating musicians," said a critic. "It is to Sousa that the American people have looked, are looking and will continue to look for the best there is in our national music."

The above picture shows Lieutenant Commander John Philip Sousa, John Philip Sousa, 2d, and John Philip Sousa, 3d.

SOUSA COMING THURSDAY

For almost a generation now, Lieut. Com. John Philip Sousa, the famous bandmaster, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in fad and fancy, since the eighties, Sousa has recorded American history in music.

The earliest of the Sousa marches was "The High School Cadets," written in the eighties and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came "The Washington Post," dedicated to the newspaper of that name in Sousa's home city. Shortly afterwards came "King Cotton," "Manhattan Beach" is a history of a bit of New York—the era in the nineties, when Manhattan Beach was the favorite playground of the big city; and "El Capitan" reminds us of the day when operetta and De Wolf Hopper reigned supreme on the American stage, for "El Capitan" programmed as "Behold El Capitan" sung by Hopper and the chorus in Sousa's operetta of that name brought the immortal exponent of "Casey at the Bat" his greatest measure of fame.

When one hears "Semper Parvulus" one remembers the era when revolutions were a daily affair in the Latin American republics. And so the Sousa titles go. The band plays "Sabres and Spurs" and the "Boys of '98" think of "Teddy" and San Juan Hill. "Liberty Loan March," "The Volunteers," "Whos Who in Navy Blue," "The Man Behind the Gun" and "Pathfinder of Panama" are all typical—and topical—Sousa titles are reflections of American history, their significance known to all America. And his immortal "Stars and Stripes Forever," rising above time or place, has become the march song of a nation, apparently for all time.

This season Sousa again finds his inspiration in current history. In Washington, in June, during the national convention of Nobles of the Mystic Shrine, President Harding made a plea for fraternity as one of the driving forces in modern American life. And Sousa responds with his new march, "Nobles of the Mystic Shrine."

SOUSA'S BAND THURSDAY

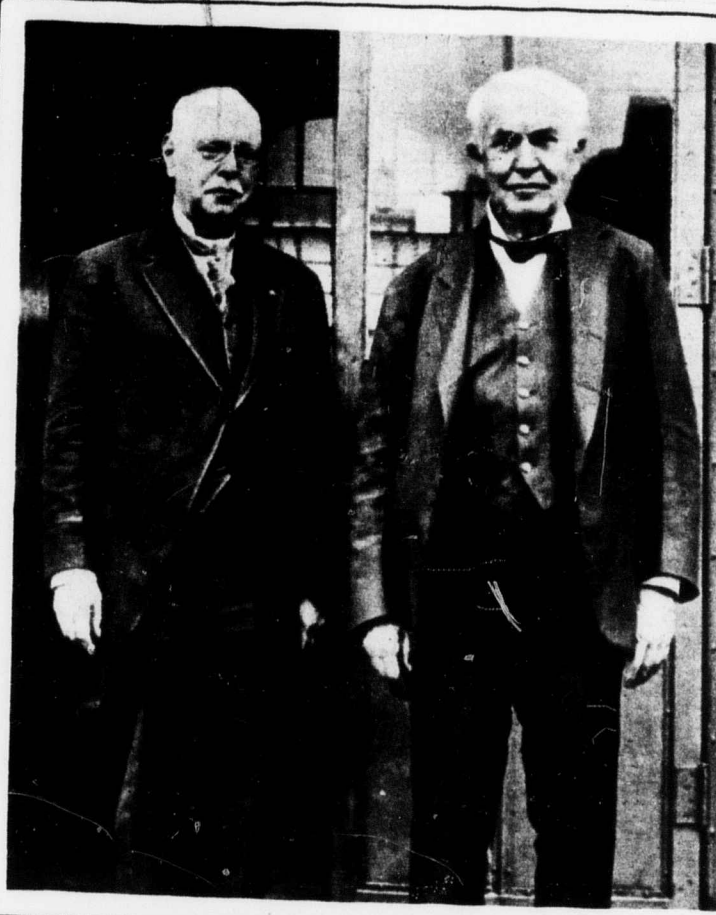
On Monday morning at the box office of Harmanus Bleecker hall, the \$10 sale will open for the concert to be given next Thursday afternoon and evening by the brilliant conductor and composer, Lieut. Com. John Philip Sousa, and his famous big band of fine artists. Everywhere he and his men appear, capacity audiences are the rule and there is little doubt but that Albany will prove no exception to the rule. In fact at Sousa's last concert in this city, one year ago, hundreds were turned away for want of accommodation.

No man in the world of music has had so extensively advertised a personality as Lieut. Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. Music is for the masses and not for the classes, and Sousa has long been known to be an energetic exponent of this fact, this being one reason for his great popularity.

THE PLAINFIELD.

Bandmaster for Thirty-one Years

On September 26, 1892, in Plainfield, N. J., Lieut. Commander John Philip Sousa, the famous bandmaster, who this season makes his thirty-first annual tour and his fourteenth transcontinental tour, gave his first concert as the head of the band which bears his name. In New York, recently, it was recalled that the first number played by Sousa at his first concert was a sacred composition written by John Patrick Gilmore, who had died two days previously in St. Louis. The band stood throughout the playing of the composition in memory of Gilmore, the greatest bandmaster of his generation, as is Sousa of his generation.



EDISON PLAYS HIS JAZZ RECORDS BACKWARDS Lieut. Commander John Phillip Sousa, and Thomas A. Edison, recently met to discuss industrial music. Among the things which Mr. Edison told Mr. Sousa was, that he was perfecting a device for playing jazz records backward. Mr. Edison remarked that they did not sound half bad that way. (Kadel & Herbert)

SOUSA'S PERSONALITY WINS WITH HIS MUSIC

BAND MASTER HAS BROUGHT FINE MUSIC TO THOUSANDS—COMING HERE FRIDAY, AUGUST 3

No man in the world of music has had so extensively advertised a personality as Lieutenant John Phillip Sousa, who, with his band of 100 musicians, comes to Catskill for two concerts, matinee and evening, Friday, August 3. Seats on sale starting Monday A. M.

Sousa and his music have become famous in every part of the globe and have long ago become an American institution. He has won the deserved reputation of the greatest band master in history and his band is recognized as the leading body of instrumentalists in the world.

Sousa's company has done much to promote musical interests, presenting programs containing compositions which would seldom reach the ears of the general public if the celebrated leader and his men did not make it possible.

Sousa to Present Many New Features

Lieutenant Commander John Phillip Sousa's coming tour will have several new features. There will, of course, be a Sousa march—two, in fact. The first is called, "The Nobles of the Mystic Shrine," is dedicated to the members of that order throughout America, and was first played at the American league baseball park of Washington in June by a massed band of 6,000 Shriners under Sousa's direction. The other is "The Dauntless Battalion," and is dedicated to the Pennsylvania Military college.

Two American composer-pianists will also be represented on the program. Ernest Schelling's "A Victory Ball," which last year was played by the symphony orchestra of Chicago and Philadelphia, and the New York Philharmonic, will be scored for band, as will Percy Grainger's "A Country Garden." Sousa has selected "On With the Dance" as the title for his new fantasia, weaving famous dance numbers of all ages into one number. Another will be "The Merrie, Merrie Chorus," a collection of choruses from well known operas. The humoresque, also an annual Sousa product, will be "Mr. Gallagher and Mr. Shean."

SOUSA'S BAND AT HAMMOND NOV. 16; AUSPICES VETERANS

The Edward H. Larsen Post of the Veterans of Foreign Wars of Hammond have obtained for their fall musical offering the world's greatest band conducted by John Phillip Sousa and will present it in the Parthenon theater at Hammond on Friday, Nov. 16. This is in line with the policy of this veteran organization of offering to the people of the Calumet only the very highest of attractions as a means of obtaining funds with which to secure a home of their own. The Chicago Tribune says of his coming tour:

"Lieutenant Commander John Phillip Sousa's coming tour will have several new features. There will, of course, be a Sousa march—two, in fact. The first is called 'The Nobles of the Mystic Shrine,' is dedicated to the members of that order throughout America, and was first played at the American league baseball park of Washington in June by a massed band of 6,000 Shriners under Sousa's direction. The other is 'The Dauntless Battalion,' and is dedicated to the Pennsylvania Military college.

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Sousa Waits Here for Special Train

John Phillip Sousa, leader of the famous Sousa Band, with his bandmen, was in Binghamton a short time yesterday morning while waiting for a special D. & H. train. The great musician and his troupe are now in the second week of their 300-city tour.



ABOVE—John Phillip Sousa, who will conduct his famous band in a concert at the Eastman Theater on Wednesday evening, August 1st

POPULAR ROCHESTER PLAYER WITH SOUSA



GEORGE CAREY.

Whenever Sousa's Band is announced for a concert in this city, a large number of people look forward with pleasure to the reappearance of George Carey, the young Rochester musician who has been a xylophone soloist and drummer with this organization for several years.

Mr. Carey achieved considerable popularity here as a soloist and orchestral musician some time before he was engaged by the renowned Sousa as a featured member of the band. Besides his marked natural talent and his finished technique as a musician, he has a pleasing personality and a dashing style. He has been received with high favor everywhere, so his pronounced success is not merely local.

This season Mr. Carey is said to have one of the best compositions for his xylophone solo that he has ever played. It is called "The Witches' Dance."

Mr. Carey's family live in this city. He is a brother of Norman Carey, a linotype operator in the employ of the Democrat and Chronicle.

Rochester Democrat 7/24/23

Sousa's Band Will Give Concert in Eastman Theater Wednesday Evening; New Sousa Compositions on Program

Lieutenant-Commander John Philip Sousa and his band will make their initial appearance in the Eastman Theater next Wednesday evening. Interest in the engagement is unusually keen because it is the first organization of its kind to give a concert in Rochester's noted temple of music. The environment, comfort and convenience and the acoustics of the Eastman Theater as contrasted with the barrenness of the average concert hall are expected to give the concert a big public appeal and the indications are said to be that a capacity house will greet the noted "March King" and his organization of eighty-five musicians.

Lieutenant-Commander Sousa has arranged a nattering program for the Rochester engagement, including four solos, by Marjorie Moody, soprano; Winifred Bambrick, harp; John Dolan, cornet, and George Carey, xylophone.

The opening number will be the "Tannhauser" overture. A Sousa suite, "At the King's Court," including three selections, will be another offering. "The Victory Ball," a symphonic poem, will probably be the most pretentious number. A fantasia, "The Merrie, Merrie chorus,"

a medley of popular operatic choruses put together by Sousa, is a lively and diverting number. Sousa's newest composition, "The Nobles of the Mystic Shrine" march, will also be on the program, and several hundred members of the Shrine Lunch Club will attend the theater in a body. Percy Grainger's folk tune, "Country Garden," is another attractive offering.

It goes without saying that as many of the popular Sousa marchers as the audience demands will be given. Sousa reserves these numbers for encores and "The Stars and Stripes Forever," "The Washington Post," "El Capitan" and "Semper Fidelis," dedicated to the United States Marines, will all be heard.

George Carey, xylophone soloist, is a Rochesterian and is always accorded a big welcome in his home town. He has "The Witches Dance" as a regular solo number on the program.

Lieutenant-Commander Sousa will be the guest of honor and a speaker at the meeting of the Shrine Lunch Club in the Powers Hotel next Wednesday noon.

Seats for the Sousa concert are now on sale at the concert box office in the lobby of the theater.



Sousa and his band will give two concerts at the Avon theatre Sunday, afternoon and evening.

Catskill Mail 7/26/23

FAMOUS CORNETIST COMING WITH SOUSA

JOHN DOLAN, CHOICE OF DIRECTOR IN WORLD SEARCH—HAS SOLO NUMBERS

Among the soloists coming with Lieutenant-Commander John Philip Sousa for his concert at the Community Theatre (Friday, August 3, matinee at 2:30, evening one performance at 8:15, will be John Dolan, described by the march king himself as the greatest cornet player he has ever been privileged to hear.

Having, as he expresses it, "fine-tooth-combed" the world for artists to take the place of men he has trained on the instrument, Sousa is in a position to know whereof he speaks when the topic swings to cornet music.

All the great composers now write for the cornet and it has become indispensable in the modern symphony concerts. Directors have found in it a blending of tones possessed by no other member of the trumpet family. The composer Strauss has declared orchestration in its modern perfection unthinkable with the cornet.

Sousa calls Dolan a genius and finds his only comparison in Jules Levy, idol of the American public a generation ago.

Utica Press 7/20/23

SOUSA'S BAND GIVES CONCERTS HERE TODAY

Excellent Program Is Offered by March King at Colonial

Utica today is to be accorded its leading musical treat of months, Sousa and his band, Lieut. Com. John Philip Sousa in personal command, in matinee and evening performances at the Colonial Theater. Judging by the heavy advance sale, Utica will tender the march king a rousing welcome, such as has marked his every appearance on this, his 31st annual tour of the United States.

Learning that a capacity crowd was assured for night, Sousa and his manager, Harry Askin, consented to a matinee performance so that children and others, unable to secure tickets, would not be disappointed. The matinee performance will be complete, bringing forth all of Sousa's latest and most popular marches.

Thought not listed on the program, the ever popular "Stars and Stripes," as well as other Sousa favorites of yesteryear, will be heard as encore numbers of which Sousa is always generous.

The program for today's concert is:

- Overture—"Tannhauser".....Wagner
- Cornet Solo—"The Secret".....Gautier-Nazel
- "The Secret".....John Dolan
- Suite—"At the King's Court".....Sousa
- Vocal Solo—"Shadow Dance".....Mayerbeer
- Miss Marjorie Moody
- Symphonic Poem—"The Victory Ball".....Schelling
- Fantasia—"Merrie, Merrie Chorus".....Sousa
- Xylophone Solo—"The Witches Dance".....McDowell
- March—"Nobles of the Mystic Shrine".....Sousa
- Harp Solo—"Liebestraum".....Listz
- Miss Winifred Bambrick
- Folk Tune—"Country Garden".....Grainger

Birmingham Ala News 7/29/23

Sousa's Marches Again Popular Is Shown By Demand For Records

Music with "pop" and ginger is being demanded just now by lovers of records in Greater Birmingham, and the demand ranges all the way from lively military marches by John Philip Sousa to lively step accompaniments by the Great White Way and other orchestras.

Sousa, the "March King," and his band are as well known in the remote parts of the world as in the traveled ones; if not in person, then through their records. "Under the Double Eagle" (Victor) is played with brilliant metallic perfection, the various bodies of instruments being skilfully separated and combined. It is by J. F. Wagner. "The High School Cadets" (Victor), on the reverse is by Lieut.-Com. Sousa himself. It is one of the great examples of the American military march. The past generation knows it well; the younger one will greet it with a sense of novelty.

Another striking instrumental record which has scored quite a hit in many Birmingham homes recently is that of the International Concert Orchestra, with two attractive numbers, "The Gypsy Love" (Victor) waltz is by Franz Leha, composer of the "Merry Widow," and is from his "Gypsy Love," while "The Sweetheart Waltz" (Victor) on the reverse is a true Strauss waltz, by Johann Strauss the younger, and it is from his "Gypsy Baron." Both are good long numbers, for the old-fashioned waltz, or "set of waltzes," was a good long dance. Both are played with fine sensitiveness to time and rhythm, and both are phrased so deftly that one feels that a slight "rubato" or variable tempo is used.

There is also an unusual record with a couple of medleys by the Great White Ways and The Troubadours—the one "Wild Flower" (Victor), something of a fox trot assortment; the other, "Dreamy Melody" (Victor), a medley waltz. The ubiquitous Billy Murray happens along with a whistling part in the first, and there are some fine violin melodies in the waltz number.

Ever since the days of "April

Showers," Jolson's song-supplier have been striving to produce a worthy successor. They have struck it in "Morning Will Come" (Columbia), a ballad with a clean, buoyant, optimistic lyric, slightly reminiscent of its predecessor. The running mate for this number is "When Will The Sun Shine For Me?" (Columbia), a Hart-Shaw sob-song of one who waits and wonders.

"Lasses" White, who has made thousands of Birmingham minstrel lovers laugh with him and at him, is here with records. There is everything in the records from cotton snatching to boat whistles and from mouth-harps to high finance in the ivory exchange. On one side of the disk "Lasses" and his company, with Al Bernard, produced the "Love Scene" (Columbia), and on the other there is a "Plantation Scene" (Columbia) in which the minstrels are at their best.

The waltz spirit seems to course through the veins of Guido Deiro as he deftly fingers his piano-acordion, rippling through the swinging strains of "Underneath the Mellow Moon" (Columbia), and on the reverse the rhythm changes to a fox trot, the title to "Sahara Moon" (Columbia), but both are handled with rare skill by Deiro, termed by many the greatest of all accordions.

Keeping up with the waltz spirit, Kaplan's Melodists are heard in "Honey-moon Chimes" (New Edison), composed by Mary Earl, who wrote "Beautiful Ohio." It is a worthy successor to that great waltz. And on the reverse of this record there is also the fascinating "I'm Drifting Back to

SOUSA'S BAND WILL BE HEARD HERE WEDNESDAY

Will Be First Organization of Its Kind To Play in Eastman Theater—Geo. Carey, Rochester Xylophonist, Among Soloists.

To Sousa's Band goes the distinction of being the first organization of its kind to appear in the Eastman Theater. The ideal setting afforded by Rochester's famous temple of music when contrasted with the barrenness of the average concert hall, is expected to furnish particular inspiration to the musicians and the result should be a concert of unusual quality and spirit.

Lieutenant-Commander Sousa and his band will be at the Eastman Wednesday evening, and the advance sale of seats indicates a capacity audience.

Lieutenant-Commander Sousa has arranged an attractive program for the Rochester engagement, including four soloists, Marjorie Moody, soprano; Winifred Bambrick, harp; John Dolan, cornet and George Carey, xylophone.

The opening number will be the "Tannhauser" overture. A Sousa suite, "At the King's Court," including three numbers will be another offering. "The Victory Ball," a symphonic poem, will probably be the most pretentious number. A fantasia, "The Merrie, Merrie Chorus" a medley of popular operatic choruses put together by Sousa is a lively and diverting number. Sousa's newest composition, "The Nobles of the Mystic Shrine March" will also be on the program and several hundred members of the Shrine Lunch Club will attend the theater in a body. Percy Grainger's folk tune, "Country Garden" is another attractive offering.

It goes without saying that all the popular Sousa marches which the audience demands will be given. Sousa reserves these numbers for encores and "The Stars and Stripes Forever," "The Washington Post," "El Capitan" and "Semper Fidelis," dedicated to the United States Marines will all be heard.

George Carey, xylophone soloist, is a Rochesterian and is always accorded a great welcome in his home town. He has "The Witches Dance" as a regular solo number on the program.

Lieutenant-Commander Sousa will be the guest of honor and speaker at the meeting of the Shrine Lunch Club at Powers Hotel next Wednesday noon.

Seats for the Sousa concert are now on sale at the concert box office in the lobby of the theater.

Why an Increase in Salary?

Lieut. Com. John Philip Sousa, who comes here next Tuesday, tells a good story on Benjamin F. Tracy, Secretary of the Navy under Benjamin Harrison. Sousa was then director of the United States Marine Band and had been trying to secure more money for his musicians. He called upon Tracy, and the talk turned to a young cornetist, said Sousa.

"Mr. Secretary, that young man's pay, with all allowances is not more than \$65 a month. He is a model young man. He does not drink, and he does not smoke. I think he should have more money."

"Well," the Secretary remarked dryly, "If he has no bad habits. I do not see what he needs with more money."

JOHN PHILIP SOUSA will be at the Eastman Theater Wednesday night with his band.



"STARS AND STRIPES" MARCH IS NEARLY 30 YEARS OLD

The most popular march ever written, Sousa's "The Stars and Stripes Forever," is nearly 30 years old. We, as a nation, began to hum it back in 1898, at the time we were at war with Spain. When the war ended, we kept on humming it. We hummed it when we went into the World-war. What is more we have learned how to cheer it; it is, perhaps, the most vitally American tune anybody has heard. In response to popular demand it will be heard in Monday's concerts at the Colonial Theater when Sousa's Band appears here.

Oddly enough, Sousa, himself, does not regard "The Stars and Stripes" as his best effort in marches. Ask him which is his best, and he'll invariably tell you that his choice is "Semper Fidelis," which he composed for and dedicated to the United States Marine Corps. Previously to the publication of "The Stars and Stripes," the American public liked best "The Washington Post," which still "stands up," especially when Sousa is in direction of the performance.

NEW MARCH ON SOUSA'S PROGRAM

The scheduled appearance of Lieutenant Commander John Philip Sousa and his famous band at the Eastman Theater Wednesday evening of this week is arousing interest. This will be the first appearance of the noted conductor in Rochester's new theater, the superior acoustic qualities of which have proved it an ideal concert hall.

The "March King's" organization this year numbers eighty-five musicians. The attractive program includes four soloists, Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist, and George Carey, a Rochester man, xylophonist.

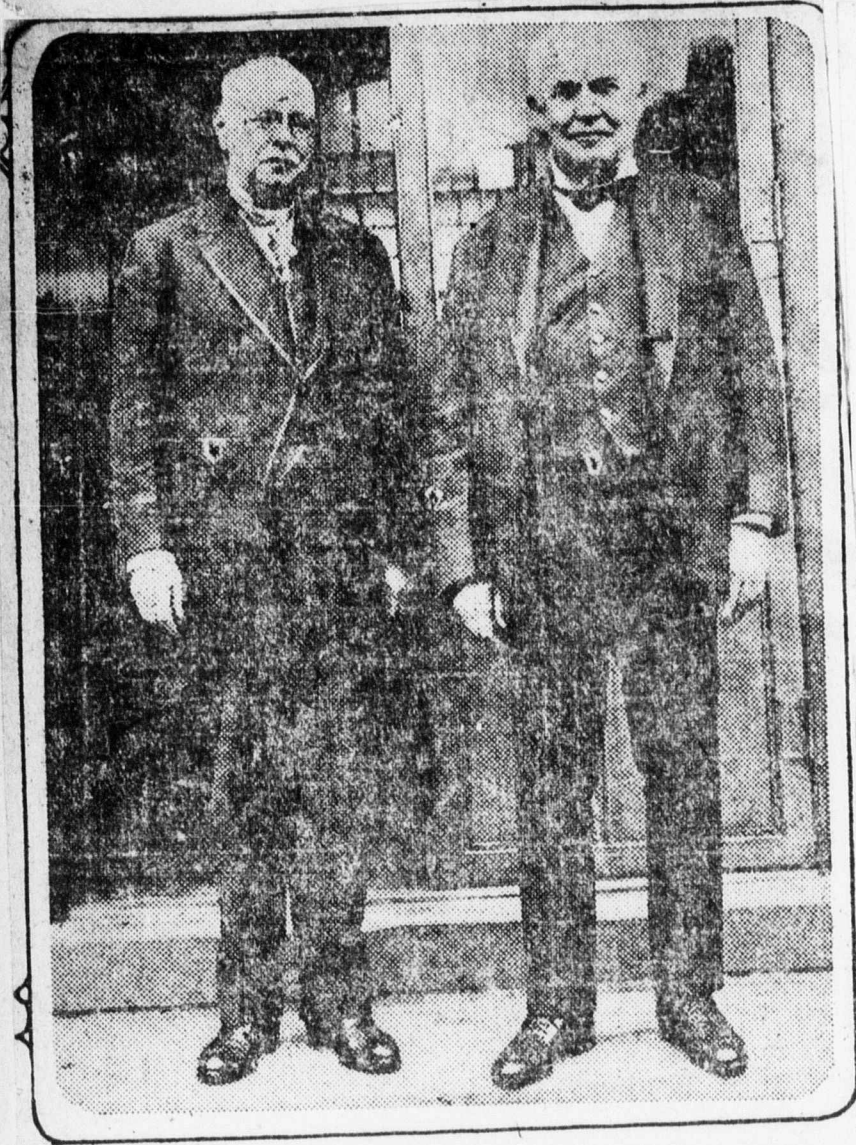
The opening number will be the "Tannhauser" overture. A Sousa suite, "At the King's Court," will be another offering. "The Victory Ball," a symphonic poem, will be the most pretentious number on the program.

A fantasia, "The Merrie, Merrie Chorus," a medley of popular operatic choruses arranged by Sousa, and the composer's latest march composition, "The Nobles of the Mystic Shrine," with other selections that have been greeted with enthusiasm everywhere the band has appeared, will help to make the concert one of the memorable musical events of the season.

Ever generous with encores, Sousa promises to meet the customary demand for a repetition of the old favorites, "The Stars and Stripes Forever," "The Washington Post," "El Capitan" and "Semper Fidelis," the last named dedicated to the United States Marines in the World War.

SOUSA'S TUBA PLAYER DIES

Pottsville, Pa., July 26.—Just after John Philip Sousa and his band arrived here today to fill a two-days engagement, Fred Grabner, who played the tuba, dropped dead. Coroner Henry Dierschedl is conducting an investigation. Grabner was from Minneapolis and was 44 years old.



HARD TO TELL WHICH IS WHICH—Tom Edison tells John Philip Sousa that he's perfecting a device to play jazz records backwards. Sousa recently visited the Edison laboratories.

Sousa, Long Friend of Harding, Wires Regrets from Syracuse

"Should old acquaintance be forgotten in time of serious illness?" asks John Philip Sousa, world famous band conductor, upon arriving in Syracuse to hear from The Journal about the rally of President Harding, who is seriously ill in San Francisco.

A telegram hurriedly scribbled by the great Sousa is now on its way to Noble Warren G. Harding, bearing John Sousa's hopes for the President's quick recovery.

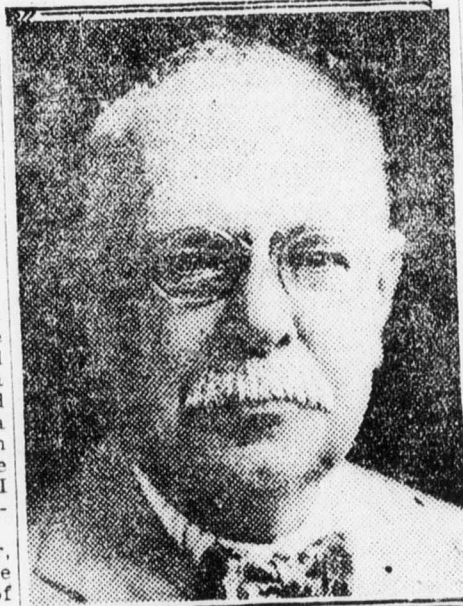
"I have known the President under perhaps more intimate circumstances than many," Sousa told The Journal. "He and I were awarded doctors' degrees from Pennsylvania College together six years ago and from that time on we have had a common relationship. He was given the degree of doctor of laws while still United States senator and I was given the doctor of music degree."

"To this day he calls me doctor, for my special amusement, since there is no more un-doctorly sort of person than I."

"I shall probably play a special selection in honor of the President at the Tigris Temple Shrine concert at the Armory tonight. The 'Keeping in Step' march I composed for Mrs. Harding will probably be my selection."

Grave concern over the illness of President Harding is felt on every hand in Syracuse.

Every bulletin of the President's



JOHN PHILIP SOUSA.

condition is watched with eager interest, and in the clubs, stores and factories and on the streets the President's illness is the main topic. Hundreds of inquiries have come to The Journal during the day from people anxious to learn of the President's condition.

His Band at Longwood, July 21



LIEUT. JOHN PHILIP SOUSA

SOUSA BAND CONCERT TO AID BOY SCOUTS

Pierre S. du Pont Secures Band For Longwood to Benefit the Lads

Through the generosity of Pierre S. du Pont, Boy Scouts of Wilmington and West Chester will benefit by the two concerts to be given by Sousa's Band at the Longwood estate of Mr. du Pont on Saturday afternoon and evening, July 21. Mr. du Pont will pay all the expenses in bringing the band here for these concerts. Being deeply interested in the Boy Scout movement he has agreed to give Wilmington Council and West Chester Council, Boy Scouts of America, the proceeds of all the tickets they sell for the two concerts. The proceeds of every ticket sold in Wilmington will go into the local Scout treasury.

The price of the tickets will be 75 cents and \$1.50. The concerts are to be given on the lawn at Longwood. In case of rain those holding \$1.50 tickets will be admitted to the conservatory where the concert will take place; those holding 75-cent tickets may have their money back.

No person is a stronger booster for small-town bands than Lieutenant Sousa. Wherever he goes and has the opportunity he never fails to seek local musicians who play wind instruments.

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

"A generation ago, the brass band was a matter of intense town pride in the smaller communities, and membership was eagerly sought. That condition has not entirely passed, and I find many communities where the town band is rightly considered the community's best advertising asset. In several

states, among them Kansas, the municipalities are authorized to levy a tax for the support of a municipal band. Membership in the band brought a uniform, and I do not pretend to be original when I remark that nothing catches the feminine eye quite as quickly as a uniform. It also brought certain concessions from employers, and occasional opportunities to see the world through trips to Fourth of July celebrations at the county seats or upon great occasions to the great fairs. So the ambitious aggressive youth of the community was to be found in the brass band and I must confess that it was native ambition and aggressiveness as much as brass band training which made them great or successful."

"When I am on tour there is scarcely a city in which I visit where I do not meet some man who has been more than ordinarily successful in life in a profession, in business or in politics who does not break down and confess that he had been a member of a band in a small city or town. Most of them seem to have been players of alto horns, tenor horns, E-flat cornets and E-flat clarinets, instruments which have almost disappeared in modern brass band instrumentation. So many of them were performers upon fast-disappearing species of instruments that I have often wondered what has become of the cornetists, the trombone players and the drummers. Were all cornet players doomed to mediocrity? Did trombone players, like the good, die young? Or does every felon's cell hold an ex-brass drummer?"

"Seriously, however, for the good of music, I am much gratified that community pride in brass bands has enjoyed a tremendous growth over the country in the past few years, particularly since the war. I get many letters asking for advice upon band organization and instrumentation, for suggestions upon the construction of band shells and for directions upon repertoire. Many industrial concerns over the country are organizing company bands, and I hope I may be pardoned if I boast that a great number of the young men who were in my Great Lakes Naval Training bands during the World War have become musical directors in their home communities."

SOUSA CONCERT OPENS LAKE PLACID THEATER

3,000 Attend Programs at Club.

Special Dispatch to THE NEW YORK HERALD. LAKE PLACID, N. Y., July 28.—Three thousand people from the several Adirondack resorts attended the concert by Sousa's Band, marking the opening of the new Agora Theater at Lake Placid Club this afternoon and evening. The historic old stage curtain from the former Augustin Daly Theater, which was used as a background for the new stage, was the center of much interest.

At the afternoon concert wild birds flitted across the stage through an open window during the singing of soprano solos by Miss Marjorie Moody of New York.

Rear Admirals F. F. Fletcher, Thomas Washington and Thomas Rogers were among those attending the opening. Among others noted were Supreme Court Justices L. L. Fawcett and William F. Hagarty of Brooklyn. With Justice Hagarty were Mrs. C. E. Hagarty and Miss Abbie D. Hagarty. From Leon Lake came Mr. and Mrs. Herbert F. Carpenter of Ardsley-on-Hudson.

ENVIRONMENT NOT HEREDITY SHAPED SOUSA FOR LIFE WORK

BELIEVES FATHER BETTER MUSKET SHOULDERER THAN TRUMBONE PLAYER.

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

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

Lieutenant-Commander Sousa and his band come to the Avon theatre on Sunday, July 29.

5000 AUTOES 40,000 PEOPLE WERE AT PARK

The largest number of autoes that has ever assembled at Sch. Park since the park was opened, was parked in and about the grounds for the Sousa concerts, Wednesday and Thursday the Park management announced on Friday evening after a checkup had been completed. The figures for the two days showed that 5,000 machines had entered the grounds. The number was almost evenly divided between the two days less than a hundred dollars marking the difference in receipts. Estimates of the crowd attending the park during the period placed the number at 40,000. The first day's crowd according to a checkup of the management showed that a conservative estimate placed the number of attendants foreign to the usual drawing limits of the crowd was over 75 per cent of the people present.

TREMENDOUS CROWD HEARS SOUSA BAND

Many Will Go To Park Again Today to Hear Far-famed Organization

LONG STRING OF AUTOS

Before tremendous crowds Sousa and his band rendered very delightful concerts on the special bandstand erected for the purpose in the picnic grove at Schuylkill park. People came from everywhere, by trolley, train and motor, and especially noticeable was the crowd that came by automobile. For hours last evening a steady stream of autos entered and at one time the line extended to Port Carbon. Again today the band will give four programs, each separate and distinct commencing at 2, 4, 8 and 10.

So favorable did the band impress many people yesterday that some were heard to express their intention of coming again today particularly because of the entire change program for today.

Ocean Grove to Hear Sousa's Band and Galli-Curci Soon

Special Dispatch to The Tribune. OCEAN GROVE, N. J., July 28.—The musical program at the Auditorium here includes a concert by Sousa's Band next Saturday, and on August 18 Mme. Galli-Curci will be heard. Recent arrivals at the North End Hotel include Mr. and Mrs. A. H. Alexander, Mr. and Mrs. E. O. Watkinson, Mr. and Mrs. Charles Richmond, Mr. C. M. Craigie and Mr. E. S. Grover, of New York.

At the La Pierre are Mr. and Mrs. A. G. Jordan, Mr. and Mrs. W. J. Ebels, Miss Adelaide Boylen, of New York; the Rev. and Mrs. J. A. Behrens and the Rev. and Mrs. W. A. McDowell, Miss Henrietta Hoyer and Miss Margaret J. Hoyer.

CONGRATULATING MR. ALBEE.

The transition of the Hippodrome from impending demolition to the control of the B. F. Keith Vaudeville Circuit has brought E. F. Albee, who engineered the arrangements, numerous letters and messages of congratulation. Gov. Smith, Mayor Hylan, Commissioner of Public Welfare Coler, Secretary John R. Young of the Merchants' Association, John Philip Sousa, Rear Admiral Glennon, U. S. N., retired; Col. E. H. Wagner, U. S. A., and many others have expressed their satisfaction over the prospect of the Hippodrome remaining a playhouse. It is probable that Mark A. Luescher, formerly manager of the big theatre, now associated with the Keith interests, will have the supervision of the Hippodrome under its new policy.

PRESIDENT'S STREAMERS.

To Be Presented to Boy Scouts Prior to Sousa Concert Friday.

The President's streamers, awarded to Boy Scout troops two and four and to the Oneonta Boy Scout council for large increase in membership during the drive last winter, will be presented at the Oneonta theatre this afternoon at 2:15 o'clock prior to the band concert. The presentation speech will be made by Dr. George W. Augustin.

The Scouts will march from Scout headquarters, in full uniform, at 2 p. m. National Scout headquarters had requested that the streamers be presented in public and for that reason this afternoon's ceremony has been arranged.

JACKIE GIVES SOUSA'S MEDALS THE O-O



The eminent young Syracusan finds that the decorations which the lieutenant-commander will wear while directing his band here on July 31 are the real thing.

GREATEST OF ALL BANDS

Sousa Delights Audience at Onondaga Theatre Yesterday That Occupied Every Seat.

Possibly the day will come when the name of another will replace that of John Philip Sousa as the greatest of all band leaders and march composers. One thing is certain, however; that day will not be while the March King is alive nor for many years after he has passed away. Any person of the hundreds who sat in ecstasy for over two hours at the Onondaga theatre yesterday afternoon while Sousa and his band occupied the stage can tell you the reason, which is that only a genius could have trained a body of musicians to such an approach to perfection, could have led them so ably, and could have written the marches which bear the name of Sousa.

As a vehicle of musical expression a band may not approach a symphony orchestra but its playing has a much wider appeal and is susceptible of much more that is pleasing to the average ear. No symphony orchestra could have packed the theatre as did Sousa's band yesterday and for that matter no other band could have accomplished the result. The name of Sousa is a household word throughout America and wherever he appears people "flock from miles around" to hear him. That was true yesterday, the audience numbering many from vicinity towns.

The program rendered yesterday was very carefully selected and included numbers that brought out the capabilities of every instrument. The range was complete, from symphonic selections containing passages that it would seem that only stringed instruments could properly interpret to crashing marches in which the brasses vied with each other for unusual effects.

The solo numbers added a pleasing touch to the program. John Dolan, cornetist, displayed an amazing purity of tone and facility of expression. Miss Marjorie Moody, soprano, delighted all with her selections, ranging from grand opera to beautifully simple numbers. Miss Winifred Bambrick showed a complete mastery of the harp and played her way into the hearts of her auditors. George Carey proved himself to be a wizard of the xylophone, handling the sticks in a positively uncanny manner. His selections ranged from the classical "Witches Dance" to the popular "We Have No Bananas."

As encores, with which he was very liberal, Mr. Sousa played mostly marches of his own composition, including El Capitan, U. S. Field Artillery March, Nobles of the Mystic Shrine, Semper Fidelis, and the Stars and Stripes Forever. As the swinging harmonies of those famous marches crashed through the auditorium it was not difficult to answer why they are so popular and why the composer has acquired such lasting fame. When the strains of Stars and Stripes Forever began the audience showed its regard for the selection, called the best composition of its kind ever written, by applauding vigorously.

The visit to any city of Sousa and his band must be regarded as in the nature of an event of public importance and should the master ever return to the city he will be assured of a welcome no less cordial than that accorded him yesterday afternoon.

SOUSA MODEST WHEN TALKING OF OWN MUSIC

"High School Cadets," His First Composition, Sold for \$25.

John Philip Sousa, who comes to Syracuse for the Tigris Temple band benefit concert at the State Armory July 31, is modest and unassuming when he talks of his own compositions. He prefers to content himself with signing his name to the various records and autograph albums which are brought to him in every city he visits.

Occasionally, however, Sousa will discuss his own compositions, the first of which was "High School Cadets," a march tune written in Philadelphia in the '80s. It was sold to a publisher for \$25 or \$35, Sousa is not certain as to the correct sum.

Second oldest of his famous marches is "The Washington Post," in which a new note in march-time composition, a note essentially American, was recognized early. It was written in honor of Breyer Wilkins, former owner of the Washington newspaper bearing that name.

"Semper Fidelis," dedicated by the March King to the United States

Marines and adopted by them as their official march tune, is second in popularity with the soldiers and sailors of Uncle Sam.

"Manhattan Beach" holds its own, especially with those who recall when Manhattan Beach, adjoining Coney Island proper, was the pet resort of New York dwellers in the good old summer time.

Then there is "King Cotton," a tribute to the South; "El Capitan," second choice of hundreds of thousands everywhere, representing the taste of those who made their first acquaintance with Sousa music in the days when his like-named comic opera was the rage.

This list represents second choice

with the groups or divisions described. What, then, may be asked, is the first choice? The answer is: "The Stars and Stripes Forever," now 25 years old. It came into its great popularity in the days of the war with Spain, in 1898, and has

grown in favor as the years have rolled by. So far as anything may be "official" which lacks the formal and written sanction of Congress, "The Stars and Stripes Forever" is the "official" tune of the United States of America.

New Gems by O. HENRY

A Treasure-Trove of Humor From His Newly Discovered Newspaper Writings.

Reasons for Uneasiness

WHEN Sousa's band was in Houston a week or so ago, Professor Sousa was invited to dine with a prominent citizen who had met him while on a visit to the north.

This gentleman, while a man of high standing and reputation, has made quite a fortune by the closest kind of dealing. His economies in the smallest matters are a fruitful subject of discussion in his neighborhood, and one or two of his acquaintances have gone so far as to call him stingy.

After dinner Professor Sousa was asked to play upon the piano, of which instrument he is a master, and he did so, performing some lovely Beethoven sonatas, and compositions by the best masters.

While playing a beautiful adagio movement in a minor key, the professor caught sight of his host casting uneasy glances out of the window and appearing very restless and worried. Presently the Houston gentleman came over to the piano and touched Professor Sousa on the shoulder.

"Say," he said, "please play something livelier. Give us a jig or a quick-step—something fast and jolly."

"Ah," said the professor, "this sad music affects your spirit then?"

"No," said the host, "I've got a man in the backyard sawing wood by the day, and he's been keeping time to your music for the last half hour."

TWO NEW MARCHES COMPOSED BY SOUSA

NEW YORK, July 28.—Two new marches have been written by Lieutenant Commander John Philip Sousa for the thirty-first annual tour of his band. The marches are "Nobles of the Mystic Shrine" and "The Dauntless Battalion."

In addition, Sousa will present to the country at large, his march "The Gallant Seventh," dedicated to the Seventh Regiment, New York National Guard, which was given its first public performance at the Hippodrome on November 5, at the end of his last tour and which never has been performed except in New York.

"Nobles of the Mystic Shrine" is dedicated to the members of the order in America, and was first played by a massed band of 6,000 Shriners during the national convention in Washington, last month. "The Dauntless Battalion" is dedicated to the Pennsylvania Military Academy.

Tigris Nobles to Greet Sousa and Famous Band

Lieut.-Commander John Philip Sousa and his band will be given a cordial welcome when they arrive at 10 o'clock this morning, arrangements having been completed for the reception by Tigris Temple Nobles, under whose auspices a concert will be given at the state armory tonight.

Soon after his arrival Sousa will be tendered a reception at the Onondaga. At noon he will go to Cicero with a corps of bandmen as dinner guests of Tigris Temple band. Sousa and a majority of his men are Shriners.

William A. Fancher, illustrious potentate of Tigris Temple, is supervising arrangements for Sousa's reception.

"STARS AND STRIPES FOREVER" may be America's most popular march, but John Philip Sousa, its composer, who brings his band to town on Tuesday for a concert at the State Armory under Tigris Temple auspices, does not regard it as his best effort. Sousa votes for "Semper Fidelis," the alma mater of the United States Marine Corps.

JACK RICHARDSON TO AGAIN PLAY WITH SOUSA'S BAND

John Richardson, the famous bass horn player, residing with his brother, J. Thomas Richardson, on East Main street, Ephrata, has again signed up with Sousa's Band, which will begin its 31st season July 21, and will conclude March 8, 1924. During the season, Sousa will make his 14th trans-continental tour. Concert managers in the United States have guaranteed an aggregate of \$412,000 for the appearance of Sousa and his band during the coming season. This is said to be the largest amount ever guaranteed for the season's appearance of any musical organization.

Prof. Richardson is not only a star musician, but he has also a fine physique, measuring 6 feet 4 inches in height, and proportionately big in other respects.

THE enormous crowds that thronged Olympic Park all day last Sunday to hear Sousa and his band come close to being duplicated Saturdays and Sundays right along now, for the many attractions that fill the Olympic garden spot and the always entertaining and enjoyable free circus, with the addition of the great swimming pool give the people for miles around Newark reason for going to this noted pleasure place.

Circus features next week include Tallas Athena Company, with high school horse and beautiful trained dogs direct from South America, and Rosie, the largest elephant in captivity, doing remarkable tricks with pretty lady riders.

The Three Bells will present a unique comedy, balancing and bicycling act.

Three thousand people from Adirondack resorts were present at the concerts given by John Philip Sousa and his band at Lake Placid, N. Y., July 28. The occasion was also notable because it marked the opening of the new Agora Theatre at the Lake Placid Club, and the historic stage curtain from the former Augustin Daly Theater, which is used as the background of the new stage, was the center of interest.



New Short Gems By O. HENRY

A TREASURE TROVE OF HUMOR FROM HIS NEWLY DISCOVERED NEWSPAPER WRITINGS

REASONS FOR UNEASINESS.

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WHEN Sousa's band was in Houston a week or so ago Professor Sousa was invited to dine with a prominent citizen who had met him while on a visit to the North.

This gentleman, while a man of high standing and reputation, has made quite a fortune by the closest kind of dealing. His economies in the smallest matters are a fruitful subject of discussion in his neighborhood, and one or two of his acquaintances have gone so far as to call him stingy.

After dinner Professor Sousa was asked to play upon the piano, of which instrument he is a master, and he did so, performing some lovely Beethoven sonatas, and compositions by the best masters.

While playing a beautiful adagio movement in a minor key, the professor caught sight of his host casting uneasy glances out of the window and appearing very restless and

worried. Presently the Houston gentleman came over to the piano and touched Professor Sousa on the shoulder.

"Say," he said, "please play something livelier. Give us a jig or a quick-step—something fast and jolly."

"Ah," said the professor, "this sad music affects your spirits, then?"

"No," said the host, "I've got a man in the back yard sawing wood by the day and he's been keeping time to your music for the last half hour."

Maurice Sackett Dreams Of Contract With Sousa's Big Band and Gets It; Boy Scout From El Paso Makes Good

MAURICE SACKETT left El Paso in the fall of 1922 with his flute and a determination to "make good". It didn't take the boy long to prove his merit, for nine months later he had signed a 40-weeks' contract with John Philip Sousa's band.

The famous band will give a concert in El Paso January 19, 1924, sponsored by the local Shriners. P. J. Gustat, leader of the Boy Scout band, in which Maurice got his first experience, will

have the band at the train to meet him.

High School Graduate.

Maurice was born in Waco, Texas, 18 years ago, and came to El Paso, with his parents, when he was six.

He was graduated from El Paso high school in 1922. He played in the Boy Scout and municipal bands and in the



MAURICE SACKETT

SOUSA AFFECTED BY EARLY IMPRESSIONS

'March King's' Ears Were Filled With Martial Music as Child

NEW YORK, July 14.—Those who love to believe that childhood impressions are most likely to determine the latter life of the individual have a powerful argument in the case of Lieutenant Commander John Philip Sousa, the famous bandmaster.

Sousa was born in Washington in 1854. From the time he was 7 years old until the time he was 11 years old the civil war raged, and Washington was an armed camp. There were many military bands, brass bands, as we know them, and "buckskin" bands, composed of fifers and drummers. Then, when Sousa was 11, he saw the greatest military event which had ever taken place on this continent, the grand review of the Union armies in Washington. Sousa was 11, and his father, Antonio Sousa, was one of those who marched in the grand review.

Sousa grew up, mainly in Washington, where the military tradition was kept alive, and after a start as a violinist in an orchestra and a career as a composer of operetta, became director of the United States Marine Band.

One can readily believe his statement that the greatest thrill of his life came the first time he raised his baton above "the president's own" to play one of his own marches. And that in that great moment and down thru the years the echoes of the day of the grand review and the tramp of feet of the victorious army of the Potomac must have been ringing in his ears as he wrote "Semper Paratus," "Sabres and Spurs," "Stars and Stripes Forever" and the other great Sousa marches to which armies have marched, to which the armies of the Potomac and the James would have been, in numbers at least, but a "corpsal's guard."

high school orchestra. He has played in several church orchestras also, for the Woman's club and the Kiwanis and Rotary clubs and has frequently provided entertainment for patients at hospitals and sanatoriums.

The problem of Maurice's future was a matter of great concern to his family. He was determined to go east, but his father did not have the money. The family agreed to sell the old homestead in Waco, but no buyer was found. Then a loan was granted by the university loan fund. B'Nai Brith

and Mrs. Frank Coles also helped finance the boy's eastern trip.

His Dream Comes True.

"I am so thankful to God and everyone else that my heart is just overflowing," the boy wrote to his mother.

"I dreamed last night I was with Sousa, and today sees the fulfillment of my dream."

"When that band train rolls into the station here in January, the Boy Scout band and every scout in El Paso will be there to meet Maurice, and we will show Mr. Sousa and his band how to play 'The Stars and Stripes Forever,'" said P. J. Gustat, Boy Scout bandmaster.

After the completion of his tour with the famous band, Maurice will return to New York, where he will study in the Institute of Musical Art under George Barrare and Frank Damrosch.

SOUSA AND HIS BAND AT ALBANY



John Philip Sousa

Lieut. Col. John Philip Sousa and his band of 75 men, with eminent soloists, will give two concerts at Harmanus Bleecker hall, Albany, tomorrow, the matinee being at 3 o'clock and the evening concert at 8:15. This visit to Albany creates the big musical event of the summer and great audiences are assured for each concert. That Sousa is the greatest of all band conductors, and that this band is the finest military and concert organization to be found are facts that are well known. Everywhere they appear capacity audiences greet them, and in many places all records for attendance are broken when this organization appears. Splendid programs will be given at each of the Albany concerts, and in the big audiences will be many enthusiasts from Cohoes and vicinity. The concerts are given under the management of Ben Franklin and the seat sale is in progress at the box office of Harmanus Bleecker hall where phone and mail orders will be accepted and the tickets held until called for.

Sousa Waits Here for Special Train

John Philip Sousa, leader of the famous Sousa Band, with his bandmen, was in Binghamton a short time yesterday morning while waiting for a special D. & H. train. The great musician and his troupe are now in the second week of their 300-city tour.

Sousa's Band Draws Large Crowd
Sousa and his band of 75 men were the attraction at the Patchogue theatre on Monday evening and the crowd taxed the theatre to its utmost capacity. Although the place seats 1,800 people there was a number who bought standing room and it is said several hundred that were unable to buy seats went to other amusements.

SOUSA'S BAND MUSICIANS
The evidence that Sousa's Band was in town was made evident by the uniformed musicians seen on the streets today.

RECORD WEEK FOR SOUSA

Harry Askin, manager of Sousa and His Band, gives the following figures on receipts and attendance for the first week of the organization's new road season: Olympic Park, Newark, N. J., July 22, 53,000 (turnstile count); Patchogue, L. I., July 23, \$2,200; Schuylkill Park, Pottsville, Pa., July 25-26, 40,000 (turnstile count); Oneonta, N. Y., July 27 (matinee), \$1,100; Schenectady, July 27 (night), \$3,300; Lake Placid, July 28, \$3,500. This is claimed as a new business record for a musical organization of the kind in mid-summer.

NEW GEMS BY O. HENRY

A Treasure Trove Of Humor From His Newly Discovered Newspaper Writings

Reasons for Uneasiness

(Copyright, 1923, by the Houston Post. Published by Arrangement With the Wheeler Syndicate, Inc.)

WHEN Sousa's Band was in Houston a week or so ago, Professor Sousa was invited to dine with a prominent citizen who had met him while on a visit to the North.

This gentleman, while a man of high standing and reputation, has made quite a fortune by the closest kind of dealing. His economies in the smallest matters are a fruitful subject of discussion in his neighborhood, and one or two of his acquaintances have gone so far as to call him stingy.

After dinner Professor Sousa was asked to play upon the piano, of which instrument he is a master, and he did so, performing some lovely Beethoven sonatas, and compositions by the best masters.

While playing a beautiful adagio movement in a minor key, the professor caught sight of his host casting uneasy glances out of the window and appearing very restless and worried. Presently the Houston gentleman came over to the piano and touched Professor Sousa on the shoulder.

"Say," he said, "please play something livelier. Give us a jig or a quickstep—something fast and jolly."

"Ah," said the professor, "this sad music affects your spirit then?"

"No," said the host, "I've got a man in the back yard sawing wood by the day, and he's been keeping

time to your music for the last half hour."



Appropriate.

There is an enterprising editor in Chicago who is always successful with his head lines. The other day a obituary poem was sent in on the demise of a youth who had met his fate by blowing in the muzzle of a gun to see if it was loaded. The verse showed up next day, headed all right.

Little Boy Blew!

SOUSA AT ALBANY TODAY

Sousa's famous band and its celebrated leader, Lieut. John Philip Sousa is giving its matinee concert before a large audience at Harmanus Bleecker Hall this afternoon, and tonight will close the engagement with an entirely different program before a crowd that is expected to tax the auditorium to capacity. The band is having a triumphal tour this season, being greeted by immense crowds everywhere it appears, and will soon start on its tour from coast to coast. Seats for the concert tonight may be ordered by telephone and the tickets will be held at the box office until called for.

Q. When did Sousa leave the Marine Band? T. E. B.

A. John Philip Sousa retired as leader of the United States Marine Band, July 30, 1892. He had been appointed principal musician Oct. 1, 1880.

Q. From what part of the Country

"TANNHAUSER" AND "BANANAS" WIN AUDIENCE

Sousa's Mixed Program Holds Thrill for All; Singing Pleases.

Running the scale from "Tannhauser" to "Yes, We Have No Bananas," sliding back for "The Victory Bell," a symphonic poem of bagpipe barbarity, John Philip Sousa and his band then "marched" a record State Armory audience off to bed last night even as they pleaded for more.

Sousa offered his audience nine numbers and led his men through 14 encores.

The band leader is still the Sousa who has been acclaimed by the public for the last quarter century. He has the same technique, the same precision of rhythm and the artistry that has characterized his work throughout his career.

The numbers, among the greatest of which were the "Tannhauser Overture" and Snelling's symphonic poem, "The Victory Bell," were particularly well rendered for a band as the vehicle, inasmuch as they were originally orchestral pieces.

Among the soloists, George Carey, xylophonist, scored well with the audience and was recalled three times after playing MacDowell's "Witches Dance."

Miss Marjorie Moody, soprano, pleased with her offering of the "Shadow Dance" number from Meyerbeer's "Dinorah."

In two encores she sang the Sousa composition, "The American Girl," and "Love Sends a Little Gift of Roses."

The combination of the Tigris Temple band with the Sousa musicians in the rendering of the leader's recent march, "Nobles of the Mystic Shrine," was well received.



William Bell, tallest bandsman, playing largest instrument in Sousa's band, the "Sousaphone"

SOUSA'S BAND SUCCESS

Many country folk were kept away from the Community Theatre last night by the heavy and continued rain, which lasted until the theatre let out after 10:30. But the house was well filled, Catskill turning out its full quota. But for the rain the house would have been packed. It is a waste of words to commend Sousa's concerts. Old music lovers were glad to again hear the overture to "Tannhauser" by Wagner given with so fine an interpretation. And the symphony musical poem, by Schelling, composed to the memory of an American soldier, was a delightful if rather soul-searching production. The "Fantasia," by Sousa himself, brought out the timbre of his wonderful band in a way entrance the audience. The singing, Miss Marjorie Moody was delightfully versatile, and the harp playing of Miss Winifred Bambrick won enthusiastic applause. But the tempest of approval was given to Mr. George Carey, with his xylophone rendition of McDowell's "The Witches' Dance." Nothing less than a four-times repeated recall would satisfy the audience. But, as usual, Sousa gave full measure and running over of encores, making up a concert of such variety and quality that the memory of it is destined to last long.

Sousa's Remarkable Tour

On July 21 John Philip Sousa began his thirty-first trans-continental tour which will be the greatest in every respect that he has ever made. The following are the first two months' bookings, which list in itself is remarkable:

July 21—(matinee and night) Longwood, Pa., Dupont estate; 22—(matinee and night) Newark, N. J., Olympic Park; 23—(evening) Patchogue, L. I., Patchogue Theatre; 24—(matinee and night) Stroudsburg, Pa., Stroud Theatre; 25-26—(matinee and night) Pottsville, Pa., Schuylkill Park; 27—(matinee) Oneonta, N. Y., Oneonta Theatre; 28—(night) Schenectady, N. Y., State Theatre; 29—Lake Placid, N. Y., Lake Placid Club; 30—(matinee and night) Watertown, N. Y., Avon Theatre; 31—Utica, N. Y.; 1—(matinee and night), Syracuse, N. Y., Armory; August 1—(night), Rochester, N. Y., Eastman Theatre; 2—(matinee and night) Albany, N. Y., Harmonus Blecker Hall; 3—(evening) Catskill, N. Y., Community Theatre; 4—(matinee and evening) Ocean Grove, N. J., Auditorium; 5-15 Willow Grove, Pa., Willow Grove Park; September 16—(matinee and night) Boston, Mass., Symphony Hall; 17—(matinee and night) Lowell, Mass., Memorial Auditorium; 18—(matinee and night) Portland, Me., City Hall; 19—(matinee and night) Bangor, Me., Auditorium; 20—(matinee) Augusta, Me., City Hall; 21—(night) Lewiston, Me., City Hall; 22—(night) Manchester, N. H., 8—(matinee and night) Worcester, Mass., Mechanics Hall; 23—(matinee) Fall River, Mass., Bijou Theatre; 24—(night) Providence, R. I., Albee Theatre; 25—(matinee and night) Brockton, Mass., High School Hall; 26—(matinee) New London, Conn., Capitol Theatre; 27—(night) Norwich, Conn., Armory; 28—(matinee and night) New Haven, Conn., Woolsey Hall; 29—(matinee and night) Hartford, Conn., Footguard Hall; 30—(matinee) North Adams, Mass., Drury High School Auditorium; 31—(evening) Pittsfield, Mass., The Armory; 1—(matinee and night) Springfield, Mass., Auditorium; 2—(matinee) Bridgeport, Conn., 101's Palace Theatre; 3—(night) Waterbury, Conn., Armory; and October 1—(matinee and night) Poughkeepsie, N. Y., Barvadon Theatre.

Sam Fox Publishing Company, Cleveland, Ohio

The Sam Fox Courier, for July, carried a large picture of John Philip Sousa directing the massed band (6,000 instruments) which gave a special program in Washington during the Shriners' Convention. There is also an interesting paragraph devoted to a short outline of Mr. Fox's activities on his recent European trip. It is announced that exclusive agencies for the Sam Fox Catalogue have been established in the following countries: Great Britain (including the Irish Free State and the colonies), Australia, New Zealand, Denmark, Norway, Sweden, Holland, France, Belgium, Switzerland, Germany, Austria, Hungary, Poland, Czechoslovakia, Yugoslavia, Roumania, Bulgaria. Arrangements have been practically settled for the sole selling agencies in the following countries: Japan, Spain, Italy and Mexico. For the present, orders are being filled direct to all other lands, including China and the South American countries.

Harold Flammer, Inc., New York

SMALL CROWDS TO HEAR SOUSA

March King Gives a Meritorious Performance to Meager Houses.

Scanty crowds attended both the afternoon and evening performances at the Avon Sunday when Sousa's band, playing under the auspices of Watertown Post No. 228, American Legion, was the attraction. Only about half a house was present for the evening concert, and the afternoon attendance was also small.

Sousa is still Sousa, however, as was amply demonstrated at both performances. The world famous conductor led with all the zest and smoothness that are prime characteristics of his artistry, and his musicians responded with a harmony of production and beauty of finish even above that which marked his two previous engagements here, in 1921 and 1922.

Features of the evening concert were the splendid rendition of Arthur George's war poem, "The Victory Ball," set to music by Schelling. This number represented the war dead hovering over a ball held to celebrate victory in battle, and was played with a fire and verity that were remarkable. John Dolan's work with the cornet, in a solo number, "The Secret," was also exceptional, as were the xylophone playing of George Carey in the "Witches' Dance," the soprano rendition of the "Shadow Song" from Dinorah by Miss Marjorie Moody; and the Liebestraum, played on the harp with striking tonal qualities by Miss Winifred Bambrick.

Other numbers on the evening program included the Merrie Merrie chorus, arranged by Sousa from Faust, Pinafore and 11 Trovatore; a suite, Her Ladyship, the Countess, Her Grace, the Duchess, and Her Majesty, the Queen; and the overture from Tannhauser. This overture, the opening number, was especially noteworthy.

Sousa's marches, as usual, were played as encores to the regular numbers. He gave The Stars and Stripes Forever, U. S. Field Artillery, El Capitan, and a brand new one, The Nobles of the Mystic Shrine, which was played with great success at the recent national convention of the Shriners in Washington. His band members, Sousa said this morning, hold that this march, his latest, is one of the best he has ever written.

BANANA SONG PUZZLES SOUSA

BANDMASTER CAN'T UNDERSTAND ITS POPULARITY

HUMOUR IS HIS THEORY

Sharp Contrast Between Negative and Affirmative a Possible Solution—Doesn't Expect It to Last.

Why is "Yes, We Have No Bananas," so popular?

Don't be ashamed if you can't diagnose offhand the tremendous success that this raggy, nonsensical tune, with its fantastic words, has won, for John Philip Sousa, greatest of bandmasters, admits that it's all a puzzle to him, too.

He has a theory, however, and he expounded it to a Times reporter this morning just before leaving on the 9:20 southbound train for Utica, where his band appears in concert this afternoon and evening.

"I imagine that, 'Yes, We Have No Bananas,' has gained such a following because the American people, more so than any other in the world, demand quick, snappy humour," declared Sousa. "In that song you find the flashlike contrast between affirmative and negative, and contrast is one of the primary essentials of humour."

"It is a peculiar thing, too, that the first two notes of the chorus are the same as the first two notes of the Hallelujah chorus by Handel. And the song also carries a strain or two found in Darling Nellie Gray. The notion of the composer of using a Greek's handling of the English language was, however, in my estimation perhaps the real reason for the song's success. Almost everyone has talked with a Greek fruit vendor, and has noted the same imperfect use of English which forms the backbone of the song."

Incidentally, and apropos of the melody, "Yes, We Have No Bananas," is expected to sell more than 2,000,000 copies, and the writers, Frank Silver and Irving Cohan, have just disposed of their copyright for something between \$50,000 and \$60,000. Bands and orchestras from the Battery to the Golden Gate are playing the tune, and lips from Maine California are whistling it.

"In spite of its present popularity, however," said Sousa, "Yes, We Have No Bananas, cannot last. It is a fad of the moment. While it is going, though, the best thing is to follow the popular taste and play it. That is why we include it as an encore."

The leader was asked when he expected to retire.

"Well," he remarked, "some morning you may pick up a paper and exclaim, 'Why, Sousa is dead!' Then you will know that I have retired, but I certainly shan't quit until then. I am 68 years old now, but I still have every bit of the enthusiasm I had when I was 25, and so long as I can maintain the pace I see no reason for stopping my work."

The band has been on the road only a little more than a week. Lake Placid was the last stop before Watertown. From here the band goes to Utica, and then Syracuse. Rochester and Albany will be visited. A six weeks' engagement will be played at Willow Grove, near Philadelphia before Sousa starts on a tour that will take him to the coast and return. This will not be finished before next March.

Sousa still suffers somewhat from an injury received in September, 1921, when a spirited horse he was riding threw him and tore some ligaments loose from his spine and shoulder. For two months he remained in bed, and then doctors, realizing further inactivity would mean death sent him out on the road again. He lacks the full use of his left arm, although he can now bend it from the elbow.

Sousa is carrying with him 70 musicians, including Miss Marjorie Moody, soprano soloist, and Miss Winifred Bambrick, harpist. He considers his presents band the best trained and most harmonious organization with which he has ever worked.

FACTORY OF FINE

GREATEST OF ALL BANDS

Sousa Delights Audience at Oneonta Theatre Friday That Occupied Every Seat.

Possibly the day will come when the name of another will replace that of John Philip Sousa as the greatest of all band leaders and march composers. One thing is certain, however; that day will not be while the March King is alive nor for many years after he has passed away. Any person of the hundreds who sat in ecstasy for over two hours at the Oneonta theatre last Friday afternoon while Sousa and his band occupied the stage can tell you the reason, which is that only a genius could have trained a body of musicians to such an approach to perfection, could have led them so ably, and could have written the marches which bear the name of Sousa.

As a vehicle of musical expression a band may not approach a symphony orchestra but its playing has a much wider appeal and is susceptible of much more that is pleasing to the average ear. No symphony orchestra could have packed the theatre as did Sousa's band yesterday and for that matter no other band could have accomplished the result. The name of Sousa is a household word throughout America and wherever he appears people "flock from miles around" to hear him. That was true yesterday, the audience numbering many from vicinity towns.

The program rendered yesterday was very carefully selected and included numbers that brought out the capabilities of every instrument. The range was complete, from symphonic selections containing passages that it would seem that only stringed instruments could properly interpret to crashing marches in which the brasses vied with each other for unusual effects.

The solo numbers added a pleasing touch to the program. John Dolan, cornetist, displayed an amazing purity of tone and facility of expression, Miss Marjorie Moody, soprano, delighted all with her selections, ranging from grand opera to beautifully simple numbers. Miss Winifred Bambrick showed a complete mastery of the harp and played her way into the hearts of her audience. George Carey proved himself to be a wizard of the xylophone, handling the sticks in a positively uncanny manner. His selections ranged from the classical "Witches' Dance" to the popular "We Have No Bananas."

As encores, with which he was very liberal, Mr. Sousa played mostly marches of his own composition, including El Capitan, U. S. Field Artillery March, Nobles of the Mystic Shrine, Semper Fidelis, and the Stars and Stripes Forever. As the swinging harmonies of those famous marches crashed through the auditorium it was not difficult to answer why they are so popular and why the composer has acquired such lasting fame. When the strains of Stars and Stripes Forever began the audience showed its regard for the selection, called the best composition of its kind ever written, by applauding vigorously.

The visit to any city of Sousa and his band must be regarded as in the nature of an event of public importance and should the master ever return to the city he will be assured of a welcome no less cordial than that accorded him yesterday afternoon.

Sousa's Band Opening

Lake Placid, N. Y., Aug. 1.—Three thousand people from the several Adirondack resorts attended the concerts by Sousa's Band, marking the opening of the new Agora Theatre at Lake Placid Club on July 28. The historic old stage curtain from the former Augustin Daly Theatre, which was used as a background for the new stage, was the center of much interest.

At the afternoon concert wild birds flitted across the stage through an open window during the singing of soprano solos by Miss Marjorie Moody of New York.

30
Mail
Catskill
8/13

SOUSA AND HIS MEN ARRIVED THIS MORNING

MILITARY AIR SETTLES OVER
STREETS AS BAND MEN EX-
PLORE THE TOWN

Lieutenant Commander John Philip Sousa and his band, with assisting soloists arrived in Catskill this morning and aroused no little stir as the uniformed men passed to and fro between the Saulpaugh hotel and the Community Theatre where are scheduled for afternoon and evening concerts.

On this triumphant tour which began two weeks ago the famous conductor has visited all the principal cities of the state where he has been lavishly entertained by clubs and fraternal orders. Record breaking audiences have welcomed him at every concert and he has received numerous gifts of appreciation.

Thousands of World War veterans as well as civilians remember Conductor Sousa's work in developing bands for service in the war. He was one of the country's dolla-year-men. At the Great Lakes station where the work was carried on he had at times as many as 3,000 young men under his charge, and from these he organized a number of fine bands which traveled over the country.

The ticket sale up to this afternoon predicts capacity audiences at both Catskill concerts. All seats this evening will be reserved and the box office will be open continually until the evening performance begins. Tickets 50c to \$2.

Yonkers
8/13/23

SOUSA'S BAND HERE OCT. 5

Sousa's band will be in York for two concerts in the high school auditorium on Friday, Oct. 5. The band and its famous leader, John Philip Sousa, will be brought here by the Athletic association of the York High school. The band is on a trans-continental tour, which opened with the appearance at Willow Grove park, Philadelphia, last Sunday. The program which the band will render here has not been determined. John McGrath, business manager for the band, has been in the city making arrangements for concerts during the afternoon and evening.

Received by Sousa

Mr. and Mrs. Will H. Koch and daughter, Caroline; Mr. and Mrs. Arthur Markley and Mr. and Mrs. Eugene J. Hazard motored to Willow Grove Friday evening, attending the concert of Sousa and his band. During the intermission they were the guests of Mr. Sousa and were presented with autographed programs. They also met Herman Johnson of this city who plays bass clarinet with the band. During the Sousa engagement, Mr. Johnson, his wife and two children are residing at a country place near Willow Grove. Following this engagement Mr. Johnson will go with the band on a tour of the New England States, to be followed by a trip to the Pacific coast.

Bangor
8/13/23

SOUSA'S BAND COMING BACK

Sousa's band is coming back.

Harry Askin, manager for the march king, was in Bangor Saturday and completed arrangements with S. A. Hill, manager of the local branch of M. Steinert & Sons Co., for the appearance of the band in this city under Steinert auspices Wednesday, Sept. 19, at the Auditorium. Two performances will be given, afternoon and evening.

Sousa this year has the biggest band in his long career as a band master, the organization being composed of 103 pieces. He played to two record breaking audiences at the auditorium last fall and it is safe to predict that his reappearance next month will be similarly greeted.

Phila Record
8/10/23

Sousa's Band at Willow Grove

Good Concerts Are Attracting Large Audiences to Popular Park.

Lieutenant Commander John Philip Sousa and his band will today enter upon the second week of their engagement at Willow Grove Park. Sousa is now making his thirty-first tour and he band is playing its twenty-second season at Willow Grove Park. In commenting on the length of time he and his band have been before the public and the number of years he has been appearing at the park Lieutenant Commander Sousa said: "I have no first hand, nor second hand, nor third hand, nor any other hand from anyone telling his feelings after 30 consecutive years' touring. There may be someone who has made 40 annual tours about this world of mine. I have never had the pleasure of comparing notes with him, but I have a lively sense of how I feel as each succeeding year presents itself. My audiences of today I greet as old friends—friends who have helped establish a standard for my concerts, and who, I believe, would be unhappy if I deteriorated from the standard we have maintained. It was necessary in the beginning to create a clientele, and there was but one way to do it, that is, with honesty of purpose and with sincerity. If I did not believe in the art value of my work I would have failed to interest the thousands who attend my concerts. This art value was created and became a concrete fact by playing that which the public longs for and performing it, whether a simple ballad, a march, a dance, a symphonic poem, as if the artistic success of my career depended upon that particular effort. I honestly believe the excellence of effort has been preserved or has grown as the years have gone. The organization in size is double what it was 30 years ago, and it has always embraced in its membership many of the most brilliant players of the world, and the present year is no exception to that condition. According to my ideas, a program should be presented

The Conn band instruments are world-famous and are used by the leading soloists and professional organizations. John Philip Sousa says of them: "My band is completely equipped with Conn instruments. I consider the excellence of these instruments enhances the musical value of any band at least fifty per cent." Sousa's cornet soloist, John Dolan, says: "I play the Conn cornet exclusively and find it a real friend. It possesses a perfect scale, beautiful tone and is easy to play in all registers, particularly the upper. Arthur Pryor says: 'I have played the Conn trombone since I was 13 years old. In all respects, musical and mechanical, I know it to be the greatest trombone in the world. All the members of my band use Conn instruments.'"

Practically all the important patents for improvement on the saxophone are held by the Conn company which manufactures an especially fine line of these instruments. H. Benne Henton, said to be the finest saxophone player in the world, says of this instrument: "I am glad to give the Conn full credit for my success. No other saxophone made today meets my requirements and were it not possible for me to play a Conn I should give up playing entirely."

Richard Lindenhahn, the French-

combining a certain amount of the intensely dramatic, the intensely melodic and the humorous, but all, from the simplest to the most complex, presented with a story-telling quality and the highest possible artistic excellence."

The program this week will include new Sousa compositions and also those of other composers. Marjorie Moody, coloratura soprano, has been receiving the plaudits of her many admirers and will sing again this week. Cornet solos by John Dolan have pleased as usual, and George Carey, xylophone soloist, has created enthusiasm at all concerts at which he has appeared.

Thursday will be the second Sousa day, when concerts will be devoted to the compositions of Sousa. Saturday will be Grand Army of the Republic day. Veterans of the civil war will meet at the park as has been their custom for many years. There will be provided a campfire and a dress parade.

The special events at Danceland, such as Novelty night on Wednesday, Surprise night on Thursday and prize contest on Friday, are popular. Charlie Kerr's Danceland Orchestra plays new music.

Phila
8/13/23

BIG SOUSA RECEIPTS

The gross receipts of two weeks' concerts given by Lieut. Commander John Philip Sousa and his band, which appeared last Saturday night in the Ocean Grove auditorium, are \$45,000, according to a statement which has just been made of the proceeds received from the first two weeks of the band's tour, opening July 22 and including the August 4 concert in the campmeeting. Figures showing attendance or receipts at some of these places are given and show that the receipts at Ocean Grove were \$5,300. The receipts at other places were: Rochester, N. Y., \$6,800; Syracuse, \$3,300; Utica, \$2,800; Patchogue, \$2,640; Lake Placid club, \$3,300; Albany, \$3,900. At Newark the attendance was 53,000 and at Pottsville, Pa., 40,000 heard the concert. At Oneonta, N. Y., where matinee and evening concerts were held a total of \$5,000 was recorded in the receipts.

IMCONSCIOUS TO DAYS

Sousa Uses "Gallagher and Shean"

The fact that John Philip Sousa, about to start on a transcontinental tour, has built his new humoresque on a foundation of the popular ditty called "Mr. Gallagher and Mr. Shean," has revived the amiable chatter about the part Sousa, himself a fecund composer of hits, has played in making other men's music popular.

Sousa Stays at Willow Grove

Lieutenant Commander John Sousa and his band will today enter upon the second week of their engagement at Willow Grove Park. Sousa and his band is now making its thirty-first tour and playing its twenty-second season at Willow Grove Park. The program for the week will include many new Sousa numbers and also of other composers, chief among them being Garner's "A Wistful Waltz" and an Irish air, "Take a Look at Molly," by Lockwood. Miss Marjorie Moody, a coloratura soprano, whose voice has charmed Willow Grove Park audiences for several seasons, will sing during the coming week. The cornet solo selections by John Dolan have proved popular, and George Carey, the xylophone soloist, has pleased park visitors.

Traveltalks for Next Season

SOUSA'S BAND

The 31st season of Sousa and his band has begun, and that organization is now filling its annual six weeks' engagement at Willow Grove park in Philadelphia. It comes to Boston, with Sousa at its head, for two concerts in Symphony hall on Sunday afternoon and evening, Sept. 16. The soprano soloist will be Miss Marjorie Moody, who leaves the band immediately thereafter to join Charles Dillingham's latest musical comedy production for the coming season.

Sousa on the Sixteenth

SOUSA and his band will give their annual concerts in Boston at Symphony Hall, on Sunday afternoon and evening, Sept. 16. Soloists on this occasion will be Miss Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; and George Carey, xylophone-player. Sousa himself will conduct.

30
Musical
Catskill
8/13/23

Somebody always is telling the world that comic opera isn't what it used to be. Oh, yes, it is, and it one sits through any of the revivals of the old time works in that form the reason why they do not appeal to the present generation is easy to discover. Nothing reflects its own period more perfectly in humor and music than a comic opera. For one thing, the polka, two-step, minuet, gavotte, quadrille, all have been relegated to the dust bin of oblivion as active dances. The waltz is alive merely on sufferance and as an occasional change from the one-step and fox-trot. Furthermore, the element of novelty is lacking in works long and familiarly known and it is only natural that present day composers should avoid copying the forms of the past and endeavor to devise new ways and means of entertaining the theater going public. A comic opera or operetta, no matter how well made or received, is not in itself an enduring form of art. In Europe, Johann Strauss' Fledermaus and Gilbert and Sullivan's Mikado are perhaps the most lasting of the light operas. In America Robin Hood holds that position. Offenbach's operettas once swept the boards of the world's theaters; today only a few persons are able to name his works. Gence, Suppe, Milloecker, all were idols in their time. Lehar, Fall, Eyssler, Kalman, later lyrical heroes in the field, still are writing actively but the market for their pieces is a lessening one. In this country only old timers remember Morse, Kerker, Englander, leading melodists of a quarter of a century ago. The present moment here has Victor Herbert and John Philip Sousa—they refuse to grow old or to become obsolete—Kern, Berlin, Hirsch, and a dozen lesser lights, and their combined output of music is tuneful, rhythmically and harmonically attractive and assuredly suited to the dances of our day and to the song styles which the natural process of evolution in popular music has brought into vogue. As for the quality of the wit in the comic operas of other days—always excepting Gilbert's airy classics—it is dignified, worthy, impressive, even if a trifle moth-eaten in spots—altogether like grandfather's indispensable old Prince Albert coat. As for the wit in the 1922-23 light operas—beg pardon, now we are beginning to become senile. What we should say, is that the "gagging" in the revues and musical comedies of today is all right for those who like it and that kind crowd the theaters of this land. They buy the song and dance hits and are happy. So are the publishers and the composers who own the best sellers. The only sour faced gentlemen are the composers who used to turn out the best sellers. They must resign themselves to the thought that they are the victims of time and circumstance, the pompous purveyors of an art that never stands still (and in the end grinds all its devotees into atoms if it does not make them into millionaires) the art of pleasing the public.

Phila
8/13/23

Selections for Programs

Public Approval Determines Sousa in Making of Concert Arrangements.

"I have often been praised for the quality and interest of my band programs," said Lieutenant Commander John Philip Sousa as he sat in his room behind the bandstand at Willow Grove Park. "Without egotism I can say that there is every justification for such praise. It is not because I am superior to every other program maker, but because I let the public be the judge. When the band's season begins I prepare a series of programs that I think will suit the public. Then we go on the road. I keep my ears attentive. If any selection on the program is received half-heartedly I give it another trial. Should the cordiality of the audience not increase I know, once that that selection, no matter how much I might care for it, will not do. It is cast aside. Substitutions are made for any offering that does not cause enthusiasm and by process of elimination and of upbuilding I am able to make programs that are uniformly successful. The public has been the judge and the public continues to sit in judgment."

"We have the best bandmen in the world. In Europe there are bands, but they do not play with the expression of the best American bands. The English have some excellent arrangements of music for bands and the Germans are particularly good in Wagner. But the Americans give light and shade and provide color so that band music here is at its best. Then, too, we do not attempt to usurp the functions of the orchestra. I would not think of attempting a symphony with my band, but operatic music, the ballet, sacred melodies and, of course, marches are never more expressively given than by a band."

Sousa knows whereof he speaks when he reverts to marches. He is now drawing royalties from marches he wrote nearly two score years ago and there is not one of his marches that does not arouse enthusiasm when he plays it. Of course he is the victim of the musical plagiarist in some of his melodies and a striking case is of recent attention when persons who hear his "Picador" at once confuse it with a more modern composition of jazz type, using the haunting melody of the march.

Phila Record 8/11/23

Portland Express 8/11/23



JOHN PHILIP SOUSA AND THOMAS A. EDISON

Bandmaster on Visit to Electrical Wizard

Sousa Found Edison to Have More Feeling for Melody Than for Rhythm—A Tribute to the Sage of Orange.

INTERESTING sidelights into the musical nature of Thomas A. Edison were revealed recently to Lieutenant Commander John Philip Sousa, the famous bandmaster. Sousa was invited by Edison to come to his laboratories at Orange, N. J., for a conference over some plans which Edison had drawn up for industrial music—the organization of musical units—among the employees of his various enterprises. He was invited because of his experiences in the greatest musical organization ever attempted in America, the training of several thousand bluejackets at the Great Lakes Naval Training Station during the world war.

"Mr. Edison, of course, does not pretend to understand the technique of music," said Sousa, "and his viewpoint, therefore, might be that of any other individual who has no particular technical training, but rather a natural appreciation of musical values. He rather shocked me by the statement that of all the waltzes he had heard during his career, but four were of particular significance to him.

"He also surprised me by the statement that of all the records made by his company the best-selling song was a rather old-fashioned melody entitled 'Take Me Home Again Kathleen.' As is generally known, Edison is rather deaf, and it struck me as a coincidence that the old song is also the favorite of another great genius, who is also deaf, Walt Mason, the prose poet, whose prose jingles appear every day in several hundred American newspapers. Like all persons who have been deprived of a portion of their hearing, Mr. Edison has been recompensed with a remarkable sense of rhythm, and I think that his real appreciation lies in his sense of rhythm rather than in his melodic sense.

"Naturally, our talk turned to present-day musical tendencies, and that means to a discussion of jazz music, which everyone knows is noise with rhythm, if not melody. He remarked that he had in his laboratory a device by which it was possible to play a record backwards, and smilingly he remarked, 'Jazz doesn't sound so bad that way.' I earnestly urged him to get his device upon the market at once and suggested that it be done on a Henry Ford scale of production.

"I asked Mr. Edison what sort of music he would write if he ever decided to compose, and he promptly responded that he would write melody. This was another surprise, because with his sense of rhythm it seemed natural that he would write rhythmic music. Then he added that if he composed he would write music which would be entirely independent of the E string. Since more love—sensuous as well as holy, it must be admitted—has been told in the E strings than has been written in all the books in the world, I confess myself unable to classify Mr. Edison's musical nature in any way but under the general head of 'unorthodox.'

"Whatever the nature of Mr. Edison's musical theories, it must not be forgotten that Edison through the invention of the talking machine has done more to promote good taste in music than any other agency in the world. I have found this particularly emphasized in my own work. Wherever I go with my band, I find that the phonograph has created a lively sense of musical appreciation. People in isolated communities who have never heard a grand opera company, or a symphony orchestra in their lives, through talking machines and talking-machine records have been able to familiarize themselves with good music. One of my aims of 30 years as a conductor has been to present good music, and I am frank to admit that I am finding appreciation in a greater degree because people over the country have familiarized themselves with good music. As a case in point, one of my numbers this season, 'The Merrie, Merrie Chorus,' is a collection of choruses from well-known operatic works. Had Mr. Edison not invented the phonograph, I doubt if I could have safely considered such a number for something more than 300 American cities and towns this season."

THE STROLLER

ONE OF THE BEST SHOWMEN in the world was in Portland yesterday—Harry Askin, manager of Sousa and His Band. I had an interesting little chat with him in his room at the Congress Square Hotel. I was glad to learn that the March King was in good health—much better than he has been at any time since he fell from his horse at Willow Grove two years ago. His right arm, which has swung the baton for so many years and which has troubled him some since his injuries, no longer needs the attention of a masseur.

This will be Sousa's 31st tour, and he is getting on in years. But it is not a "farewell tour." When I asked Mr. Askin if he thought it might be, he quickly replied:

"Never let Sousa hear you suggest that. I once did, and he said there would never be any farewell tour for him."

Last April when I saw Mr. Sousa in New York I recall what the bandmaster said, too, when farewell tours came up in our conversation. We had been talking about the long tour of this coming season when the band will go from coast to coast and to South America.

"This will not be a farewell tour," said Sousa emphatically. "I shall keep on giving concerts as if there were no such things as death in the world. I shall keep it until I can no longer swing my baton."

WHEN SOUSA COMES to City Hall in September he will bring the largest band he has ever had, Mr. Askin told me. There will be, including the soloists, 100 musicians.

"Sousa has arranged a greater number of novelties than has been his custom for several years past," said Mr. Askin. "It goes without saying there is a new Sousa march. It is The Nobles of the Mystic Shrine, and it is dedicated to the members of that order throughout America. It was played for the first time by a massed band of 6,000 Shriners, with Sousa leading, at the American League Baseball park in Washington last June at the big Shriners' convention. Sousa has also written another new march, The Dauntless Battalion, which is dedicated to Pennsylvania Military College.

"Among the interesting novelties that Sousa will present this season are the works of two of America's greatest pianists. The first is Ernest Schelling's A Victory Ball, which was played last season by the Philadelphia Orchestra, the Philharmonic of New York, and the Chicago Symphony Orchestra. The other will be Percy Grainger's A Country Garden.

"Sousa has also written a new fantasia called On With the Dance, and another novelty will be The Merrie, Merrie Chorus, a collection of choruses from well-known operatic works. The annual humoresque this year will be based upon the song made famous by the two comedians in the Ziegfeld Follies, Mr. Gallagher and Mr. Shean."

I ventured to ask at this point if the band had given Yes, We Have No Bananas any consideration.

"Oh," replied the manager, "we could not let that get by us. Yes, George Carey plays it on the xylophone, and strange as it may seem gets an encore every time he plays it. But then you know Carey can get by with anything he plays."

ONE REASON FOR THE great popularity of Sousa and his band, in my opinion, is that the bandmaster knows how to build a program that will please all classes. John McCormack and Ernestine Schumann-Heink also have sensed what the public wants, and they do not fill up their programs with arias sung in foreign tongues, as some of the singers do.

In a recent little letter which Sousa wrote he had this to say about program building:

According to my ideas, a program should be presented combining a certain amount of the intensely dramatic, the intensely melodic and the humorous, but all, from the simplest to the most complex, presented with a story-telling quality and the highest possible artistic excellence. The public does not accept alibis. Every number should be presented with all the glamour of a narrative and all the charm of beauty.

IN THE PROGRAMS presented by Edwin H. Lemare, municipal organist, at the summer concerts at City Hall this master of the organ chooses from a repertory of 517 compositions, a repertory that I believe I would be safe in saying no other living organist can boast of and one that must have required years of study to master, or even collect.

For the most part the numbers are from the great composers, but Lemare has not hesitated to include many popular numbers, especially old songs like H. H. Sweet Home, Robin Adair and Old Black Joe. These old fashioned songs have been transcribed and paraphrased by Lemare for the organ. I note, too, that in the programs presented there are 95 of Lemare's own compositions. Many of these are played by organists the world over.

THE STROLLER.

Willow Grove Park — John Philip Sousa and his band continue here, and today begin the fourth week of their engagement. The fifth annual picnic of the Co-operative Welfare Association of the Philadelphia Rapid Transit Company will be held on Tuesday and Wednesday this week. There will be many special features on both of these days. The fourth "all Sousa" day will be held on Thursday. The Patriotic Order Sons of America will hold an outing in the park Thursday.

THE SUN AND THE GLOBE.
FRIDAY, AUGUST 17, 1923.

BORN IN A HOUSE OF VIOLINS.



Miss Rachel Senior, who is violinist soloist with Lieut.-Com. John Philip Sousa and his band, was born in a "house of violins" and the instrument which she plays was the handiwork of her father, Charles Senior of Mason City, Iowa, whose hobby, most of his life, has been the making of violins.



HELPS ENTERTAIN MUSIC LOVERS.
Miss Nora Fauchold, soprano soloist with Sousa's band at Willow Grove Park.

SAN FRANCISCO EXAMINER:
SUNDAY, AUGUST 12, 1923.

Sousa

John Philip Sousa and his famous band will visit San Francisco and Oakland under Selby C. Oppenheimer's management next January. The forthcoming tour of the Band, which started two weeks ago, will be the thirty-first annual transcontinental tournee.

One of the first novelties to be offered is the "Nobles of the Mystic Shrine" written for the Shriners' convention recently held in Washington. The first time this composition was played was under the direction of Lieutenant-Commander Sousa himself, with a massed band of 6,000 instruments chosen from the various Shriner organizations. Another new march just written by Sousa is the Dauntless Battalion, dedicated to the Pennsylvania Military College.

Ernest Shelling and Percy Grainger are two composers whose works will be featured on Sousa's programs. Shelling's "A Victory Ball" has been played many times by the New York, Philadelphia and Chicago Symphony orchestras. A composition by the composer-pianist Percy Grainger will be "A Country Garden."

Sousa and Band to Come in January

When John Philip Sousa and his famous band make their next annual tour, which will bring them to San Francisco and Oakland under Selby C. Oppenheimer's management next January, the great bandmaster and composer promises that his programs will contain many novelties and new compositions. The forthcoming tour of the band, which started two weeks ago, will be the thirty-first annual transcontinental tournee, and, taken in its entirety, it will undoubtedly be the greatest band organization ever sent on a similar trip.

One of the first novelties, or should one say compositions, to be offered is the "Nobles of the Mystic Shrine," a work written for the Shriners' convention recently held in Washington. The first time this composition was played was under the direction of Lieutenant-Commander Sousa himself, with a massed band of 6,000 instruments chosen from the various Shriner organizations. Another new march just written by Sousa is the "Dauntless Battalion," dedicated to the Pennsylvania Military College.

Her Violin Home

There is small wonder that Miss Rachel Senior, this year violin soloist with Lieutenant Commander John Philip Sousa and his famous band, was attempting to play a violin at an age when most girls are quite contented with their dolls. For Miss Senior was born in a house of violins, and the beautifully toned instrument which she uses when she appears with Sousa's band is the handiwork of her father, Charles Senior, of Mason City, Ia., who all his life has had violin-making for a hobby, and who, during his long lifetime, has found time to make in their entirety more than 100 of the instruments.

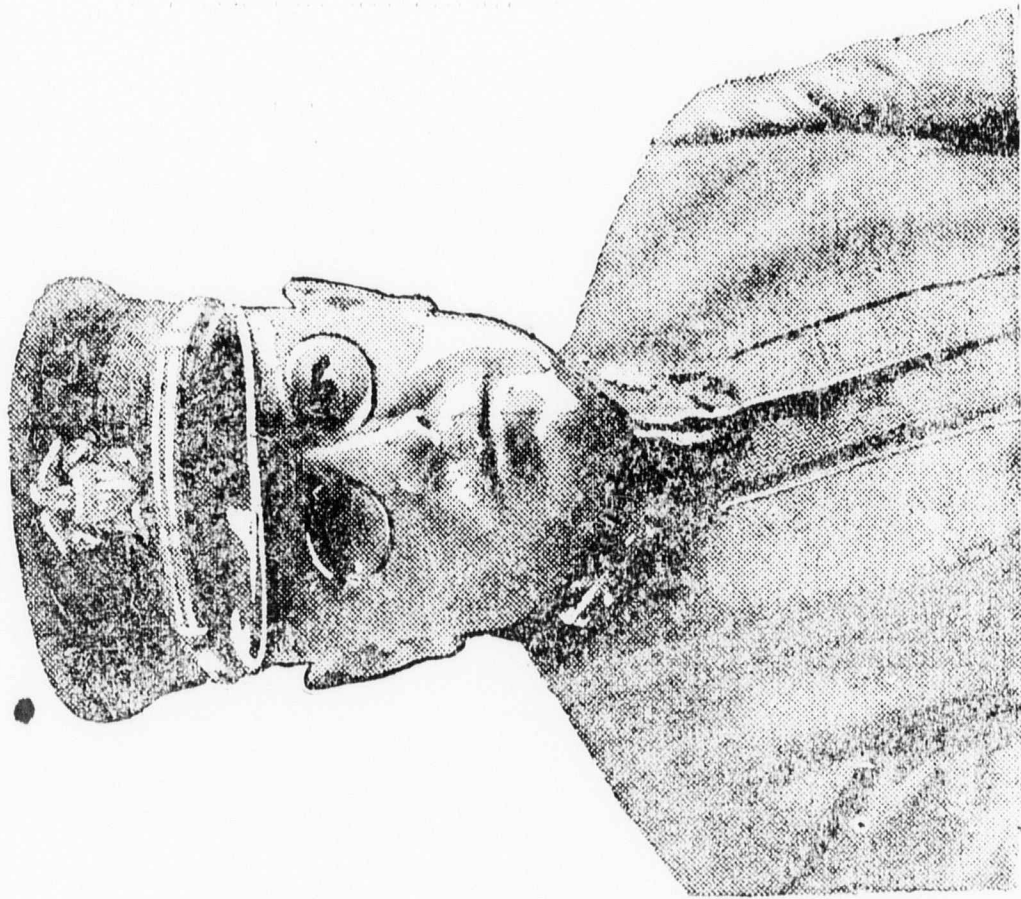
SOUSA PITCHES FOR BAND BASEBALL NINE

Lieutenant Commander John Philip Sousa is renowned, apart from his music, as a marksman and equestrian. He is also keen for hiking and Willow Grove, where he is giving concerts at the head of his band, is his headquarters for walking expeditions. He makes from six to eight miles each pleasant morning, tramping highways and by-paths.

Several mornings recently he has been missed from his usual walking route. The reason was quickly discovered, for Sousa has now taken up baseball. As a matter of fact, he was a pretty good baseball player years ago.

The brass and the reed sections of his band have organized two teams and three games have been played. The first game was rather ragged and the brasses won easily. In the second game, Sousa appeared and he was induced to pitch the ball just to show his skill. He is now putting over some twisters that have all the science imaginable. He is out nearly every morning with the boys in a field near Willow Grove bandstand.

Mr. Albert Steinert is pleased to announce the return to New England under his personal direction of America's most beloved Composer and Conductor



Lt. Commander John Philip Sousa

31st year. More than 10,000 Concerts
The World's Most Popular Musical Organization

USCOTT & BOWEN



Best of
SYMPHONY HALL
Sunday, Sept. 16

SOUSA AND BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA, CONDUCTOR
A NATIONAL INSTITUTION

Direction M. Steinert & Sons
2 Brand New Programs
Prices \$1, \$1.50, \$2 (plus tax)
Seats on Sale at Symphony Hall
and Steinert Hall



BANANA SONG SHOWS NATION IS STILL YOUNG SAYS SOUSA

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his 31st annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

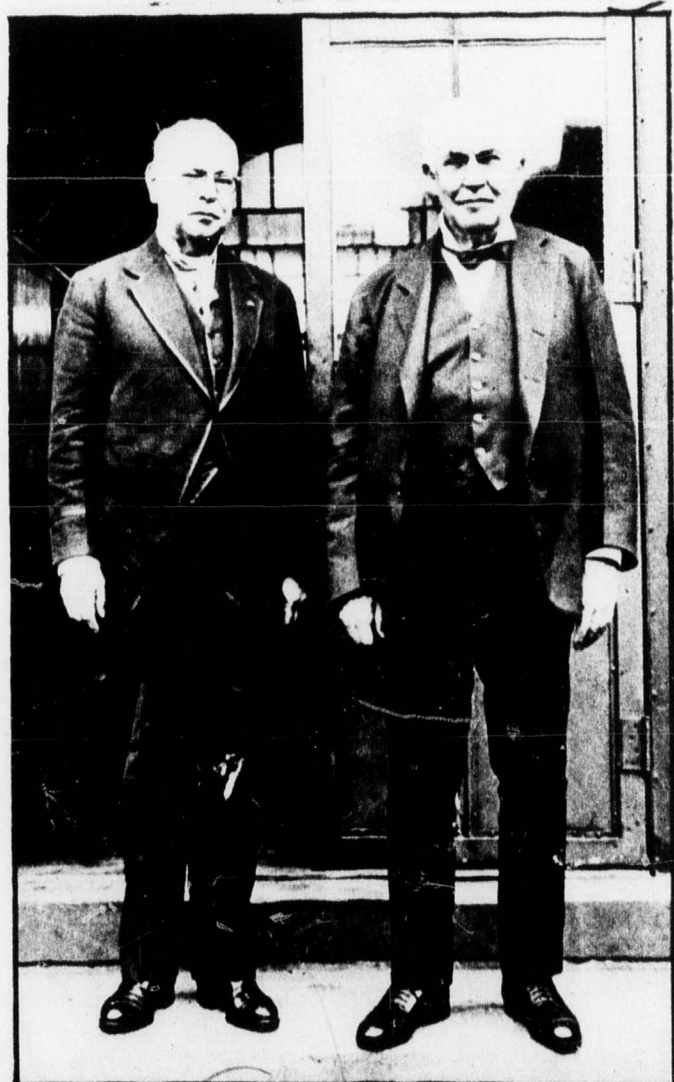
"Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, General Benjamin Butler, then in congress, replied with the title of the silly song of that day. His remarks of course are preserved for posterity in the Congressional Record.

"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was

ALBANY, N. Y.

Aug. 6.—Sousa's Band was enthusiastically greeted by a capacity audience in Harmanus Bleeker Hall on Aug. 2. The "Tannhäuser" Overture, MacDowell's "Witches' Dance" and several Sousa Marches were played. Marjorie Moody, soprano; Winifred Bambrick, harp; John Dolan, cornet, and George Carey, xylophone, were soloists.

W. A. HOFFMAN.



SPEAKING OF MUSIC

John Philip Sousa and Thomas Edison found a topic in common when they talked about phonographs and records.

—Kadel & Herbert Photo.

Broadway

John Philip Sousa has written two new marches for the thirty-first annual tour of his band next season. The marches are "Nobles of the Mystic Shrine," dedicated to the members of the order in America. The other, "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy.

San Francisco Examiner 8/11

Musical America
N.Y. City 8/11/23

IN ORGANIZATION OF NEARLY 100 MUSICIANS

AND HIS BAND

LIEUT. COL. JOHN PHILIP SOUSA

Route of SOUSA AND HIS BAND in New England

Direction Albert and Rudolph Steinert

Sept. 16 (Afternoon & Evening)	BOSTON, Mass.	Sept. 23 (Evening)	PROVIDENCE, R. I.
Sept. 17 (Afternoon & Evening)	LOWELL, Mass.	Sept. 24 (Afternoon & Evening)	BROCKTON, Mass.
Sept. 18 (Afternoon & Evening)	PORTLAND, Me.	Sept. 25 (Afternoon)	NEW LONDON, Conn.
Sept. 19 (Afternoon & Evening)	BANGOR, Me.	Sept. 25 (Evening)	NORWICH, Conn.
Sept. 20 (Afternoon)	AUGUSTA, Me.	Sept. 26 (Afternoon & Evening)	NEW HAVEN, Conn.
Sept. 20 (Evening)	LEWISTON, Me.	Sept. 27 (Afternoon & Evening)	HARTFORD, Conn.
Sept. 21 (Afternoon)	LAWRENCE, Mass.	Sept. 28 (Afternoon)	NORTH ADAMS, Mass.
Sept. 21 (Evening)	MANCHESTER, N. H.	Sept. 28 (Evening)	PITTSFIELD, Mass.
Sept. 22 (Afternoon & Evening)	WORCESTER, Mass.	Sept. 29 (Afternoon & Evening)	SPRINGFIELD, Mass.
Sept. 23 (Afternoon)	FALL RIVER, Mass.	Sept. 29 (Afternoon)	BRIDGEPORT, Conn.

Some Smashing Marches by Sousa That You Will Want

NOBLES OF THE MYSTIC SHRINE DAUNTLESS BATTALION No. 19056	WASHINGTON POST MARCH EL CAPITAN MARCH No. 17302
UNDER THE DOUBLE EAGLE HIGH SCHOOL CADETS No. 19064	BULLETS AND BAYONETS ON THE CAMPUS No. 18752
AMERICAN PATROL SORULLA MARCH No. 16523	SABRE AND SPURS SOLID MEN TO THE FRONT No. 18504
SEMPER FIDELIS MARCH HANDS ACROSS THE SEA No. 16190	THUNDERER MARCH JACK IAR MARCH No. 16151
STARS AND STRIPES FOREVER GOLDEN STAR No. 35709	FREE LANCE MARCH MANHATTAN BEACH MARCH No. 16383
KEEPING STEP WITH THE UNION GALLANT SEVENTH No. 18929	COMRADES OF THE LEGION WHO'S WHO IN NAVY BLUE No. 18683

Some Victor Records Are For Sale at the Following Stores of M. Steinert & Sons

BOSTON	PROVIDENCE
Steinert Hall, 162 Boylston St.	Steinert Bldg., 495 Westminster St.
Athol, 359 Main St.	New Bedford, 109 William St.
Bangor, 87 Central St.	New Haven, 183 Church St.
Bridgeport, 915 Main St.	Pawtucket, 312 Main St.
Brockton, 25 Main St.	Portland, 517 Congress St.
Fall River, 52 N. Main St.	Springfield, 424 Main St.
Fitchburg, 19 Day St.	Waterbury, 55 W. Main St.
Lowell, 130 Merrimac St.	Worcester, 308 Main St.

Lake Placid Theater Opened by Sousa's Band

LAKE PLACID, N. Y., Aug. 4.—Two concerts by Sousa's Band inaugurated the new Agora Theater at the Lake Placid Club here on July 28. The curtain from Augustin Daly's theater, New York, was used as a background for the stage. Over 3000 persons from various parts of the Adirondacks attended the two concerts.

Sousa's Band is giving a highly popular series of concerts at Willow Grove, where from year to year the term of its engagement has been extended till now it runs over a month.

Sousa and Band to Come in January

When John Philip Sousa and his famous band make their next annual tour, which will bring them to San Francisco and Oakland under Selby C. Oppenheimer's management next January, the great bandmaster and composer promises that his programs will contain many novelties and new compositions. The forthcoming tour of the band, which started two weeks ago, will be the thirty-first annual transcontinental tournee, and, taken in its entirety, it will undoubtedly be the greatest band organization ever sent on a similar trip.

One of the first novelties, or should one say compositions, to be offered, is the "Nobles of the Mystic Shrine," a work written for the Shriners' convention recently held in Washington. The first time this composition was played was under the direction of Lieutenant-Commander Sousa himself, with a massed band of 6000 instruments chosen from the various Shriner organizations. Another new march just written by Sousa is the "Dauntless Battalion," dedicated to the Pennsylvania Military College.

Sousa—John Philip Sousa, who has lately embarked upon the thirty-first tour of the country with his well-known organization, recently voiced opinions on program-building to an interviewer.

"According to my ideas," said Lieut.-Commander Sousa, "a program should combine a certain amount of the intensely dramatic, the intensely melodic and the humorous. Every number should be presented with all the glamor of a narrative and all the charm of beauty."

Three thousand people from Adirondack resorts were present at the concerts given by John Philip Sousa and his band at Lake Placid, N. Y., July 28. The occasion was also notable because it marked the opening of the new Agora Theatre at the Lake Placid Club, and the historic stage curtain from the former Augustin Daly Theater, which is used as the background of the new stage, was the center of interest.

Sousa Gives Memorial Concert

A sacred concert in memory of Warren G. Harding was given by Sousa and his band at Willow Grove Park Aug. 10. Program:

Hymn, "Abide With Me".....Monk
Cornet Solo, "Inflammatus".....Rossini
Mr. John Dolan
"Songs of Grace and Songs of Glory".....Sousa
Overture, "A Mighty Fortress Is Our God".....Nicolai
March, "Keeping Step with the Union".....Sousa
(Written for and Dedicated to Mrs. Warren G. Harding)
Soprano Solo, "Ave Maria".....Gounod
Miss Marjorie Moody
"The Star Spangled Banner".....Smith

Patrick Conway's band, Victor Herbert's orchestra, Wassili Lep's orchestra, and Sousa's band will work to make the twenty-eighth week season at Willow Grove, Pa., interesting.

SOUSA'S "GALLAGHER & SHEAN."

March-King Has Built This Season's Humoresque on Topical Duet.

Every year, as his patrons well know, John Philip Sousa sets his lively fancy to work on a humoresque or fantasia built on one of recent fad-tunes. Last year, he took "The Silver Lining" from "Sally" and made it the basis of one of the most entertaining numbers in his program. This year, his fancy turns to "Mr. Gallagher and Mr. Shean," the foolish song which has served to make of its two singers, the well known Gallagher and Shean of the varieties, national figures.

It is characteristic of the March-King that he has never ignored a contemporary composer whose work has possessed the element of vitality: "the thing to do with a good tune," he has often said, "is to send it along." It is estimated that Jerome Kern, who composed "The Silver Lining," is richer by his royalty on the sale of at least half million copies as a result of Sousa's use of the tune in communities where "Sally" has never been played.

Sousa and his band appear at the Oneonta theatre matinee only Friday, July 27th.

SOUSA'S BAND BEGINS THIRTY-FIRST SEASON.

Sousa's Band has just begun its thirty-first season and fourteenth coast-to-coast tour, playing the first week to receipts of \$23,000. The itinerary calls for 268 concerts, and the pledges where these are on a guarantee basis amount to \$412,000, according to Sousa's business manager.

SOUSA'S BAND WILL APPEAR IN CONCERT HERE JANUARY 19

When John Philip Sousa and his famous band appear in El Paso on January 19 as one of the Philharmonic concerts, he promises his program will contain many novelties and new compositions, local boosters announced yesterday.

This famous organization started its 31st annual tour the latter part of July and taken in its entirety will be the greatest band organization ever sent on a similar tour, it is claimed.

One of the first novelties to be offered is "The Nobles of the Mystic Shrine," which was written for the big Shrine conclave in Washington last June, and was first played there by a massed band of 6,000 pieces composed of different Shrine organizations and conducted by John Philip Sousa himself.

The El Maida Temple Mystic Shrine is sponsoring the Philharmonic course and will present Noble Sousa and his band in concert here.

The other artists on the course are John McCormack, Efreim Zimbalis, Frances Alda and Renatto Zanelli. The first concert will be Mme. Frances Alda and Lionel Tertis Violist in joint recital on the evening of October 11. Season tickets are now on sale and the management reports nearly 400 reservations made to date. H. E. Christie, potentate, and all members of the patrol and band state that they are going to sell the house out in season tickets. Lloyd Rothman, captain of the patrol, and Conductor Bourland of the band, have each stated that their organization will be the one that sells the most tickets and a warm contest is promised.

All Shriners have been mailed a letter about the course, with a slip to sign and return for their reservations. Many have been returned and more are coming in daily, Hal Christie said yesterday.

"We trust that the general public will join with El Maida in putting over the Philharmonic course this winter. Everyone wishes to hear McCormack, Sousa and Alda. Choice seats are being sold rapidly and we would advise the public and the Shriners to get their reservations early," Mr. Christie said.

CONCERT BY SHRINE
BAND BIG SUCCESS

7,500 Hear Excellently Ren-
dered Free Program at
Krug Park

Following a brief intermission,
the band gave Sousa's "Nobles of
the Mystic Shrine," which is a bril-
liant selection and was played well.

SOUSA'S BAND COMING.

Will Appear in Malone Next Month at
Armory Under Auspices of Local
Military Company.

Sousa's celebrated band, which ap-
pears at Lake Placid at the opening
of the Agora there July 28th, will
come to Malone in August and give
one of its famous concerts at the ar-
mory under the auspices of Company
I. Sousa's Band is the most famous
brass organization in the world and is
said to be the only one of its kind
that is self-supporting. It is starting
on its 31st annual tour and is booked
for months in the leading cities of the
continent.

With his aggregation Sousa has
Miss Marjorie Moody, soprano soloist,
and John Dolan, one of the best cor-
net players since the days of Levy and
Arbuckle.

Those who have heard Sousa's in-
imitable organization in the past know
that a wonderful treat is in store and
will not pass this opportunity to sate
their love for good music. Its concert
at the armory here a few years ago
was superb and still lingers in the
memory.

Aside from the concert series, two
other attractions will appear here
this winter under the auspices of Mr.
Tarrant. Sousa and his band, num-
bering nearly 100 players, will be in
New Orleans early this fall while
Anna Pavlova with her ballet and
orchestra will be seen sometime dur-
ing the winter months.

Sousa's Band To Play
In N. O. During Winter

No man in the world of music
has had so extensively advertised
a personality as Lieut. Commander
John Phillip Sousa. He and his
music have become famous in every
part of the globe, and he has long
since become an American institu-
tion. It is no exaggeration to say
that he is known as the greatest
band man in history, and his band
is recognized as the leading body of
instrumentalists in the world. Sou-
sa and his Band, numbering nearly
one hundred, have done and are
doing much to promote musical in-
terest, for they present programmes
containing compositions which
would never be heard in many lo-
calities if the celebrated leader and
his men did not make it possible.
There will be several of these num-
bers produced when Sousa and his
band are here early this fall under
the banner of Robert Hayne Tar-
rant.

Sousa to Play His
New Fantasia Here

A Sousa program without fresh
evidence of Sousa's own restless en-
ergy in devising musical diversions
would be unthinkable, say the critics.
Word comes that he has taken time
from his vacation with horses, dogs,
and guns to arrange, with character-
istic Sousa instrumentation, a fan-
tasia having as its basis his choice
of the ten "best" greatest melodies.
Sousa calls the new fantasia "A
Bouquet of Beautiful Inspirations,"
and includes it, with a number of
other novelties, in the program he has
prepared for the concert by himself
and his famous band here this fall
under Robert Hayne Tarrant.

Sousa Starts Well
Sousa and his band played their
first week this season to receipts of
\$23,000. In the tour just started
there are 268 concerts, and according
to the bandmasters business manager
the pledges so far on a guarantee
basis amount to \$412,000.

Sousa's Band opened its thirty-first
season and fourteenth coast-to-coast
tour, playing the first week to receipts
of \$23,000. The itinerary calls for 268
concerts, and the pledges where these
are on a guarantee basis amount to
\$412,000, according to Sousa's business
manager, Harry Askin.

SOUSA'S BAND COMING
TO CATSKILL SOON

Sousa, the world-famous bandmaster,
comes to Catskill again with his 100-
piece band for two concerts at the Com-
munity Theatre on Friday, August 3.
Contracts were closed for the music
treat which has never been surpassed
by popular entertainments offered in
the village.

Sousa is easily the dean of American
bandmasters and each member of his
company has been carefully chosen.
He has toured America a number of
times in the past decade and has won
wide recognition abroad. Complete
change of program matinee and even-
ing. Seat sale starts Monday, July 30,
at box office, from 9:00 a. m. Phone 452
Catskill.

John Phillip Sousa and his band will
appear at the Colonial theatre in
Utica, July 30.

When John Phillip Sousa and his
famous band make their annual tour,
his programs will contain many novel-
ties and new compositions. The tour,
beginning the last of July, will be the
thirty-first annual one, and will be
the greatest band organization ever
sent on a similar tour. One of the
first novelties, or should one say new
compositions, to be offered, is The
Nobles of the Mystic Shrine, which was
written for the big Shriners' Con-
vention recently held in Washington. The
first time this number was played was
under the direction of Lieutenant Com-
mander Sousa himself, with a massed
band of 6,000 instruments chosen from
the various Shriner organizations. An-
other new march just written by Sousa
is The Dauntless Battalion, dedicated
to the Pennsylvania Military College.
Ernest Schelling and Percy Grainger
are two composers whose works will be
featured on Sousa's program. Schell-
ing's A Victory Ball has been heard
many times by the Philadelphia, New
York Philharmonic and Chicago Sym-
phony orchestras. The composition of
the great pianist-composer, Grainger,
will be A Country Garden.

SOUSA'S BAND AT LAKE
PLACID JULY 28

The instrumentation of Lieut. Com.
John Phillip Sousa's Band for his thirty-
first annual tour calls for eighty-
eight men, exclusive of soloists. This
is the largest band which Sousa ever
has taken on tour, and incidentally,
the band's salary list is considerably
larger than that of any other band of
his career. Sousa's men receive sal-
aries larger than those paid to any
other group of instrumental musicians
in America, and the result is that each
band to a striking degree is made up
of men who have been with him many
years, thereby absorbing to the great-
est degree the Sousa ideals of music.
Here is the instrumentation of this sea-
son's band:

Two piccolos; five flutes; two oboes;
one English horn; fourteen solo clar-
inets; six second clarinets; six third
clarinets; two bass clarinets; one alto
clarinet; two bassoons, one contra-
bassoon; two sarrusaphones; eight sax-
ophones; six cornets; four trumpets;
five French horns; five trombones;
four baritone; six tubas; four drums;
one harp and one xylophone.

SOUSA IS COMING
IN MID-OCTOBER

Famous Band Plays at Or-
chestra Hall Next Month.

One of the season's first musical
attractions will be the annual pair
of concerts by John Phillip Sousa
and his famous band, scheduled for
the afternoon and evening of Sun-
day, Oct. 21, in Orchestra Hall.

This marks the thirty-first year
of this internationally known or-
ganization and the present tour
will be one of the longest it has
undertaken without leaving the
Western Hemisphere, extending as
it does from coast to coast and
from the Canadian border to the
Mexican.

There will be new soloists this
year and at least two new marches
by Lieut. Commander Sousa, as well
as new arrangements and novelties
to make the programs even more
delightful than heretofore.



AMERICA'S MARCH IS NEARING
ITS THIRTIETH YEAR OF AGE

Sousa's Most Popular Composition Has Never Been Out of One of His
Programmes Since It Was Composed

The most popular march ever writ-
ten, Sousa's "The Stars and Stripes
Forever," is nearly thirty years old.
We, as a nation, began to hum it back
in 1898, at the time we were at war
with Spain. When the war ended, we
kept on humming it. We are still
humming it. We hummed it when we
went into the World War. What is
more, we have learned how to cheer
it: it is, perhaps, the most vitally
American tune anybody has heard.

Oddly enough, Sousa, himself, does
not regard "The Stars and Stripes" as
his best effort in marches. Ask him
which is his best, and he'll invariably
tell you that his choice is "Semper
Fidelis," which he composed for and
dedicated to the United States Marine
Corps. Previously to the publication
of "The Stars and Stripes," the Amer-
ican public liked best "The Washing-
ton Post," which still "stands up,"
especially when Sousa is in direction
of the performance.

Sousa to Glorify Chorus

The chorus is glorified by Sousa in
one of the novelty arrangements
which he has made for his band. "The
Merrie, Merrie Chorus," a collection of
choruses from grand and light operas,
has been put together into a Sousa
melody, and he expects that the num-
ber will glorify the chorus over the
country quite as much as a certain
New York theatrical producer has
glorified the American girl.

Loved by His Men

That Sousa is the best-loved of all
present day conductors is indicated by
the fact that the majority of the men
who will appear with the famous
bandmaster at the Patchogue Thea-
tre next Monday evening are men
who have been with him for more
than five seasons. The average length
of service of the eighty-eight men in
the band is about eight years, and
there are several men who have been
in the March King more than twenty
years.

SOUSA'S BAND
TO PLAY HERE

An enthusiastic representation of
music sponsors met today at lunch-
eon in the Hotel Hughson as guests
at the joint luncheon in the Hotel
Hughson as guests at the joint
luncheon presided over by the Stan-
islaus county membership committee
and the music committee of Com-
munity Service. The various lunch-
eon clubs of Modesto sent their rep-
resentatives to the luncheon to
boost the music activities planned
for the fall.

Heimann Weinstein, violinist, will
be presented in concert here Sep-
tember 11th. This concert, which
will be a big drawing card, will be
given in the Strand theater. Tick-
ets for the concert will soon be
placed on sale and anyone desiring
to assist with the ticket selling cam-
paign is asked to notify Mrs. C. S.
Northcutt, phone 63. This concert
is being sponsored by the Stanislaus
County Music Association.

The second matter of importance
discussed was the artists' concerts
for the winter months. These con-
certs prove a big boost for Modesto
and many are interested in the ar-
tists to be presented. The commit-
tee announces three drawing cards.
First, on the evening of December 6
or 7 Arthur Rubenstein, considered
the finest young pianist, will appear.
January 9 will be the banner night
in the local music world for on
that date Sousa's band will play
to a Modesto audience. This con-
cert will be given in the Strand
Theater. (The hearty co-operation
of the Strand Theater management
with the association directing the
concerts has made it possible for
this crowding musical event to be
featured here.) On February 21
Josephine Lockness of the Metropol-
itan Opera will sing. She

appeared with the San Carlos Opera
Company in San Francisco last
year and was applauded by many
among the audiences being many
local music lovers.

Short enthusiastic talks were given
by local club men who are interested
in the music activities of this city.
Dr. M. P. McClure, representing the
Rotary club, boosted the concerts
and music week, as did W. S. Parks
of the Chamber of Commerce; W.
H. Murray, Exchange club; R. S.
Smith, of Community Service; Les-
lie K. Floyd, Kiwanis club, and Syl-
vain S. Latz, of Community Service,
and Carroll C. McKee and Leonardo
Fristrom of the Lions' club.

Music Week will be launched by
the Community Service, October 15
and ended October 21. Miss Bertha
Ann Cooper will act as chairman of
the program committee for Music
Week. Mrs. Winifred McGee, Mo-
desto composer, is acting as chair-
man of the general music committee
of Community Service. She is also
assisting in arrangements for the
concerts to be given by the Stanis-
laus Musical Association.

On Second Thought

By JAY E. HOUSE

The Impresario Writes

Sir—Your article stating that every man
has a streak of cowardice in him, and at-
tributing that weakness to me because I
allowed two women to drive me out of golf,
is most misleading. The man who has the
temerity to combat two women may not
necessarily be brave, but he is certainly
foolish.

JOHN PHILIP SOUSA.

DID CHILDHOOD IMPRESSIONS MAKE SOUSA "MARCH KING?"

Those who love to believe that childhood impressions are most likely to determine the latter life of the individual, have a powerful argument in the case of Lieut. Com. John Phillip Sousa, the famous bandmaster. Sousa was born in Washington, in 1854. From the time he was seven years until the time he was 11 years old, the Civil war raged, and Washington was an armed camp. There were many military bands, brass bands, as we know them, and "buckskin" bands, composed of fifers and drummers. Then when Sousa was 11, he saw the greatest military event which had ever taken place on this continent, the Grand Review of the Union armies in Washington. Sousa was 11 and his father, Antonio Sousa, was one of those who marched in the grand review.

Sousa grew up, mainly in Washington, where the military tradition was kept alive, and after a start as a violinist in an orchestra, and a career as a composer of operetta, became director of the United States Marine band. One can readily believe his statement that the greatest thrill of his life came the first time he raised his baton above "the president's own" to play one of his own marches. And that in that great moment and down through the years, the echoes of the day of the grand review and the tramp of feet of the victorious Army of the Potomac must have been ringing in his ears as he wrote "Semper Fidelis," "Sabres and Spurs," "Stars and Stripes Forever" and the other great Sousa marches to which armies have marched, to which the armies of the Potomac and the James would have been in numbers at least, but a "corporal's guard."

THURSDAY, AUGUST 16, 1923.

THE WILLIAMSPORT SUN.

SOUSA AND BAND HERE ON OCT. 10

Famous Organization Will Be Heard in Two Concerts. Afternoon for School Children.

Lieut.-Commander John Philip Sousa and his world-famous band will provide Williamsport with a rare treat on October 10.

The Imperial Teteques have arranged with the March King to play two concerts here on that date. The afternoon concert will begin possibly as late as 3:45, for the benefit of the school children for whom a special price of admission will be granted.

Each year Sousa extends his concert trips farther from this section of the country and were it not for his annual Willow Grove engagements, it would not be possible to secure him for October 10.

Sousa's band is very popular in this section and capacity houses are expected.

DAILY MIRROR, THURSDAY, AUGUST 23, 1923

Takes, A Big Man to Blow This Horn



WILLIAM BELL AND HIS SOUSAPHONE

It takes a big man to play the biggest wind instruments in Sousa's Band. Here is William Bell, 6 feet, 6 inches tall, with his big Sousaphone, more than 5 feet in height and with a bell more than 3 feet in width. There are six of the big Sousaphones in the band, and all of their players are men of more than average size, none being less than 6 feet, 1 inch in height. Bell is a particular pet of Lieut. Com. John Philip Sousa, who is now on his thirty-first tour with his band. Sousa declares that his tone is the finest he ever heard from a performer on any wind instrument. As may be guessed from the name, the instrument he plays is a development of one of Sousa's ideas. Sousa, who began life as a violinist, and afterwards became an orchestra conductor, wanted a wind instrument which would take the place of the stringed double bass of the symphony orchestra. The result was the Sousaphone which when played by a performer of Bell's capabilities, has the tone of a cathedral organ.

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Sousa's band is very popular in this section and capacity houses are expected.

ties which Sousa will present this season are the works of two of America's greatest pianists. The first is Ernest Schelling's "A Victory Ball," played last season by three great orchestras, the Philadelphia Orchestra, the Philharmonic of New York, and the Chicago Symphony Orchestra. The other work by a pianist-composer will be Percy

choruses from well-known operatic works. The humoresque, as much an annual Sousa product as the march, this year will be "Mr. Gallagher and Mr. Shean" based upon the song made famous by the two comedians in the Ziegfeld Follies. In this connection, it is interesting to note that Mr. Sousa found the inspiration for last season's humor-

Grainger's "A Country Garden." Sousa has selected "On With the Dance" as the title for his new fantasia. It includes the "Rigaudon de Dardanus" by Rameau, the "Sun Feast Dance," "La Cinquante" and other equally famous selections woven together into a Sousa number. Another novelty will be "The Merrie Merrie Chorus," a collection of

esque in the same New York theater. It was "Look For the Silver Lining," sung by Marilyn Miller in "Sally," which, like the Follies, had its New York run in the New Amsterdam Theater.

Interest in music here, as it is manifest at present, embraces all departments of the art. Equal joy is evident with the announcement of Sousa, Kreisler and the Boston Symphony as with the coming of Farrar, Homer, Werrenrath or Hempel.

MAY BEEGLE CONCERTS SYRIA MOSQUE SYRIA MOSQUE—Special Mat. and Night SATURDAY, OCTOBER 13th SOUSA AND HIS BAND

Public sale at Hamilton's Music Store opens Monday, October 8th. Management May Beegle.

SOUSA ANN UNCES NOVELTIES FOR SEASON'S TOUR

The musical activities of most directors are confined to one city

or at most to a handful, and the announcement of their plans for a season at best are of interest only in a small territory adjacent to their home cities. Since Lieutenant Commander John Philip Sousa visits every section of America with his band every year and has all America for an audience, for his plans are of Nation-wide interest.

Sousa, who begins his thirty-first annual tour late in July has arranged a greater number of novelties than has been his custom for several years past. It goes without saying there is a new Sousa March. It is "The Nobles of the Mystic Shrine" and is dedicated to the members of that order throughout America, and was played for the

first time by a massed band of 6,000 Shriners, under Sousa's direction at the American League baseball park in Washington in June, during the National Shrine Convention. For good measure, Sousa announces another new march, "The Dauntless Battalion," dedicated to the Pennsylvania Military College. Among the most interesting novel-

Phila. Pub Ledger 9/2 36
Philadelphia Record 8/19
Phila. Pub Ledger 8/19
Philadelphia Record 8/19
Phila. Pub Ledger 8/19

Another Sousa "Find"
From out on the Dakota prairies, Lieutenant Commander John Philip Sousa summoned Miss Nora Fauchald to become the soprano soloist with his band during his current tour, which marks his thirty-first season as a bandmaster. And Sousa, who has a reputation as a discoverer of new talent, makes the prediction that it will be the great prairie regions from which the great singers of America will come in the next generation.

Miss Fauchald was born in Norway, while her mother was on a visit to her home, but she came to America when she was six months old and Minot, North Dakota, a typical town of the Northern prairies was her childhood home. By the time she was fifteen, Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the church cantatas and oratorios, but seems to have thought more seriously of a career as a violinist than as a vocalist. Her family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwegian capital. Then the family returned to America to settle in New York, and it was shortly after her graduation from the Institute of Music and Art in New York that Sousa first heard Miss Fauchald sing. He gave her some advice as the shaping of her career, and a year later she was engaged by the March King.

Willow Grove Program
With but a fortnight of the 1923 season at Willow Grove Park remaining, patrons have a musical treat in store for them.
Marjorie Moody, soprano, concludes

her engagement on Sunday, singing the "Shadow Dance" from "Dinorah" at the late afternoon concert and Verdi's "Caro Nome" at the final evening concert. On Monday, Nora Fauchald, soprano, will make her bow to Willow Grove Park audiences. Miss Fauchald is a well-known concert singer.

The musical numbers on the programs for Sunday, include Tschaiowsky's "Fourth Symphony"; "Songs of Grace and Songs of Glory"; overture, "Tannhauser"; "El Capitan"; "In the Sudan"; "Le Trompette" and several of Sousa's best marches, including "The Stars and Stripes Forever." John Dolan, cornetist, will play "The Pyramids"; George Carey, xylophone solo, "Morning, Noon and

Night"; Joseph DeLuca, will provide a special treat in the late evening concert with a euphonium solo, "The Evening Star," and Frederick W. Bayers, saxophone solo, "Air Valse."

For the Labor Day period Lieutenant Commander Sousa has prepared special programs and has also planned an interesting program for the fifth All-Sousa music concert of next Thursday afternoon and evening. These concerts will feature three of Sousa's well-written suites, "Maidens Three," "Tales of a Traveler," and "Last Days of Pompeii." In addition to many popular numbers by the famous composer, the following marches have been selected for presentation during the afternoon and evening: "The Boys Are Home Again," "The Volunteers," "The An-

chor and Star" and "The Glory of the Yankee Navy."

A notable event listed for the week is the annual Rotary Club dinner at the Casino, on Thursday night, September 6. Lieutenant Commander Sousa will be the guest of honor at the dinner. On Saturday, the American Legion is scheduled to hold its outing. Sports will be indulged in during the day and at the meeting held in the music pavilion at 5:45 P. M., prominent speakers will talk on subjects of interest to the legionaries. Lieutenant Commander Sousa has prepared a special patriotic concert for the American Legion at 9:45 P. M., and will include in the program his march, "Comrades of the Legion," which he has dedicated to the American Legion.

New Sousa Marches

At Willow Grove Park, Sousa enters upon the third week of his engagement. The tendency of the park's audiences is to demand Sousa compositions at all concerts, but Mr. Sousa has not permitted his own works to dominate any of the concerts, excepting on the "All Sousa Days," one of which is given on Thursdays.

Today's programs will be of special interest, as they include the two new Sousa marches, "The Dauntless Battalion" and "Nobles of the Mystic Shrine," both of which have been well received elsewhere by admirers of the march king. Marjorie Moody will sing the florid aria, "Ah, Forse Lui," from Verdi's "Traviata," during the late afternoon concert, and at the final concert for the day will sing the "Shadow Dance" from "Dinorah." Meyerbeer, John Dolan, cornetist, will play the "Scintillita" and "The Pyramid." During the afternoon concerts George Carey, xylophonist, will play McDowell's "The Witches' Dance."

On Wednesday at the late afternoon concert a new composition, "Country Gardens," a folk tune by the great pianist-composer, Percy Grainger, will be played for the first time at these concerts.

Charlie Kerr's Danceland Orchestra will dominate the outdoor dance floor, the novelty dances on Wednesday night, surprise dance on Thursday night and the prize dance concert on Friday night will continue.

West Is Best for Singers

Sousa Takes Case of Soprano in His Band as an Example.



NORA FAUCHALD

It is the belief of Lieutenant Commander John Philip Sousa that America must look in the future for great singers to regions outside the congested areas of the East. So firmly is he convinced that America will produce the greatest "song birds" that he has engaged for his tour this season with his band, a soprano whose childhood home was a small town of the Northwest prairies, in North Dakota. This young singer, Nora Fauchald, will make her local debut with the band at Willow Grove Park tomorrow.

Miss Fauchald was born in Norway where her mother was on a visit to her old home, but when she was six months old, Nora was taken to Minot, N. D., where her childhood was spent. At 15 years of age the girl was skilled as pianist and violinist and her reputation as a musician had spread to other parts of the State. She was then singing solo parts in church cantatas and oratorio concerts. In her late teens she went to Norway with her parents and there she returned to America it was to settle in New York and she graduated later from the Institute of Musical Art in that city. Sousa was so pleased when he heard her sing that he offered her an engagement, and now he has given her eminence by placing her upon his programs for his extensive concert tour, soon to begin.

Sousa is of the opinion that girls of today in the East and particularly in New York, will not succeed in concert or

on the stage. "Life is too fast and too hard," he asserted several days ago. "The nervous tension of the city is likely to burn out readily. The Eastern girl will develop faster than the girl from the West but three or five years will be the extreme limit of time at which the Eastern girl will remain at her best. The Western girl, with a more quiet and orderly life, will develop what I like to call 'serenity of soul.' She will bear the nervous tension of a career because she will have fortified herself physically before her career began. I am most serious when I say that it will be such towns as Minot from which our new singers, both for the opera and concert stages, will come."

Some Sousa Records

Lieut. Com. John Philip Sousa, the famous bandmaster, has participated in so many record-breaking events during his long career at the head of the band which bears his name that he has forgotten a great share of the superlative events in his life. Recently, however, he took pad and pencil and jotted down a few facts. Here they are:

Sousa's greatest audience consisted of 70,000 people, and was assembled at the American League baseball park in New York, in April, 1923. Sousa was invited to conduct the band for the flag-raising which officially opened the huge stadium to the public.

The greatest band ever directed by Sousa consisted of 6282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the order, in June, 1923. The first selection played by the huge band was the new Sousa march, "Nobles of the Mystic Shrine." The greatest day's business ever done by Sousa and his band was in Cleveland, Ohio, September 30, 1922. The receipts amounted to \$17,778.

The most successful of all Sousa compositions, judging by sales, is his march, "Stars and Stripes Forever." To date more than 2,000,000 copies of the music and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest-selling composition of any description in the world.

Sousa says his biggest thrill came the first time he led the United States Marine Band in one of his own compositions, and his second biggest thrill when he marched down Fifth avenue in New York at the head of his Great Lakes Naval Training Band of 1800 pieces during one of the Liberty Loan campaigns.

Sousa Music Gives Delight

Bandmaster Composer Begins Third Week at Willow Grove Park.

At Willow Grove Park, Sousa, enters today upon the third week of his engagement. Large audiences have heard the concerts of the past week. The new marches and the novelties which he has recently compiled have been received with marked approval.

The tendency of audiences is to demand Sousa compositions at all concerts, but he has not permitted his own works to dominate any of the concerts, excepting on "All Sousa Days," one of which is given each week. The bandmaster has been liberal in including many of his own compositions in programs, but he has followed his custom of presenting well-balanced programs of all the noted composers.

The programs of today include two new Sousa marches, "The Dauntless Battalion" and "Nobles of the Mystic Shrine." Marjorie Moody, will sing the florid aria, "Ah, forse Lui" from Verdi's "Traviata," during the late afternoon concert, and at the final concert for the day will sing the "Shadow Dance" from "Dinorah." Meyerbeer, John Dolan, cornetist, will play the "Scintillita" and "The Pyramid." During the afternoon concerts, George Carey, master of the xylophone, will play McDowell's "The Witches' Dance."

On Wednesday, at the late afternoon concert a new composition, "Country Gardens," a folk tune by Percy Grainger, will be played for the first time at these concerts.

The third of the "All Sousa Days" is scheduled for Thursday. A new fantasia "On with the Dance," includes some famous selections woven into a Sousa composition. The Chanty, "When Naval Ships are Coaling," will be played.

Danceland with Charlie Kerr's Danceland Orchestra, is most popular. The Novelty Dance on Wednesday night; Surprise Dance on Thursday night and the Prize Dance Contest on Friday night do much to contribute to this popularity.

SOUSA LETS PUBLIC MAKE HIS PROGRAMS

'March King' Talks of Bands Here and Abroad

"I have often been praised for the quality and interest of my band programs," said Lieutenant Commander John Philip Sousa. "Without egotism I can say that there is every justification for such praise."

"It is not because I am superior to every other program maker, but because I let the public be the judge. When the band's season begins I prepare a series of programs that I think will suit the public. Then we go on the road. I keep my ears attentive. If any selection on the program is received half-heartedly I give it another trial. Should the cordiality of the audience not increase I know at once that that selection, no matter how much I might care for it, will not do. It is cast aside."

"Substitutions are made for any offering that does not cause enthusiasm and by process of elimination and of upbuilding I am able to make programs that are uniformly successful. The public has been the judge and the public continues to sit in judgment."

"We have the best bandmen in the world. In Europe there are bands but they do not play with the expression of the best American bands. The English have some excellent arrangements of music for bands and the Germans are particularly good in Wagner. But the Americans give light and shade and provide color so that band music here is at its best."

"Then, too, we do not attempt to usurp the functions of the orchestra. I would not think of attempting a symphony with my band, but operate music, the ballet, sacred melodies and of course marches are never more expressively given than by a band."



LIEUT. COMD.
JOHN PHILIP SOUSA
WILLOW GROVE PARK

Sousa's Aid to Be Given Managers

He and Harry Askin Stand Ready to Help in Fostering Ambitious Musical Undertakings.

PLANS for a national institute of concert management have been tentatively laid by Lieutenant Commander John Philip Sousa, the bandmaster, and Harry Askin, head of the Sousa business organization. The institute, to which concert managers and promoters from all sections of the country will be invited, probably will be held in New York in the spring or early summer, after Sousa has returned from his thirty-first annual tour. The institute will place at the disposal of concert managers the benefits of the 31 years of experience of the Sousa organization.

"The real deterrent to music in America is not lack of musical appreciation but the lack of knowledge of the business element," Askin said recently. "An unbelievably large portion of all musical enterprises in America is in the hands, locally speaking, of civic organizations, which include women's clubs, church societies, lodges, schools and commercial clubs. The usual procedure is for the manager of a concert star to contract with one of these organizations for his star's appearances upon a certain date for a certain sum of money, with the privilege, perhaps, of a percentage in case the receipts pass a certain figure. There the manager's responsibility ends. It is up to the local enterprise to exploit its attraction and to maintain its existence by at least meeting expenses upon its investment."

"Several seasons ago the Sousa organization conceived the idea of assisting these organizations. Where advice was acceptable we made suggestions according to local conditions for values and nature of advertising and arranged a campaign of education into the purposes and merits of the local enterprise, as well as familiarizing the community with Sousa. We are rather proud of the fact that for eight seasons no organization has failed to meet all expenses of promotion from a Sousa concert and that no organization has been compelled to ask for the guarantee for a Sousa concert."

"It is now Mr. Sousa's idea that the cause of music throughout America can be greatly aided if the results of this experience can be communicated to concert managers regardless of their attractions. A severe financial setback, of course, means the end of musical enterprise in a community for two or three years and, of course, discourages the cause of music not only for that community but by making one locality in which some real artist, possibly the greatest coming artist of his time, will be able to appear."

"Since most local concerts are handled directly or indirectly by music lovers, the most common pitfall is the belief that the mere announcement of the attraction is all that is necessary to secure a capacity house. The management fails to consider the great portion of the public which must be more thoroughly informed of the coming event. With the possible exception of Kreisler, Schumann-Helk, McCormack, Paderewski and Galli-Curci, there is no concert star now before the public who may be depended upon to return a profit upon the announcement alone. Yet there are many finished artists who are thorough musicians and worthy of patronage who can be made financially successful through rightly directed effort."

"Mr. Sousa's idea is that inasmuch as the cause of music in America so largely has been promoted by public-spirited organizations, he should show his appreciation as a musician by making available to these people and organizations the practical experiences of his long career."

SOUSA WINS PRAISE

Noted Bandmaster Begins Third Week at Willow Grove

At Willow Grove Park, Sousa, the March King, entered yesterday upon the third week of his engagement. Unusually large audiences have heard the concerts of the past week. The new marches and the novelties which he has recently compiled have been received with marked approval by the audiences, in the form of ovations tendered the noted bandmaster and composer at every concert.

The tendency of the park's audiences is to demand Sousa compositions at all concerts, but Mr. Sousa has not permitted his own works to dominate any of the concerts, excepting on the "All Sousa Days," one of which is given each week. The famous bandmaster has been very liberal in including many of his own compositions in all the programmes, but he has followed his custom of presenting well-balanced programmes of all the noted composers. It is in the knowing of just what his audiences desire and what constitutes a perfect programme, that has placed this conductor on the top rung of the ladder of fame and popularity.

The programmes of today will be of special interest as they include the two new Sousa marches, "The Dauntless Battalion" and "Nobles of the Mystic Shrine," both of which have been most enthusiastically received by admirers of the March King's stirring marches. Marjorie Moody, who has been retained for an extended period, will sing the florid aria, "Ah, forse Lui" from Verdi's "Traviata," during the late afternoon concert, and at the final concert for the day will sing the "Shadow Dance" from "Dinorah." Meyerbeer, John Dolan, cornetist, will play the "Scintillita" and "The Pyramid," numbers which bring forth the finest phrases of his art. During the afternoon concerts, George Carey, whose mastery of the xylophone has made him an established favorite and causes a furor at his every appearance, will play, McDowell's "The Witches' Dance."

Sousa's Drummer at Willow Grove

The greatest bandmaster in the world, without doubt, is Lieutenant Commander John Philip Sousa, now at Willow Grove Park. The greatest bass drummer in the world, on the authority of no less an authority than Sousa himself, is August Helmcke, who, with his big bass drum, for the past fifteen years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches. When Helmcke is not touring with Sousa he is a member of the orchestra of the Metropolitan Opera House in New York.

Amusements for Bvberry Fair

Willow Grove Park—Today will begin the third week of the engagement of Sousa and his band. Large audiences have attended the concerts thruout the engagement, and the bandmaster's own compositions, including many new marches, have been especially popular. Thursday will be "All Sousa" day. The soloists for the week are Marjorie Moody, coloratura soprano; John Dolan, cornetist, and George Carey, xylophone player. Danceland, with Charlie Kerr's Orchestra, offers special features during the week, novelty dance on Wednesday night, surprise dance on Thursday night and the prize contest on Friday night.

At Willow Grove

At Willow Grove Park, Sousa, the March King, enters on Saturday upon the third week of his engagement.

The programs will include the two new Sousa marches, "The Dauntless Battalion" and "Nobles of the Mystic Shrine," both of which have been enthusiastically received elsewhere. Marjorie Moody will sing the florid aria, "Ah, forse Lui," from Verdi's "Traviata," during the late afternoon concert, and at the final concert for the day will sing the "Shadow Dance" from "Dinorah." John Dolan will play the "Scintillita" and "The Pyramid" on the cornet. During the afternoon concerts, George Carey, xylophone, will play McDowell's "The Witches' Dance."

Every man has a streak of cowardice in his nature. Mr. John Philip Sousa, who is the most intrepid of impresarios, permitted two women to drive him out of golf forever.



LIEUT. COM. JOHN PHILLIP SOUSA, who soon will begin his thirty-first annual tour, recently visited the Edison laboratories to discuss industrial music. During the visit, Mr. Edison confided to him that he was perfecting a device for playing jazz records backwards, and said they sound real good that way. Kadel & Herbert.

Sousa Will Offer Two New Marches On His 35th Tour

John Philip Sousa, who begins his thirty-first annual tour late in July, has composed a new Sousa march, "The Nobles of the Mystic Shrine," dedicated to that order and played for the first time by a massed band of 6000 Shriners under Sousa's direction at the American League baseball park in Washington during the national Shrine convention. Another new Sousa march is "The Dauntless Battalion," dedicated to the Pennsylvania Military College.

Among the novelties which Sousa will present this season are the compositions of two of America's greatest pianists, Ernest Schelling's "A Victory Ball," played last season by the Philadelphia orchestra, the New York Philharmonic and the Chicago Symphony orchestra. The other work by a pianist-composer will be Percy Grainger's "A Country Garden."

Sousa has selected "On With the Dance" as the title for his new fantasia. It includes the "Rigaudon de Dardanus," by Rameau; the "Sun Feast Dance," "La Cinquante" and other equally famous selections woven together into a Sousa number. Another novelty will be "The Merrie, Merrie Chorus," a collection of choruses from well-known operatic works.

The humoresque, as much an annual Sousa product as the march, this year will be "Mr. Gallagher and Mr. Sheehan," based on the song made famous by two comedians in the Ziegfeld Follies.

SOUSA'S BAND

The work of a talented young Boston composer will be a feature of the programme of Sousa and his band when they come to Boston for their annual concerts in Symphony Hall on Sunday afternoon and evening, Sept. 16. He is Alexander Steinert, Jr., and he has for some time past been studying abroad at the Paris Conservatoire, to which he was the first American to be admitted without an examination.

Sousa Coming.

John Philip Sousa has begun his trans-continental tour and, with his famous band, he will give an afternoon and an evening concert in Buffalo, Friday, September 19. The Sousa concerts will be given in Elmwood Music hall.

Mr. Sousa has written a new "Humoresque," founded on the song "Mr. Gallagher and Mr. Sheehan."

NEW HUMORESQUE HEARD HERE OCTOBER 19

The fact that John Philip Sousa, who has started on his trans-continental tour and will play in Buffalo on Friday afternoon and evening, October 19, at Elmwood Music hall, has built his new humoresque on a foundation of the popular ditty called "Mr. Gallagher and Mr. Sheehan," has revived the amiable chatter about the part Sousa, himself a fecund composer of hits, has played in making other men's music popular.

Year after year, in making up his programs, Sousa has taken over for transcription and adaptation one or two more tunes by other composers, has played them the length and breadth of the land, and has given to them a vogue not otherwise easily to be obtained in the brief period through which a song holds the affections of the general public.

"Of course," the march-king explains, "I never touch a tune that carries copyright without the consent of the composer or his assignee, even when the time is held by other showmen to be everybody's property for the taking. I don't care to have my own music used without my consent, and I have like respect for the compositions of others."

Buffalo Courier 9/19/23

SOUSA AND BAND TO PLAY HERE ON OCT. 19

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FAMOUS CONDUCTOR TO OPEN PITTSBURGH MUSICAL SEASON



JOHN PHILLIP SOUSA.

Lieut. Commander John Phillip Sousa will open the musical season in Pittsburgh with a matinee and night concert at Syria Mosque, Saturday, Oct. 13. Mr. Sousa will make a coast to coast tour this season with a band of 100 musicians and eight

vocal and instrumental soloists, the largest band he has ever had. He will also play an engagement in Havana. Sousa did not include Pittsburgh in his itinerary last season, so his visit this year will be doubly welcome.

SOUSA WOULD FOSTER SCHOOL OF CONCERT MANAGEMENT

Plans for a national institute of concert management have been tentatively laid by Lieut. Commander John Philip Sousa, the bandmaster, and Harry Askin, head of the Sousa business organization. The institute, to which concert managers and promoters from all sections of the country will be invited, probably will be held in New York in the spring or early summer, after Sousa has returned from his thirty-first annual tour. The institute will place at the disposal of concert managers the benefits of the 31 years of experience of the Sousa organization.

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"It is now Mr. Sousa's idea that the cause of music throughout America can be greatly aided if the results of our experience can be communicated to local concert managers regardless of their attractions. A severe financial set-back, of course, means the end of musical enterprise in a community for two or three years and, of course, discourages the cause of music not only for that community but by making one less city in which some real artist, possibly the greatest coming artist of his time, will be able to appear."

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POPULAR FILM STAR

Sousa's Secret of Program Making.



Sousa is Expert At Program Making

Shows How Musical Tastes of Public Change.

Musical program making is largely a matter of keeping up with one's public, in the opinion of Lieutenant Commander John Philip Sousa, the famous bandmaster. Since Sousa makes programs which are well high universal in their appeal, and which must please some 300 audiences literally stretching from Bangor, Me. to Portland, Ore.; from Portland, Ore. to San Antonio, Tex., and from San Antonio to Miami, Fla.,



John Philip Sousa.

he deserves rank as one of the most expert program makers in America.

"The musical program maker must realize that the musical tastes of the American public are changing constantly, and he must realize it just a bit before the public realizes it. It does not do to come back from a tour and say that a certain kind of music has passed its popularity. One must learn to anticipate the passing of that particular type of music and eliminate it before the tour, instead of afterward."

Mr. Sousa was asked what light music best withstood the ravages of time, and he responded at once, "The Gilbert & Sullivan comic operas. However trivial Sullivan's theme might have been, it was always musically, well expressed and technically correct. I expect the Gilbert & Sullivan music to be in good taste as long as I wield a baton. 'The Mikado' is better known in America than any of the other works, probably because there are few people in this broad land of ours who have not sung in an amateur production of this work. The runner-up is 'Pinafore' with 'Ruddigore' a rather distant third."

After more than a year's absence, Sousa and his Band will delight his Pittsburgh friends and admirers with a Saturday matinee and night concert at Syria Mosque on Saturday, October 13, under the management of May Beegle.

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Bangor, Me Commercial 8/24

Sousa's Secret of Program Making



JOHN PHILIP SOUSA

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"There are certain broad principles which may be laid down and which seem to endure, of course. Among them is the indisputable one that American musical taste is steadily improving. That means that each year I may venture a little more in the way of serious or classical music. American audiences like light music, even if it is topical and there is a point where the program maker must be on his guard. Each year before I assemble my band, I go through my catalogue, and examine closely my program notes, particularly on selections from musical comedy and light opera. If a particular selection

showed any signs of faltering the last time it was played, I eliminated it. And as a general rule I find that the public response to any given selection of a light nature is based upon sound musicianship. The first to go are those of least musical worth and the hardy survivors are those, which have some musicianly qualities. It is more than a decade since 'The Merry Widow' was current, yet it still receives a warm response in all sections of America. The whole country still likes to hear Victor Herbert's 'Kiss Me Again,' although nine persons in ten have forgotten the name of the musical comedy of which it originally was a part or the name of the person who originally sang it. It has survived because it was good music."

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Mr. Sousa will come to Bangor with his band for two concerts at the Auditorium, Wednesday, Sept. 19, under the auspices of M. Steinert & Sons Co., Central street.

"Bananas" Fails to Alarm Sousa

SPEAKING of "Bananas" in this connection, reminds me that Harry Askin, the astute manager for Lieut. Com. John Philip Sousa, was in town this week, looking over the big hall and the situation generally for Sousa's appearance here with his band October 20.

I asked him what this veteran producer of good music, now on his thirty-first tour of the country, thinks of the hysteria that has made ridiculous, music so popular. Naturally Sousa has been asked that question a good many times lately. Is he discouraged? After his thirty-one years of missionary work, is this the harvest? Is this what the American people want? Askin was able to give me a good answer, even a verbatim answer to the question.

Sousa's explanation is that he finds herein proof that as a nation we are still young.

He says: "Yes, We Have No Bananas" of course is pure foolishness, but it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have. It will be forgotten in a few months, but I like to think that when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs that cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I

might have spent their money trying to make us like trash like 'Yes, We Have No Bananas.' Such a recollection should cause us to kneel and thank heaven for a safe deliverance.

cannot see any argument against them. They are fleeting in their fame and I cannot see any harm in them for a summer's diversion. It may not be recalled, but one silly song on a par with this 'Bananas' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, General Benjamin Butler, then in Congress, replied with the title of the silly song of the day. His remarks, of course, are preserved for posterity in the Congressional record. "As I view the situation, there is one thing for which I am extremely thankful. I am glad that 'Bananas' was not written during the world war. Some way, I had it difficult to find our boys marching off to war to its inspiring strains. Yet, 'Bananas' five or six years sooner, might have become the war song of a nation—and think of that."

Sousa's Big Band

NEW YORK, January 29—(Special).—John Philip Sousa and his band will play only one concert in New York city this season, but he intends making up for that by producing a band of 280 instruments—probably the largest band ever appearing in concert in the city. It will take place on the night of October 7 in Madison Square Garden.

Bangor, Me News 9/1/23

SOUSA'S FAMOUS BAND HERE SEPT. 19



PLATE EXCLUSIVELY FOR THE VICTOR

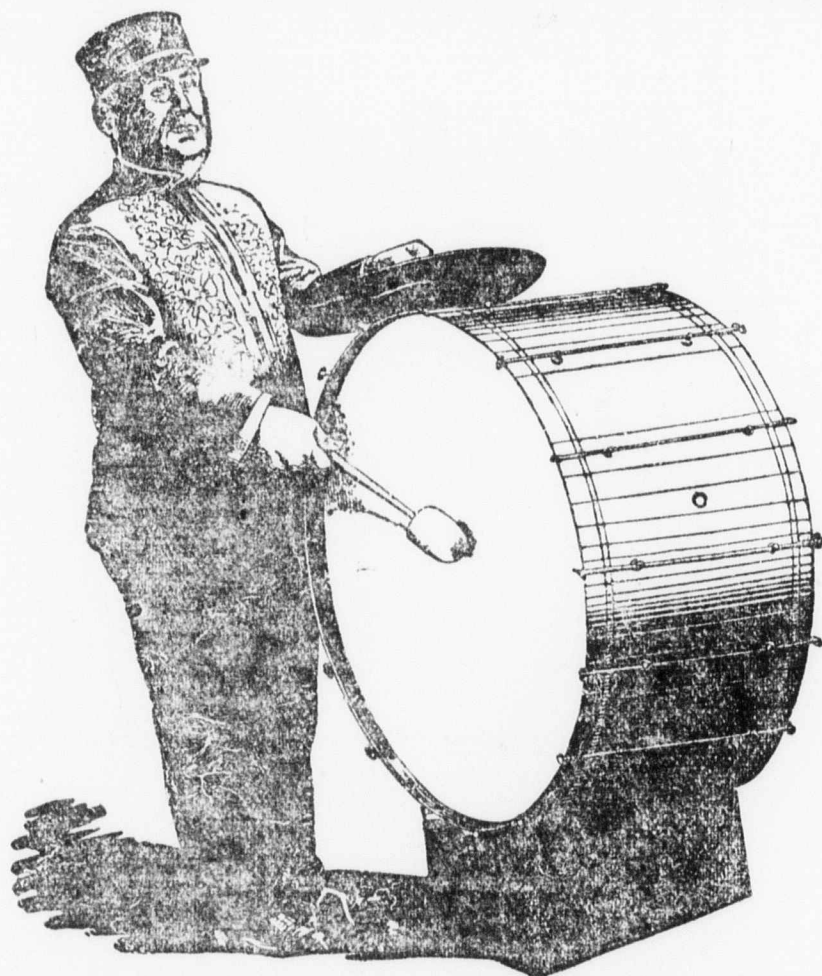
Lieut. Commander John Philip Sousa, the famous bandmaster, saw his first parade in more than 50 years recently in New York. When Sousa was a boy he saw the Grand Review of the returning Union Armies in Washington, his native city. Then he became director of the United States

Marine Band, and his business became leading parades. Recently in New York he occupied the reviewing stand with Mayor John F. Hylan for the parade which opened the New York Silver Jubilee Exposition. He saw more than sixty military, naval and municipal bands pass the reviewing stand and with few exceptions, they were playing Sousa marches. A

few days later he was the guest of President Harding in the reviewing stand at Washington for the parade of Shermans who were in Washington for their annual convention.

Sousa and his band will be here on Wednesday, Sept. 19, for afternoon and night concerts in The Auditorium under the management of M. Steinert & Sons Company.—adv.

Drummer Has Soul of An Artist



AUGUST HELMECKE, DRUMMER WITH SOUSA'S BAND

The greatest bandmaster in the world without doubt is Lieut. Com. John Philip Sousa, who brings his famous band to Bangor on Wednesday, Sept. 19. The greatest bass drummer in the world on the authority of no less an authority than Sousa himself is August Helmecke, who, with his big bass drum, for the past 15 years, has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As everyone knows drum heads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity even when there has been no rainfall, causes the pores in the skin to fill with moisture, dulling the sound of the drum. Temperature changes or extremes of temperature frequently cause drum heads to split. The manufacturers were told to spare no expense in evolving the kind of drum head which would be most likely to withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired skins were obtained. Then the drum was made and Sousa received it and a bill for \$3,500. But the zebra skin drum heads have withstood a dozen tours.

In Vancouver and Palm Beach, in rain and sunshine, Helmecke's big drum beats true.

There is a story behind the cymbals with which Helmecke punctuates the Sousa marches. Several years ago Helmecke visited China. There, Li Hung Chang, the famous Chinese statesman, presented him with the cymbals. They had come from Manchuria and had been the property of a Manchurian executioner, who on execution days by crashing them together, announced that he awaited the condemned.

"The average layman does not realize the importance of the bass drummer to a band," says Sousa. "He has a general idea that the success of the band lies primarily in the trumpet, trombone and clarinet sections. I sometimes think that no band can be greater than its bass drummer, because it is given to him, more than to any person except the director, to reflect the rhythm and spirit of the composition. This is particularly true of the march forms of composition. Marches primarily are written, to be marched to. One does not march to trombones, the trumpets or the clarinets but to the bass drum. And no one who has watched and heard Helmecke with my band playing a march will differ with me when I declare that my bass drummer has the spirit and the soul of a great artist."

When Helmecke is not touring with Sousa, he is a member of the orchestra of the Metropolitan Opera House in New York.

BRADFORD MILLS HAS STRONG LIST OF ATTRACTIONS

Bradford Mills, who for the past eight years has managed the Civic Music League concerts in Toledo, is out with an announcement of a long list of attractions which he will bring to the Coliseum this season, including, besides concerts by world celebrities, a performance of grand opera and a number of theatrical events. The list includes Sousa's Band, Galli-Curci, Rachmaninoff, Geraldine

Farrar, Fritz Kreisler, a performance of the "Marriage of Figaro" by the Wagnerian Grand Opera Company, Nora Bayes, Eva Tanguay, Elsie Janis and Irene Castle.

These attractions will not be promoted as a course, and no season tickets will be sold. Owing to the large seating capacity of the Coliseum, Mr. Mills announces that he is able to offer these stellar attractions at popular

Lincoln and Sousa Agree.

Editor of THE EVENING TELEGRAM:—John Philip Sousa is quite right in his expressed belief that if "Yes, We Have No Bananas," had been perpetrated six or seven years ago it would have won place promptly as a "war song." His remarks that silly songs often make good war tunes, but he did not develop his subject.

Has it not occurred to you that two of the "fightin'est" songs ever sung were pretty silly? One can hardly claim for "Yankee Doodle" that it is the sort of song that won a place in history by reason of the depth of sentiment conveyed in the verses—"Yankee Doodle came to town upon a pretty pony. He stuck a feather in his hat and called it 'macaroni.'"

But for nearly a century after America had won her independence that song was regarded as highly as a national anthem as "The Star Spangled Banner" and much more frequently played. Indeed at the U. S. Marine Band concerts on the lawns of the White House forty years ago the concert invariably ended with the jingly notes of "Yankee Doodle."

Then there is "Dixie." There is the tune that will be the one battle hymn of the "Lost Cause" from now until the end of time. It was the tune of which Abraham Lincoln said, in the last weeks of the war, when a Union drum corps performed it for him, "that's a tune we can't afford to let the Rebels have to themselves."

But who claims any great poetic or literary value for "Way down South in the land of cotton, cinnamon seed and sandy bottom"?

F. F. MOSSHART.
New York, August 17, 1923.

THE WORLD'S GREATEST MUSICAL ORGANIZATION SOUSA AND HIS BAND



The instrumentation of Lieut. Com. John Philip Sousa's Band for his thirty-first annual tour which has already been announced, includes August, calls for eighty-eight men, exclusive of soloists. This is the largest band which Sousa ever has taken on tour, and incidentally, the band's salary list is considerably larger than that of any other band of his career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America, and the result is that each band to a striking degree is made up of men who have

been with him many years, thereby absorbing to the greatest degree the Sousa ideals of music. Here is the instrumentation of this season's band:
Two piccolos; five flutes; two oboes; one English horn; fourteen solo clarinets; six second clarinets; six third clarinets; two bass clarinets; one alto clarinet; two bassoons; one contra-bassoon; two sarrusaphones; eight saxophones; six cornets; four trumpets; five French horns; five trombones; four baritone; six tubas; four drums, one harp and one xylophone.

The lasting popularity of Bandmaster Sousa, is indicated by the fact that during his thirty-first annual tour, he will visit more than 200 cities in which he has appeared at least ten times during the third of a century which he has spent at the head of his own band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is largest in the cities which he has visited the greatest number of times. This is the case in Augusta and other Maine cities. Sousa cannot come too often.

DID CHILDHOOD IMPRESSIONS MAKE SOUSA "MARCH KING?"

Those who love to believe that childhood impressions are most likely to determine the latter life of the individual, have a powerful argument in the case of Lieut. Com. John Phillip

Sousa, the famous bandmaster. Sousa was born in Washington, in 1854. From the time he was seven years old, until the time he was 11 years old, the Civil War raged, and Washington was an armed camp. There were many military bands, brass bands, and we know them, and "buckskin" bands, composed of fife and drummers. Then when Sousa was 11, he saw the greatest military event which had ever taken place on this continent, the Grand Review of the Union armies in Washington. Sousa was 11 and his father, Antonio Sousa, was one of those who marched in the grand review.

Sousa grew up, mainly in Washington, where the military tradition was kept alive, and after a start as a violinist in an orchestra, and a career as a composer of operetta, became director of the United States Marine band. One can readily believe his statement that the greatest thrill of his life came the first time he raised his baton above "the president's own" to play one of his own marches. And that in that great moment and down through the years, the echoes of the day of the grand review and the tramp of feet of the victorious Army of the Potomac must have been ringing in his ears as he wrote "Semper Paratus," "Sabres and Spurs," "per Fidelis," "Stars and Stripes Forever" and the other great Sousa marches to which the armies have marched, to which the armies of the Potomac and the James would have been in numbers at least but a "corporal's guard."

Mr. Askins told us that it is a matter of program record that Sousa had "The Parade of the Wooden Soldiers" upon his concert numbers 18 years ago. Jessel wrote the piece nearly 11 years ago and its tremendous popularity had to wait until Balie used it as a feature number in the "Chauve Souris." Another interesting thing that Sousa's programs show is that his band played music from "Parsifal" ten years before that great work was given at the Metropolitan Opera House for the first time.

Harry Askins, personal representative for Lieut. Commander John Phillip Sousa, the "March King" was in town last Thursday. He stopped off here while coming from Lowell to get a train for Portland. With him was Richard Nauman, concert manager for M. Steinert and Sons of Boston. They are planning a four weeks' tour for Sousa and his band in New England and Lowell, Manchester, N. H. and Portland, Me. are some of the cities which will be favored. Mr. Askins was much disappointed when he was unable to see Joseph J. Flynn, advertising opera-tor. Mr. Flynn met nearly 30 friends. They first met nearly 20 years ago when Mr. Askins came to years ago when James Hearne, as manager for that very popular actor.

SOUSA PLAYS OTHER COMPOSERS' HITS

The fact that John Phillip Sousa, about to start on a trans-continental tour, has built his new buresque tour, on a foundation of the popular ditty on a foundation of the popular ditty called "Mr. Gallagher and Mr. Shean" has revived the amiable chat-Shean about the part Sousa, himself a fecund composer of hits, has played in making other men's music popular. Year after year, in making up his programs, Sousa has taken over for transcription and adaptation one or two or more tunes by other composers, has played them the length

and breadth of the land, and has given to them a vogue not otherwise easily to be obtained in the brief period through which a song holds the affections of the general public. "Of course," the March-King explains, "I never touch a tune that carries copyright without the consent of the composer or his assignee, even when the tune is held by other show-men to be everybody's property for my taking. I don't care to have my own music used without my consent, and I have like respect for the compositions of others."

SOUSA TELLS SOME OF HIS REMINISCENCES

Lieut. Com. John Phillip Sousa, the famous bandmaster, has participated in so many record-breaking events during his long career at the head of the band which bears his name, that he has forgotten a great share of the superlative events in his life. Recently, however, he took pad and pen and jotted down a few facts. Here they are:

Sousa's greatest audience consisted of 70,000 people, and was assembled at the American League baseball park in New York, in April, 1923. Sousa was invited to conduct the band for the flag raising which officially opened the huge stadium to the public.

The greatest band ever directed by Sousa consisted of 6282 pieces. It was composed of the massed bands of Shriners from all sections of America assembled in Washington for the national convention of the order, in June, 1923. The first selection played by the huge band was the new Sousa march "Nobles of the Mystic Shrine."

The greatest day's business ever done by Sousa and his band, was in Cleveland, Ohio, September 30, 1922. The receipts amounted to \$17,778, a world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march "Stars and Stripes Forever." To date, more than 2,000,000 copies of the music, and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest-selling composition of any description in the world.

Sousa says his biggest thrill came the first time he led the United States Marine band in one of his own compositions, and his second biggest thrill when he marched down Fifth avenue in New York at the head of his Great Lakes Naval Training band of 1800 pieces during one of the liberty loan campaigns.

JOHN PHILIP SOUSA

John Phillip Sousa, the famous bandmaster, during his 31st annual tour, will visit more than 200 cities in which he has appeared at least 10 times during the third of a century which he has spent at the head of his own band. He will play for the 15th time of his career this year in the great Mormon Tabernacle, in Salt Lake City, which has a seating capacity of 10,000, and which is, acoustically speaking, a nearly perfect auditorium. Sousa and his band come to Symphony hall Sunday afternoon and evening, Sept. 16.

SOUSA'S BAND

A young American composer will be introduced to Boston audiences at the concerts to be given in Symphony hall by Sousa and his band on Sunday afternoon and evening, Sept. 16. He is Alexander Steinert, Jr., and for some time past he has been studying abroad at the Paris Conservatoire, to which he was the first American to be admitted without an examination. He is a graduate of Harvard in the class of 1921, and was a member of the Hasty Pudding Club, writing the score for their 1921 play. The title of his composition to be played by Sousa is "Rameses."

Sousa's Band to Give Concert in Winona Nov. 19th

ARRANGEMENTS were completed today for the appearance here in an afternoon concert on Monday, November 19, of Lieutenant Commander John Phillip Sousa and his famous band. The concert will be given at the opera house.

The band, which numbers about 100 pieces, is being brought to Winona under the sponsorship of Miss Mary E. Lawler of Rochester, who is also arranging for the organization's appearance in Rochester and Mankato.

Miss Lawler sponsored the appearance here about a year and a half ago of Geraldine Farrar, and has since arranged a number of musical events in Rochester, the last one being a concert by Florence Macbeth.

The band will come to Winona from Chicago, and will go from here by special train to Rochester, where it will play the evening of the same day. The band is at present in the east where it is said to be playing to large audiences.

Sousa's present season, which is his thirty-first as the leader of Sousa's band, began on July 21, and will be concluded in March of next year. The trip is his fourteenth transcontinental tour.

Svdney Anderson Is



(At Right)—Sousa Directing Jackie Coogan

Jackie has a new director, it seems. The famous J. P. has a real critical expression on his face as he listens to the little movie star blowing "The Stars and Stripes Forever."

Bangor News 8/24

Sousa Announces Season's Novelties—Nobles of the Mystic Shrine is New March—Compositions of Two American Pianists Composers to Be Featured—Big Band Here Sept. 19



A photographic reproduction of an oil painting by Paul Stahr, which was presented to Lieut. Commander John Philip Sousa by veterans of foreign wars. The picture portrays the enthusiasm of the march of the band battalion organized by Sousa during the late war.

The musical activities of most directors are confined to one city or at most to a handful, and the announcement of their plans for a season at best are of interest only in a small territory adjacent to their home cities. Since Lieut. Commander John Philip Sousa visits every section of America with his band every year and has all America for an audience, his plans are of nationwide interest, and the announcement of the novelties and the new compositions which will feature his programs on his next tour always is awaited with interest.

Sousa, who began his thirty-first annual tour late in July and will give two concerts in Bangor Auditorium on Wednesday, Sept. 19, has arranged a greater number of novelties than has been his custom for several years past. It goes without saying there is a new Sousa March. It is The Nobles

of the Mystic Shrine and is dedicated to the members of that order throughout America, and was played for the first time by a massed band of 6,000 Shriners, under Sousa's direction, at the American League baseball park in Washington in June during the national Shrine convention. For good measure, Sousa announces another new march, The Dauntless Battalion, dedicated to the Pennsylvania Military College.

Among the most interesting novelties which Sousa will present this season are the works of two of America's greatest pianists. The first is Ernest Schelling's A Victory Ball, played last season by three great orchestras, the Philadelphia Orchestra, the Philharmonic of New York and the Chicago Symphony Orchestra. The other work by a pianist-composer will be Percy Grainger's A Country Garden.

Sousa has selected On with the Dance as the title for his new fantasia. It includes the Rigaudon de Dardanus by Rameau, the Sun Feast Dance, La Cinquante and other equally famous selections woven together into a sonata number. Another novelty will be The Merrie, Merrie Chorus, a collection of choruses from well known operatic works. The humoresque, as much an annual Sousa product as the march, this year will be Mr. Gallagher and Mr. Shean based upon the song made famous by the two comedians in the Ziegfeld Follies. In this connection, it is interesting to note that Mr. Sousa found the inspiration for last season's humoresque in the same New York theatre. It was Look for the Silver Lining, sung by Marlyn Miller in Sally which, like the Follies, had its New York run in the New Amsterdam Theatre.—adv.

Sousa's Band

The first big event in the coming Providence musical season will be the concert given by Lieut. Com. John Philip Sousa and his great band at the Albee Theatre Sunday evening, Sept. 23, under the management of Albert Steinert.

The band this season is the largest that Sousa has ever taken on tour. The instrumentation calls for 88 men, exclusive of soloists. In the band there will be two piccolos, five flutes, two oboes, one English horn, 14 solo clarinets, six second clarinets, six third clarinets, two bass clarinets, one alto clarinet, two bassoons, one contra-bassoon, two sarrusaphones, eight saxophones, six cornets, four trumpets, one harp and one xylophone.

Whenever band music is known throughout the world the name of Sousa stands first. The great bandmaster and composer has won the hearts of music lovers the world over. In America Sousa and his band are a national institution. Their visits to Providence is an event that is looked forward to by many years after year.

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No living composer has produced such a wealth of popular tunes as the great bandmaster who still continues year after year to compose splendid marches and beautiful pieces which he uses on his concert tours. Sousa de-

JOHN P. SOUSA

COMING SEPT. 23

Lieutenant Commander John Philip Sousa, who is coming to the Albee theatre with his wonderful band Sunday evening, Sept. 23, under the management of Albert Steinert, gave his first concert at the head of his own band Sept. 16, 1892. This season Mr. Sousa has chosen Miss Rachel Senior for his violin soloist. Miss Senior, whose father made violins as a hobby, was born in Mason City, Ia. Her father taught her the rudiments of violin playing when she was hardly old enough to hold the instrument in her tiny hands. She proved to have ability for playing and eventually she went to New York to study with Frank Kneisel. From Kneisel she went to Leopold Auer, who has taught some of the greatest violinists of the modern world, including Mischa Elman.

Other noted soloists assisting will be Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornet soloist and George Carey, xylophonist.

FAMOUS BAND COMING

Sousa's Great Aggregation to Play at Albee Theatre

Lieut. Com. John Philip Sousa, who is coming to the Albee Theatre with his wonderful band Sunday evening, Sept. 23, under the management of Albert Steinert, gave his first concert at the head of his own band Sept. 16, 1892. This is the 31st season during which he has headed this famous organization and will be the 15th season in which he has travelled from coast to coast.

This season Mr. Sousa has chosen Miss Rachel Senior for his violin soloist. Miss Senior, whose father made violins as a hobby, was born in Mason City, Iowa. Her father taught her the rudiments of violin playing when she was hardly old enough to hold the instrument in her tiny hands. She proved to have ability for playing and eventually she came to New York to study with Frank Kneisel. From Kneisel she went to Leopold Auer, who has taught the greatest violinists of the world, including Mischa Elman.

Sousa, who is always looking for the best soloist in the country for his band, heard of Miss Senior through Meredith Wilson, a member of the band, who came from the same State as Miss Senior. He became interested and looked her up. Finding her to be an artist of rare talent he engaged her at once. It is interesting to know that it was Sousa who first introduced to the American public the late Maud Powell.

Other noted soloists assisting will be Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; Mr. John Dolan, cornet, soloists, and George Carey, xylophone.

Recently Sousa drafted up a bill which he says he may present to Congress in the interests of music in the United States. The bill is entitled the Pure Song Bill and if passed would create a panic in "Tin Pan Alley," as some of the song publishing districts in New York are termed.

"Proposing laws seems to be our national pastime," says Sousa, "so I think I will offer my Pure Song Bill. The first section of the bill would authorize the proper authorities, at their discretion to send back to the States they say they want to go back to, the young men who are singing the 'Locality' songs."

Often as many as a dozen band leaders may be found on the stage following a Sousa concert. The esteem in which Sousa is held by bandmen all over the country is indicated by the fact that upon his last visit to Shreveport, La., a director of a rural band drove more than 150 miles in his "diver" to greet him.

SOUSA'S BAND COMING

Famous Organization To Be at Albee Theatre September 23

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No living composer has produced such a wealth of popular tunes as the great bandmaster who still continues season after season to compose splendid marches and beautiful pieces which he uses on his concert tours. Sousa deserves rank as one of the most expert program makers in the world. His programs are well-nigh universal in their appeal and are played to over 300 audiences all over the United States.

SOUSA'S BAND SEPT. 23

Famous Organization to Play Here Under Steinert Management

Lieut. Commander John Philip Sousa, who is coming to the Albee Theatre under the management of Albert Steinert, Sunday evening, Sept. 23, has an exceptionally fine program arranged. Among the new marches written for this season is "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in America, and played for the first time by the Shriners themselves during the national convention in Washington in June. The Shrine band which played its own march for the first time consisted of 6000 men, and the great band was formed from all the Shrine bands in America. Sousa, of course, directed. Another new march is "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy, located at Chester, Pa. The honorary degree of Doctor of Music was recently conferred upon Sousa by that school. At the same time, the honorary degree of Doctor of Laws was conferred upon the late President Harding.

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

"I have found in my own life that my work has been the result of inspiration. 'Stars and Stripes Forever,' the greatest of them all, at least in point of popularity, was written at sea in an hour or two."

Sousa never hurries inspiration, and so far he has found plenty of it each year to do the new work for his program. Many years ago, he decided that if he did not receive inspiration for new work, he would never present made-to-order work which lacked this quality, and he is still firm in his resolve for he feels that march and song numbers of this kind would be an imposition upon the public. Sousa's endeavor is to give the music-loving public music of a lasting quality.

SOUSA COMING

ON SEPTEMBER 23

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"I have found in my own life that my good work has been the result of inspirations. 'Stars and Stripes Forever,' the greatest of them all, at least in point of popularity was written at sea in an hour or two," said Sousa. "The Diplomat," which I consider among my first 10 at least, was written in Mitchell, S. D. I was six months writing 'King Cotton,' but the six months were spent in developing the idea, which came in a moment."

Miss Rachel Senior, violinist, is a new soloist with Sousa's band, which comes here Sunday night, Sept. 23, under the management of Albert Steinert. Others familiar to Sousa audiences are Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornet, and George Carey, xylophone.

Miss Senior, whose father made violins as a hobby, was born in Mason City, Ia. She received her first instruction in playing her instrument from her father. Proving her ability, she was sent to New York and studied with Franz Kneisel and Leopold Auer. She was brought to Sousa's attention by Meredith Wilson, a member of the band who came from Miss Senior's State. In Miss Senior, Sousa is again introducing to the public an artist said to possess great talent, as he did when he brought the late Maud Powell before the music world.

SOUSA'S BAND PLAYS BUTLER COMPOSITION

Mansfield, Aug. 22.—In the presence of the composer, who is one of the best-known musicians of North Tier, Sousa's band Sunday Willow Grove played Dr. Will Geo. Butler's "The Visions of Oleo," descriptive of the Ole Bull tradition which is one of the folk tales of Ter County.

Dr. Butler is professor of music in the state normal school here, and has been on the Chautauqua circuit. He is on his way to Plymouth.

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Announcement of Concert by
Sousa's Band to be Given Here
Next Month.—"Twilight" Programme at St. Stephen's Church on Thursday.

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ANSWERS

A.—John Philip Sousa was born in Washington, Nov. 6, 1854. He taught music at the age of 15 and was a composer at 17. He was one of the first violins of Jacques Offenbach's Orchestra when the latter was in the United States and was band leader of the United States Marine Corps from 1880 until 1892. He has been the director of Sousa's Band since 1892. He is also a widely known composer.

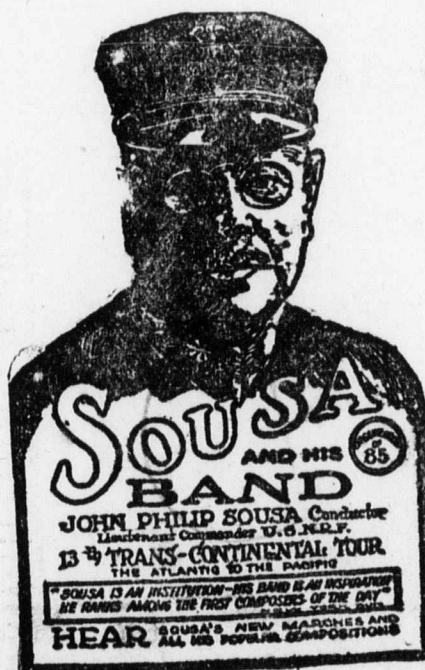
JOHN P. SOUSA
COMING SEPT. 23

Lieutenant Commander John Philip Sousa, who is coming to the Albee theatre with his wonderful band Sunday evening, Sept. 23, under the management of Albert Steinert gave his first concert at the head of his own band Sept. 16, 1892. This season Mr. Sousa has chosen Miss Rachel Senior for his violin soloist. Miss Senior, whose father made violins as a hobby, was born in Mason City, Ia. Her father taught her the rudiments of violins playing when she was hardly old enough to hold the instrument. But her tiny hands. She proved to have ability for playing and eventually she went to New York to study with Frank Kneisel. From Kneisel she went to Leopold Auer, who has taught some of the greatest violinists of the modern world, including Mischa Elman.

Other noted soloists assisting will be Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornet soloist; and George Carey, xylophonist.

Sousa's Band
Coming Soon

Harry Askin, manager of Sousa and his band was in town yesterday and announced that the famous bandmaster and his musicians would be heard at Woolsey hall on Sept. 26, afternoon and evening. The



concerts will be given under the auspices of Rudolf Steinert who is still in Europe but who is expected home the coming week. Lieut. Com. John Philip Sousa gave his first concert at the head of the band which bears his name on Sept. 16, 1892. This season is the thirty-first during which he has headed his organization, and the fifteenth in which he has gone from coast to coast.



MISS RACHEL SENIOR
Violinist with Sousa Band, To Be Heard at Foot Guard Hall, Afternoon and Evening, September 27.

SOUSA'S BAND
HERE SEPT. 27

Noted Musical Organization at
Foot Guard Hall.

The visit to Hartford of Lieut-Commander John Philip Sousa and his noted band, which has become an annual fixture on the local entertainment program, comes this year on Thursday, September 27.

The distinguished bandmaster and his world-famous organization will appear at Foot Guard hall afternoon and



JOHN PHILIP SOUSA.

evening. Last year there was but an evening concert, the matinee being given at Rockville under the auspices of the Rockville Elks.

There will be an advance sale of tickets at Sedgwick & Casey's, corner Asylum and Trumbull streets.

For the matinee there will be a special arrangement for attendance in the part of the school children of the city.

SOUSA'S BAND TO
PLAY HERE SOON

Harry Askin, manager of Sousa and his band, was in town yesterday and announced that the famous bandmaster and his musicians would be heard at Woolsey hall on Sept. 26, afternoon and evening. The concerts will be given under the auspices of Rudolf Steinert, who is still in Europe but who is expected home the coming week.

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SOUSA RETURNS SEPT. 26

Harry Askin, Manager of Sousa and his band was in town yesterday and announced that the famous bandmaster and his musicians would be heard at Woolsey Hall on Sept. 26 afternoon and evening. The concerts will be given under the auspices of Rudolf Steinert who is

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MARJORIE MOODY
WITH SOUSA BAND

Soprano Soloist Will Be Heard at
Foot Guard September 27.



Miss Marjorie Moody, soloist with Sousa's band, will be heard both afternoon and evening at Foot Guard hall Thursday, September 27, at the concerts of this famous musical organization. Miss Moody is a vocalist of rare ability and great personal charm. She is leaving the Sousa organization for the New England tour for a leading role in a forthcoming Dillingham musical comedy production.

SOUSA MAY BE
KIWANIS GUEST

Is Invited to Luncheon When
He Comes Here Sept. 24.

The Kiwanis Club of this city is preparing for the reception to John Philip Sousa, great bandmaster, whose 100-piece band is to give a concert in the Brockton High school auditorium the afternoon and evening of Sept. 24.

Jack McGrath, business manager for the organization, arrived in this city Thursday and is smoothing the way for the band. Members of the Kiwanis Club got in touch with him, asking him to secure the great John as a luncheon guest the noon of Sept. 24.

Sousa has spoken before many Kiwanis Clubs and has a warm spot in his heart for Kiwanians, McGrath says.

Miss Marjorie Moody, soprano, who is well known to local audiences, will be here with the band.

SOUSA'S FAMOUS BAND.

Will Be at Capitol Theatre Tuesday, Sept. 25, Only.

Sousa and his famous band will appear at the Capitol theatre Tuesday, Sept. 25, for a matinee only. The instrumentation of Lieut. Commander John Philip Sousa's band for his thirty-first annual tour calls for 88 men, exclusive of soloists.

This is the largest band which Sousa ever has taken on tour. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America, and the result is that each band, to a striking degree, is made up of men who have been with him for many years, thereby absorbing the greatest degree the Sousa ideals of music. Here is the instrumentation of this season's band:

Two piccolos, five flutes, two oboes, one English horn, 14 solo clarinets, six second clarinets, six third clarinets, two base clarinets, one alto clarinet, two bassoons, one contra bassoon, two sarrusaphones, eight saxophones, six cornets, four trumpets, five French horns, five trombones, four baritones, six tubas, four drums, one harp and xylophone.

LONG AND SHORT OF IT



Here are the largest and the small members of Sousa's Band. The man is William Bell, 6 feet, 6 inches tall, the tallest member of the great Sousa organization, who plays the Sousaphone, the largest instrument in the band, and Miss Winifred Bambrick, 4 feet 7 inches tall, the smallest member of the band. This would be a better caption if Miss Bambrick played the piccolo, the smallest instrument in the band, instead of the harp. Sousa, who is on his thirty-first annual tour, considers Miss Bambrick the finest harpist he ever has heard, and that probably is the reason she has been with the big band the past several seasons. Sousa will be welcome by Bridgeport when his famous band appears here on Sunday, September 30, under the M. Steinert and Sons series.

SOUSA TO COME AGAIN.

Famous Bandmaster Will Give Concert Here in September.

Sousa and his band will make their annual visit to New Bedford Sept. 23, when an afternoon concert only will be given at the Olympia theater. Announcement that arrangements had been completed to give this city the only concert in this section was received this morning from Harry Askin, manager of the Sousa organization.

In the forthcoming 31st annual tour, Sousa has longest itinerary ever mapped out for his transcontinental wanderings. New England will, as usual, be first to hear the famous March King. Besides embarking on his biggest tour, Sousa has also recruited the largest band he has ever taken on tour. The instrumentation calls for 88 men, exclusive of soloists.

SOUSA AND HIS BAND COMING TO SPRINGFIELD

Sousa and his band will make their annual visit to this city, under Steinert management, on Saturday, September 29, when afternoon and evening concerts will be given in the Auditorium. That Sousa is the best-beloved of all present day conductors is indicated by the fact that the majority of men who will appear with the famous bandmaster during this, his 31st annual tour, are men who have been with him for more than five seasons. The average length of service of the 88 men in the band is about eight years and there are several men who have been with the March King more than 20 seasons.

The esteem in which he is held by bandmen the country over was indicated upon his last visit to Shreveport, La., where a director of a rural band drove more than 150 miles in his "divver" to greet Sousa. Often as many as a dozen local band leaders may be found on the stage following a concert.

SOUSA AT LOCAL ARMORY SEPT. 30

Greatest Bandsman and 88 Men in Sacred Concert

The greatest bandsman in the world will be in Waterbury the 30th when John Philip Sousa and his famous band will appear at the state armory at a sacred concert. Lieut. Com. Sousa is on his 31st annual concert tour and his program adopted for the present season has elicited the greatest praise in places in which he has appeared to date.

The instrumentation of Lieut. Com. John Philip Sousa's band for his 31st annual tour calls for 88 men, exclusive of soloists. This is the largest band which Sousa ever has taken on tour, and incidentally, the band's salary list is considerably larger than that of any other band of his career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America, and the result is that each band to a striking degree is made up of men who have been with him many years thereby absorbing to the greatest degree the Sousa ideals of music. Here is the instrumentation of this season's band:

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TO PLAY HERE SOON



Famous Bandmaster Will Render Composition by Young Steinert

Lieut.-Com. John Philip Sousa, who will be heard in a concert with his band at the Olympia theater Sunday afternoon, Sept. 23, is shown here in his most recent photograph. One of the coincidents of the March King's concert here will be the playing of a composition by Alexander Steinert, Jr., son of the Boston piano manufacturer, under whose auspices the New England tour of Sousa is conducted. The younger Steinert is now a student at the Conservatory of Music, Paris, France.

DIFFERS WITH BARNHART

Sousa Defends Singing of "Star Spangled Banner."

Lieut. Comdr. John Philip Sousa, who brings his band to this city on Sept. 29, recognizes that "The Star Spangled Banner" is difficult to sing and that the words of the anthem are not easily remembered. However, he disagrees entirely with Harry Barnhart, the New York director who omitted the national anthem from his programs, and declares:

"I have no wish to criticize Harry Barnhart, director of the New York community singing, for his stand in relation to the 'Star Spangled Banner.' But we should remember that whatever its merits or demerits may be, the 'Star Spangled Banner' is the recognized anthem of the American people and that while it remains so recognized, both native and foreign-born should be made thoroughly conversant with the words and music."

"It is asserted that there is defiance in the words of the hymn, but I would like to point out that it is not unusual to find defiance in the national songs of the countries of the world. 'The Marseillaise' is a good example. Even such a mild hymn as 'God Save the King' contains such sentiment as 'confound their politics, frustrate their knavish tricks, on thee our hopes we fix, oh, save us all.' The Danish national hymn is full of fight and Ecua-

dor appeals to the belligerent with this sentiment: 'Filled with righteous and fierce indignation, made by insolent Spain on our nation,' etc."

"The words of the 'Star Spangled Banner' were originally called 'Defense of Fort Mchenry.' They simply related an episode of 1814 in a war of America and Great Britain. The early Colonials had brought the tune over from England and the melody was originally the song, 'To Anacreon in Heaven'—the club song of the Anacreontic Society of London. It can be remembered that just before the words were written Great Britain had bombed the Capitol at Washington. I've no doubt that the fact of that occurrence does not interfere today, more than 100 years thereafter, with whatever friendship we have for Great Britain, for fights will occur among the best regulated nations as sometimes in the best regulated families. It is a great deal better for the emigrant who comes to America to learn that America has never been whipped than to suppress such information so that there may be no offense to his cousin here or elsewhere."

At the Armory Sept. 30th.



JOHN PHILIP SOUSA.

The World's Most Famous Concert Master.

BANANA SONG SHOWS NATION IS STILL YOUNG SAYS SOUSA

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his 31st annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

"Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to view with alarm. We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, General Benjamin Butler, then in congress, replied with the title of the silly song of that day. His remarks of course are preserved for posterity in the Congressional Record."

"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was

SOUSA TELLS SOME OF HIS REMINISCENCES

Lieut. Com. John Philip Sousa, the famous bandmaster, has participated in so many record-breaking events during his long career at the head of the band which bears his name, that he has forgotten a great share of the superlative events in his life. Recently, however, he took pad and pencil and jotted down a few facts. Here they are:

Sousa's greatest audience consisted of 70,000 people, and was assembled at the American League baseball park in New York, in April, 1923. Sousa was invited to conduct the band for the flag raising which officially opened the huge stadium to the public.

The greatest band ever directed by Sousa consisted of 6282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the order, in June, 1923. The first selection played by the huge band was the new Sousa march "Nobles of the Mystic Shrine."

The greatest day's business ever done by Sousa and his band, was in Cleveland, Ohio, September 30, 1922.

The receipts amounted to \$17,778, a world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march "Stars and Stripes Forever." To date, more than 2,000,000 copies of the music, and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest-selling composition of any description in the world.

Sousa says his biggest thrill came the first time he led the United States Marine band in one of his own compositions, and his second biggest thrill when he marched down Fifth avenue in New York at the head of his Great Lakes Naval Training band of 1800 pieces during one of the liberty loan campaigns.

Eagle Pittsfield 9/11
**SOME OF SOUSA'S MARCHES
THAT CONTINUE TO PLEASE**
For almost a generation now, Lieut. Com. John Philip Sousa, the famous

bandmaster, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in fad and fancy, since the eighties, Sousa has recorded American history in music.

When one hears "Semper Fidelis" one remembers the era when revolutions were a daily affair in the Latin American republics, and when the state department frequently announced "the marines have landed and have the situation well in hand." And "Semper Fidelis" is the official march of the United States Marine corps.

And so the Sousa titles go. The band plays "Sabres and Spurs" and the "boys of '38" thing of "Teddy" and San Juan Hill. "Liberty Loan March," "The Volunteers," "Who's Who in Navy Blue," "The Man Behind the Gun" and "Pathfinder of Panama" are all typical—and topical—Sousa titles, reflections of American history, their significance known to all America. And his immortal "Stars and Stripes Forever," rising above time or place, has become the march song of a nation, apparently for all time.

This season Sousa again finds his inspiration in current history. In Washington, in June, during the national convention of Nobles of the Mystic Shrine, President Harding made a plea for fraternity as one of the driving forces in modern American life. And Sousa responds with his new march "Nobles of the Mystic Shrine."

Pittsfield Post
Sousa's Secret of Program Making.



Musical program making is largely a matter of keeping up with one's public, in the opinion of Lieutenant Commander John Philip Sousa, the famous bandmaster. Since Sousa makes programs which are well nigh universal in their appeal, and which must please some 300 audiences literally stretching from Bangor, Me. to Portland, Ore.; from Portland, Ore. to San Antonio, Tex., and from San Antonio to Miami, Fla., he deserves rank as one of the most expert program makers in America.

"The musical program maker must realize that the musical tastes of the American public are changing constantly, and he must realize it just a bit before the public realizes it. It does not do to come back from a tour and say that a certain kind of music has passed its popularity. One must learn to anticipate the passing of that particular type of music and eliminate it before the tour, instead of afterward."

Mr. Sousa was asked what light music best withstood the ravages of time, and he responded at once, "The Gilbert & Sullivan comic operas. However trivial Sullivan's theme might have been, it was always musically, well expressed and technically correct. I expect the Gilbert & Sullivan music to be in good taste as long as I wield a baton. 'The Mikado' is better known in America than any of the other works, probably because there are few people in this broad land of ours who have not sung in an amateur production of this work. The runner-up is 'Pinafore' with 'Ruddigore' a rather distant third."

After more than a year's absence, Sousa and his Band will delight his Pittsburgh friends and admirers with a Saturday matinee and night concert at Syria Mosque on Saturday, October 13, under the management of May Beegle.

New Bedford Standard 9/26
**NATION STILL
YOUNG—SOUSA**

**And March King Offers as
Proof of This Assertion
"Yes, We Have No Ban-
anas"**

Critics who despair over the musical tastes of America because a connection with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months cannot number John Philip Sousa on their list.

In fact the famous March King who with his band will give a concert here the afternoon of Sept. 23 draws upon history to substantiate his contention that silly songs are evidence the nation is still young. And of this historical incident Massachusetts's conspicuous figure of the Civil War period and subsequent political life, General Benjamin Butler, is the center. Lieutenant-Commander Sousa looks upon the occasional breach into absurdity as a type of unconventionality not without its merit. It was the unconventionality of General Butler that has been recorded for the nation the incident of which the band leader speaks.

And Butler Replied.
"It may not be generally recalled," Sousa says, "but one silly song, on a par with 'Yes, We Have No Bananas' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, General Butler, then in Congress, replied with the title of the silly song of that day. His remarks of course are preserved for posterity in the Congressional Record."

Referring more specifically to the present silly song, the March King says: "Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have. It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion."

Pittsfield Eagle 8/25
**Silly Songs Prove
Nation Still Young**

Sousa Says There Is Nothing Harmful in Them.

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his 31st annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the Nation is still young.

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"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was not written during the World War. Some way I find it difficult to picture our boys marching off to war to its inspiring strains. Yet, 'Yes, We Have No Bananas' five or six years sooner, might have been the war song of a nation."

Sousa and his band of 88 musicians will make their annual visit to Springfield on Saturday, Sept. 29 for afternoon and evening concerts in the Auditorium, under Steinert management.

Lewiston Journal, Dec. 9/11
The Long and Short of Sousa's Band



THE LONG AND SHORT OF SOUSA'S BAND.

Here are the largest and the smallest members of Sousa's band. The man is William Bell, 6 feet, 6 inches in his hosiery, the tallest member of the great Sousa organization, who plays the Sousaphone, the largest instrument in the band, and Miss Winifred Bambrick, 4 feet, 7 inches in her French heels. This would be a better caption if Miss Bambrick played the piccolo, the smallest instrument in the band, instead of the harp. Sousa, who is on his thirty-first annual tour, considers Miss Bambrick the finest harpist.

Springfield Mass Republican 9/26
**SOUSA AND BAND
HERE SEPTEMBER 29**

**Popular Musician-Composer
Will Have 88 Men and Several Soloists**

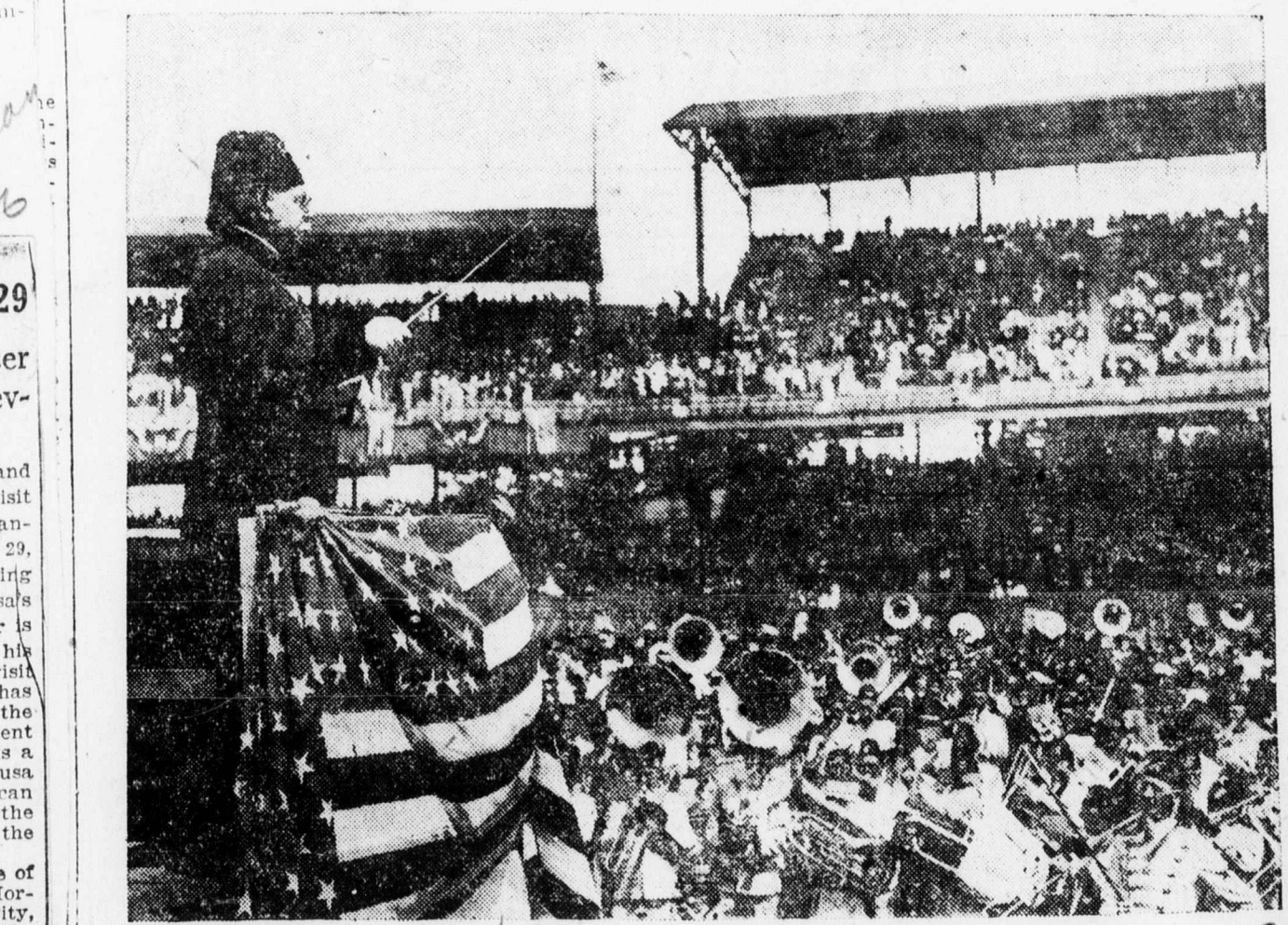
Lieut-Comdr John Philip Sousa and his band will make their annual visit to Springfield, under Steinert management, on Saturday, September 29, and will give matinee and evening concerts in the Auditorium. Sousa's lasting popularity as a bandmaster is indicated by the fact that during his coming tour, his 31st, he will visit more than 200 cities in which he has appeared at least 10 times during the third of a century which he has spent at the head of his own band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is the largest in the cities he has visited the greatest number of times.

Sousa will play for the 15th time of his career this year in the great Mormon tabernacle in Salt Lake City, which has a seating capacity of 10,000 and which is, acoustically speaking, the nearest perfect auditorium in the world. In Salt Lake City each concert has been to an audience considerably larger than the last one.

The instrumentation for Sousa's tour calls for 88 men, exclusive of soloists. This is the largest band Sousa has ever taken on tour, and incidentally the band's salary is considerably larger than that of any other, and the result is that each band, to a striking degree, is made up of men who have been with him many years.

The concert programs to be played in the Auditorium will include several new Sousa compositions.

Aug 25
Any Lewiston-Auburn Musicians Here?



SOUSA CONDUCTING GREAT BAND AT SHRINE MEET IN WASHINGTON.

Lieut. Com. John Philip Sousa's new marches this season will include "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in America, and played for the first time by the Shriners themselves during the national convention in Washington, in June. The Shrine Band which played its own march for the first time consisted of 6,600 men, and the great band was formed from all of the Shrine bands in America. Sousa, of course, directed, and he has listed that occasion among the memorable events in his career.

Quite a number of Maine musicians all told, were numbered in this mammoth band and they can relate with pride "when they played under Sousa."

In some of the towns which Sousa's Band visits, manager Lislin says, the Shrine band from those towns which played in Washington last June, will join the Sousa Band in the "Nobles of the Mystic Shrine," and so once more play under Sousa's baton.

It will be a pleasure to Lewiston and Auburn Shriners and their friends who heard the march played at the great convention in Washington to hear it again in Lewiston, Sept. 20, at City Hall, thus recalling a very happy experience.

Sousa's new march is "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy, located at Chester, Pa. The honorary degree of Doctor of Music was recently conferred upon Sousa by that school. At the same time, the honorary degree of Doctor of Laws was conferred upon President Harding.

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In fact the famous March King who with his band will give a concert here the afternoon of Sept. 23 draws upon history to substantiate his contention that silly songs are evidence the nation is still young. And of this historical incident Massachusetts's conspicuous figure of the Civil War period and subsequent political life, General Benjamin Butler, is the center. Lieutenant-Commander Sousa looks upon the occasional breach into absurdity as a type of unconventionality not without its merit. It was the unconventionality of General Butler that has recorded for the nation the incident of which the band leader speaks.

And Butler Replied.

"It may not be generally recalled," Sousa says, "but one silly song, on a par with 'Yes, We Have No Bananas' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, General Butler, then in Congress, replied with the title of the silly song of that day. His remarks of course are preserved for posterity in the Congressional Record."

Referring more specifically to the present silly song, the March King says: "Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have. It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion."

Silly Songs Prove Nation Still Young

Sousa Says There Is Nothing Harmful in Them.

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his 31st annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the Nation is still young.

"Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the Nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion."

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"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was not written during the World War. Some way I find it difficult to picture our boys marching off to war to its inspiring strains. Yet, 'Yes, We Have No Bananas' five or six years sooner, might have been the war song of a nation."

Sousa and his band of 88 musicians will make their annual visit to Springfield on Saturday, Sept. 29 for afternoon and evening concerts in the Auditorium, under Steinert management.

The Long and Short of Sousa's Band



he ever has heard, and that probably is the reason she has been with the big band the past several seasons. She will be heard in Lewiston City hall with other excellent soloists at the Sousa Concert, Sept. 29.

THE LONG AND SHORT OF SOUSA'S BAND.

Here are the largest and the smallest members of Sousa's band. The man is William Bell, 6 feet, 6 inches in his hosiery, the tallest member of the great Sousa organization, who plays the Sousaphone, the largest instrument in the band, and Miss Winifred Bambrick, 4 feet, 7 inches in her French heels. This would be a better caption if Miss Bambrick played the piccolo, the smallest instrument in the band, instead of the harp. Sousa, who is on his thirty-first annual tour, considers Miss Bambrick the finest harpist

SOUSA AND BAND HERE SEPTEMBER 29

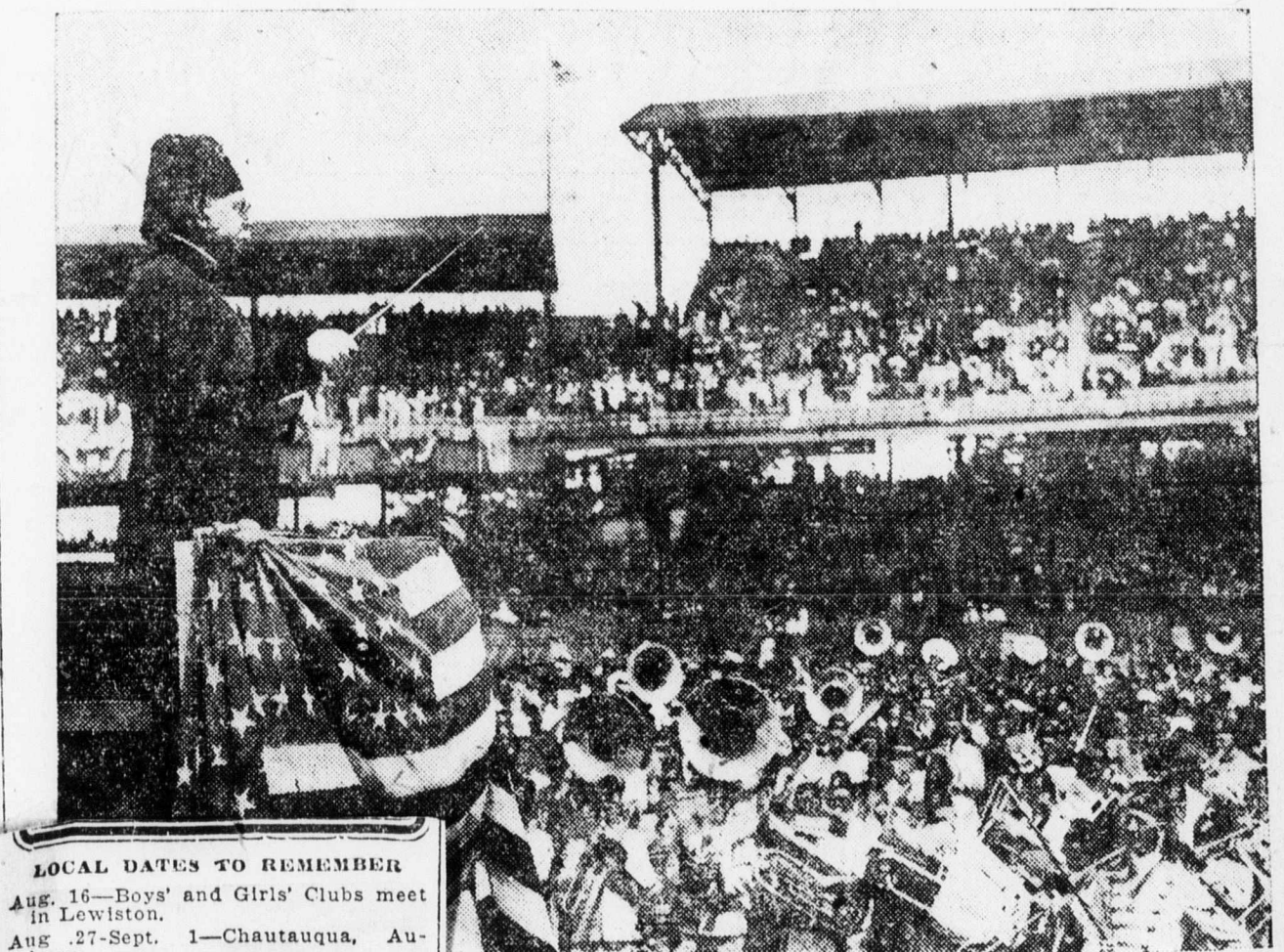
Popular Musician-Composer Will Have 88 Men and Several Soloists

Lieut-Comdr John Philip Sousa and his band will make their annual visit to Springfield, under Steinert management, on Saturday, September 29, and will give matinee and evening concerts in the Auditorium. Sousa's lasting popularity as a bandmaster is indicated by the fact that during his coming tour, his 31st, he will visit more than 200 cities in which he has appeared at least 10 times during the third of a century which he has spent at the head of his own band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is largest in the cities he has visited greatest number of times. Sousa will play for the 15th th his career this year in the great mon tabernacle in Salt Lake, which has a seating capacity of 6,000 and which is, acoustically speaking, the nearest perfect auditorium in the world. In Salt Lake City concert has been to an audience considerably larger than the last.

The instrumentation for a tour calls for 88 men, exclusive soloists. This is the largest band has ever taken on tour, and in tally the band's salary is considerably larger than that of any other, a result is that each band, to a degree, is made up of men who have been with him many years.

The concert programs to be in the Auditorium will include new Sousa compositions.

Any Lewiston-Auburn Musicians Here?



- LOCAL DATES TO REMEMBER**
- Aug. 16—Boys' and Girls' Clubs meet in Lewiston.
 - Aug. 27-Sept. 1—Chautauqua, Auburn.
 - Aug. 23-Sept. 5—Auburn Registration Board Sets.
 - Sept. 3—Annual Labor Day Observance.
 - Sept. 3-6—Maine State Fair, Lewiston.
 - Sept. 6—Kora Temple Oremorial.
 - Sept. 10—Lewiston Public Schools Open.
 - Sept. 20—Sousa's Band Concert at City Hall, Lewiston.
 - Sept. 20—Registration Bates College.
 - Sept. 21—Classes Resumed at Bates.
 - Sept. 27—Andros, County S. S. A., United Baptist church, Lewiston.
 - Sept. 27—Andros, County S. S. A., Ass'n all-day session at United Baptist church.
 - Oct. 7—Festival Concert, Armory, Lewiston.
 - Oct. 11—Maine Music Festival, Armory, Lewiston.
 - Oct. 12—Columbus Day.
 - Nov. 11—Armistice Day.
 - Nov. 29—Formal Military Ball, Cos. "E" and "H", 103d Inf., New Armory, Lewiston.

NG GREAT BAND AT SHRINE MEET IN WASHINGTON.

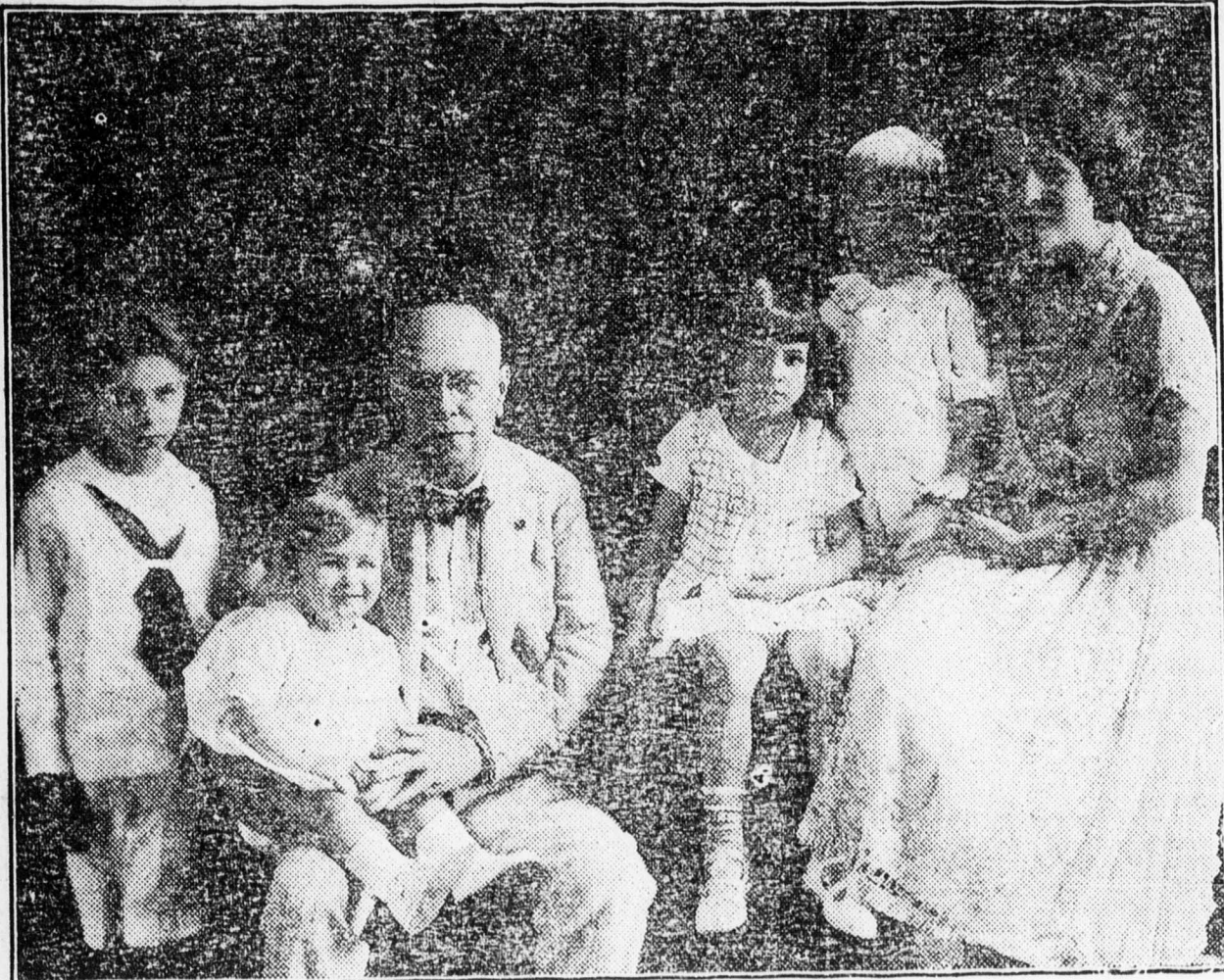
Lieut. Com. John Philip Sousa's new marches this season will include "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in America, and played for the first time by the Shriners themselves during the national convention in Washington, in June. The Shrine Band which played its own march for the first time consisted of 6,600 men, and the great band was formed from all of the Shrine bands in America. Sousa, of course, directed, and he has listed that occasion among the memorable events in his career. Quite a number of Maine musicians all told, were numbered in this mammoth band and they can relate with pride "when they played under Sousa."

In some of the towns which Sousa's Band visits, manager Lislin says, the Shrine band from those towns which played in Washington last June, will join the Sousa Band in the "Nobles of the Mystic Shrine," and so once more play under Sousa's baton.

It will be a pleasure to Lewiston and Auburn Shriners and their friends who heard the march played at the great convention in Washington to hear it again in Lewiston, Sept. 20, at City Hall, thus recalling a very happy experience.

Sousa's new march is "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy, located at Chester, Pa. The honorary degree of Doctor of Music was recently conferred upon Sousa by that school. At the same time, the honorary degree of Doctor of Laws was conferred upon President Harding.

America's March King Devotes a Day to Visit With His Five Grandchildren



JOHN PHILLIP SOUSA AND HIS FIVE GRANDCHILDREN.

HARRY ASKIN ON "MANAGING SOUSA"

Well-Known Impresario Says That the "Trick of It Lies in Knowing How to Manage the Manager"

A day or two ago Harry Askin breezed in from New York. Every town which is on the Sousa itinerary knows that Harry Askin is the manager of Sousa and his band. He came to complete arrangements with Arthur N. Pettengill, local manager, for the Sousa concert to be given in Lewiston City Hall, the evening of Sept. 20, and to make arrangements for advertising.

He said he hadn't but two hours to stay, but in that two hours he told enough stories, reminiscences and incidents connected with the daily life and recent doings of the famous composer and bandmaster to supply the Lewiston Journal with a fresh one each day from now until the day of the concert. Mr. Askin brings one very closely in touch with Sousa, who is one of the most democratic of men. If you have never had the pleasure of meeting this musician personally you feel as tho you know him thru Mr. Askin.

"One thing about Mr. Sousa," said Mr. Askin, "he is never too busy or too tired to talk to you. If he has only an hour or two to rest between performances he tells the newspapermen to come right up to his room and if he happens to be in his pajamas, it's all the same."

Yes, Mr. Sousa is in the best of health, assures Mr. Askin. Hasn't missed a concert all the past season and the season just begun finds him full of his old-time vim.

Mr. Askin does not come on for the concerts but his preliminary visits are always pleasurable occasions to his local managers and the newspaper folks.

Months before John Philip Sousa and his band come to town, Harry Askin drops in, says he has just so many hours to talk with the local manager, and gets down to business. The local manager generally says: "If you have so little time, Mr. Askin, it was foolish to come on here; everything would have been all right if left to me."

"And, my boy," replies Askin, "that is just why I came on; knowing that everything would be all right if left to you, I ran in to leave it to you."

Then he unloads his ideas, based on previous knowledge of the community, the population of the nearby towns, the trolley-radius, the billboard acreage, and so on. When he gets thru, the local manager, if without previous knowledge of Mr. Askin, will generally say:

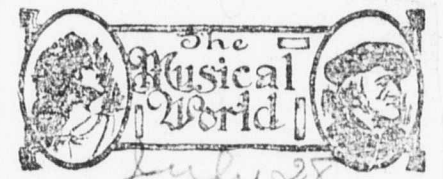
"All right, Sir! We'll get you a good house—we'll reach \$1200, if the weather's OK."

"That will be nice—just right for the man of the band," Askin will reply. "Now, how about at least \$1000 for Sousa, himself, and something for me, and a bit for the railroads, and, perhaps, something for yourself? Let us say, \$3500 in all?"

And away he goes to catch his train; and the local manager, goes to work; and on the day of the concert the receipts will, if the estimate be \$3500, run about \$3498; and the local manager will get a letter from Askin saying: "All right, Old Top! You did well; and you can pay me that other two dollars next year."

When the Journal asked the trick of managing Sousa successfully Askin replied in these words: "The trick of managing the manager."

Left to right: John Philip Sousa, 3rd, Nancy, Jane Priscilla, Thomas Adams and Eileen. Eileen was honored by her grandfather when he composed the "Debutante" in her honor, and John Philip 3rd already shows an ambition some day to follow in his famous grandfather's footsteps as a director. Priscilla, who is of Spanish type, is designated for a heart breaker. At present, honors are even between Tommy and Nancy, as to who will see most of the insides of any and everything that attracts their fancy.



"Foreword" by Sousa

In the language of the theatre everything is "set" for the thirty-first tour of my band. The first concert being scheduled for July 21st. I have no first hand, nor second hand, nor third hand, nor any other hand from anyone telling his feelings after thirty consecutive years of touring. There may be someone who has made thirty annual tours about this world of ours but I have never had the pleasure of meeting him and comparing notes; but, I have a lively sense of how I feel as each succeeding year presents itself.

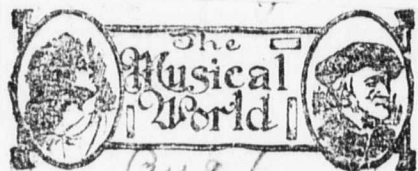
My audiences of today I greet as old friends, friends who have helped establish a standard for my concerts, and who, I believe, would be grievously unhappy if I deteriorated from the standard we have maintained.

It was necessary in the beginning to create a clientele. There was but one way to do it.—Sincerity and honesty of purpose were the great essentials. If I did not believe in the Art value of my work, I would have failed to interest the myriads that attend my concerts. This Art value was created and became a concrete fact by playing that which the public longs for and performing it, whether a simple ballad, a march, a dance, a symphonic poem, as if the artistic success of my career depended on that particular effort. I honestly believe the excellence of effort has been preserved, or has grown as the years have gone. The organization in size is double what it was thirty years ago. It has always embraced in its membership many of the most brilliant players of the world and the present year is no exception to that condition.

According to my ideas, a program should be presented combining a certain amount of the intensely dramatic, the intensely melodic and the humorous, but all from the simplest to the most complex presented with a story-telling quality and the highest possible artistic excellence. The public does not accept alibis. Every number should be presented with all the glamour of a narrative and all the charm of beauty.

(Signed) JOHN PHILLIP SOUSA July 16, 1923.

So writes John Philip Sousa, starting out on his thirty-first tour with his band. This tour most happily includes Lewiston as well as Augusta and Portland. That every number on the program, will, indeed, possess all the "glamour of a narrative and all the charm of beauty," Lewiston admirers, who have attended the Sousa concerts year after year, feel confident.



SOUSA'S SECRET OF PROGRAM MAKING

"Anticipate Rather Than Follow Public Tastes," Says "March King"—Musical Taste of Nation Steadily Improving and Programs Each Year Include More Serious Music.

Musical program-making is largely a matter of keeping up with one's public, in the opinion of Lieut. Com. John Philip Sousa, who comes to Lewiston with his band in September. Since Sousa makes program which are well-nigh universal in their appeal, and which must please some 300 audiences literally stretching from Bangor, Maine to Portland, Ore.; from Portland, Ore., to San Antonio, Tex., and from San Antonio to Miami, Fla., he deserves rank as one of the most expert program makers in America.

"The musical program maker must realize that the musical tastes of the American public are changing constantly, and he must realize it just a bit before the public realizes it. It does not do to come back from a tour and say that a certain kind of music has passed its popularity. One must learn to anticipate the passing of that particular type of music and eliminate it before the tour, instead of afterwards."

"There are certain broad principles which may be laid down and which seem to endure, of course. Among them is the indisputable one that American musical taste is steadily improving. That means that each year I may venture a little more in the way of serious or classical music. American audiences like light music, even if it is topical and there is a point where the program maker must be on his guard. Each year before I assemble my band, I go thru my catalogue, and examine closely my program notes, particularly on selections from musical comedy and light opera. If a particular selection showed any signs of faltering the last time it was played, I eliminated it. And as a general rule I find that the public response to any given selection of a light nature is based upon sound musicianship. The first to go are those of least musical worth and the hardy survivors are those, which have some musicianly qualities. It is more than a decade since 'The Merry Widow' was current, yet it still receives a warm response in all sections of America. The whole country still likes to hear Victor Herbert's 'Kiss Me Again,' altho nine persons in ten have forgotten the name of the musical comedy of which it originally was a part or the name of the person who originally sang it. It has survived because it was good music."

Mr. Sousa was asked what light music best withstood the ravages of time and he responded at once, "The Gilbert and Sullivan comic operas. However trivial Sullivan's theme might have been, it was always musically well expressed and technically correct. I expect the Gilbert and Sullivan music to be in good taste as long as I wield a baton. 'The Mikado' is better known in America than any of the other works, probably because there are few people in this broad land of ours who have not sung in an amateur production of this work. The runner-up is 'Pinafore' with 'Ruddigore' a rather dis-

SOUSA'S QUICKSTEPS ON THE SANDS OF TIME

Great Bandmaster Has Found Inspiration for Majority of Marches in Phases of American History or Development

For almost a generation now, Lieut. Com. John Philip Sousa, the famous bandmaster, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down thru the years, in history, national expansion, or in fad and fancy, since the eighties, Sousa has recorded American history in music.

The earliest of the Sousa marches was "The High School Cadets," written in the eighties and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been

When one hears "Semper Fidelis," one remembers the era when revolutions were a daily affair in the Latin American republics, and when the state department frequently announced, "The Marines have landed and have the situation well in hand." And "Semper Fidelis" is the official march of the United States Marine Corps.

And so the Sousa titles go. The band plays "Sabres and Spurs" and the "boys of '98" think of "Teddy" and San Juan Hill. "Liberty Loan March," "The Volunteers," "Who's Who in Navy Blue," "The Man Behind the Gun" and "Pathfinder of Panama" are all typical—and topical—Sousa titles, reflections of American history, their significance known to all America. And his immortal "Stars and Stripes Forever," rising above time or place, has become the march song of a nation, apparently for all time.

This season Sousa again finds his inspiration in current history. In Washington, in June, during the national convention of Nobles of the Mystic Shrine, President Harding made a plea for fraternity as one of the driving forces in modern American life. And Sousa responds with his new march, "Nobles of the Mystic Shrine."

PROGRAM SOUSA'S CONCERT ANNOUNCED

Many Old and New Favorites and Novelties—Solos by Splendid Artists—New Sousa Composition

Old, yet always new is a Sousa program to Lewiston patrons—even those who have been ever since the first appearance of Sousa and his band in the early nineties. One Lewiston man has all his Sousa programs from that first one up to the last concert in Lewiston two seasons ago, with the Portland program of last year thrown in for good measure, and it is interesting to compare it early with the recent ones and to note the changes. "King Cotton," "Manhattan Beach" and "El Capitan" were "latest marches" then and the Sousa march and two-step was enjoying a new and zestful popularity. Sousa had already started on those novelties and descriptive suites for which he has been famous all these years. Standard overtures and operas had a place on his programs—of late years filled by the best modern composers. But then, as now, a Sousa program was unique and far removed from the stereotyped concert band program.

The program for the Lewiston concert and Augusta matinee of Sept. 20, just announced by Manager Askin, contains the usual number of old and new favorites, novelties and solos.

The Program

Soloists: Miss Marjorie Moody, Soprano; Miss Rachel Senior, Violin; Mr. John Dolan, Cornet; Mrs. George Carey, Xylophone. Rhapsody—"The Indian-Orem." Among those who have made careful records and researches of the music of the Aborigines of America may be named Thurlow Lieurance, Charles Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.

Cornet Solo—Cleopatra—Demare

Portraits—At the King's Court—Sousa (a) Her Majesty, the Duchess (b) Her Majesty, the Queen. Soprano Solo—Shadow Song, (Dinorah)—Meyerbeer. Miss Marjorie Moody. Fantasy—The Victory Ball—Schelling. This is Mr. Schelling's latest completed work. The score bears the inscription: "To the memory of an American soldier." The fantasy is based on Alfred Noyes' poem, "The Victory Ball," herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes. Copyright 1920, by Frederick A. Stokes Company. The cymbals crash, and the dancers walk. With long silk stockings and arms of chalk. Butterflies, skirts, and white breasts bare, And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall. Watching the fun of the Victory Ball. They do not reproach, because they know. If they're forgotten, it's better so.

Under the dancing feet are the graves. Dazzle and motley, in long bright waves. Trampled by the palm-fronds, grapple and whirl. Ox-eyed matron and slim white girl. See, there is one child fresh from school. Learn the ropes as the old hands rule. God, that dead boy games and grins. As the con-tin-ous bang and the shu-m-my begins.

"What did you think we should find?" said a shade. "When the last school 'schooled' and dance was held?" "Chris," laughed the fleshless jaws of his friend, "I thought the boys were praying for souls to mend."

"Pish," said a statesman standing near. "I'm old they can busy their thoughts elsewhere." We mustn't reproach them. They're wrong, you see. "Ah," said the dead men, "so were we!"

Victory! Victory! On with the dance! Back to the jungle the new beasts prance! God, how the dead men grin by the wall.

Interval. Watching the fun of the Victory Ball. Carbine—On With the Dance—Strung together by Sousa. Being a medley of famous tunes. (a) Xylophone Solo—Nocturne and Waltz—Chopin.

(b) March, "Nobles of the Mystic Shrine" (new)—Sousa. Violin Solo—Faust Fantasia—Sarasate. Miss Rachel Senior. Folk Tune—Country Gardens—Grain-ger. Encores will be selected from the following compositions and arrangements of John Philip Sousa: Semper Fidelis, Blue Danube, King Cotton, High School Cadets, The Glory of the Yankee Navy, Mr. Gallagher and Mr. Shean, Comrades of the Legion, U. S. Field Artillery, The Stars and Stripes Forever, Humoresque of "The Silver Liner" from "Sally," March of the Wooden Soldiers, Ramesses, El Capitan, Washington Post, The Gallant Seventh, The Fairest of the Fair.

The New England Itinerary. Mr. Sousa with his band has been filling a long engagement at Willow Grove Park in Philadelphia, where he plays every summer. The itinerary for his forthcoming New England tour is thus outlined by Manager Askin:

Sept. 16, afternoon and evening, Boston, Mass.; Sept. 17, afternoon and evening, Lowell, Mass.; Sept. 18, afternoon and evening, Bangor; Sept. 20, afternoon, Augusta; Sept. 20, evening, Lewiston; Sept. 21, afternoon, Lawrence, Mass.; Sept. 21, evening, Manchester, N. H.; Sept. 22, afternoon and evening, Worcester, Mass.; Sept. 23, afternoon, New Bedford, Mass.; Sept. 23, evening, Providence, R. I.; Sept. 24, afternoon and evening, Brockton, Mass.; Sept. 25, afternoon, New London, Conn.; Sept. 25, evening, Norwich, Conn.; Sept. 26, afternoon and evening, New Haven, Conn.; Sept. 27, afternoon and evening, Hartford, Conn.; Sept. 28, afternoon, North Adams, Mass.; Sept. 28, evening, Pittsfield, Mass.; Sept. 29, afternoon and evening, Springfield, Mass.; Sept. 30, afternoon, Bridgeport, Conn.

With the great band playing such cities as New Bedford, Mass., and Manchester, N. H. but one concert while many sizeable cities are visited not at all, it should make the people of Lewiston and Augusta highly gratified to have a chance to hear those same concerts right in their own city halls.

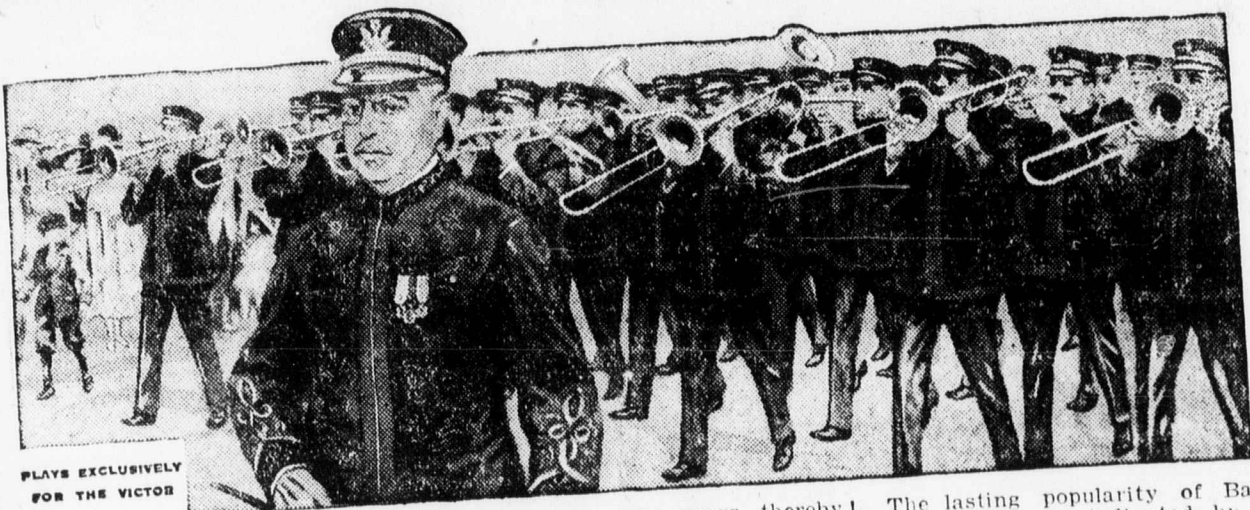
Cornetist A Master

We note with pleasure among the solos on the program one by John Dolan, considered by many critics and musicians, the best cornetist in America, if not the best in the world. Mr. Dolan has all the qualities of an artist, and, tho the cornet is considered one of the most difficult of band instruments to master, he executes the most difficult selections with the greatest of ease, and his tones are a joy to his hearers. He is the consummate master of his cho-

cert cornet.

Other soloists appearing with Sousa's Band this year are Miss Marjorie Moody, soprano; Miss Nora Fouchald, soprano; Miss Winifred Bambrick, Harpist; Miss Rachel Senior, violinist; Meredith Willson, flute; William Kunkle, piccolo; John P. Schueler, trombone; Frederick W. Bayers, saxophone; Joseph de Luca, euphonium; William Bell, sousaphone, and George Carey, xylophone.

THE WORLD'S GREATEST MUSICAL ORGANIZATION SOUSA AND HIS BAND



PLAYS EXCLUSIVELY FOR THE VICTOR

The instrumentation of Lieut. Com. John Philip Sousa's Band for his thirty-first annual tour which has already been announced, includes August, calls for eighty-eight men, exclusive of soloists. This is the largest band which Sousa ever has taken on tour, and incidentally, the band's salary list is considerably larger than that of any other band of his career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America, and the result is that each band to a striking degree is made up of men who have

been with him many years, thereby absorbing to the greatest degree the Sousa ideals of music. Here is the instrumentation of this season's band:

Two piccolos; five flutes; two oboes; one English horn; fourteen solo clarinets; six second clarinets; six third clarinets; two bass clarinets; one alto clarinet; two bassoons; one contra-bassoon; two saxophones; eight saxophones; six cornets; four trumpets; five French horns; five trombones; four baritone; six tubas; four drums; one harp and one xylophone.

The lasting popularity of Bandmaster Sousa, is indicated by the fact that during his thirty-first annual tour, he will visit more than 200 cities in which he has appeared at least ten times during the third of a century which he has spent at the head of his own band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is largest in the cities which he has visited the greatest number of times. This is the case in Augusta and other Maine cities. Sousa cannot come too often.

PLAYING UNDER SOUSA

Mr. Record, Former Lewiston Musician, Who Has Won Distinction in Many States, Recalls Days When He Played in U. S. Marine Band

It was while recalling the band experiences of his early years for the Lewiston Journal recently, that Florian Del Record mentioned casually that he had played under John Philip Sousa, being reminded of it by the announcement that Sousa and his band are coming to Lewiston, Sept. 20.

Mr. Record has been spending the summer with relatives in his old home town, Auburn, where he played in and directed Glover's Band in the days of his youth and taught some of the older clarinet players of Lewiston and Auburn. Since those days Mr. Record has won an enviable distinction in his profession of music. He has played in the most worthwhile concert bands in the country and in many orchestras, usually as solo clarinet, his field being so broad as to include opera, oratorio and chamber music.

While here Mr. Record has shown his interest in band music by attending nearly all the weekly rehearsals of the Brigade Band, chatting with the members and renewing old acquaintance.

"I believe that Mr. Sousa can whip a raw band into shape and get more out of it than any conductor living," said Mr. Record. "I have seen him do it with exposition bands and convention bands—just as he did at the Shrine meet in Washington this summer. And they're not all first-class musicians either. Yes, Mr. Sousa certainly knows how to get the best work out of his men."

"Sousa was conductor of the United States Marine Band at the time I played in it. But I want to tell you that Sousa was not the musician in those days that he is today, splendid conductor that he was. He had not an extensive musical education for he had not the early opportunities. He is, in a large measure, self-taught. He was one of those natural musicians of which each generation produces a few. He had a great capacity to learn, fine discrimination and an aptitude for imitating the best he heard. He studied the great conductors and the great music."

"Mr. Sousa had a remarkable ear. This sense was so keen that if one man played a wrong note while he was conducting, he could instantly pick out that man and tell him his mistake. That very thing happened to me when I was with the Marine Band."

"One night at a concert I, by some careless slip, played an E flat

where I should have played E natural. I knew it at once, but hoped no one else would notice. Vain hope. Immediately we were off the stage. Mr. Sousa told me of my error, not in a fault-finding way but to let me know it didn't get by him."

"Another great asset of Sousa as a band leader is his personality. It is exhilarating. He has the qualities that make him win loyalty from his men and his audiences. And Sousa is original. That accounts for a large measure of his popularity. But Sousa deserves his popularity. He is a musician who has steadily improved and he is a worker."

Lieut. Com. Sousa, who is now on his 31st annual tour with his band, often refers to the days when he conducted the U. S. Marine Band. He tells a good story on Benjamin F. Tracy, who was Secretary of the

PRISCILLA SOUSA AND HER DOGS



"Here is one of the finest girls I know," said Mr. Askin, manager of Sousa and his band, as he handed the accompanying photograph to the Lewiston Journal society editor on his recent call in Lewiston. "She is Priscilla Sousa and she is very much like her father. The two are great chums and have many tastes in common."

"Is she a musician?" that is the question people always ask me. Professionally she is not; temperamentally she is. She has her father's wonderful ear for music as well as his taste and discrimination. And she plays almost wholly by ear. She has only to hear a music composition that appeals to her to come home and play it thru on the piano. She is deeply interested in her father's compositions. Mr. Sousa has

never insisted on musical training for Priscilla for he believes she will get more enjoyment out of music as a diversion than a profession. So she has followed her own sweet will.

Priscilla is an out-doors girl. She is exceedingly fond of dogs and horses, and is her father's companion riding and shooting and accompanying him on his hunting trips. This picture shows her with three dogs.

This is one of the ways Lieut. Com. John Philip Sousa trains down to his present weight limit. He believes that pushing the lawn mower and roller over the ample grounds of his home is quite as effective weight reducer as "daily dozens."

Mr. Sousa is an active man. He takes abundant exercise and he does not diet. It would be difficult to do so when, in the greater part of the towns he visits, the Rotary or the Kiwanis or the town band, or some other organization insists on giving him a banquet. However, the great bandmaster is discreet in his choice of foods and, perhaps one reason for his good physical condition is that green foods play a conspicuous part in his diet.

Head Lettuce Replaces "Corn Beef and" as National Dish, Says Sousa because he is travelling eight or nine months of the year, has opportunity to keep up with the changes of foods in every section of America.

"My father in Washington had inherited some of the food preferences of his European forebears," says Sousa. "He loved salads of all sorts, and he delighted in the greenery which has found its way into the American menu largely in the past decade. I inherited this particular liking, and I remember that in the early years it was a hardship to take the long tour thru the Middle states and the Northwest, particularly in the winter, because of the absolute lack of green vegetables in the diet."

Now the refrigerator car, quicker transportation and the development of the vegetable-raising sections of the South have changed all that, and it is as possible to get a tomato, a cucumber or a head of lettuce in Winnipeg in January as it is a thousand miles further South. I think the whole nation has gone to eating head lettuce in the past decade, and I am greatly surprised if head lettuce salad has not replaced corned beef and cabbage as our national dish."

"But there is at least one respect in which the 'good old days' were the best. That is in respect to game. Knowing my fondness for game, my friends used to greet me at the various cities with game dinners, and often my tours were great feasts upon haunches of venison, bear meat, duck, prairie chicken, quail and even buffalo meat. Of course game is no longer plentiful. Its sale by hotels and restaurants is forbidden and it is only when I meet a friend who is a sportsman that I find myself sitting down to a dinner game nowadays."

WITH SOUSA'S BAND

John Carroll Carr, a former student in Dana's Institute, Warren, has been engaged as clarinet soloist this season with Sousa's band. Mr. Carr is a nephew of Mrs. Thomas Moore, 522 Bryson.

Sousa's Many Concerts

Sousa and his band, who start their final week at Willow Grove Monday, are now in their thirty-first year. Nearly 10,000 concerts have been given by the organization, and Philadelphia has heard more of them than any other community because of the annual season the band is going to the Pacific Coast, and there will be two concerts a day with many long "jumps" from concert hall to concert hall. At the conclusion of the concert here next Saturday night, September 15, the band will leave for Boston, where the season's long tour will begin on Sunday.

SUMMER AMUSEMENT PARKS

Willow Grove Park—Sousa begins the final week of his engagement here and the park the final week of the season. The soloists for this week will be Marjorie Moody, soprano, and Rachel Senior, violinist. Thruout the week there will be various activities. Thursday will be Sousa day.

Woodside Park—During the final

How Sousa Keeps Down Weight



SOUSA'S BAND HAS TREAT

Labor Day Programme a Feature; Two More Weeks at Willow Grove

With but a fortnight of the 1923 season at Willow Grove Park remaining, patrons of this outdoor music centre have a musical treat in store. The programmes for the coming week have been compiled by Lieutenant Commander John Philip Sousa for presentation by his organization.

Majorie Moody, soprano, concludes her engagement today, singing the "Shadow Dance" from "Dinorah" at the late afternoon concert and Verdi's "Caro Nome" at the final evening concert. Tomorrow, Nora Fauchald, soprano, will make her bow to Willow Grove Park audiences. Miss Fauchald is a well-known concert singer who has been making concert appearances throughout the country.

For the Labor Day period, Lieutenant Commander Sousa has prepared special fine programmes.

LEGION DAY AT GROVE PARK

State Commander Collins is Guest To Honor Sousa

Today is American Legion Day at Willow Grove Park. Representatives of all the posts in the city flocked to the park. Picnics were the order of the day.

In the afternoon prizes were awarded for successful contestants in special sports and games for women and children.

A base ball game between a pick team of Legionnaires and the Franklin Post team was the feature of the afternoon's program.

J. Leo Collins, newly elected Commander of the Department of Pennsylvania, was the guest of the Philadelphia posts.

A special ceremony in honor of Lieut. Com. John Philip Sousa, also a Legionnaire was held.

To Direct Training Camp Publicity

Philadelphia Public Ledger 9/18/23

Willow Grove's Sousa Concerts

But a fortnight of the 1923 season at Willow Grove Park remains. Marjorie Moody, soprano, who has been charming park audiences with her voice for the past four weeks concludes her engagement today, singing the "Shadow Dance" from "Dinorah," at the late afternoon concert, and Verdi's "Caro Nome," at the final evening concert. Tomorrow Nora Fauchald, soprano, will make her bow.

Lieutenant Commander Sousa has prepared especially fine programs for the fifth All-Sousa concerts of Thursday afternoon and evening. These concerts will include his suites, "Maidens Three," "Tales of a Traveler," and "Last Days of Pompeii." The following marches have been selected for presentation during the afternoon and evening: "The Boys are Home Again," "The Volunteers," "The Anchor and Star," and "The Glory of the Yankee Navy."

A special event is the annual Rotary Club dinner at the Casino on Thursday night. Several hundred Rotarians have accepted invitations for the event. Sousa will be guest of honor at the dinner. On Saturday the American Legion is scheduled to hold its outing. This is the first outing of the Legion at the park. Sports will be held and, at the meeting in the Music Pavilion, at 5.45 P. M., prominent speakers will be heard. Sousa has prepared a special patriotic concert for 9.45 P. M., and will include his march, "Comrades of the Legion," which he has dedicated to the Legion.

John Philip Sousa, the famous band master and composer, will make his only New York appearance of the season, acting as conductor of a band of 250 musicians, at a concert to be given under the auspices of the National Navy club of New York in Madison Square Garden the evening of Oct. 7. This club is headed by Franklin D. Roosevelt and has a number of prominent naval officers among its members.

Sousa and his band will be heard in Springfield at Memorial hall the latter part of October.

In Florence Hardeman, the solo violinist of Sousa's band the famous march king believes he has one of the greatest young women virtuosos of the present day and a worthy successor of the illustrious Maude Powell who first achieved fame as soloist with Sousa's band. Miss Hardeman is a Kentucky girl born in the town of Hardeman of the Blue Grass country near Lexington. She was the prize pupil of the Cincinnati Conservatory of Music and graduated from that institution with the highest honors. Her playing attracted the attention of Charles P. Taft, brother of former President Taft, and Julius Fleischman and other prominent Ohioans who subscribed a fund to send the brilliant Florence Hardeman to Russia where she became a favorite pupil of the great Auer and a fellow student with Heifetz.

On her return to Cincinnati, Miss Hardeman gave a complimentary concert in which she more than justified the faith placed in her by her eminent townsmen. Upon that occasion she was presented with a noble violin which had been one of Ole Bull's favorite instruments, a trophy which she still cherishes both for its high intrinsic value as a concert violin and for the sentimental significance of its bestowal. Lieut. Commander Sousa is proud of his youthful protege, Miss Hardeman, and it is his belief that within a few years she will be recognized and acclaimed as the foremost woman violinist of America.

Sousa's Career Full of Big Thrills

LIEUTENANT COMMANDER PHILIP SOUSA, famous bandmaster, who comes to Symphony Hall next Sunday for afternoon and evening band concerts, has participated in many record-breaking events during his long career at the head of the band which bears his name. Here are some of them:

Sousa's greatest audience, 70,000 people, was assembled at the American League Baseball Park in New York, in April, 1923. Sousa was invited to conduct the band for the flag raising which officially

Feeling that a few kind words should be said in behalf of "The Star Spangled Banner" because of some recent attacks upon it for its supposedly belligerent mood, Lieut. Commander John Philip Sousa arises to say them. He insists that the American people have recognized it as the national anthem, and that other nations have not always been disposed to take a lamblike

demeanor in their song. Here are some of his words: "It is asserted that there is defiance in the words of the hymn, but I would like to point out that it is not unusual to find defiance in the national songs of the countries of the world. 'The Marseillaise' is a good example. Even such a mild hymn as 'God Save the King' contains such sentiment as 'confound their politics, frustrate their knavish tricks, on thee our hopes we fix, O, save us all.' The Danish national hymn is full of fight, and Ecuador appeals to the belligerent with this sentiment: 'Filled with righteous and fierce indignation, made by insolent Spain on our nation.'

"The words of 'The Star Spangled Banner' were originally called 'Defense of Fort Mifflin.' They simply related an episode of 1814 in a war of America and Great Britain. The early colonials had brought the tune over from England and the melody was originally the song 'To Anacreon in Heaven'—the club song of the Anacreontic Society of London. It can be remembered that just before the words were written Great Britain had bombed the capitol at Washington. I've no doubt that the fact of that occurrence does not interfere today, more than 100 years thereafter, with whatever friendship we have for Great Britain, for fights will occur among the best regulated nations as sometimes in the best regulated families. It is a great deal better for the emigrant who comes to America to learn that America has never been whipped than to suppress such information so that there may be no offense to his nineteenth cousin here elsewhere."

Boston Herald 9/18/23

Sousa to Play Here Sept. 16

Subsidies for musical organizations, in the main symphony orchestras and opera companies, are characterized as a step in the wrong direction in the opinion of Lt.-Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour at the head of his band. Instead of drilling into the minds of the people the fact that if they would have good music they must support it, the subsidies are making people careless, and a feeling is growing up that music will go on, some way, without their support.

Sousa's Band is the only unsubsidized organization in America. The symphony orchestras of America, and even the Metropolitan and the Chicago Operas, are guaranteed against loss, or have patrons who make up each season the difference between operating expenses and gate receipts. Sousa goes over the country each season playing music which the people are eager to hear and for which they pay a sum sufficient to enable Sousa to maintain his organization.

"The modern concert hall has brought music within the reach of the common people," says Sousa. "Great seating capacities make it possible to place admission prices within the reach of even the most humble wage earners. The people of the country at large know that my organization must pay its own way, and they attend my concerts to the number of three million a year. It is my firm belief that the subsidies decrease the interest in music rather than increase it, because it removes the responsibility from the masses to a few individuals. I am unalterably opposed to musical subsidies except in the case of bands which are in a sense municipal. In the majority of our cities we have bands which play upon public occasions and which give concerts, free to the public. These organizations, of course, should be supported from the public funds, for they are as much a part of the municipal life as the fire department or the police."

Sousa and his band come to Symphony Hall for their annual concert Sunday afternoon and evening, Sept. 16.

The greatest band ever directed by Sousa consisted of 6,282 pieces, including the massed bands of Shriners, assembled in Washington for the national convention of the order last June. The first selection played was the new Sousa march, "Nobles of the Mystic Shrine."

The greatest day's business ever done by Sousa and his band, was

in Cleveland, Ohio, September 30, 1922. The receipts amounted to \$17,778, a world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march, "Stars and Stripes Forever." To date, more than 2,000,000 copies of the music and more than 5,000,000 copies of the phonograph records and piano rolls have been sold. It is said to be the largest-selling composition of any description in the world.

Sousa Marches Record Recent American History

For almost a generation now, Lieut. Com John Philip Sousa, the famous bandmaster, has gone about his self-imposed task of providing the Nation with its marches, and their titles, as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, National expansion, or in fad and fancy, since the 80's, Sousa has recorded American history in music.

The earliest of the Sousa Marches was "The High School Cadets," written in the 80's and sold for \$25. It was written when the High School, as now instituted, was just coming into being, and it has been marched to by thousands of High School students throughout the United States.

Then came "The Washington Post," dedicated to the newspaper of that name in Sousa's home city, and the first great American newspaper to expand itself and to approach the present extent of modern newspaper making.

Shortly afterwards came "King Cotton." It records in music the first awakening of the New South, the return of cotton to its kingship, and the new prosperity of the southeastern section of America. "Manhattan Beach" is a history of a bit of New York—the era in the 90's, when Manhattan Beach was the favorite playground of the big city; and "El Capitan" reminds us of the day when operetta and de Wolf Hopper reigned supreme on the American stage, for "El Capitan," programmed as "Behold El Capitan," sung by Hopper and the chorus in Sousa's operetta of that name, brought the immortal exponent of "Casar at the Bat" his greatest measure of fame.

When one hears "Semper Fidelis" one remembers the era when revolutions were a daily affair in the Latin American republics, and when the State Department frequently announced, "the Marines have landed and have the situation well in hand." And "Semper Fidelis" is the official march of the United States Marine Corps.

And so the Sousa titles go. The band plays "Sabre and Spurs" and the eyes of '38" think of "Teddy" and San Juan Hill. "Liberty Loan March," "The Volunteers," "Who's Who in Navy Blue," "The Man Behind the Gun" and "Patrolman of Panama" are all typical—and typical—Sousa titles, reflections of American history, their significance known to all America. And his immortal "Stars and Stripes Forever," rising above time or place, has become the song of a Nation, apparently for all time.

This season Sousa again finds his inspiration in current history. In Washington, in June, during the National convention of Nobles of the Mystic Shrine, President Harding made a plea for fraternity as one of the driving forces in modern American life. And Sousa responds with his new march, "Nobles of the Mystic Shrine."

Sousa and his band come to Boston next Sunday for their annual afternoon and evening concerts in Symphony Hall.

SOUSA'S SECRET

Musical program making is largely a matter of keeping up with one's public, is the opinion of Lt.-Com. John Philip Sousa, the famous bandmaster, who comes with his band to Symphony Hall next Sunday afternoon and evening. Since Sousa makes programs which are well-nigh universal in their appeal, and which must please some 300 audiences from Bangor, Me., to Portland, Or.; from Portland to San Antonio, and from San Antonio to Miami, he deserves rank

as one of the most expert program makers in America.

"The musical program maker must realize that the musical tastes of the American public are changing constantly, and he must realize it just a bit before the public realizes it. It does not go to come back from a tour and say that a certain kind of music has passed its popularity. One must learn to anticipate the passing of that particular type of music and eliminate it before he tour, instead of afterwards."

"There are certain broad principles which may be laid down and which seem to endure, of course. Among them is the indisputable one that American musical taste is steadily improving. That means that each year I may venture a little more in the way of serious or classical music."

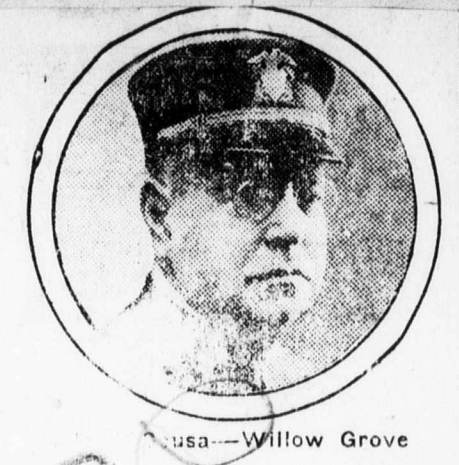
Mr. Sousa was asked what light music best withstood the ravages of time and he responded at once, "The Gilbert and Sullivan comic operas. However trivial Sullivan's theme might have been, it was always musically well expressed and technically correct. I expect the Gilbert and Sullivan music to be in good taste as long as I wield a baton."

Boston Herald 9/18/23

COMING CONCERTS

Sunday, Sept. 16
Symphony Hall (afternoon and evening): Sousa and his band, making annual visit to Boston.

Sousa says his biggest thrill came the first time he led the United States Marine Band in one of his own compositions, and his second biggest thrill when he marched down Fifth avenue in New York at the head of his Great Lakes Naval Training Band of 1,800 pieces during one of the Liberty Loan campaigns.



Sousa—Willow Grove

Philadelphia Record 9-9-23

Sousa's Band Soon to Leave

Next Sunday There Will Be Special Concerts by N. Y. Organization.

With the concerts of today, but seven more days remain of the engagement of Lieutenant John Philip Sousa and his band at Willow Grove Park. The past five weeks have been a succession of triumphs for this famous bandmaster. Large crowds have been the rule at all concerts. It is expected that among visitors to the park during the final week of Sousa's engagement there will be tourists from many States and those who have returned home after spending the summer at mountain and seashore.

Programs for this Sunday are of much interest. The soloists are Nora Fauchald, soprano; John Dolan, cornetist, and George Carey, xylophonist. Miss Fauchald, who made her first Willow Grove appearance last Monday, has been the recipient of much praise, her beautiful voice and charming personality captivating her audiences. The concerts today will mark Miss Fauchald's final appearances here with the band. She will be heard in "The Lark Now Leaves His Wat'ry Nest" at the late afternoon concert, and at the final evening concert in Tosti's "Good-Bye."

Marjorie Moody will return tomorrow as soprano soloist. Miss Moody was soloist with the band during the early weeks of this season's engagement and she is popular with Willow Grove audiences. During the past week she has been resting. Also, tomorrow, Rachel Senior, a young Western violinist, will make her first appearance before Willow Grove audiences. Miss Senior studied under Leopold Auer and Franz Kneisel.

The Philadelphia Chapter of the National American War Mothers will hold an outing at the Park Wednesday. Suso has prepared an appropriate program, which will include the "Golden Star," which he dedicated to the War Mothers of America. Speakers will address the War Mothers at their meeting during the afternoon. The final Sousa day will be on Thursday, when the four concerts will be devoted to his compositions. An especially interesting feature will be the presentation of the popular "Showing Off Before Company" at the late evening concert. For Saturday, the final day of Sousa and his band, special request programs have been prepared.

An announcement of interest is of the engagement of the Seventh Regiment Band of New York for next Sunday, the closing day of the 1923 season. This band belongs to the National Guard of New York and is under the direction of Lieutenant F. W. Sutherland, who was director of New York's 107th Regiment Band during the late war. This is the band for which Sousa wrote and dedicated his stirring march, "The Gallant Seventh." Miss Fauchald will sing several selections of popular appeal. A feature will be a cornet solo by Lieutenant Sutherland, director of the band.

ADVERTISEMENT

Philadelphia Public Ledger 9-9-23

Sousa's Farewell at Willow Grove

Lieutenant John Philip Sousa and his band will remain at Willow Grove Park one week longer. On Monday Marjorie Moody will return as soprano soloist. Miss Moody was soloist with the Sousa Band during the early weeks of this season's engagement. Also on Monday Rachel Senior, a young violinist, will make her first appearance at Willow Grove Park.

The Philadelphia Chapter of the National American War Mothers will hold its outing at the park on Wednesday. Lieutenant Commander Sousa and his band will play the "Golden Star," which he dedicated to the war mothers of America.

The final Sousa day will be on Thursday, when the four concerts will be devoted entirely to his own compositions.

On Saturday, the final day of Sousa and his band, special-request programs have been prepared to meet the demands made by his admirers.

The Seventh Regiment Band of New York will play Sunday, September 16, the closing day of the 1923 season. It is under the direction of Lieutenant F. W. Sutherland, who was director of New York's famous 107th Regiment Band during the late war. Sousa wrote and dedicated his stirring march, "The Gallant

Philadelphia Public Ledger 9/18/23

Sousa at Willow Grove

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Also, on Monday, Rachel Senior, a young violinist, will make her first appearance at Willow Grove Park. The Philadelphia Chapter of the National American War Mothers will hold its outing at the park on Wednesday. Sousa and his band will play the "Golden Star," which he dedicated to the war mothers of America.

MANAGEMENT AT THE EARLY AFTERNOON CONCERT

Lieutenant Commander Sousa has prepared an appropriate program, which will include the "Golden Star," which he dedicated to the War Mothers of America.

Philadelphia Public Ledger 9/18/23

WOODSIDE PARK—Special dancing features each night have been arranged.

Philadelphia Public Ledger 9/18/23

VETERANS HEAR CHIEF

State Commander Collins Addresses Legion Members Here

Philadelphia Legiondom acted as host to J. Leo Collins, newly elected commander for the Department of Pennsylvania, who addressed the several thousand Philadelphia Legionnaires at Willow Grove today.

Commander Collins, who is also a member of "La Societe des 40 Hommes et S. Chevaux," participated in a special ceremony staged by the American Legion playground body in honor of Lieutenant Commander Sousa, who is also a Legionnaire.

Philadelphia Herald 9-9-23

SOUSA IN UNIQUE TRIBUTE TO MEMORY OF HARDING

There is a deep reverence in the heart of John Philip Sousa, and it was manifest in his recent program at Willow Grove, at special services, the memory of Warren G. Harding was honored in a program of music played by Sousa's band of the eminent bandmaster and composer. Sousa had a high personal regard for the late president of the United States and the two men, long-time friends, had a common interest in music.

The president liked the Sousa marches which he does not?—and it is certain it could he have heard the latest Sousa composition, "The March of the Totten Men," the nation's ruler would have been impressed, as have many listeners by the reverential use of "Onward Christian Soldiers" as a part of the inspiring melody of the composition.

The selection of that hymn for use in the new march was inspirational and a reference to it brought up comment upon some other of Sousa's works. One asked, "Who influenced you to compose 'Stars and Stripes Forever'?" Sousa at once replied, "God—did I say this in all reverence. I was in Europe and I got a cable message from my manager was dead. I rushed to Genoa, then to Paris and to England and I sailed for America. On board the steamer, as I walked miles up and down the deck, a mental band was playing 'Stars and Stripes Forever.' It persisted, crashing into my very soul and finally, on Christmas day, 1896, I jotted down the melody on paper. It has since become known in every part of the world and it is one of the most popular of my compositions."

IT MIGHT HAVE BEEN STRATEGY

A young American composer will be introduced to Boston audiences at the concert to be given in Symphony Hall by Sousa and his band on Sunday afternoon and evening, Sept. 16. He is Alexander Steinert, Jr., and for some time past he has been studying abroad at the Paris Conservatoire, to which he was the first American to be admitted without an examination. He is a graduate of Harvard in the class of 1921, and was a member of the Hasty Pudding Club, writing the score for their 1921 play. The title of his composition to be played by Sousa is "Rameses."

Boston Herald 9/18/23

Every man has a streak of cowardice in his nature. Mr. John Philip Sousa, who is the most intrepid of impresarios, permitted two women to drive him out of golf forever.

Boston

9/9/23

Philadelphia Eve. Pub Ledger 9/10/23

New London Day 9-8-23



JOHN PHILIP SOUSA LAYS ASIDE THE BATON TO PUSH A ROLLER

The Famous Composer and Director Will Bring His Band to Symphony Hall Next Sunday. (Underwood & Underwood)



THE "MARCH KING" ENTERTAINS his bandmen and their wives. John Philip Sousa is easily recognizable in this group of picnickers at the Huntingdon Valley Country Club

William Schneider, John Philip Sousa and Harry Askin



Sousa Speaks About Marches

Composing of "Stars and Stripes Forever" Was Result of an Inspiration.

There is a deep reverence in the heart of John Philip Sousa, and it was manifest in his recent program at Willow Grove Park when, at special services, the memory of Warren G. Harding was hallowed in a program of music played by the band of the eminent bandmaster and composer. Sousa had a high personal regard for the late President of the United States and the two men, long-time friends, had a common interest in music. The President liked the Sousa marches—as who does not?—and it is certain that he had heard the latest Sousa composition, "March of the Mitten Men," the nation's ruler would have been impressed as have many auditors by the reverential use of "Onward Christian Soldiers" as a part of the inspiring melody composition. The selection of that hymn for use in the new march was inspirational, and a reference to it brought up comment upon some other of Sousa's works. Someone asked: "Who influenced you to compose 'Stars and Stripes Forever'?" Sousa at once replied: "God—and I say this in all reverence. I was in Europe and I got a cable message that my manager was dead. I rushed to Genoa, then to Paris and to England, and I sailed for America. On board the steamer, as I walked miles up and down the deck, a mental band was playing 'Stars and Stripes Forever.' It persisted, crashing into my very soul, and finally on Christmas day, 1896, I jotted down the melody on paper. It has since become known in every part of the world and it is one of the most popular of my compositions. Some years ago I was at a luncheon in El Paso, Tex., and General Robert L. Howze, who was one of the guests, told me that he had marched to the rhythm of the composition during three wars."

Sousa has always been, to the extent of his power to control matters, an ardent server of the Sabbath. The giving of concerts on Sundays he holds to be a work of uplift, but he refrains from devoting any part of the Lord's day to composition. That must wait, and he has lost nothing by his adherence to his principles.

Sousa Plays Music Of Prof. Buys Of This City

That Hagerstown can claim no mean part as a contributing factor to musical festivities at Willow Grove Park Philadelphia, where thousands enjoy the strains of the world-famous band, of John Philip Sousa, march king, is shown by the fact that the program for the afternoon and evening concerts at that place Sept. 5th, 1923, includes the following numbers composed by Peter Buys, director of the Hagerstown Municipal Band:

"Governor's Festival March," dedicated to Governor Brumbaugh, of Pennsylvania.

"Christmas Greetings."

"Gateway to the South," march dedicated to the City of Hagerstown and "The Traveler Waltz."

Their use by the great Sousa himself is as well a mark of great distinction to the composer as an appraisal of the advancing position of Hagerstown in the musical world, and we may be congratulated that Mr. Buys has chosen this as his field of musical activities.

This is the 28th season Sousa has played at the popular resort. When here, Sousa paid a high compliment to Prof. Buys.

Will Honor Sousa

To honor Lieutenant Commander John Philip Sousa, who is an exalted Voyageur Militaire of La Societe des 40 Voyageurs Militaires de La Societe de Gare Charles I. Engard, the head of Voiture Locale No. 1, the local unit of the Legion's official playground and honor society has requested the attendance of all his Voyageurs Militaires at Willow Grove Park next Saturday, September 8, when American Legion day will be celebrated. To help lend color to the scene, Chief Engard has urged that all Voyageurs Militaires wear the horizon blue chapeau and medallion of the order, Voyageur Militaire I. G. Gordon Forster will preside at a brief ceremony, when a handsome floral tribute will be presented to Lieutenant Commander Sousa on behalf of Voiture Locale No. 1.

SOUSA'S CORNETIST A MASTER

John Dolan One of the Finest Players in the World.

When Lieut. Com. John Philip Sousa comes to the Capitol theatre Tuesday afternoon, Sept. 25, on this his thirty-first annual tour, he will have with him, among other soloists, John Dolan, considered by many critics and musicians, the best cornetist in America, if not the best in the world. Mr. Dolan has all the qualities of an artist, and while the cornet is considered one of the most difficult of band instruments to master, he executes the most involved selections with the greatest of ease and his tones are a joy to his hearers.

Other soloists appearing with Sousa's Band this year are Miss Marjorie Moody, soprano; Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Semer, violinist; Meredith Wilson, flute; William Kunkle, piccolo; John P. Schueler, trombone; Frederick W. Bayers, saxophone; Joseph de Luca, euphonium; William Bell, sousaphone and George Carey, xylophone.

Portland Me
Express & Advertiser
9/10/23

THE STROLLER

FLORIAN DEL RECORD, who has been spending the Summer with relatives in his old home town, Auburn, where he played in and directed Glover's Band in his youth, once played under John Philip Sousa. Mr. Record taught many of the older clarinet players in Lewiston, Auburn and in Portland.

Since those early days he has won an enviable distinction in his profession. He has played in the most worth-while concert bands in this country and in many orchestras, usually as solo clarinetist, his field being so broad as to include opera, chamber and chamber music. In a chat about Sousa, Mr. Record said:

"I believe that Mr. Sousa can whip a raw band into shape and get more out of it than any conductor living. I have seen him do it with exposition bands and convention bands—just as he did at the Shrine meet in Washington this Summer when he led the massed bands assembled there."

"Sousa was conductor of the United States Marine Band at the time I played in it. But he was not the musician in those days that he is now, splendid conductor though he was. He had not an extensive musical education, for he did not have the early opportunities. He is in a measure self-taught. He is one of those natural musicians of which each generation produces a few. He had a great capacity to learn, fine discrimination and an aptitude for imitating the best he heard. He studied the great conductors and great music."

"Mr. Sousa has a remarkable ear for music. This sense was so keen that if one man played a wrong note while he was conducting he could instantly pick out that man and tell him of his mistake. I know this from experience. One night at a concert by mistake I played an E flat where I should have played E natural. I knew it, but hoped that Sousa did not notice the mistake. After the concert, Sousa spoke to me about it, not in a fault-finding way, but just to let me know that it did not get by him."

"Another great asset possessed by Sousa as a band leader is his personality. It is exhilarating. He has that quality that makes him win loyalty from his men and his audiences. And he is original. This accounts in a large measure for his popularity. Above all, he is a worker."

SOUSA OFTEN REFERS to the days when he was with the United States Marine Band, and I recall a good story he tells on Benjamin F. Tracy, who was Secretary of the Navy under President Benjamin Harrison. Sousa, as director of the Marine Band for several months had been trying to obtain more money for his musicians whom he felt were underpaid.

One day he called upon Tracy and the talk turned to a young cornetist whom Tracy had admired. Hoping to help his cause, Sousa said:

"Mr. Secretary, that young man's pay, with all allowances, is not more than \$65 a month. He is a model young man—does not smoke and does not drink. In fact, he has not a single bad habit, and I think he should have more money."

"Well," replied Secretary Tracy, dryly, "if he has no bad habits, I do not see what he needs with more money."

A COMMERCIAL TRAVELER of this City, who in a chat with me was speaking of how persistent a salesman has to be in order to get business, told me a good yarn to illustrate his point.

Another knight of the grip, who never allowed rudeness to bother him, called one day on the manager of a certain big store, opened his sample case, spread his wares on the desk and began to orate on their merits. He had not been speaking many minutes when the manager swept the whole outfit through the window into the street, grabbed the salesman and pushed him down stairs.

Landing at the street floor the salesman picked himself up, gathered his samples together, toiled up the stairs and shoved his way into the manager's office again.

"Say," he gasped, "leaving all jokes aside, what do you think of these goods, anyhow?"

THE STROLLER.

SOUSA'S FINAL WEEK

Management at Willow Grove Park Nearing Close

With the concerts of this Sunday, seven more days remain of the engagement of Lieutenant John Philip Sousa and his band at Willow Grove Park. The past five weeks have been a succession of triumphs for this famous bandmaster.

The programmes for today are of much interest. The soloists are Nora Fauchald, soprano; John Dolan, cornet; and George Carey, xylophone. Miss Fauchald, who made her first Willow Grove Park appearance last Sunday, has been the recipient of much praise, her beautiful voice and charming personality entirely captivating her auditors. The concerts of today will feature Miss Fauchald's final appearances with the Sousa Band, and her numbers will be "The Lark Now Leaves His Nests," at the late afternoon concert, and at the final evening concert, Foster's "Good-bye," Marjorie Moody will return tomorrow as soprano soloist.

Voltaire Attend Outing
Members of Voiture Locale, No. 1 the local unit of the Legion's official playground and honor society, attended the exercises held at Willow Grove Park yesterday in honor of Commander John Philip Sousa, who is an exalted Voyageur Militaire of La Societe des 40 Hommes et 8 Cheveaux. Voyageur Militaire I. G. Gordon Forster headed the contingent yesterday and a handsome floral tribute was presented to Commander Sousa by the members of the Voiture.

SOUSA'S BAND

The work of a talented young Boston composer will be a feature of the programme of Sousa and his band when they come to Boston for their annual concerts in Symphony Hall on Sunday afternoon and evening, Sept. 16. He is Alexander Steinert, Jr., and he has for some time past been studying abroad at the Paris Conservatoire, to which he was the first American to be admitted without an examination.

SOUSA CONCERTS

Sousa and his band begin their New England tour at Symphony Hall with two concerts, Sunday afternoon and evening, Sept. 16. The program this year includes a new march, dedicated to the Mystic Shriners.

The work of a talented young Boston composer will be a feature of the program of Sousa and his band when they come to Boston for their annual concerts in Symphony Hall, Sunday afternoon and evening, Sept. 16. He is Alexander Steinert, Jr., and he has for some time past been studying abroad at the Paris Conservatoire, to which he was the first American to be admitted without an examination. He is a graduate of Harvard in the class of 1921, and he was a member of the Hasty Pudding Club, writing the score for their 1921 play. The title of his composition to be played under Sousa's direction is "Rameses."

How Sousa Wrote Hit

There is a deep reverence in the heart of John Philip Sousa, and it was manifest in his recent program at Willow Grove Park when, at special services, the memory of Warren G. Harding was hallowed in a program of music played by the band of the eminent bandmaster and composer. Sousa had a high personal regard for the late President of the United States, and the two men, long-time friends, had a common interest in music. The President liked the Sousa marches—and who does not?—and it is certain that he had heard the latest Sousa composition, "March of the Mitten Men," the nation's ruler would have been impressed as have many auditors by the reverential use of "Onward Christian Soldiers" as a part of the inspiring melody of the composition. The selection of the hymn for use in the new march was inspirational, and a reference to it brought up comment upon some other of Sousa's works. Some one asked: "Who influenced you to compose 'Stars and Stripes Forever'?" Sousa at once replied: "God; and I say this in all reverence. I was in Europe and I got a cable message that my manager was dead. I rushed to Genoa, then to Paris and to England, and I sailed for America. On board the steamer as I walked miles up and down the deck, a mental band was playing 'Stars and Stripes Forever.' It persisted, crashing into my very soul and finally, on Christmas day, 1896, I jotted down the melody on paper. It has since become known in every part of the world, and it is one of the most popular of my compositions. Some years ago I was at a luncheon in El Paso, Tex., and General Robert L. Howze, who was one of the guests, told me that he had marched to the rhythm of the composition during three wars."

Sousa has always been, to the extent of his power to control matters, an ardent server of the Sabbath. The giving of concerts on Sundays he holds to be a work of uplift, but he refrains from devoting any part of the Lord's day to composition. That must wait and he has lost nothing by his adherence to his principles.

Portland Me. Telegram 9/9/23

SOPRANO SOLOIST WITH SOUSA AND HIS BAND



MISS MARJORIE MOODY

The brilliant coloratura soprano, will sing at both concerts to be given by the March King and his 100 men at the City Hall auditorium on Tuesday afternoon and evening, Sept. 18, under the local management of George W. Peddie.

Portland Me. Telegram 9/9/23

SOUSA'S FAMOUS BAND TO GIVE TWO CONCERTS HERE

With the largest band he has ever brought to Portland, numbering 100 musicians and including eight soloists, Lieut. Commander John Philip Sousa will give two concerts at City Hall on Tuesday, Sept. 18, presenting two wonderful new programs. The band is to make a transcontinental tour this season and will also go to South America. This is the 31st annual tour of the band and the 14th transcontinental tour. For the past four years Sousa and His Band have appeared in this City before large and enthusiastic audiences.

The great variety of his programs appeals to all classes of concert-goers, and he is a master at program making. There will be many novelties this season including two brand new Sousa marches, a humoresque on Mr. Gallagher and Mr. Shean and a fantasia composed of choruses from the operas, John Dolan, the greatest cornetist in the world, is still with the band, as is George J. Carey, who always has to respond to several encores on his \$5,000 xylophone. A new soloist will make her first appearance in Portland, Miss Rachel Senior, a violinist whom the March King discovered and who is creating a sensation everywhere. Miss Marjorie Moody, the beautiful and brilliant coloratura soprano, and Miss Winifred Bambrick, the young Canadian harpist, are also with the band.

Present sale opens Tuesday morning at Steinert's, 517 Congress street, and first come will be first served. Mail orders will also be filled when accompanied by check or money order.



John Philip Sousa Mechanics Hall

SOUSA'S BAND IS HERE SEPT. 22

The musical season in Worcester gets a real start Saturday, Sept. 22, when Sousa and his band will give concerts in Mechanics hall afternoon and evening, under the direction of Albert M. Steinert. There will be opportunity Saturday afternoon for school children to attend the concert, for special arrangements are to be made for them.

Sousa will conduct the band, his personal appearance being assured, and his program at both concerts will be a typical Sousa program, with his marches well distributed through the encore list, and there will be the usual large array of soloists.

There is no band in the world which creates the enthusiasm that comes with the appearance of Sousa and his band, and there is no program that is more popular than that arranged by Sousa. He has his ear to the

ground all the time and knows just what the public likes. Each year adds a new march, arranges a new suite, introduces a new novelty and features a new soloist.

This year his new march is "Noble of the Mystic Shrine," which he wrote for the Shriners' recent convention, Washington. His new suite is "At the King's Court," his new soloist is Rachel Senior, a phenomenal violinist and his new novelty is the elaboration on the instruments he has made, the freaky "Mr. Gallagher and Mr. Shean." His soloists include Joe Dolan, cornetist, George Carey, xylophonist, Marjorie Moody, soprano, Winifred Bambrick, harpist, Rachel Senior, violinist, and Gus Helmeck, cymbals and bass drum.

Sousa's Band opened its thirty-first season and fourteenth coast-to-coast tour, playing the first week to receipts of \$23,000. The itinerary calls for 298 concerts, and the pledges where these are on a guarantee basis amount to \$412,000, according to Sousa's business manager, Harry Askin.



John Philip Sousa.

New Haven Register 9/9/23

SOUSA COMING TO NEW HAVEN SEPT. 26

That Sousa who comes to New Haven for two concerts on September 26 is the best-beloved of all present day conductors is indicated by the fact that the majority of the men who will appear with the famous bandmaster during his thirty-first annual tour are men who have been with him for more than five seasons. The average length of service of

the 88 men in the band is about eight years, and there are several who have been with the March-King more than 20 seasons. The esteem in which he is held by bandmen over the country was indicated upon his last visit to Shreveport, La., where a director of a rural band drove more than 150 miles in his "flivver" to greet Sousa. Often as many as a dozen local band leaders may be found on the stage following a concert.

No musical event of the winter ever attracts such a large number of enthusiasts as does the coming to New

Bedford Conn. Courier 9/9

SOUSA ON MAKING MUSIC PROGRAMS

Musical program making is largely a matter of keeping up with one's public, in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster. Since Sousa makes programs which must please some 300 audiences, literally stretching from Bangor, Maine to Portland, Ore.; from Portland, Ore. to San Antonio, Tex., and from San Antonio to Miami, Fla., he deserves rank as one of the most expert program makers in America. Sousa says:

"The musical program maker must realize that the musical tastes of the American public are changing constantly, and he must realize it just before the public realizes it. It is not do to come back from a tour and say that a certain kind of music has passed its popularity. One must learn to anticipate the passing of that particular type of music and initiate it before the tour, instead afterwards."

Haven of Sousa. Young ones and old ones, musical critics and others who enjoy music always flock to a Sousa concert and there is never any doubt but that a Sousa program is the biggest musical treat of the season.

This year the school children from all over the city are going to join the army of local Sousa enthusiasts. Tickets for the concert are on sale at M. Steinert & Sons Co., 137 Church street.

Bridgeport Conn. Standard 9/2/23

LONG AND SHORT OF IT



Announce Bardavon Engagements

Manager George W. Davids has prepared a long list of musical and dramatic engagements for the Bardavon for the coming weeks. They include Arthur Hammerstein's production of "Wildflower," September 18; Sally, Irene and Mary, September 25; Sousa's Band, October 22; Mrs. Elske in "Mary, Mary, Quite Contrary," by St. John Ervine, October 25. Other pending engagements are "The Bat," Duncan Dancers and Geraldine Farrar.

SOUSA'S CYCLE

OF SONG-HITS

One of the 1921-22-23 hits in John Philip Sousa's program was "The Fancy of the Town"—meaning this town, that town, any town. It proved,



JOHN PHILIP SOUSA

in the first unfolding, to be an ingenious pot-pourri, in Sousa's best style, of a song-hit a year for the preceding 10 years. When the second year rolled round, Sousa lopped off the song of the first year in the original decade, and added, as No. 10 the song-hit of the season of 1920-21. And so it is for the season about to start—No. 1 is dropped, and a new No. 10 is added, thus keeping the medley up-to-date.

This city is a rubric in Sousa's transcontinental tour, and the marching and his band will appear here on Sept. 17 in the Memorial Auditorium.

Here are the largest and the smallest members of Sousa's Band. The man is William Bell, 6 feet 6 inches in his hose, the tallest member of the great Sousa organization, who plays the Sousaphone, the largest instrument in the band, and Miss Winifred Bambrick, 4 feet 7 inches in her French heels. This would be a better caption if Miss Bambrick played the piccolo, the smallest in-

strument in the band, instead of a harp. Sousa, who is on his third first annual tour, considers Bambrick the finest harpist he has heard, and that probably is reason she has been with the band the past several seasons.

Sousa will be welcome by Bridgeport when his famous band appears here on Sunday, September 30, under the M. Steinert and Sons series.

New Bedford Record 8/23

SOUSA TO COME AGAIN.

Sousa and His Band will make their annual visit to New Bedford Sept. 22, when an afternoon concert only will be given at the Olympia theatre. Announcement that arrangement was received yesterday from Harry Askin, manager of the Sousa organization.

SOUSA 1923 BAND LARGER THAN EVER

**Noted Bandmaster and Composer
Carrying Record Organization.**

The instrumentation of Lieut. Commander John Philip Sousa's band, which will be at Foot Guard hall afternoon and evening, Thursday, September 27, calls for eighty-eight men, exclusive of soloists. Concert Master and Cornet Soloist With Sousa's Band.

This is the largest band which Sousa ever has taken on tour, and incidentally, the band's salary list is considerably larger than that of any other band of his career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America, and the result is that each band to a striking degree is made up of men who have been with him many years, thereby absorbing to the greatest degree the Sousa ideals of music. Here is the instrumentation of this season's band:

Two piccolos, five flutes, two oboes, one English horn, fourteen solo clarinets; six second clarinets, six third clarinets, two bass clar-



JOHN DOLAN.

inets, one alto clarinet, two bassoons, one contra-bassoon, two sarrusaphones; eight saxophones, six cornets, four trumpets, five French horns, five trombones, four bari-

tones, six tubas, four drums, one harp and one xylophone.

The cornet soloist with the band this season is John Dolan, who has been with Mr. Sousa the past few seasons and whose superb solo work is well remembered here. Mr. Dolan is also the concert master. Lieutenant Commander Sousa regards Mr. Dolan as the greatest cornetist of the day and as a musician of great talent.

The musical season in New York will officially come into being on Sunday, Oct. 7, when Zimbalist will give a recital at Carnegie hall in the afternoon, and Feodor Chaliapin will sing at the Manhattan Opera house. The same evening, at Madison Square Garden, John Philip Sousa will direct a band of 250 pieces.

Mascagni will soon publish an

**NO INSPIRATION
LIKE A TENDERLOIN
STEAK," SAYS SOUSA**

What is the inspiration for many of the suites and arrangements, for which Lieut. Com. John Philip Sousa, the famous bandmaster, who comes to Bangor, Wednesday, Sept. 19, would have won a place in American musical history, had he never written a single march?



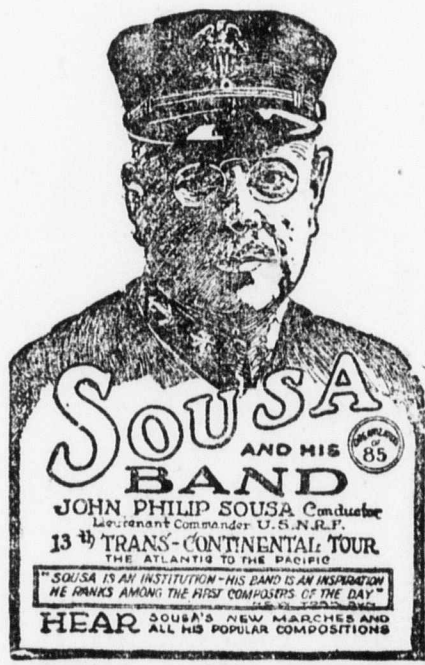
JOHN PHILIP SOUSA

Coming to Bangor with his band Sept. 19.

"A good tenderloin steak, German fried potatoes and plenty of bread and butter," answers the March-King. "It is probable that the majority of people believe that all music is written under the inspiration of love, of storms, or under the spell of nature," says the March-King, "but I imagine that more writers than myself have found inspiration in the comfort of a satisfying meal. I remember that one of my best marches, from the standpoint of lasting popularity, was written with the best tenderloin I ever have tasted for an inspiration. The march was 'The Diplomat' and the city was Mitchell, S. D., and mentally, at least, I dedicated the march to the unseen cook who prepared that tenderloin."

"I have written the majority of my marches upon the urge of a sudden inspiration, but each season when I go on tour, I carry with me a notebook which contains memoranda for suites, arrangements and transcriptions. I always have my dinner immediately following the afternoon concert, and then sit down in my hotel room for a rest of an hour or more before my evening appearance. There in the comfort of a good dinner and the companionship of a good cigar, I have accomplished some of the work with which I have been most satisfied."

"Of course, it must be understood that suites, arrangements and transcriptions are largely the result of study and development of known themes, but to this extent I have inspiration in good food. Musical and literary lore is filled with stories of writers who tolled over masterpieces in comfortless garrets while hunger gnawed. I like to think that their work would have been much greater could it have been performed among the ordinary comforts of life."



SOUSA MARCH KING

PAGE FIVE

are going to join the army of local Sousa enthusiasts. Tickets for the concerts are on sale at M. Steinert & Sons Co., 187 Church street.

Sousa's Band Coming To Mosque October 13

Lieutenant Commander John Philip Sousa, the famous bandmaster, will appear with his band Saturday, October 13, in Syria Mosque. The concert here will be one included in his thirty-first annual tour of the country. The program will include two new marches by Sousa, entitled "The Dauntless Battalion" and "Nobles of the Mystic Shrine." Eight vocal and instrumental selections will also be presented.

Sousa's Band

The programme to be given by Sousa's band in the Albee Theatre, Providence, Sunday evening, Sept. 23, promises to be one of the most interesting events of the coming musical season and even to surpass that of previous years.

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the programmes of Lieut.-Com. John Philip Sousa's band. Sousa is now on his 31st annual tour at the head of the organization which bears his name, and because his concerts take place in every section of America, Sousa, more than any other American musician, has opportunities to sense the real musical tastes of the American people.

When he first began his tours, something less than a million persons heard his concerts each season. Now about three million persons each year throng to hear his concerts.

B. H. S. BAND WILL PLAY ONE NUMBER AT SOUSA'S CONCERTS

**Chairman Porter Is to Confer With District
Principals About Arrangements.**



GEORGE CARY,
Xylophone Soloist With Sousa's
Band.

DISTRICT principals of the various schools will be called together shortly by Chairman C. Harold Porter of the school board to discuss arrangements for the concerts which are to be given in the Brockton High school assembly hall, afternoon and evening, by Lieutenant-Commander John Philip Sousa, world's best known bandmaster and composer, and his 100 musicians, Sept. 24, for the benefit of the school's music fund.

Meanwhile more than 1000 tickets for the afternoon concert, which is especially for school children, have been distributed, these to be sold at a special price, and plans are under way for the appearance of the Brockton High school band, 30 pieces, Frederick Lewis, director, which will play one of Sousa's favorite marches, under the direction of Sousa himself as guest conductor. This feature has aroused tremendous interest among the youthful musicians.

"The Brockton High school band will be the second in the country accorded this distinction," says Chairman Porter. "Lieutenant-Commander Sousa has done much to promote band music. He desires more than all else to encourage schoolboy musicians, hence has given his hearty indorsement to the plan, which will be tried at a concert in Lowell for the first time, the Lowell High school band to play."

Rehearsals to Begin.

Mr. Lewis is to begin rehearsals at once. "Washington Post," "King Cotton," "Stars and Stripes" and other marches will be rehearsed.

Only in the schools will tickets for the young people be sold and the supply will be limited. For the evening concert, at which more than a dozen famous soloists will be heard incidental to the band's selections, the ticket sale will be handled by Steinert's, under the direction of the school authorities.

Money netted from the concerts will be used for the purchase of new instruments, music and other necessities, preparatory to the big football games on the Eldon Keith field, at which the band will play.

With Sousa again, as was the case at the concerts two years ago, are George Carey, rated as America's master xylophonist, and John Dolan, cornetist, who will be recalled as substitute conductor. Carey's catholicity of taste in musical matters is one of his charms. He delights in jazz as well as in classical stuff and there's an artistry to both as they ripple off the \$5000 instrument he employs, constructed especially for use in the Sousa concert tour.

Steinert's Composition.

Of interest to Brockton as well is the announcement that Alexander Steinert, Jr., son of the widely known New England music dealer, has composed one of the numbers, "Rameses," which Sousa's men will play here. Steinert, who is a Harvard graduate and a student at the Conservatory of Music in Paris, is well known locally.

Soloists appearing with Sousa's band this year are: Miss Marjorie Moody, soprano; Miss Nora Faulchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; Meredith Willson, flute; William Kunkle, piccolo; John P. Schueler, trombone; Frederick W. Bayers, saxophone; Joseph de Luca, euphonium; William Bell, sousaphone.

SOUSA'S 1923 FANTASIA ON "GALLAGHER AND SHEAN"

Every year, as his patrons well know, John Philip Sousa, sets his lively fancy to work on a humoresque or fantasia built on one of the recent fad-tunes. Last year, he took The Silver Lining from Sally and made it the

Sousa to Play at Stratton October 2

"When I first started out at the head of the band which bears my name, I had trouble in putting together my second or change-of-bill program. Ever since 1899, I have always had 20 programs at least in readiness."

This statement was made by John Philip Sousa, the composer-bandmaster, who with his band will come to the Stratton Theatre Tuesday, Oct. 2. The reporter who asked if all the programs were different met with this reply:

"No. All of the 20 had one thing in common—'The Stars and Stripes Forever.' It is true that I do not always print the name of the march in the playbill; but that is a little jest of mine. I am never permitted to give a concert without including it. I know that efforts have been made to have it officially named by Congress as the Nation's march; but it matters little save for my feelings as an American and an officer of the navy, whether we shall have such an enactment. It seems to be the people's idea of the national march; and I guess that's good enough."

Sousa and his band will come to the Stratton Theatre on the evening of Tuesday, Oct. 2.

SOUSA'S MILITARY MUSICAL CAREER

Those who love to believe that childhood impressions are most likely to determine the latter life of the individual have a powerful argument in the case of Lieutenant Commander John Philip Sousa, the famous bandmaster. Sousa and his band will give two concerts at Longwood on July 21, and the proceeds of the sale of tickets will go directly into the treasuries of Wilmington and West Chester Councils of Boy Scouts. Sousa was born in Washington, in 1854. From the time he was seven years old until he was eleven, the Civil War raged, and Washington was an armed camp. There were many military bands, brass bands, as we know them, and "buckskin" bands composed of fifers and drummers. Then when Sousa was eleven he saw the greatest military event which had ever taken place on this continent, the grand review of the Union Armies in Washington. Sousa was eleven and his father, Antonio Sousa, was one of those who marched in the grand review.

Sousa grew up mainly in Washington, where the military tradition was kept alive, and after a start as a violinist in an orchestra, and a career as a composer of operetta, became director of the United States Marine Band. One can readily believe his statement that the greatest thrill of his life came the first time he raised his baton above "the president's own" to play one of his own marches. And then in that great moment and down through the years the echoes of the day of the grand review and the tramp of feet of the victorious army of the Potomac must have been ringing in his ears as he wrote "Semper Fidelis," "Sabres and Spurs," "Stars and Stripes Forever" and the other great Sousa marches to the strains of which armies have marched.

Bangor Me. News 9/8/23 Bangor Commercial 8/30/23 Springfield Mass Union 9/19/23 9/4/23 Pitts field E

Born in a House of Violins



MISS RACHEL SENIOR
Violinist with Sousa and his Band at Auditorium, Sept. 19

There is small wonder that Miss Rachel Senior, this year violin soloist with Lieut. Com. John Philip Sousa and his famous band, to appear in concerts at Bangor Auditorium on Wednesday afternoon and night, September 19, was attempting to play a violin at an age when most girls are quite contented with their dolls. For Miss Senior was born in a house of violins, and the beautifully toned instrument which she uses when she appears with Sousa's Band, which might well be a rare old Stradavarius is the handiwork of her father, Charles Senior, of Mason City, Iowa, who all his life has had violin making for a hobby, and who during his long lifetime has found time to make in their entirety more than 100 of the instruments.

Charles Senior was a business man with a love for music. He used to direct the local orchestra, and then as a means of diversion he attempted to make himself a violin. He was successful, so he made another, and by the time Rachel was old enough to take a violin into her hands at least fifty of the instruments were in the home. Senior taught his daughter the rudiments of the instrument, and then with a rare modesty purchased her a violin which had been pronounced correct in its proportions and in tone by several experts, that his daughter, if she intended to have a musical career, might not be handicapped by becoming accustomed to a violin which might not be correct. Miss Senior eventually came to New

York to study with Franz Kneisel, a famous teacher of violin, and from Kneisel she went to Leopold Auer, who has taught the greatest violinists of the world, including Mischa Elman. Through Meredith Wilson, who had been a member of Sousa's Band, and who had lived in Mason City, Sousa heard of the girl whose father made violins and who had come to New York to study. Sousa, who began his career as a violinist, was interested and he looked her up. He found her to be an artist of rare talent and he engaged her at once as his soloist. And that Sousa knows how to discover violinists is indicated by the fact that it was he who first introduced to the American public the late Maude Powell, possibly the greatest and certainly the best-loved of all violinists of her generation.

After Sousa had engaged Miss Senior, he became interested in the hobby of her father. He asked Miss Senior to bring him one of her father's violins, which she had in New York. Sousa played it and then it was passed around to several of his musical friends, all of whom were delighted with the instrument. So those who like a bit of sentiment will find it in the fact that Miss Senior, upon her first appearance with Sousa's Band, played an instrument which had been fashioned by her father years before she was born and which for more than twenty years had been mellowing and sweetening and waiting for her. —Adv.

SOUSA'S PROGRAMS ARE HISTORY OF AMERICAN TASTES IN MUSIC

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the program of Lieut. Com. John Philip Sousa's band. Sousa is now on his 31st annual tour at the head of the organization which bears his name, and because his concerts take place in every section of America, Sousa, more than any other American musician, has opportunities to sense the real musical tastes of the American people.

"When I first began my tours something less than a million persons heard my concerts each season," the great bandmaster said, recently. "Now about three million persons hear my concerts each year. The period during which I have been before the public has been one of rapid expansion in every phase of our life and that is true also of music. Wagner, for instance was scarcely known to the American people, when my career began, and it may be of interest when I add that I played selections from 'Parsifal' ten years before the opera was given its first production at the Metropolitan Opera House in New York. And while I am in a reminiscent mood, I might add that I played the recently popular 'March of the Wooden Soldiers' just 18 years ago.

"At the outset of my career, the scope of brass band music was extremely circumscribed. Something of the expansion which has taken place is indicated by the fact that my novelties this season will include band arrangements of two compositions by pianists. One is Percy Grainger's 'The Country Garden' and the other Ernest Schelling's 'The Victory Ball,' which created a deep impression and much discussion when played last year by The Philharmonic Orchestra, of New York, and by the Chicago and New York Symphony Orchestras. I think I was the first band conductor to play Grieg's 'Peer Gynt' suite, and the collection and weaving of material such as the grand opera choruses which this year form the basis of 'The Merrie Merrie Chorus' and the collection which last season took the form of a bouquet of best-loved tunes and this year a dance collection entitled 'On With the Dance' also have become possible. And I may add that the march form has increased in popularity until I find that I must write at least two new march numbers each year, in order to keep pace with the public taste."

Sousa and his band will give two concerts in the Bangor auditorium, Wednesday, Sept. 19.

SOUSA'S BAND HAS REAL SHEIK WITH COMPANY

Rodolph Valentino only made believe when he assumed the role of an Arab chieftain in the motion picture presentation of the erratic tale, "The Sheik." But Gerald Byrne, now with Sousa's band, has had the actual experiences of the life of the men of the desert, and yesterday he received a letter from an old friend, which said: "Your comrades are waiting for you. Come to us. We have your favorite horse with our tribe. (Signed) Safar." So Byrne is once more torn between his love for his musical career—for he is the French horn soloist, and a fine one too—and his desire to be back with the old friends of his boyhood days. If he does not go at

once, undoubtedly he will return when Sousa's band closes its present tour, when he will again don the picturesque and comfortable garb of the Arab.

As to how he became an Arab—but let Byrne tell it: "My first acquaintance with the Arabs came when I was little more than a baby," says Byrne. "My father was first master gunner of the royal garrison artillery at Aden, where I was born in 1896. One day I wandered away from home and was picked up by a band of desert wanderers. For several years I stayed with the tribe, playing with the Arab children and living as one of them. Then, one day, I was seen by some people who recognized me as the long-lost Gerald Byrne. The result was an attack upon the band by soldiers and several Arabs were wounded. Of course I was rescued and my father and my mother were supremely happy."

"Afterwards I lived in India, Gibraltar and other distant lands, but I went to school in Ireland, where I was given a good musical education. But the call of the desert was strong in me, and when I became of age I went back to Arabia to find the men whom I had learned to respect and admire. They welcomed me as a brother, and I went out with them on many an expedition, adopting their dress, living as they did, in the open, and gradually taking upon me the

appearance of a desert dweller. Often in the cities where English and Americans go, I have seen beautiful women of fine Caucasian families who seemed infatuated with the Arab and his ways. I know I was believed to be an Arab, although of a little lighter complexion, perhaps. But we always held aloof. The Arab has a keen pride of race and of

called "The Sheik of Sousa's band," is a handsome chap. His rugged life in the open has given him a romantic appearance, which, no doubt, has stirred many a feminine heart. But his heart is far away, and as yet unoccupied by thoughts for any save his beautiful horse, his music and his art—for he is a painter as well as a musician. And the freedom of the desert life is getting him again.

Jazz Backwards Might Be Music

Edison Tells Sousa He Has Device That Plays It Reversed.

Interesting sidelights on the musical leanings of Thomas A. Edison were revealed recently by Lieut. Comdr. John Philip Sousa, the famous bandmaster who is coming to this city for two concerts on Sept. 29. Sousa was invited by Edison to come to his laboratories in Orange, N. J., for a conference on some plans Edison had drawn up for an organization of musical units among the employees of his various enterprises.

"Mr. Edison, of course, does not pretend to understand the technique of music," said Sousa, "and his viewpoint, therefore, might be that of any other individual who has no particular technical training, but rather a natural appreciation of musical values. He rather shocked me by the statement that of all the waltzes he had heard during his career, but four were of particular significance to him."

"He also surprised me by the statement that of all the records made by his company the best-selling song is a rather old-fashioned melody entitled 'I Will Take You Home Again, Kathleen.' As is generally known, Edison is rather deaf and it struck me as a coincidence that the old song is also the favorite of another great genius, who is also deaf, Walt Mason, the prose-poet."

"Like all persons who have been deprived of a portion of their hearing Mr. Edison has been recompensed by a remarkable sense of rhythm and I think his real appreciation lies in his sense of rhythm rather than in his melodic sense."

"Naturally, our talk turned to present day musical tendencies and that means to a discussion of jazz music which everyone knows is noise with rhythm, if not melody. He remarked that he had in his laboratory a device by which it was possible to play a record backwards and smilingly he remarked, 'Jazz doesn't sound so bad that way.' I earnestly urged him to get his device upon the market at once and suggested that it be done on a Henry Ford scale of production."

"Whatever the nature of Mr. Edison's musical theories it must not be forgotten that Edison, through the invention of the talking machine, has done more to promote good taste in music than any other agency in the world. I have found this particularly emphasized in my own work. Wherever I go with my band I find that the talking machine has created a lively sense of musical appreciation. People in isolated communities who have never heard a grand opera company or a symphony orchestra through talking machines and talking machine records have been able to familiarize themselves with good music."

"One of my aims of 30 years as a conductor has been to present good music and I am frank to admit that I am finding appreciation in a greater degree because people the country over have familiarized themselves with good music. As a case in point, one of my numbers this season, 'The Merrie Merrie Chorus,' is a collection of choruses from well-known operatic works. Had not Mr. Edison invented the talking machine I doubt if I could safely consider such a number for more than 300 American cities and towns this season."

SOUSA WILL GIVE MANAGERS BENEFIT OF HIS EXPERIENCE

Plans for a national institute of concert management, which if successfully carried out, may work a greater benefit in behalf of music

throughout the country than any other single effort ever made in the cause of music, have been tentatively laid by Lieut. Com. John Philip Sousa, the famous bandmaster and Harry Askin, for several years past the head of the Sousa business organization. The institute to which concert managers and promoters from all sections of the country will be invited probably will be held in New York in the spring or early summer, after Sousa has returned from his thirty-first annual tour. The institute will place at the disposal of concert managers the benefits of the thirty-one years of experience of the Sousa organization.

"The real deterrent to music in America is not lack of musical appreciation but the lack of knowledge of the business element," Mr. Askin said recently. "An unbelievably large portion of all musical enterprises in America is in the hands, locally speaking, of civic organizations, which includes women's clubs, church societies, lodges, schools and commercial clubs. The usual procedure is for the manager of a concert star to contract with one of these organizations for his star's appearance upon a certain date for a certain sum of money, with the privilege, perhaps, of a percentage in case the receipts pass a certain figure. There the manager's responsibility ends. It is up to the local enterprise to exploit its attraction and to maintain its existence by at least meeting expenses upon its investment."

"Several seasons ago, the Sousa organization conceived the idea of assisting these organizations. Where advice was acceptable, we made suggestions according to local conditions for volume and nature of advertising and arranged a campaign of education into the purposes and merits of the local organization as well as familiarizing the community with Sousa. We are rather proud of the fact that for eight seasons no organization has failed to meet all expenses of promotion from a Sousa concert, and that no organization ever has been compelled, regardless of weather or season, to go into its treasury for the guarantee for a Sousa concert."

"It is now Mr. Sousa's idea that the cause of music throughout America can be greatly aided if the results of our experience can be communicated to local concert managers regardless of their attractions. A severe financial setback of course means the end of musical enterprise in a community for two or three years, and of course dis-

courages the cause of music not only for that community but by making one less city in which some real artist, possibly the greatest coming artist of his time, will be able to appear."

"Since most local concerts are handled directly or indirectly by music lovers the most common pitfall is the belief that the mere announcement of the attraction is all that is necessary to secure a capacity house. The management fails to consider the great portion of the public which must be more thoroughly informed of the coming event. With the possible exception of Kreisler, Schumann, Heink, McCormack, Paderewski and Galli-Curci, there is no concert star now before the public who may be depended upon to return a profit upon the announcement alone. Yet there are many finished artists, who are thorough musicians and worthy of patronage who can be made financially successful through rightly-directed effort."

"Mr. Sousa's idea is that inasmuch as the cause of music in America so largely has been promoted by public-spirited organizations, he should show his appreciation as a musician by making available to these people and organizations the practical experi-

SOUSA KNOWS ALL AMERICA'S TASTES IN MUSIC WORLD

The programme to be given by Sousa's Band at the Albee Theatre Sunday evening, Sept. 23, promises to be one of the most interesting events of the coming musical season and to even surpass that of previous



years. What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the programmes of Sousa's Band. Sousa is now on his 31st annual tour at the head of the organization which bears his name, and because his concerts take place in every section of America, more than any other American musician, he has opportunities to sense the real musical tastes of the American people.

SOUSA'S BAND PLAYS HERE SEPTEMBER 29

Two New Marches Will Be Heard—Works of American Composers Appear on Program—Variety Offered

Lieut. Comdr. John Philip Sousa has arranged a number of musical novelties for this season's tour which brings him with his band to this city on September 29. It goes without saying that there is a new Sousa march, "The Nobles of the Mystic Shrine," dedicated to the members of that order throughout America, which was played for the first time by a massed band of 6000 Shriners, under Sousa's direction at the American League baseball park in Washington during the national Shrine convention. For good measure Sousa announces another new march, "The Dauntless Battalion," dedicated to the Pennsylvania Military College.

Among the most interesting novelties which Sousa will present this season are the works of two of America's greatest pianists. The first is Ernest Schelling's "A Victory Ball," played last season by three orchestras, the Philadelphia orchestra, the Philharmonic of New York and the Chicago Symphony orchestra. The other work by a pianist composer will be Percy Grainger's, "A Country Garden."

Sousa has selected "On With the Dance" as the title for his new fantasia. It includes the "Rigaudon de Dardanus" by Rameau, the "Sun Feast Dance," "La Cinquante" and other novelty will be "The Merrie, Merrie Chorus," a collection of choruses from operatic works.

The humorous, as much an annual Sousa product as the march, this year will be "Mr. Gallagher and Mr. Shean," based upon the song made famous by the two comedians of the Westfield Folies.

CHORUS IS GLORIFIED IN SOUSA COMPOSITION

The chorus is glorified by Lieut. Commander John Philip Sousa in one of the novelty arrangements he has made for his 31st annual tour at the head of the band which bears his name and which comes to this city for two concerts in the Auditorium the 29th. "The Merrie Merrie Chorus," a collection of choruses from grand operas and light operas has been put together into a Sousa melody and Mr. Sousa expects that the number will glorify the chorus over the country quite as much as a certain theatrical producer has glorified the American girl.

"Some of the best writing in all musical history has gone into the choruses of the operas and the grand operas," says Sousa. "This year, I am going to attempt to bring the choruses some of the recognition which they deserve. The choruses have been neglected for various reasons. The chief is that our operas are principally organizations for the exploitation of stars. That means that the arias, the duets, the trios and the quartets are best remembered, and because operatic records are largely sold upon the reputation of the soloist, rather than upon the merits of the composition, the choruses have not received their due there."

"To my mind, some of the most inspiring music in the world is contained in the Kermesse scene from 'Faust,' the Pilgrims' chorus from 'Tannhauser,' the Anvil chorus from 'Trovatore' and the Elopement chorus from 'Pinafore.' The band is essentially an organization of soloists formed into a chorus organization, and it is my hope that my band, singing the great choruses up and down the land for a season, will bring a greater degree of popularity to this form of music."

Sousa's Band Here Sept. 13th

That Sousa, who comes to New Haven for two concerts on September 26, is the best beloved of all present day conductors is indicated by the fact that the majority of the men who will appear with the famous bandmaster during his thirty-first annual tour are men who have been with him for more than five seasons.

The average length of service of the 88 men in the band is about eight years, and there are several who have been with the March-King more than 20 seasons. The esteem in which he is held by bandmen over the country was indicated upon his last visit to Shreveport, La., where a director of a rural band drove more than 150 miles in his "flivver" to greet Sousa. Often as many as a dozen local band leaders may be found on the stage following a concert.

No musical event of the winter ever attracts such a large number of enthusiasts as does the coming to New Haven of Sousa. Young ones and old ones, musical critics and others who just enjoy music always flock to a Sousa concert and there is never any doubt but that a Sousa programme is the biggest musical treat of the season.

This year the school children from all over the city are going to join the army of local Sousa enthusiasts.

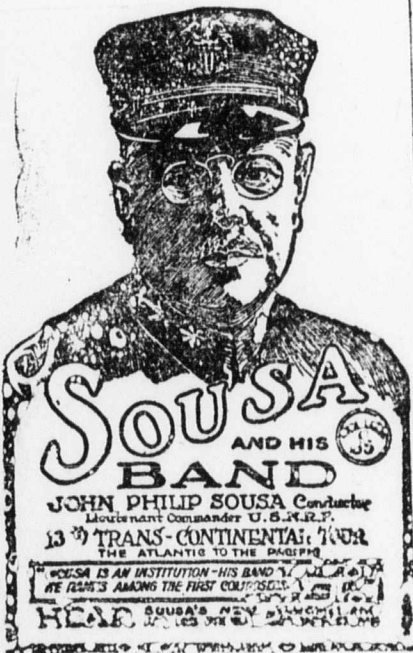
Tickets for the concerts are on sale at Steinert & Sons Co., 187 Church street.

SOUSA HERE SEPT. 26

That Sousa, who comes to New Haven for two concerts on September 26, is the best beloved of all present day conductors, is indicated by the fact that the majority of the men who will appear with the famous bandmaster during this, his thirty-first annual tour, are men who have been with him for more than five seasons.

The average length of service of the 88 men in the band is about eight years, and there are several who have been with the march king more than 20 seasons. The esteem in which he is held by bandmen over the country was indicated upon his last visit to Shreveport, La., where a director of a rural band drove more than 150 miles in his "flivver" to greet Sousa. Often as many as a dozen local band leaders may be found on the stage following a concert.

Tickets for the concerts are on sale at M. Steinert & Sons Co., 187 Church street.



At Woolsey Hall, Sept. 13th.

SOUSA'S BIGGER BAND

Sousa is going to play a concert in New York with a band of 250 pieces. He asked for volunteers and 600 trotters responded. How many of them were trombonists is not known.

SOUSA'S NEW YORK CONCERT ANNOUNCED FOR OCTOBER 7

The only New York appearance this season of the famous bandmaster, Lieut. Com. John Philip Sousa, is announced for Sunday night, October 7, at Madison Square Garden. The concert is to be given under the auspices of the National Club of New York. The chief work of the club is the maintenance of a "home ashore" at 15 East Forty-first street for the men of the United States naval forces.

John Philip Sousa in his thirty-first season at the head of the band which bears his name, has arranged a tour of New England to begin in Boston September 10.

SOUSA'S NEW YORK CONCERT OCT. 7

Harry Askin, manager for Lieut. Com. John Philip Sousa, recently announced that the famous bandmaster will make his only New York appearance of the season at Madison Square Garden Sunday night, Oct. 7, at a concert to be given under the auspices of the National Navy Club of New York. For this concert Sousa will direct a band of 250 pieces, probably the largest band which has ever appeared in concert in New York City.

The president of the National Navy Club of New York is Franklin D. Roosevelt, former Assistant Secretary of the Navy, and Democratic candidate for the vice presidency. The treasurer is Commodore Louis M. Josephthal and the secretary is Mott B. Schmidt. The vice presidents are Admiral Hilary P. Jones, commander in chief of the Atlantic Fleet; Maj. Gen. John A. Lejeune, commandant, United States Marine Corps; Vice Admiral John D. McDonald, commanding the Scouting Force, of the United States fleet; Rear Admiral Charles P. Plunkett, commandant of the Third Naval District; Rear Admiral William S. Sims, retired; and Rear Admiral James H. Glennon, retired.

Trustees of the organization include: J. Russell Carey, Mrs. Charles A. Childs, Charles D. Draper, Douglas L. Elliman, F. Shelton Farr, William B. Franklin, Mrs.

William H. Hamilton, William H. Hamilton, Paul L. Hammond, Mrs. E. Henry Harriman, Mrs. Duncan G. Harris, Mrs. A. Barton Hepburn, Francis H. Holmes, Commodore Louis M. Josephthal, Miss Lila Lancashire, Capt. Byron A. Long, Miss May T. Moulton, Stephen H. P. Pell, Mrs. Edward C. Potter, Nathan T. Pulsifer, Mrs. Julian W. Robbins, Franklin D. Roosevelt, Mott



John Philip Sousa

E. Schmidt, E. A. C. Smith, Hooker Talcott, J. Frederick Talcott, J. Frederic Tams, Stewart Waller, Captain Roger Williams and Mrs. Edward H. Yorke.

SOUSA TO CONDUCT 250 IN ONLY N. Y. APPEARANCE

John Philip Sousa will make his only New York appearance of the season, acting as conductor of a band of 250 musicians, at a concert to be given under the auspices of the National Navy Club of New York in Madison Square Garden on the evening of October 7. The National Navy Club is headed by Franklin D. Roosevelt as president and has a number of prominent naval officers among its members.

Lieutenant Commander John Philip Sousa will make his only New York city appearance of the season at Madison Square Garden on Sunday night, Oct. 7.

SOUSA TO CONDUCT BAND OF 250 PIECES

Lieutenant Commander John Philip Sousa will make his only New York appearance this season at Madison Square Garden, Sunday night, October 7, when he will lead a band of 250 pieces. The concert will be given under the auspices of the National Navy Club.

The chief work of the club, of which Franklin D. Roosevelt is president, is to maintain a home at No. 15 East Forty-fifth street for United States naval men.

Sousa to Have Band of 280

New York, Aug. 28.—John Philip Sousa and his band will play only one concert in New York city this season but he intends making up for that by producing a band of 280 instruments—probably the largest band ever appearing in concert in the city. It will take place on the night of October 7 in Madison Square Garden.

Sousa's Band will give a concert the evening of October 7 at Madison Square Garden for the benefit of the National Navy Club, of which Franklin D. Roosevelt is president.

Among the trustees of the club are Mrs. Julian W. Robbins, Mrs. Edward C. Potter, Mrs. Edward H. York, Mrs. Charles A. Childs, Mrs. Duncan G. Harris, Mrs. A. Barton Hepburn, Mrs. E. Henry Harriman, Miss May Moulton, Miss Lila Lancashire, Messrs. R. A. C. Smith, William H. Hamilton, J. Frederic Tams, Francis L. Holmes, F. Shelton Farr, J. Russell Carey, Stephen H. P. Pell, Charles D. Draper, Louis M. Josephthal, Douglas L. Elliman, Paul L. Hammond and J. Frederick Talcott.

Sousa's only band concert in New York will be given Oct. 7 in Madison Square Garden under the auspices of the National Navy Club, and 250 men will play.

Sousa Will Direct 250-Piece Band at Navy Club Concert

Madison Sq. Garden Event on Oct. 7 Will Be Season's Only N. Y. Appearance; Biggest of Kind Ever Here

Lieutenant Commander John Philip Sousa, according to an announcement from his manager, Harry Askin, will make his only New York appearance of the season on Sunday night, October 7, at Madison Square Garden at a concert to be given under the auspices of the National Navy Club of New York, of which Franklin D. Roosevelt, Assistant Secretary of the Navy in the Wilson administration, is president. For this concert Sousa is to direct a band of 250 pieces, probably the largest band, it is said, which has ever appeared in concert in New York.

Commodore Louis M. Josephthal and Mott B. Schmidt are, respectively, treasurer and secretary of the National Navy Club. The vice-presidents are Admiral Hilary P. Jones, commander in chief of the Atlantic Fleet; Major General John A. Lejeune, commandant of the United States Marine Corps; Vice-Admiral John D. McDonald, commanding the scouting force of the United States fleet; Rear Admiral Plunkett, commandant of the Third Naval District; Rear Admiral William S. Sims (retired) and Rear Admiral James H. Glennon (retired).

Trustees of the organization include J. Russell Carey, Mrs. Charles A. Childs, Charles D. Draper, Douglas L. Elliman, F. Shelton Farr, William B. Franklin, Mrs. William H. Hamilton, William H. Hamilton, Paul L. Hammond, Mrs. E. Henry Harriman, Mrs. Duncan Harris, Mrs. A. Barton Hepburn, Francis H. Holmes, Commodore Louis M. Josephthal, Miss Lila Lancashire, Captain Byron A. Long, Miss May T. Moulton, Stephen H. P. Pell, Mrs. Edward C. Potter, Nathan T. Pulsifer, Mrs. Julian W. Robbins, Franklin D. Roosevelt, Mott B. Schmidt, R. A. C. Smith, Hooker Talcott, J. Frederick Talcott, J. Frederic Tams, Stewart Waller, Captain Roger Williams and Mrs. Edward H. Yorke.

Sousa's Band to Give Concert Oct. 7.

Sousa's Band will give only one concert in New York in the coming season, according to an announcement yesterday from Harry Askin, Lieut. Commander John Philip Sousa's manager. This concert will take place at Madison Square Garden on Sunday, Oct. 7, and will be under the auspices of the National Navy Club of New York, of which Franklin D. Roosevelt is President. A band of 250 pieces is planned for the concert, the program of which has not yet been announced.

'Connie Goes Home' Coming East

SOUSA TO HAVE BAND OF 280.

John Philip Sousa and his band will play only one concert in New York city this season, but he intends making up for that by producing a band of 280 instruments—probably the largest band ever appearing in concert in the city. It will take place on the night of October 7 in Madison Square Garden.

John Philip Sousa will make his only New York appearance of the season Oct. 7, when he will direct a 250-piece band in Madison Square Garden for the National Navy Club.

DEAN OF BANDMASTERS TO APPEAR ONCE IN NEW YORK

Harry Askin, manager for Lieut. Com. John Philip Sousa, yesterday announced that the famous bandmaster will make his only New York appearance of the season at Madison Square Garden, on Sunday night, Oct. 7, at a concert to be given under the auspices of the National Club of New York. For this concert Sousa will direct a band of 250 pieces, probably the largest band which ever has appeared in concert in New York City.

The president of the National Navy Club is Franklin D. Roosevelt, former Assistant Secretary of the Navy and Democratic candidate for the Vice-Presidency. The chief work of the National Navy Club is the maintenance of a "home ashore" at No. 15 East Forty-first street, Manhattan, for the men of the United States naval forces. It was organized on July 2, 1917.

John P. Sousa will conduct a band of 250 pieces at Madison Square Garden Oct. 7, under the auspices of the National Navy Club of New York.

JOHN PHILIP SOUSA, the bandmaster, will make but one New York appearance this season, but he is planning to make it a good one. He will direct a concert at Madison Square Garden on the night of October 7 under the auspices of the National Navy Club. He will have a band of 250 pieces, said to be the largest that ever played at a concert in this city. The Navy Club, of which Franklin D. Roosevelt is president, includes in its membership some of the city's most prominent men.

WHOLE BAND WILL BE SOUSA TRAINED

When J. P. (just for a change) Sousa gives his only New York concert at Madison Square Garden the night of October 7 every member of his band of two hundred and fifty will be a Sousa musician.

In his career of thirty-one years the bandmaster has had more than 5,000 men in his organization. Of these more than six hundred have asked to be among the one hundred and fifty needed to bring the band up to two hundred and fifty for the concert which will aid the National Navy Club.

My Telegraph 8/28/23

Sousa to Play Again in Madison Square Garden

Harry Askin, manager for Lieutenant Commander John Philip Sousa, announces that the famous band master will make his only New York appearance of the season at Madison Square Garden on Sunday night, October 7, at a concert to be given under the auspices of the National Navy Club, of New York. For this concert Sousa will direct a band of 250 pieces, probably the largest band which ever has appeared in concert in New York city.

The president of the National Navy Club is Franklin D. Roosevelt, former Assistant Secretary of the Navy, and Democratic candidate for the Vice Presidency. The treasurer is Louis M. Josephthal, and the secretary is Mott B. Schmidt. The vice presidents are Admiral Hilary P. Jones, commander in chief of the Atlantic fleet; Major General John A. Le Jeune, commandant, United States Marine Corps; Vice Admiral John D. McDonald, commanding the Scouting Force of the United States fleet; Rear Admiral Charles P. Plunkett, commandant of the Third Naval District; Rear Admiral William S. Sims, retired, and Rear Admiral James H. Glennon, retired.

Directors of the organization include J. Russell Carney, Mrs. Charles A. Childs, Charles D. Draper, Douglass L. Elliman, F. Shelton Farr, William B. Franklin, Mrs. William H. Hamilton, William H. Hamilton, Paul L. Hammond, Mrs. E. Henry Harriman, Mrs. Duncan G. Harris, Mrs. A. Barton Hepburn, Francis H. Holmes, Commodore Louis M. Josephthal, Miss Lila Lancashire, Captain Byron A. Long, Miss May T. Moulton, Stephen H. P. Pell, Mrs. Edward C. Potter, Nathan T. Pulsifer, Mrs. Julian Robbins, Franklin D. Roosevelt, Mott B. Schmidt, R. A. C. Smith, Hooker Talcott, J. Frederick Talcott, H. Frederick Tams, Stewart Waller, Captain Roger Williams and Mrs. Edward H. Yorke.

The chief purpose of the National Navy Club is the maintenance of a "home ashore," at No. 15 East Forty-first street, for the men of the United States naval forces. It was organized on July 2, 1917.

My Telegraph 9/26/23

SOUSA'S SOLE CONCERT IN N. Y. OCTOBER 7

250 Pieces in Performance at Madison Square Garden for Navy Club.

Lieut. Com. John Philip Sousa yesterday announced his only New York appearance of the season at Madison Square Garden on Sunday night, October 7, at a concert to be given under the auspices of the National Navy Club of New York. For this concert Sousa will direct a band of 250 pieces, probably the largest band which ever has appeared in concert in New York City.

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Christian Science Monitor

New York Music Notes

For a Special from Monitor Bureau

John Philip Sousa will enlarge his band to 280 musicians for his only New York concert this season, at Madison Square Garden on Sunday evening, Oct. 7.

By Henry T. Finck

Shortened his things that John Philip Sousa and his band close their annual engagement in Willow Grove Park September 15 and begin their tour of the country September 17 in Boston. The band, augmented for the occasion to 250 pieces, will make one appearance in New York, on October 7, under the auspices of the National Navy Club.

Sousa's ticket sale for the Navy Club benefit, to be given by many bands in Madison Square Garden on Oct. 7, will be opened Oct. 1 at the box office of the Hippodrome, through the courtesy of E. F. Albee and Mark Luescher, of Keith's.

Lieut. Commander John Philip Sousa, the famous bandmaster, will make his only New York appearance of the season at Madison Square Garden on Sunday night, Oct. 7, at a concert to be given under the auspices of the National Navy Club of New York. For this concert Mr. Sousa will direct a band of 250 pieces, probably the largest band which has ever appeared in concert in New York City.

The President of the National Navy Club of New York is Franklin D. Roosevelt, former Assistant Secretary of the Navy; Treasurer, Commodore Louis M. Josephthal, and Secretary, Mott B. Schmidt. The Vice Presidents are Admiral Hilary P. Jones, Commander in Chief of the Atlantic Fleet; Major Gen. John A. LeJeune, Commandant, United States Marine Corps; Vice Admiral John D. McDonald, commanding the Scouting Force of the United States fleet; Rear Admiral Charles P. Plunkett, Commandant of the 3d Naval District; Rear Admiral William S. Sims, retired; and Rear Admiral James H. Glennon, retired.

Lieut. Commander John Philip Sousa, who recently began his thirty-first season at the head of the band which bears his name, has arranged a three weeks' tour through New England, which will begin in Boston, on September 16. He will end his annual engagement at Willow Grove Park, Philadelphia, Saturday, September 15, and come to New York for his only appearance of the year on Sunday night, October 7, when he will direct a band of 250 pieces—at a concert to be given in Madison Square Garden under the auspices of the National Navy Club. After the New York concert Mr. Sousa will begin his journey to the Pacific Coast.

My Telegraph 9/11/23

TIMELY NOTES OF NEW YORK THEATRES

For to-morrow only (thank goodness) Lieutenant-Commander John Philip Sousa will direct the prisoners' band of the Eastern Penitentiary in Philadelphia.

Through the courtesy of E. F. Albee and Mark A. Luescher, of the B. F. Keith enterprises, Keith's Hippodrome, at Sixth avenue and Forty-third street, has been placed at the disposal of the National Navy Club for the sale of tickets for the concert by Lieutenant-Commander John Philip Sousa and his band, which will be given in Madison Square Garden under the auspices of the National Navy Club, on Sunday night, October 7. For several years past Sousa's annual New York appearance have been at the Hippodrome, which is now in the process of reconstruction. The seat sale will be in charge of the Hippodrome treasurers, and will begin Monday, October 1. Seats will also be placed on sale on that date at Madison Square Garden.

SOUSA TO LEAD PRISON BAND.

Special Dispatch to THE NEW YORK HERALD. PHILADELPHIA, Sept. 10.—John Philip Sousa, now in the last week of his annual engagement in Philadelphia, will go to the Eastern State Penitentiary here Wednesday and conduct the prisoners' band in a concert. There are fifty men in the prison band, and they invited Sousa to lead them.

Sousa has accepted an invitation from the inmates of the Eastern State Penitentiary at Philadelphia to lead its band, which is made up of long term prisoners. He will be there tomorrow morning.

Newcomers in the Southern-Marlowe Company from Philadelphia, Pa.

Sousa to Lead Prisoners' Band

PHILADELPHIA, Sept. 11.—Prisoners in the Eastern State Penitentiary are looking forward eagerly to the visit of John Philip Sousa, who will go to the prison to-morrow to conduct the prisoners' band in a concert for the inmates.

The noted bandmaster is in the last week of his annual engagement here, and when invited to lead the band at the penitentiary gladly assented. The prison band includes in its membership some first-class musicians.



John Philip Sousa.

SOUSA'S CONCERT

Lieut. Commander John Philip Sousa will give his only New York concert of the season at Madison Square Garden a week from to-night under the auspices of the National Navy Club of America. The proceeds from the concert will go to the building fund of the organization for the construction of the new clubhouse for the men of the United States Navy and Marine Corps at Fortieth street and Park avenue.

Sousa is now making his thirty-first annual tour at the head of the organization which bears his name, and he will

Sousa Here Oct. 28

HARRY ASKIN, formerly manager of the Grand Opera-house for the Hamiltons and producing manager of the La Salle from 1909 to 1914, has been in Chicago making final arrangements for the annual Auditorium engagement of John Philip Sousa and his band Sunday afternoon and evening, Oct. 28.

Because of the "institutional" character of Sousa, the management of the civic opera waived its claim on the use of the stage for the afternoon of Oct. 28, making possible two concerts instead of the one originally booked.

Following the plan adopted for the Chicago engagements of last season and the season before, Sousa will give the same program afternoon and evening. Chicago is the only city other than Boston where he does not make a complete change of program for every concert.

The big novelty of the program for this season is, apart from a new Sousa two-step, Ernest Schelling's tone-poem, "A Victory Ball," set to the effective verses of Alfred Noyes. This tone-poem originally was performed in Chicago last spring by the Chicago Symphony orchestra, which played it Friday afternoon and Saturday night in the week when Mr. Schelling was soloist with the organization.

Sousa and he are, in a sense, fellow-townsmen, for Schelling was a boy prodigy of the piano in the days when Sousa was conductor of orchestra for the late Mrs. John Drew, mother of John Drew and grandmother of Ethel, John and Lionel Barrymore.

Sousa and His Band in Gala Concert at Madison Square Garden

At Madison Square Garden, on Sunday night, October 7, Lieut. Com. John Philip Sousa and his famous band will give their only New York concert of the season. From all indications and preparations, the concert will be a gala performance. The famous director will appear under the auspices of the National Navy Club of this city, which has secured R. H. Burnside, formerly general director of the Hippodrome for many years, to stage a fitting background for Commander Sousa and his band.

A spectacle has been arranged, entitled The March Past. There will be detailed uniformed men from the United States Navy, Army and Marine forces with their commanding officers to help celebrate this notable occasion. It is estimated that about 500 men will represent the three branches, and they will march to most of the famous selections written

September 27, 1923

by Sousa. Among the most notable of these marches are: Semper Fidelis, the official march of the United States Marine Corps; The Pride of the Navy, the Navy March; United States Field Artillery, dedicated to the Artillery Service; Bullets and Bayonets, written during the World War for the Infantry, and Sabres and Spurs, dedicated to the mounted branch of the service. Sousa's band of 100 men will be augmented to 250 men for the New York concert, the additional musicians all being former Sousa men who are now residents of New York.

The proceeds from Sousa's New York concert this year will go to the building fund of the National Navy Club, which recently acquired a site for a permanent home on Park avenue, below Fourth street.

Single Program for Sousa.

When John Philip Sousa brought his famous band here for a "pickup date" on a Saturday in March of last year, he made the experiment of using the same program afternoon and evening—an experiment in the sense that, on all previous visits, he had given as many programs as performances. He repeated the experiment when here again in October of last year, and found that it was good showmanship for Chicago, as it had proved to be for Boston. So, in his afternoon and evening concerts of Sunday, Oct. 28, he will again confine himself to what otherwise would be the "new-tour bill"; that is, the program containing all of the novelties prepared for the season.

Chief of these—apart, that is, from the inevitable new Sousa two-step—is "A Victory Ball," the tone-poem by Ernest Schelling, the pianist, which the Chicago Symphony orchestra made known in this city last April. It is Schelling's musical reaction to the well remembered war poem of like title by Alfred Noyes. Other novelties are the humoresque on the ditty about Mr. Gallagher and Mr. Shean, which is said to be quite as elaborate as the humoresque of last year on "The Silver Lining"; "On with the Dance!" a sort of review of dance tunes through the centuries; and the new march already referred to: it is dedicated to and named for the Nobles of the Mystic Shrine.

former general director of the New York Hippodrome, will stage a "musical picture" in which soldiers, sailors and mines from the New York area will march to the strains of the march which Sousa has dedicated to the various branches of the service. The sale of tickets for the Sousa concert will begin to-morrow morning, in addition to the sale at Madison Square Garden, a seat sale will be conducted from the box office of B. F. Keith's Hippodrome, Forty-third and Sixth avenues.

Sousa Will Lead Band to Aid Club

Leading a band of 250 pieces, Lieutenant-Commander John Philip Sousa will be seen in New York the only time this season at a concert at Madison Square Garden Sunday night, October 7. The concert will be under the auspices of the National Navy Club and the proceeds will be devoted to the maintenance of the home at No. 15 East Forty-fifth street for naval John Philip Sousa men. Franklin D. Roosevelt, former Assistant Secretary of the Navy, is president of the club.



men. Franklin D. Roosevelt, former Assistant Secretary of the Navy, is president of the club.

It was announced about a week ago that John Philip Sousa would direct a band of 250 pieces when he gives his only New York concert of the season at Madison Square Garden, on the night of October 7. Since then several hundred former Sousa bandmen have written to the director asking to be chosen in making up the complement of 150 men who will be added for that occasion to his regular touring organization.

In the 31 years of his career some 5,000 men have passed through his band, so that it is not surprising to find so large a number volunteering their services for this concert. The Madison Square Garden concert this year will be given under the auspices of the National Navy Club.

To Accommodate Sousa.

Through the courtesy of E. F. Albee and Mark A. Luescher, of the B. F. Keith enterprises, Keith's Hippodrome, at Sixth avenue and Forty-third street, has been placed at the disposal of the National Navy Club for the sale of tickets for the concert by Lieutenant-Commander John Philip Sousa and his band, which will be given in Madison Square Garden under the auspices of the National League on Sunday night, October 7.

For several seasons past, Sousa's annual New York appearances have been at the Hippodrome, which is now in the process of reconstruction. The seat sale will be in charge of the Hippodrome treasurers and will begin on Monday, October 1.

Boston Post Sept 9/23

Music Notes on Current Attraction



The Long and Short of it: Miss Winifred Bambrick, Souza's smallest player, and Wm. Bell, 6 feet 6 inches, who plays the Souza-phone.

Sousa's New Programme

For his Providence concert this year, Sousa will offer a programme of new numbers and novelties. Naturally there are the recent compositions by the bandmaster, who will introduce here his "On with the Dance," a medley of popular tunes which he has "strung together," a suite, "At the King's Court," and his latest march, "Nobles of the Mystic Shrine." Of great musical interest will be the previously announced "Victory Ball," by Ernest Schelling, and Percy Grainger's folk tune, "Country Gardens."

The soloists will be Miss Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophonist, and Miss Rachel Senior, violinist. Mr. Carey makes his xylophone respond not only to popular music and jazz, but has accustomed it to the most difficult classic airs without disturbing its equilibrium. It measures 12 feet in length and in tone is said to be one of the clearest and most pleasing of any in existence. It was made especially for the band and is said to have cost upward of \$5000.

Following is the programme arrangement:

Rhapsody, "The Indian," Orem; cornet solo, "Cleopatra," Demare, Mr. Dolan; portraits, "At the King's Court," Sousa, "Her Ladyship the Countess," "Her Grace the Duchess," "Her Majesty the Queen," soprano solo, "Shadow Song" ("Dinorah"), Meyerbeer, Miss Moody; fantasy, "The Victory Ball," Schelling; caprice, "On with the Dance," a medley of famous tunes, strung together by Sousa; xylophone solo, "Nocturne and Waltz," Chopin, Mr. Carey; march, "Nobles of the Mystic Shrine" (new), Sousa; violin solo, "Faust Fantasia," Sarasate, Miss Senior; folk tune, "Country Gardens," Grainger.

On programme-making, the March King is quoted as saying: "Musical programme-making is largely a matter of keeping up with one's public. The musical programme-maker must realize that the musical tastes of the American public are constantly changing, and he must realize it just a bit before the public realizes it. There are certain broad principles which may be laid down and which seem to endure. Among them is the indisputable one that American musical taste is steadily improving."

SYMPHONY HALL

SUNDAY CONCERT

The Sunday concerts in Symphony Hall, which together with the



Marjorie Moody

Soprano Soloist with Sousa's Band. E. F. Albee Theatre Next Sunday Night.

SOUSA ARTIST HAS \$5000 XYLOPHONE

One of the most popular music instruments today is the xylophone. And one of the most accomplished performers on this instrument is George Carey, xylophone soloist with Sousa and his band. The popularity of the instrument is due in a great measure to Mr. Carey's ability to play, not only the most difficult classical music, but also popular music, classical jazz and the jazziest of jazz and he thereby succeeds admirably in entertaining and delighting hearers of all classes and tastes. Mr. Carey's instrument was built especially for Sousa and his band at a cost of over \$5000. It measures 12 feet in length. Critics all agree that the tones produced by Mr. Carey on this instrument are the clearest and most pleasing of any xylophone in existence, and it is doubtful if any soloist in America receives more demands for encores than does Mr. Carey. Sousa and his band of nearly 90 musicians and soloists will make their annual visit to Springfield tomorrow, giving afternoon and evening concerts in the Auditorium. His programs will be as interesting as ever and introduce many novel numbers from jazz to the classics.

"VOICE FROM MINARET"

MISS RACHAEL SENIOR



Violin Soloist With Sousa and His Band



Sousa and his BAND at the ALBEE Sunday Evening Sept 23 rd.

SOUSA'S BAND NEXT SUNDAY

Famous Organization to Play at the Albee Theatre

An unusually varied and interesting program will be offered by John Philip Sousa, march king and his famous band at their appearance at the Albee Theatre in this city Sunday evening, Sept. 23, at 8:15.

The average listener at a concert by band or orchestra, does not realize that the director has given a great amount of thought and consideration to the selection of appropriate numbers for each program.

"Musical program making," says Sousa, "is largely a matter of keeping up with one's public. The musical program maker must realize that the musical tastes of the American public are constantly changing, and he must realize it just a bit before the public realizes it. There are certain broad principles which may be laid down and which seem to endure. Among them is the indisputable one that American musical taste is steadily improving."

The xylophone will be one of the many features of Sousa's program. The popularity of the instrument is due in a great measure to the remarkable ability of George Carey. Mr. Carey plays not only the most difficult of classical music, but also popular music, and even the jazziest of jazz. He thereby succeeds admirably in entertaining and delighting hearers of all classes and tastes. The instrument played by Mr. Carey was built especially for the band, at a cost of over \$5000. It measures 12 feet in length and the tones produced by Mr. Carey on this instrument are the clearest and most pleasing of any xylophone in existence.

Other excellent soloists with the band are Miss Marjorie Moody, soprano soloist, Miss Rachel Senior, violinist, and Mr. John Dolan, cornetist. The band itself will supply many noted soloists. Among its members are some of the best known names in the instrumental solo field.

At his visit a brand new program will be offered. Among the many novelties will be a suite "At the King's Court," written by the march king and a fantasia, "On with the Dance," being a medley of famous tunes. The latest Sousa march, and, of course, all of the old favorites as encores.

Sousa denies that it is his personality which gives the direct, powerful appeal felt in the playing of his programs. He contends rather that it is because he strives so far as possible to make the music "visible," or in his own words: "to seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music. My trombone corps in the 'Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the players; yet, subconsciously, the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classic figures of the traditional trumpeter. The picture we create is historic—Biblical, in fact."

The program announced is as follows: Rhapsody, "The Indian," cornet solo, "Cleopatra," Mr. John Dolan; portraits, "At the King's Court," (a) "Her Ladyship, the Countess," (b) "Her Grace, the Duchess," (c) "Her Majesty, the Queen," soprano solo, "Shadow Song" ("Dinorah") Miss Marjorie Moody; Fantasy, "The Victory Ball," interval, Ca-

Single Program for Sousa.

When John Philip Sousa brought his famous band here for a "pickup date" on a Saturday in March of last year, he made the experiment of using the same program afternoon and evening—an experiment in the sense that, on all previous visits, he had given as many programs as performances. He repeated the experiment when here again in October of last year, and found that it was good showmanship for Chicago, as it had proved to be for Boston. So, in his afternoon and evening concerts of Sunday, Oct. 28, he will again confine himself to what otherwise would be the "new-tour bill"; that is, the program containing all of the novelties prepared for the season.

Chief of these—apart, that is, from the inevitable new Sousa two-step—is "A Victory Ball," the tone-poem by Ernest Schelling, the pianist, which the Chicago Symphony orchestra made known in this city last April. It is Schelling's musical reaction to the well remembered war poem of like title by Alfred Noyes. Other novelties are the humoresque on the ditty about Mr. Gallagher and Mr. Shean, which is said to be quite as elaborate as the humoresque of last year on "The Silver Lining"; "On with the Dance," a sort of review of dance tunes through the centuries; and the new march already referred to: it is dedicated to and named for the Nobles of the Mystic Shrine.

SOUSA'S BAND

Appearance Here Sept. 23d To Be Most Interesting Event

The program to be given by Sousa's Band at the Albee Theatre Sunday evening, Sept. 23rd, promises to be one of the most interesting events of the coming musical season and to even surpass that of previous years.

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the programs of Lieut. Commander John Philip Sousa's Band. Sousa is now on his 31st annual tour at the head of the organization which bears his name, and because his concerts take place in every section of America, Sousa, more than any other American musician, has opportunities to sense the real musical tastes of the American people.

When he first began his tours, something less than a million persons heard his concerts each season. Now about three million persons each year throng to hear his concerts.

Since the time that Sousa first appeared before the public there has been a period of rapid expansion in music. Wagner, for instance, was scarcely known to the American people at that time, yet selections from "Parsifal" were played by the band ten years before the opera was given its first production at the Metropolitan Opera House. And 13 years ago Sousa first played the now popular "March of the Wooden Soldiers."

At the outset of his career, the scope of brass band music was extremely circumscribed. Something of the expansion which has taken place is indicated by the fact that his novelties this season will include band arrangements of two compositions by pianists. One of Percy Grainger's "The Country Garden," and the other, Ernest Schelling's "The Victory Ball," which created a deep impression and much discussion when played last year by the Philharmonic Orchestra of New York and by the Chicago and New York Symphony Orchestras.

"I think I was the first band conductor to play Grieg's 'Peer Gynt Suite,'" says Sousa, "and the collection and weaving of material such as the grand opera choruses which this year form the basis of 'The Merri Merri Chorus' and the collection which last season took the form of a bouquet of best beloved tunes and this year a dance collection entitled 'On With the Dance' also have become possible. And I might add that the march form has increased in popularity until I find that I must write at least two new march numbers each year, in order to keep pace with the public taste."

Receiving Mail Orders For Seats For Sousa's Band

Ralph D. Smith, who will manage the concert to be given in the City Auditorium on November 13 by Sousa's band, announced Saturday that mail orders for seats for the concert are now being received by him in care of the Wille music store, 301 Cleveland ave NW. Lieut. Commander Sousa and his band have been in Canton on a number of occasions. The band is now on a transcontinental tour which started several weeks ago. The band this year will have the largest personnel which the famous conductor has ever carried with him. There will be 100 in the organization which will be brought to Canton, including ten soloists.

Aside from the evening concert the band will play a special school children's matinee concert in the afternoon.

ANNOUNCEMENTS

SOUSA CONCERT TOUR WITH LARGEST BAND

The instrumentation of Lieut. Com. John Philip Sousa's band for his thirty-first annual tour calls for eighty-eight men, exclusive of soloists. They will be heard in Norwich during October. This is the largest band which Sousa ever has taken on tour, and incidentally, the band's salary list is considerably larger than that of any other band of his career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America, and the result is that each band to a striking degree is made up of men who have been with him many years, thereby absorbing to the greatest degree the Sousa ideals of music. Here is the instrumentation of this season's band:

Two piccolos, five flutes, two oboes, one English horn, fourteen solo clarinets, six second clarinets, six third clarinets, two bass clarinets, one alto clarinet, two bassoons, one contrabassoon, two sarrusaphones, eight saxophones, six cornets, four trumpets, five French horns, five trombones, four baritones, six tubas, four drums, one harp and one xylophone.

Providence News 9/16/23

RACHEL SENIOR, VIOLINIST, TO PLAY WITH SOUSA'S BAND



MISS RACHEL SENIOR

An unusually varied and interesting programme will be offered by John Philip Sousa, March King, and his famous band at their appearance in this city Sunday evening, Sept. 23. The xylophone will be one of the many features of Sousa's programme. The popularity of the instrument is due in a great measure to the remarkable ability of George Carey. Other excellent soloists with the band are Miss Marjorie Moody, soprano soloist; Miss Rachel Senior, violinist, and John Dolan, cornetist. The band itself will supply many noted soloists. Among its members are some of the best known names in the instrumental solo field. At this visit a brand new programme will be offered. Among the many novelties will be a suite, "At the King's Court," written by the march king, and a fantasia, "On with the Dance," being a medley of famous tunes. The latest Sousa march, and, of course, all of the old favorites as well.

Y, SEPTEMBER 12, 1923

FINDS INSPIRATION IN NATION'S HISTORY

Sousa, Famous Bandmaster,
Obtained Inspiration in
Phases of History

NEW MARCH THIS YEAR

For almost a generation now, Lieut. John Philip Sousa, the famous bandmaster, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in fact and fancy, since the eighties, Sousa has recorded American history in music.

The earliest of the Sousa Marches was "High School Cadets," written in the eighties and sold for \$25. It was written when the high school, as now constituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came "The Washington Post," dedicated to the newspaper of that name in Sousa's home city, and the first great American newspaper to expand itself and to approach the present extent of modern newspaper making. Shortly afterwards came "King Cotton." It records in music the first awakening of the New South, the return of cotton to its kingship, and the new prosperity of the southeastern section of America. "Manhattan Beach" is a history of a bit of New York—the era in the nineties, when Manhattan Beach was the favorite playground of the big city; and "El Capitan" reminds us of the day when operetta and De Wolf Hopper reigned supreme on the American stage, for "El Capitan" programmed as "Behold, El Capitan," sung by Hopper and the chorus in Sousa's operetta of that name brought the immortal exponent of "Casey at the Bat" his greatest measure of fame.

When one hears "Semper Fidelis," one remembers the era when revolutions were a daily affair in the Latin American republics, and when the state department frequently announced, "The marines have landed and have the situation well in hand." And "Semper Fidelis" is the official march of the United States marine corps.

And so the Sousa titles go. The band plays "Sabres and Spurs," and the "boys of '98" think of "Teddy" and San Juan Hill. "Liberty Loan March," "The Volunteers," "Who's Who in Navy Blue," "The Man Behind the Gun" and "Pathfinder of America" are all typical—and topical—Sousa titles, reflections of American history, their significance known to all America. And his immortal "Stars and Stripes Forever," rising above time or place, has become the march song of a nation, apparently for all time.

This season Sousa again finds his inspiration in current history. In Washington, in June, during the national convention of Nobles of the Mystic Shrine, President Harding made a plea for fraternity as one of the driving forces in modern American life. And Sousa responds with his new march, "Nobles of the Mystic Shrine."

Sousa to Lead Band of 250 At Benefit for Navy Club

Lieutenant Commander John Philip Sousa will lead a band of 250 pieces at his only New York concert of the season at Madison Square Garden Sunday night. For this performance, the regular Sousa organization of 103 bandmen and soloists will be joined by 150 former Sousa bandmen now living here. There also will be two "guest" bands, that of Mecca Temple, Nobles of the Mystic Shrine, directed by Arthur H. Hoffman, and of the 7th Regiment, N. Y. N. G., under Lieutenant Francis W. Sutherland. The proceeds will go to the National Navy Club of New York for the fund for its new clubhouse at Park Avenue and Fortieth Street, intended as a "home ashore" for men of the navy and Marine Corps. Sousa, incidentally, directed the United States Marine Band before forming his own organization. Tickets are on sale during the week at Madison Square Garden and the Hippodrome.

SOUSA CONDUCTS DRURY HIGH BAND

Great Conductor Leads Local
Youngsters as They Play
Two Selections

BANDS SCORE HEAVILY

The Drury high school band came into its own yesterday afternoon when Lt. Com. John Philip Sousa, himself, leader of the world famous Sousa band, stood on the platform in Drury high school auditorium, facing the large and appreciative audience and conducted the youthful musicians while they played two stirring marches.

It was the red letter day in the lives of the young musicians for it is an honor that seldom comes to an organization such as this, and the best part of it was, Lt. Com. Sousa seemed to enjoy leading the youngsters.

The Drury band played during the interval between the first and second part of the Sousa program. Promptness in starting has always been a feature of the Sousa organization. A brief announcement by the librarian of the band and then the Great Sousa raised his baton and the youngsters swung into the "Feast March" which won for them the championship at the Eastern States exposition in Springfield last week.

Lt. Com. Sousa led the band the same as he does his own, and seemed almost to pick up the tones from the different instruments on the end of his baton.

Immediately upon the completion of the first number he raised his baton. The youthful musicians were ready and with the first drop of the baton they came together as one instrument and played through to the end without even the semblance of a break.

The great leader set a snappy pace but the boys and girls who nine months ago scarcely knew a piccolo from a bassoon, followed him expertly, attending carefully on his every gesture. None of the members of the Sousa band left the stage but looked down on the youthful musicians who were seated in the orchestra pit, with admiration.

When the second number had been finished there was thunderous applause and Sousa bowed, not to his audience but to the members of the Drury high school band whom he had so honored. Then he turned to his own band and picked up the next number of his own program.

The Sousa Concert

Before the concert Mr. Sousa, Miss Dorothy Welch drum major of the Drury High School band and James Morley Chambers, conductor, posed for their pictures outside the school building.

Although Mr. Sousa could not be reached personally after the concert as he was dressing, preparatory to taking a train, several members of the band expressed themselves as being highly pleased with the work of the youthful musicians and predicted a brilliant future for the organization.

The Sousa concert was well received and was all that could be desired. The program opened with a rhapsody, "The Indian" by Preston Ware Orem. It was a number composed of Indian themes in which the reeds played an important part with the brasses coming in on the wondrous passages of harmony.

For an encore, the band played the time honored and always enjoyable "El Capitan" by Sousa in a spirited manner.

John Dolan, cornet soloist who was heard last year with the band played "Cleopatra" in an unusually finished manner. The selection is difficult with many sharp breaks and triple tonguing. For an encore he played "Berceuse drome Jocelyn."

The third number of the program was a suite entitled "At the King's Court" by Sousa. It was divided into three parts starting with a dainty theme, "Her Ladyship the Countess" then a heavier passage "Her Grace, the Duchess", followed by majestic bursts of melody as "Her Majesty the Queen" enters.

Miss Marjorie Moody, a soprano soloist sang "Shadow Song" from "Dinorah" by Meyerbeer and for an encore she sang "A Kiss in the Dark" by Herbert. Both of her numbers

tion and played for the first time then, was well received being played on the xylophone by George Carey.

A violin solo, "Faust Fantasia," was played by Miss Rachel Senior in a manner that was highly pleasing to her audience. She responded with two encores.

Everyone who attended the concert was given a leaflet which contained a brief history of the band.

The leaflet, printed in blue on white paper read as follows:

"The Drury High School Band.

"Given birth in the minds of interested business men, who felt that its creation would fill a long-awaited want in our progressive city, the Drury high school band composed entirely of boys and girls attending that institution, has developed in fact far beyond the fancy of its most optimistic supporters.

"Organized, equipped and formally presented as a permanent organization by the Kiwanis club North Adams, the band in less than a year has achieved state wide distinction for its ability, technique and appearance. Ever since its initial appearance on the morning of May 22 of this year demand for its services have poured into the school. In the line of march in a parade or procession, thunderous applause is its reception.

"Drilled under the leadership of James Morley Chambers, supervisor of music in the public schools, and recognized musical genius, its development to the point where it can take its place alongside veteran bands and win merited distinction has been exceptionally fast and satisfactory. Sponsored by the Kiwanis Club, who were responsible for its formation, who purchased instruments and uniforms and here the fruit of all organization details, it has moved forward until today it ranks high in the estimation of every individual who experienced a thrill with its appearance.

"Capture of first prize in the junior music contest at the Eastern States Exposition in Springfield last week, is the first formal public acknowledgment of its character. Winning over four veteran school bands, the youthful Drury musicians were awarded first honors by unanimous approval of experienced judges. It is the first time in local history that a musical organization in its first contest, ever received such an honor.

"In addition to the acquisition of laurels for the school it represents, the Drury band is responsible for the promotion of a more harmonious spirit of co-operation in music circles in North Adams, and is proving the intentions of its sponsors, the matter of influence for youngsters who have an ambition to advance themselves in music. It is community proposition in a great sense and is credited with infusing a splendid feeling in North Adams today among the pupils, their parents and the residents in general all of whom have the same desire—that of boosting the Drury band and establishing it among the best known organizations of its kind in all New England."

Pittsburg Times

30 1923 FEATURED WITH SOUSA'S BAND



Miss Winifred Bambrick.

Miss Bambrick, harpist, is among the soloists of Sousa's Band, which will give a concert in Syria Mosque, October 13. She was born in Canada, but received the greater part of her musical education in the United States and made her debut in New York. She toured as harpist with Mitzli. This is her second year with the Sousa organization.

Scranton, Pa. 9/30/23



Lieut. Commander John Philip Sousa, the famous bandmaster, saw his first parade in more than fifty years recently in New York. When Sousa was a boy he saw the grand review of the returning Union armies in Washington, his native city. Then he became director of the United States Marine band, and his business became leading parades. Recently in New York he occupied the reviewing stand with Mayor John F. Hylan for the parade which opened the New York silver jubilee exposition. He saw more than sixty military, naval and municipal bands pass the reviewing stand, and with very few exceptions they were playing Sousa marches. A few days later he was the guest of President Harding in

The reviewing stand at Washington for the parade of Shriners who were in Washington for their annual convention.

Much interest is being manifested in the two concerts to be given by Sousa and his famous band starting on Monday, October 8. Departing from his usual plan, Sousa is giving a special matinee for school children and teachers in the Central High School auditorium at 4 o'clock. It was originally planned to give the concert at 3:30 o'clock, but owing to the large number of teachers and pupils attending from the suburban schools it has been found necessary to begin at 4 o'clock.

For the evening concert at the Armory at 8:30 o'clock Mr. Sousa will give an entirely different program.

Seats for both these concerts are reserved. The diagram is on display at Reisman's, 413 Spruce street where mail orders and advance reservations will be filled in the order of their receipt. The regular office sale opens Thursday, October 4, at 9 a. m. at Reisman's.

Miss Winifred Bambrick, Harpist, Coming
With Sousa and His Band to the Orpheum

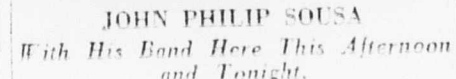
SOUSA HERE TODAY
Municipal Organist to Play with
Famous Band.

"NOBLES OF THE MYSTIC SHRINE" TO BE PLAYED

The National Navy Club, under whose auspices Lieutenant Commander John Philip Sousa will give his annual New York concert in Madison Square Garden on Sunday night, Oct. 7, announces that Mecca Temple, the New York organization of the Nobles of the Mystic Shrine, has volunteered to send its band to Madison Square Garden for the first New York rendition of the new Sousa march, "Nobles of the Mystic Shrine," which will be one of Sousa's program numbers here.

"Nobles of the Mystic Shrine" is dedicated to members of the order throughout the United States, and was played for the first time in Washington, D. C., in June during the annual Shrine convention by a massed band of six thousand pieces composed of Shrine bands from every section of America, and directed by the "March King."

The proceeds from the Sousa concert will be for the new clubhouse to be built between Thirty-ninth and Fortieth streets on Park avenue. The work of clearing the site is now under way.



Sid Levy Announces Book- ing For Pensacola the Coming Season.

Sousa's band, including the famous instructor and 100 musicians, will play in Pensacola the coming season, according to an announcement by Sidney Levy yesterday.

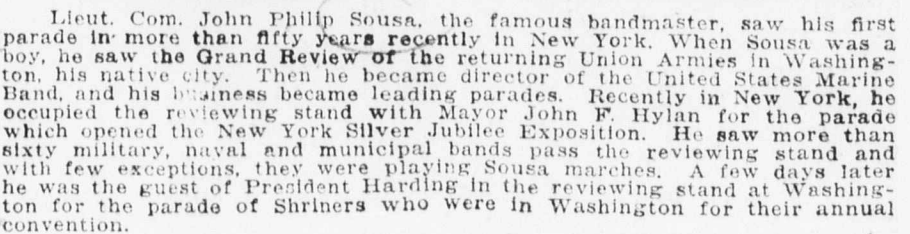
Pensacola's booking is concurrent with a few other bookings in nearby southern cities, which Mr. Levy, by special arrangement, has arranged for the largest and most prominent attraction in today's theatricals. This season the famous bandmaster will feature numerous popular numbers which have already been signaled by bigger business on his present tour than in previous seasons.

The appearance in Pensacola next Tuesday night of young Wotan Zoellner, the boy violinist, is another of Mr. Levy's endeavors to give Pensacolans some of the better and higher things in the amusement line. He states that he is now negotiating for another attraction of metropolitan fame for a winter booking here, as well as in other cities in the south.

Sousa's Career. Personal recollections of every President since Hayes are stored away in the memory of Lieut. John Philip Sousa, who this season is making his 31st annual tour and his 14th trans-continental tour at the head of the band which bears his name. His present schedule will bring Lieut. Sousa and his famous band to Elmwood Music Hall for two concerts—matinee and evening—on Friday, October 10th.

As director of the United States Marine Band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the Marine Band before the administration of Taft, and several times played before him. He received a commission from President Wilson to serve as lieutenant-commander

of the Great Lakes Naval Training bands during the World War, and received academic honors from the same university at the same time as the late President Harding. During the campaign of 1920, Sousa visited Marion, Ohio, aboard President Harding, then a candidate, helped a special train upon which he was to depart for a speaking tour more than an hour in order to attend Sousa's concert.



Modesto Is Fortunate, Through the Stanislaus Musical Association, in Anticipation of the Annual Series of Artists' Concerts

Sousa's band in Modesto—not a dream but a potentiality through efforts of the Stanislaus County Musical Association which sponsors annually the Artists' Series Concerts! For those who care for the best in music, and for the education of their children in cultural pursuits, that announcement is as pleasing as one made a number of years ago in Modesto heralding the appearance in concert of Madame Schumann-Heink. John Philip Sousa and his band, numbering nearly one hundred players, will appear at the Strand theater January 9, 1924. Holders of season tickets for the series are to be given precedence in reservation of seats for the concert, and since no building in Modesto is likely to be in any way adequate in seating capacity for such an event, those who have first chance will be fortunate. The association hopes for arrangement of a matinee for school children.

Sousa Selects Greatest Tunes

Every year, as his patrons well know, John Philip Sousa sets his lively fancy to work on a humoresque or fantasia built on one of the recent fad-tunes. Last year, he took "The Silver Lining" from "Sally" and made it the basis of one of the most entertaining numbers in his program. This year, his fancy turns to "Mr. Gallagher and Mr. Shean," the foolish song which has served much of its two singers, the well-known Gallagher and Shean of the varieties, national figures.

It is characteristic of the March-King that he has never ignored a contemporary composer whose work has possessed the element of vitality; "The thing to do with a good tune," he has often said, "is to send it along."

A Sousa program without fresh evidence of Sousa's own restless energy in devising musical diversions would be unthinkable. Word comes that he has taken time from his vacation with horses, dogs, and guns to arrange, with characteristic Sousa instrumen-

tation, a fantasia having as its basis his choice of the 10 "best" from among what musicians everywhere agree to be the world's greatest melodies. It is interesting, in advance, to guess at Sousa's selections.

BORN IN A "HOUSE OF VIOLINS"



Miss Rachel Senior, at Olympia with Sousa's Band, Practiced at Tender Age on Instrument of Father's Handicraft --Plays One that Was Mellowing Years Before Birth

There is small wonder that Miss Rachel Senior, this year violin soloist with Lieut. Com. John Philip Sousa and his famous band, was attempting to play a violin at an age when most girls are quite contented with their dolls. For Miss Senior was born in a house of violins, and the beautifully-toned instrument which she uses when she appears with Sousa's Band, is the handiwork of her father, Charles Senior, of Mason City, Ia., who all his life has had violin making for a hobby and who during his long lifetime has found time to make in their entirety more than 100 of the instruments.

Charles Senior was a business man with a love for music. He used to direct the local orchestra, and then as a means of diversion he attempted to make himself a violin. He was successful, so he made another, and by the time Rachel was old enough to take a violin into her hands, at least 50 of the instruments were in the home. Senior taught his daughter the rudiments of the instrument and then with a rare modesty purchased her a violin which had been pronounced correct in its proportions and in tone by several experts, that his daughter, if she intended to have a musical career, might not be handicapped by

becoming accustomed to a violin which might not be correct.

Miss Senior eventually came to New York to study with Franz Kneisel, a famous teacher of violin, and from Kneisel she went to Leopold Auer, who has taught the greatest violinists of the world, including Mischa Elman. Through Meredith Wilson, who had been a member of Sousa's Band, and who had lived in Mason City, Iowa, heard of the girl whose father made violins and who had come to New York to study.

Sousa, who began his career as a violinist, was interested and he looked

her up. He found her to be an artist of rare talent and he engaged her at once as his soloist. And that Sousa knows how to discover violinists is indicated by the fact that it was he who first introduced to the American public the late Maude Powell, possibly the greatest and certainly the best-beloved of all violinists of her generation.

After Sousa had engaged Miss Senior, he became interested in the hobby of her father. He asked Miss Senior to bring him one of her father's violins, which she had in New York. Sousa played it and then it was passed around to several of his musical friends, all of whom were delighted with the instrument. So those who like a bit of sentiment will find it in the fact that Miss Senior, upon her first appearance with Sousa's Band, played an instrument which had been fashioned by her father years before she was born and which for more than 20 years had been mellowing and sweetening and waiting for her.

Miss Senior will make her premier bow before a New Bedford audience with Sousa and his band at the Olympia Theater at the afternoon concert on Sunday, Sept. 25.

SOUSA AND HIS FAMOUS BAND COMING TO CITY

That Sousa is the best-beloved of all present-day conductors is indicated that the majority of the men who will appear with the famous bandmaster during his thirty-first annual tour are men who have been with him for more than five seasons. The average length of service of the eighty-eight men in the band is about eight years, and there are several men who have been with the March King more than twenty seasons. The esteem in which he is held by bandsmen over the country was indicated upon his last visit to Shreveport, La., where a director of a rural band drove more than 150 miles in his "flier" to greet Sousa. Often as many as a dozen local band leaders may be found on the stage following a concert.

Sousa and his world famed band will be heard on Tuesday evening, Oct. 3rd at Irem Temple, Wilkes-Barre.

Tickets for this delightful concert are now on sale at LANDAU'S, 34 South Main street, where the reserve seat diagram is on display. Orders and mail orders accompanied by check or postoffice money order will be filled in the order of their receipt.

SOUSA'S BAND GIVES TWO ROUSING CONCERTS

Brilliant Music Delights Large Audiences in Auditorium Afternoon and Evening

A vigorous opening to the 1923-24 musical season was given yesterday when Sousa and his famous band gave two concerts in the Auditorium. It was the same Sousa with the familiar crisp precision and brilliance, so seldom equaled. The program was well varied ranging from effective transcriptions of serious music such as Rubinstein's "Kameau-Ostrow," through his own unrivaled marches and the latest sparkling jazz. Sousa was generous too, in the number of soloists he provided, Marjorie Moody, soprano; John Dolan, cornet; Meredith Wilson, flute; Winifred Bambrick, harp; Rachael Senior, violin, and George G. Carey, xylophone; the two latter appearing only on the evening program.

John Dolan whose brilliant cornet playing is familiar to everyone was the first of the soloists to be heard yesterday. He played the sonorous and difficult "Centennial," by Bellstedt, with "The Lost Chord" as an encore with Arthur H. Turner at the organ. Miss Moody, who already has several successful seasons with this band to her credit, sang in the afternoon Dell Aqua's delightful "Villanelle," with "Love, Send a Little Gift of Roses" as an encore and in the evening, "The Shadow Song," by Meyerbeer. She displayed a very sweet voice and did some good coloratura work especially in her staccato singing.

Meredith Wilson played a graceful and pleasing waltz by Godard arranged for flute and Miss Bambrick pleased everyone with the Weber-Alvarez "Oberon" fantasy arranged for harp.

In the evening the really remarkable xylophone player, George G. Carey and Rachael Senior, violinist, with Miss Moody and John Dolan, were the soloists. There were a number of the popular hits and the audiences were delighted with potpourris in which figured Wooden Soldiers, two well-known musical interluders and a yellow tropical fruit. It was all quite brilliant and up to the minute.

Sousa Stops Here on American Tour

That Lieut. Com. John Philip Sousa's forthcoming annual tour, the thirty-first of his career, and his fourteenth trans-continental journey is in every sense a transcontinental tour, is indicated by a glance at the extremes of the Sousa itinerary. Sousa will reach his farthest point to the

northeast in Boston. He will be his farthest northwest at Portland, Ore., on New Year's Day, and his farthest to the southwest at San Antonio, Texas. He will play his engagement farthest to the southeast at Miami, Fla. This world's famous band will come to the Stratton theatre on Tuesday evening. Seat sale opens tomorrow.

FINDS INSPIRATION IN NATION'S HISTORY

Sousa, Famous Bandmaster, Obtained Inspiration in Phases of History

NEW MARCH THIS YEAR

For almost a generation now, Lieut. John Philip Sousa, the famous bandmaster, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in sad and fancy, since the eighties, Sousa has recorded American history in music.

The earliest of the Sousa Marches was "High School Cadets," written in the eighties and sold for \$25. It was written when the high school, as now constituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came "The Washington Post," dedicated to the newspaper of that name in Sousa's home city, and the first great American newspaper to expand itself and to approach the present extent of modern newspaper making. Shortly afterwards came "King Cotton." It records in music the first awakening of the New South, the return of cotton to its kingship, and the new prosperity of the southeastern section of America. "Manhattan Beach" is a history of a bit of New York—the era in the nineties, when Manhattan Beach was the favorite playground of the big city; and "El Capitan" reminds us of the day when operetta and De Wolf Hopper reigned supreme on the "Theater" stage, for "El Capitan" programmed as "Behold, El Capitan," sung by Hopper and the chorus in Sousa's operetta of that name brought the immortal exponent of "Casey at the Bat" his greatest measure of fame.

When one hears "Semper Fidelis," one remembers the era when revolutions were a daily affair in the Latin American republics, and when the state department frequently announced, "The marines have landed and have the situation well in hand." And "Semper Fidelis" is the official march of the United States marine corps.

And so the Sousa titles go. The band plays "Sabres and Spurs," and the "Boys of '98" think of "Teddy" and San Juan Hill. "Liberty Loan March," "The Volunteers," "Who's Who in Navy Blue," "The Man Behind the Gun" and "Pathfinder of the West" are all typical—and typical—Sousa titles, reflections of American history, their significance known to all America. And his immortal "Stars and Stripes Forever," rising above time or place, has become the march song of a nation, apparently for all time.

This season Sousa again finds his inspiration in current history. In Washington, in June, during the national convention of Nobles of the Mystic Shrine, President Harding made a plea for fraternity as one of the driving forces in modern American life. And Sousa responds with his new march, "Nobles of the Mystic Shrine."

SOLOIST WITH BAND IS WHOLLY AMERICAN

Miss Marjorie Moody's Training Received in This Country.

Because Sousa's band is not only a national institution but a thoroughly American institution, Lieut. Com. John Philip Sousa is proud of the fact that Miss Marjorie Moody, the soprano who has appeared with the band for the past several seasons, is an American not only by birth but in musical training. Miss Moody was born and reared in Boston and attracted the attention of the famous bandmaster after she had received her musical training in Boston at the hands of Mme. M. C. Piccoli, who has trained many singers for concert and opera careers. She will sing here with Sousa and his band at the armory tomorrow night.

Miss Moody began her professional career as the soloist for the Apollo club in Boston, one of the most famous of musical organizations. When she was engaged by Sousa, many authorities on music wondered that a singer with a light coloratura voice should be selected to appear with a great band. But that Sousa knew what he was about has been demonstrated by the fact that Miss Moody has appeared before more than 12,000,000 people while with Sousa, and frequently has sung such delicate airs as "Caro Nome," from Rigoletto, the "Shadow Dance," from Dinorah, the "Waltz Song," from Romeo and Juliet before and to the delight of audiences which frequently have been composed of as many as 15,000 persons.

Buffalonians will have the opportunity to hear Sousa and his band at Elmwood Music hall on October 19th, when this famous organization will play afternoon and evening concerts.

Two entirely new and typical Sousa programmes have been prepared and will be presented by the celebrated band master. The popularity of Lieutenant John Philip Sousa seems to increase from year to year, and his group of musicians have indeed become a national institution. With the band will be several well-known soloists including Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; John Dolan, cornetist; George J. Carey, xylophone; William M. Kunkel, piccolo; Paul O. Gerhardt, oboe; Anthony Maly, cor anglais; S. C. Thompson, bassoon; Joseph De Luca, euphonium; J. P. Schuler, trombone; William J. Bell, sousaphone; Gus Helmecke, cymbals and bass drum, and still others. The record of Sousa's band—30 years in America and Europe—is unique, and proves that it is the accepted musical organization of its kind. The band has played to millions of people, and in all these years has presented programmes appealing to all classes of people and bringing the best of music to cities and towns otherwise bereft of such cultural influence. Lieutenant Commander Sousa stands for the best in music.

Lieutenant Commander John Philip Sousa will present several novelties of his own arrangement or transcription. These include a new suite, "At the King's Court," a humorous based upon "Mr. Gallagher and Mr. Shean," and a fantasia, "The Merrie, Merrie Chorus," an arrangement of choruses from various grand operas.

SOUSA WILL BE GUEST OF YORK KIWANIS CLUB

Announcement was made yesterday that Lieutenant Commander John Philip Sousa, will be the guest of the York Kiwanis club at the noon luncheon to be given in Colonial hotel on Friday, Oct. 5, on which date his band will give two concerts in the York High school under the auspices of the Athletic association of the high school. The Kiwanis club holds its meetings on Thursdays but the change has been made in the schedule in order that Lieutenant Commander Sousa could be present. At the luncheon will deliver an address. Mr. Sousa is said to possess a ready wit and his address will no doubt be entertaining and instructive.

York Kiwanians and their wives will be guests of the Hagerstown Kiwanians and their wives on Thursday. The Yorkers will leave by automobile on Thursday morning at 11 o'clock. They will meet at Wiest's store. A baseball game between York and Hagerstown and a meeting and supper will consist of the day's activities. The Hagerstown club was the guest of the local club several weeks ago.

SEAT SALE FOR SOUSA'S BAND TO OPEN AT COLONIAL SATURDAY

The band that John Philip Sousa will bring to this city for an afternoon concert on Friday, Sept. 21, is the largest that he has ever taken on tour. It consists of 88 men, exclusive of soloists. Incidentally the band's salary list is considerably larger than that of any other tour of his career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America, and the result is that each band, to a striking degree, is made up of men who have been with the leader for many years, and thereby absorbing to the greatest degree the Sousa ideals of music.

Here is a list of the instrumentation of this season's band: Two piccolos, five flutes, two oboes, one English horn, 14 solo clarinets, six second clarinets, six third clarinets, two bass clarinets, one alto clarinet, two bassoons, one contra-bassoon, two

sarrasaphones, eight saxophones, six cornets, four trumpets, five French horns, five trombones, four baritones, six tubas, four drums, one harp, one xylophone. That number of instruments, each played by an expert musician, ought to sound pretty good, and they do.

The program for the Lawrence concert will be announced soon, and the sale of tickets will begin next Saturday. The demand promises to be heavy.

There have been many people who have inquired why the concert is not given in the evening. No theatre was available for an evening concert at the time when it was necessary to book the organization. It was necessary to take an afternoon date, or none, and so the afternoon date was quickly grabbed up. Immediately after the local concert the band will journey to Manchester, N. H., where it is booked to play that evening.

Sousa Played Golf Once---Shot Round in 218, and Threw His Clubs Away

John Philip Sousa is an all-round man, sportsman and patriot, who writes music aglow with martial ardor.

He is certainly not timorous. "And yet," he said, as he sat in his dressing room last Sunday, following the concert in Symphony Hall, "it is true that two women frightened me forever out of golf!"

This is the story of the "great scare," as he tells it:

By Olin Downes

"It happened," said Mr. Sousa, "that I was stopping at the Netherlands Hotel in New York, that my own horses were not available at the time for riding, of which I am very fond, and that I was advised to go out to Millbrook to the Country Club where a good mount would be at my disposal.

"But there I was accosted by a golf enthusiast, who said that, by all means, for my better health and enjoyment of life, I should learn golf.

"In the language of the day, I fell for it. There was at the club an expert, a busy, extremely expensive expert. I applied to him for lessons. He told me of the clothes I would need—the stockings, the shoes, the golfing suit, etc., all of which I duly acquired.

Got 50 Balls to Start With

"But that, of course, was only the beginning. It came to the outfit for the game. I purchased sundry brassies, mashes and what not. I secured 50 golf balls.

"The expert was so busy and prosperous that he could only give me a lesson at seven in the morning—which, for me, is the middle of the night—but punctuality is a kind of a hobby of mine, wherefore, at 7 a. m. sharp I appeared on the green.

"I spent the comparatively brief period of my expensive lesson whacking the 50 golf balls as frequently and accurately as possible from the tee. Sometimes I hit the ball, sometimes I didn't. Now I made three feet and anon 15 yards. Once I landed with precision and such force as my amateur muscles could summon, and I think the ball went a hundred yards anyhow.

"The next thing, I was told, was so-

tual experience of the course. At 11 the same morning I appeared with a caddy of the safest and most trustworthy character that I could find and we set out.

"I may say at once that I did fairly well. It is true that around the eight hole one had to whack the ball over the top of a building, and that in essaying this feat I hit the kitchen window and broke it to smithereens, but I kept right on and later paid for the window.

"But at last, coming on a pleasing vista of greenward and rolling country, I saw ahead of me those two grass widows, most becomingly—I will admit it—most becomingly attired.

"I waited for them to go on, but they, too, seemed to have a terrible time trying to master the golfing art, and so, after waiting vainly for many minutes while they pouted about in the offing, I took position and let drive.

"The ball went, I should say, some 30 yards away from the youngest and prettiest of the grass widows. She ran—in the direction of the ball. She kept on going, however, her friend hastily joined her, they disappeared in the direction of the club, and I continued the course alone.

"The bogey was 68, and I made it in 218, which I thought very good for a first try. I was in a mood for congratulations when I returned, when, to my astonishment, I was met by a page and told that my wife and my two daughters, Priscilla and Helen, expected me in their rooms upstairs.

I Was Soundly Lectured

"I went up directly, as all wise husbands and fathers do on such occasions. I was backed against the wall and lectured soundly. It seemed that I not only ignored the etiquette of golf, which requires that a player shall not 'pass through' unless bidden to do so, that, furthermore, I had behaved in a brusque and ungentlemanly manner, and, worst of all, was considered a dangerous man to whom the risking of the lives of two unprotected grass widows was no consideration whatever.

"Considerably sobered and chastened, I left the room not completely discouraged or cast down, but, we will say, sobered and chastened a bit. I resolved to behave more discreetly if I ever met those ladies again on the course.

"Next morning, at 7, my expert duly browbeat and instructed me, and at 11 I was again on the green.

"Lo and behold, when I came to that same attractive bit of scenery which I have described to you as the situation of the encounter of the morning previous—there were those two women—the grass widows—in all their toggery, fussing about, and still, it seemed, having great difficulty in pursuing the game.

"I waited. Nothing happened, except more fussing, giggling, debate about matters in which obviously I was not concerned.

"At last, after half an hour or so of this, I resolved that something tactful but efficacious must be done, or I would stay where I was all the morning.

I Imitated an Indian Scout

"I said to the caddy, 'Watch me, and do exactly what I do.'

"I dispensed with my clubs and suddenly dropped to the ground, in the manner of the Indian scout. The caddy did the same.

"The women seemed interested.

"Then I leaped to my feet, ran a few short paces and swiftly dropped again into the grass, only looking up every few seconds, shading my eyes with my hand, as if reconnoitering on the trail. The caddy did the same.

"Suddenly, with a shriek, both women ran away.

"I felt that I had done well; that my behavior had been the acme of tact and delicacy, and I pursued my game in a golden silence. I think I did it that day in about 24.

"But I little knew what awaited me. When I returned to my club there was another summons, and swift and savage denunciation. 'What have I done?' I said. 'I didn't hurt the ladies, did I? I didn't even speak to them. I was simply scouting to find a way past, if there were one, in order not to disturb them at their simple and charming fun.'

"But I couldn't seem to explain satis-

factorily. My family unanimously condemned me. It seemed that I was expected to offer the ladies some explanation of my conduct. At that, however, I plainly confess that I funked. It had been hard enough for a lone man confronted with his own family. What would it be with veteran widows and all their paraphernalia and armament? And suppose I should meet them while alone, and defenceless save for an insignificant caddy, on the course.

"I shudder even now to think of that moment. I made a quick decision and acted instantly upon it. I discarded my golf forever. I sold my clubs and things for what they would bring. I decided that saddle and gun were infinitely safer and more in my domain than mashes, grass widows and the toggery of golf. And I have not deviated by one jot or tittle from a decision which I consider eminently sound and sensible."

SOUSA'S BAND OPENS SEASON

Schelling's Fantasy, "The Victory Ball," Played

BY OLIN DOWNES

The testimony, by numbers and applause, that his audiences gave John Philip Sousa and his band yesterday afternoon and evening in Symphony Hall must have warmed the heart of the famous composer and bandmaster. In turn, the music written or interpreted—or both—by Mr. Sousa, and especially when he conducted his own marches, brought the particular thrill that only these compositions bring to the hearer.

Was it the fresh ears of the opening of the concert season, or was it a particularly felicitous afternoon for leader and players which impressed one so with the fulness, clearness and brilliancy of the instrumental tone?

This writer, at any rate, was impressed anew with the sonority and effectiveness of scoring, and the manner in which Mr. Sousa's band, when it so desired, emulated the tone colors and often the most sensitive distinctions in shading of the orchestra.

Nor would the effect have been the same without Mr. Sousa's characteristic manner of conducting, the "pep" of his gestures, the swinging arms which once persuaded a doubtful bank cashier in South America that this was indeed John Philip Sousa and none other, whose check was passed him to be cashed.

Mr. Sousa not only produced a new march of his own, "Nobles of the Mystic Shrine," and other new medleys, and compilations he had scored, but introduced for the first time here Ernest Schelling's fantasy, originally for orchestra, "The Victory Ball," and played as an encore the piece of Alexander Steiner's "Rameses."

Schelling's music is inspired by the bitter poem of Alfred Noyes, in which the ghosts of those who died on the battlefields comment satirically as they watch the dancers at the Victory ball. The piece savors of modern Russian composers in the introduction and in other spots. It has, however, effective places—the introduction, one of the dance tunes, and the final gloriously crescendo and decrescendo—the dead filing away to the chant of the "Dies irae," and the final, eerie trumpet, blowing "Taps."

SOUSA'S CYCLE OF SONG-HITS

One of the 1921-22-23 hits in John Philip Sousa's program was "The Fancy of the Town"—meaning this town, that town, any town. It proved, in the first unfolding, to be an ingenious pot-pourri, in Sousa's best style, of a song-hit a year for the preceding 10 years. When the second year rolled round, Sou-



sa lopped off the song of the first year in the original decade, and added, as No. 10 the song-hit of the season of 1920-21. And so it is for the season about to start—No. 1 is dropped, and a new No. 10 is added, thus keeping the medley up-to-date.

This city is a rubric in Sousa's transcontinental tour, and the march-king and his band will appear here on Sept. 17 in the Memorial Auditorium.

SOUSA'S ONE CONCERT HERE NEXT SUNDAY

Single Appearance of the Famous Band Is Arranged for Madison Square Garden.

The one and only appearance this season in New York of the internationally famous Sousa's Band will take place next

LOCAL BOY WITH SOUSA'S BAND

A Waterbury man, William Kunkle, one of the foremost piccolo players of the country, will be seen here with Sousa's band when the great musician and his wonder-company comes to the state armory tomorrow night.

Mr. Kunkle has long been a piccolo player of note. He has been with Sousa for many years and he will play a solo to-morrow night for his many Waterbury friends.



WILLIAM KUNKLE.

What is the inspiration for many of the suites and arrangements for which Lieutenant Commander John Philip Sousa, the famous bandmaster, would have won a place in American musical history, had he never written a single march?

"A good tenderloin, steak, German fried potatoes and plenty of bread and butter," answers the march-king.

"It is probable that the majority of people believe that all music is written under the inspiration of love, of storms, or under the spell of nature," says the march-king, "but I imagine that more writers than myself have found inspiration in the comfort of a satisfying meal. I remember that one of my best marches, from the standpoint of lasting popularity was written with the best tenderloin I ever have tasted for an inspiration. The march was 'The Diplomat' and the city was Mitchell, S. D., and mentally, at least, I dedicated the march to the unseen cook who prepared that tenderloin."

SOUSA HELPS HIS FELLOW COMPOSERS

The fact that John Philip Sousa, about to start on a trans-continental tour, has built his new humoresque on a foundation of the popular ditty called, "Mr. Gallagher and Mr. Shean" has revived the amiable character about the part Sousa, himself a fecund composer of hits, has played in making other men's music popular.

Year after year, in taking over his programs, Sousa has taken over for transcription and adaptation one or two or more tunes by other composers, has played them the length and breadth of the land, and has given to them a vogue not otherwise easily to be obtained in the brief period through which a song holds the affections of the general public.

"Of course," the March-king explains, "I never touch a tune that carries copyright without the consent of the composer or his assignee, even when the tune is held by other showmen to be everybody's property for the taking. I don't."

Don't forget that Sousa, the world's greatest band master is to speak at the Bancroft this afternoon at 1 o'clock. A special invitation has been extended Kiwanis to attend and hear him by the Lions club under whose auspices he is to appear.

men, including one hundred musicians of his own organization, and one hundred and fifty former Sousa players, now living in New York.

The concert will be given under the National Navy Club of New York, proceeds to go to the fund of the organization, for the purpose of constructing a new clubhouse at Fortieth street and Park avenue. Two guest bands will assist on this occasion—the organization of Mecca Temple, Nobles of the Mystic Shrine, under the direction of Arthur H. Hoffman, and the band of the Seventh Regiment, National Guard of New York, directed by Francis W. Sutherland.

Tickets are now on sale at Madison Square Garden and at Keith's Hippodrome.

With Sousa's Band

When Lieut. Com. John Philip Sousa and his Band come to Orchestra Hall, Sunday afternoon and evening, October 21, he will present a young American soprano, Miss Nora Fauchald whom he considers has great promise. She hails from far



Nora Fauchald.

out on the Dakota prairies and it is from such regions that the great singers of America are to come in the future, according to Sousa.

"The girls of today in the east, particularly in New York, will not succeed in concert or on the stage," says Sousa. "Life is too fast and too hard. The nervous tension of a city such as New York has become all but unbearable to a young, impressionable girl. The result is that the New York girl is likely to 'burn out' readily. She will develop faster than the westerner, but three to five years will be the extreme limit of time at which she will remain her best. The western girl, with a more quiet and orderly life, will develop what I like to call 'serenity of soul.' She will bear the nervous tension of a career, because she will have fortified herself physically before her career began. I am most serious when I say that it will be such towns as Minot, which produced Miss Fauchald, from which our new singers—both for the opera and the concert stage—will come."

General. For the Best, Mrs. Gan-

THE INSTRUMENTATION OF SOUSA'S FAMOUS BAND

The instrumentation of Lieut. Com. John Philip Sousa's Band for his thirty-first annual tour calls for eighty-eight men, exclusive of soloists. This is the largest band which Sousa ever has taken on tour, and incidentally, the band's salary list is considerably larger than that of any other band of his career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America, and the result is that each band to a striking degree is made up of men who have been with him many years, thereby absorbing to the greatest degree the Sousa ideals of music. Here is the instrumentation of this season's band:

Two piccolos; five flutes; two oboes; one English horn; fourteen solo clarinets; six second clarinets; six third clarinets; two bass clarinets; one alto clarinet; two bassoons; one contra-bassoon; two sarrusaphones, eight saxophones; six cornets; four trumpets; five French horns; five trombones; four baritone; six tubas; four drums, one harp and one xylophone.

SOUSA CONCERT PROFITS GO TO COMMUNITY CHEST

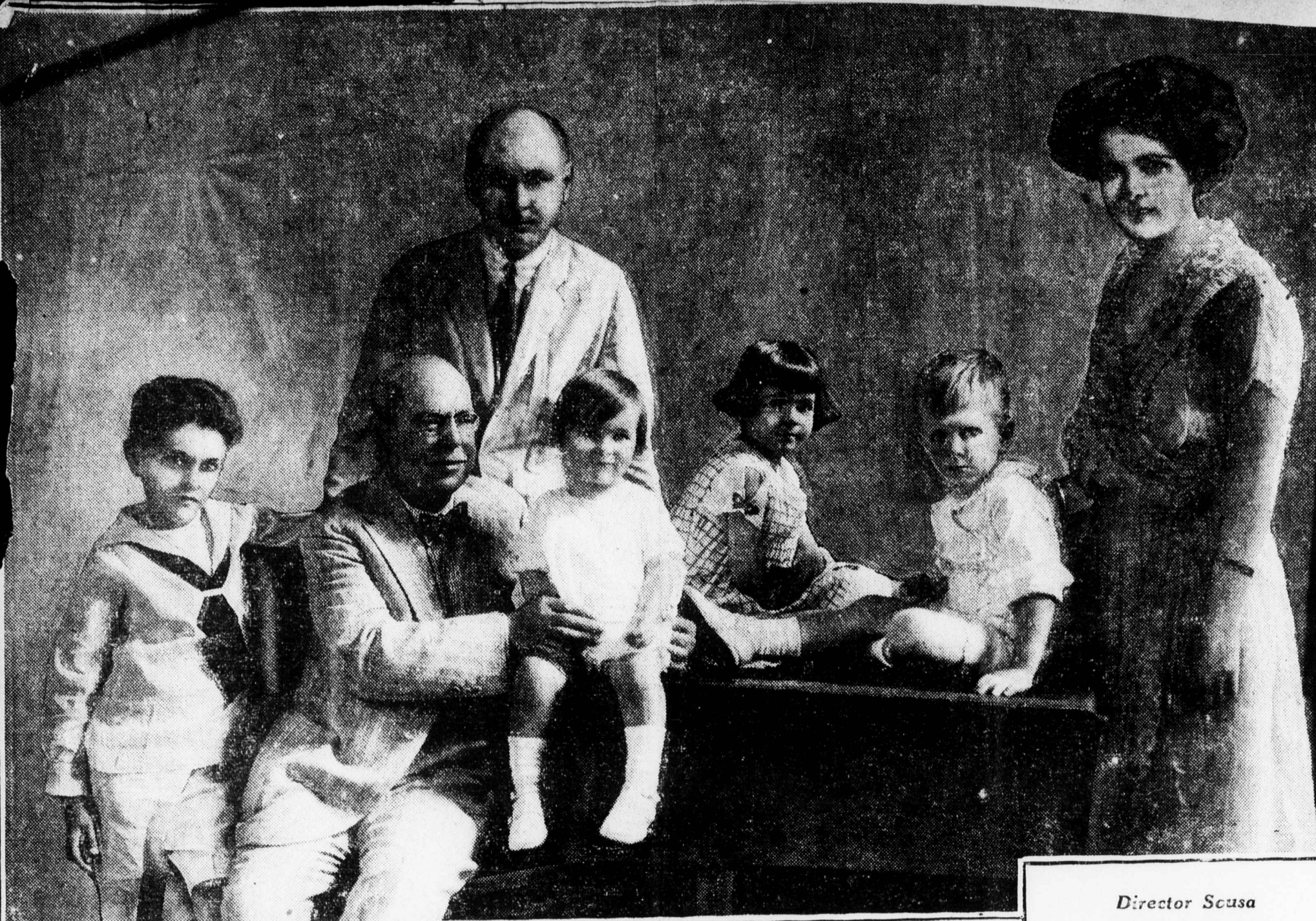
The Imperial Teteques, who on Thursday evening play their annual concert in the band shell at Brandon Park, have given one more demonstration of their interest in the public welfare of the city. They have decided that all the profit from the concerts to be given on Oct. 10 by Lt. Com. John Philip Sousa and his famous band will be given to the Community Chest. No doubt there will be packed houses for both concerts insuring quite a neat sum for the chest. The officers of the Community Chest are assisting the Teteques in the sale of tickets so that no stone will be left unturned to make the event the season's event. The Teteques are in fine shape for the Park concert which is looked forward to by the entire city as the crowning event of the summer con-

REPRESENTATIVES OF SOUSA'S BAND HERE

Harry Askin, general manager of Sousa's band, and John McGrath, business manager, arrived in York last evening and are registered at the Colonial hotel. Mr. McGrath will remain in York for four days to prepare for the appearance of the famous band in this city on Friday, October 5.

The concert by Sousa and his band will be given in the High school auditorium, under the auspices of the Athletic association of the High school. The personnel of the musical organization includes 103 persons. Miss Nora Fauchald well-known soprano, accompanies the band; Miss Winnie Bambrick is the harpist and Rachael Senior is the violinist.

The last appearance of Lieutenant Commander John Philip Sousa in this city was seven years ago. On that occasion he composed a march dedicated to the White Rose city and called "The White Rose March." This number is included in the program for the concert in this city.



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John J. McClellan, who has served for 28 years in Salt Lake City as the Tabernacle organist, has suffered a nervous collapse. A most unusual testimonial to the popularity of Dr. McClellan is a concert to be tendered him not only by the city but to be participated in by the entire state—perhaps the first time such an unusual demonstration has ever been given to an organist by his own community.
John Philip Sousa wrote a letter to the mayor Salt Lake City suggesting and endorsing the idea when he heard of Dr. McClellan's illness.

**Director Sousa
Proud of Family**

John Philip Sousa is now in New England playing his famous music to his hosts of admirers. This will be his only trip to New England this year.

John Philip Sousa, America's March King, and Favorite of Boston

When he visited his grandchildren the other day they insisted that Mr. Sousa be photographed with them, and this is the first time the photograph has been shown. Left to right are John Philip Sousa, 3d, Grandpa Sousa, Nancy, Jane Priscilla, Thomas Adams, Eileen, and John Philip, 2d, in rear. (c) Underwood.)

SOUSA'S CYCLE OF SONG HITS

"The Fancy of the Town" Is Kept Topical by the March-King's Annual Revision
One of the 1921-22-23 hits in John Philip (Sousa's) programs was "The

Fancy of the Town", meaning this town, that town, any town. It proved, in the first unfolding, to be an ingenious potpourri, in Sousa's best style, of a song-hit a year for the preceding ten years. When the second year rolled round, Sousa lopped off the first song of the first year in the original decade, and added, as No. 10 the song hit of the season of 1920-21. And so it is for the season about to start—No. 1 is dropped, and a new No. 10 is added, thus keeping the medley up-to-date.

This city is a rubric in Sousa's transcontinental tour, and the March-King and his band will appear here on Wednesday matinee and night at the Orpheum.

Seats are now on sale at Werner's Music Store for the school children for the 3.30 matinee performance.

SOUSA'S IDEA OF A NEEDED LAW

In a jocular mood, recently, Lieutenant Commander John Philip Sousa, the famous bandmaster, out of the wealth of his musical experience, drafted up a bill, which he may present to the next Congress in the interests of music in the United States. Mr. Sousa's bill is entitled the "Pure Song Bill" and if passed, it would create considerable of a furor along "Tin Pan Alley" as the song publishing district in New York is termed and in the ranks of the artists of the two-a-day.
"Proposing laws seems to be our national pastime," says Sousa, "so I think I will offer my pure song bill. The first section of the bill would authorize the proper authorities, at their discretion to send back to the States they say they want to go back to the young men who are new singing the 'locality' songs. Recently, I attended a vaudeville performance in New York, and was entertained by a young man who was singing a song in which he expressed a fervid desire to be back in North Carolina in the morning. New North Carolina was the last place in the world that young man would care to be to-morrow morning, or any other morning. With my bill in effect, he would have been singing a lyric which would run something like this, pronunciation and all: 'I wanna go back, I wanna go back, I wanna go back to the Bronx.' And he made it worse by saying 'Goll' for girl and girl for oil.
"I wonder if it is generally known to the great American public that the young man who glorified the Southern 'mammy' in song is the son of a Philadelphia rabbi, who on a fortune made from 'mammy' songs plans upon his retirement to live not in the regions he has made famous but at Great Neck, Long Island?"

**"No Inspiration
Like a Tenderloin
Steak," Says Sousa**

What is the inspiration for many of the suites and arrangements for which Lieut. Com. John Philip Sousa, the famous bandmaster, would have won a place in American musical history, had he never written a single march?
"A good tenderloin steak, German fried potatoes and plenty of bread and butter," answers the March King.
"It is probable that the majority of people believe that all music is written under the inspiration of love, of atoms, or under the spell of nature," says the March King, "but I imagine that more writers than myself have found inspiration in the comfort of a satisfying meal. I remember that one of my best marches, from the standpoint of lasting popularity, was written with the best tenderloin I ever have tasted for an inspiration."

SOUSA TO GLORIFY CHORUS

The chorus is glorified by Lieut. Com. John Philip Sousa in one of the novelty arrangements which he has made for his thirty-first annual tour at the head of the band which bears his name. "The Merrie, Merrie Chorus," a collection of choruses from grand operas and light operas has been put together into a Sousa melody, and Mr. Sousa expects that the number will glorify the chorus over the country quite as much as a certain New York theatrical producer has glorified the American girl.

"Some of the best writing in all musical history has gone into the choruses of the operas and the grand operas," says Sousa.

"To my mind, some of the most inspiring music in the world is contained in the Kermesse Scene from 'Faust', the Pilgrims' Chorus from 'Tannhauser', the Anvil Chorus from 'Trovatore' and the Elopement Chorus from 'Pinafore'. The band is essentially an organization of soloists formed into a chorus organization, and it is my hope that my band, singing the great choruses up and down the land for a season, will bring a greater degree of popularity to this form of music."

MECHANICS' HALL OPENING

Worcester, Mass., Sept. 14.—Mechanics' Hall will open September 22 under the management of Albert Steinert. Sousa programs will be given afternoon and evening. The soloists will be Marjorie Moody, soprano; Rachael Senior, violin; Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophonist; P. Meredith Wilson, flute; William M. Kunkel, piccolo; Joseph DeLuca, euphonium, and the ever-popular Gus Holmecke, cymbals and bass drum. The Lions' Club has arranged a special meeting for that day and Lieut.-Commander John Philip Sousa will be guest of honor.

SOUSA'S BAND CONCERT

That Portland music lovers like Sousa and his band was proved yesterday, at the opening day of the season at M. Steinert and Sons, 517 Congress Street. All day long genial

Frank Connor and his assistants were kept busy supplying applicants for tickets, and those who were wise enough to come early obtained choice locations for the two concerts, that the March King with his 100 musicians and eight soloists will give on Monday afternoon and evening, September 18, at City Hall. It is a mistake to put off making reservations for these two musical feasts, and the fact that Sousa always plays to capacity audiences in this City proves that his concerts are worth while. So brilliant programs are in store for those who will hear the biggest band he has ever had. Among the soloists will be a newcomer, Miss Rachel Senior, a beautiful and accomplished violinist. Of course John Dolan, the great cornetist is with the band, and so is George Carey, who never fails to get at least three encores for his marvelous work on the euphone. Miss Marjorie Moody, a portura soprano, and Miss Winifred Bambrick, the Canadian harpist, are favorites in this City, will also appear at the concerts.

**SA HAS MEDALS
FROM FOUR NATIONS**

Proudest of Military Decorations of Spanish and World Wars
Six medals, conferred by four governments may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his 31st annual tour with his band and comes to Waterbury tomorrow night. The medals of which Sousa is most proud, of course, are his military medals, three in number. They are the Westover, August Flugarth, Ann Howard Hoskins.
The Victory medal and the Officers of the World War medal received during the World War, and the Spanish War medal of the Sixth Army corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of King Edward of England, he received the decoration of the Victorian Order, while from the Academy of Hainault in Belgium, he received the fine arts

Long those who have taken boxes the Sousa concert to be given next day, evening at Madison Square Garden for the benefit of the National Club are Mrs. Julian W. Roberts, Mrs. Charles A. Childs, Mrs. Ed. C. Potter, Mrs. Duncan G. Harris, J. Henry Lancashire, Mr. R. A. C. H. Mr. Douglas L. Elliman, Mr. Art Waller, Mr. William H. Porter, Mr. Theodore S. Watson.

**GREATEST BANDMASTER
WILL BE HERE MONDAY**

Lieut. Com. John Philip Sousa, the famous bandmaster, has participated in so many record-breaking events during his long career at the head of the band which bears his name, that he has forgotten a great share of the superlative events in his life. Recently, however, he took pad and pencil and jotted down a few facts. Here they are:
Sousa's greatest audience consisted of 70,000 people, and was assembled at the American league baseball park in New York, in April, 1923. Sousa was invited to conduct the band for the flag raising which officially opened the huge stadium to the public.
The greatest band ever directed by Sousa consisted of 6,282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the order, in June, 1923. The first selection played by the huge band was the new Sousa march, "Nobles of the Mystic Shrine."
Sousa says his biggest thrill came the first time he led the United States Marine band in one of his own compositions, and his second biggest thrill when he marched down Fifth avenue in New York at the head of his Great Lakes naval training band of 1,800 pieces during one of the Liberty Loan campaigns.
Sousa and his famous band of nearly 100 musicians and soloists will give two concerts in Scranton on Monday, October 8. To give the school children, teachers and parents an opportunity of hearing this musical organization, Ed. M. Kohnstamm, local representative, has arranged to give a special matinee in the new Central High school auditorium at 4 o'clock, Monday afternoon. In the evening at 8:30 at the Armory, Mr. Sousa will render an entirely different program.
Seats for both of these concerts are on sale at Reisman's, 413 Spruce street, where diagrams are on display.

**JOHN PHILIP SOUSA,
Who Will Give Two Con-
certs in This City on Monday,
October 8.**



"All right, sir! We'll get you a good house—we'll reach \$1200, if the weather's o.k."
"That will be nice—just right for the men of the band," Askin will reply. "Now, how about at least

\$1000 for Sousa, himself, and something for me, and a bit for the railroads, and, perhaps, something for yourself? Let us say, \$3500 in all?"

And away he goes to catch his train; and the local manager goes to work; and on the day of the concert the receipts will, if the estimate be \$3500, run about \$3498; and the local manager will get a letter from Askin saying, "All right, old top! You did well; and you can pay me that other two dollars next year."

When asked the trick of managing Sousa successfully Askin replied in these words, "The trick of managing the manager."

John Phillip Sousa, celebrated bandmaster, will appear in this city, October 26, according to an announcement made by Ralph D. Smith, local manager.

On tour this season, Sousa has the largest organization over which he has ever wielded a baton. It is composed of 100 men, in addition to 10 soloists.

The program will be compiled of all his latest compositions and novelties.

Tickets may be secured immediately at the House of Soward, East Fourth street.

SOUSA PLAYS IT— "YES—BANANAS"

Believes in Giving Public
What It Wants; Gets
Big Applause.

John Philip Sousa started the musical critics recently at his concert at the Hippodrome in New York by playing as one of his many encores "Yes, We Have No Bananas." With a great band of 250 musicians inaugurating his season before an audience which filled every inch of space in the vast auditorium the event will go down in history as the greatest band concert ever given in the metropolis by America's own band leader. Only a musician of Sousa's standing could do such a daring thing. Sousa believes in giving the public what it wants. If it wanted "Bananas" let them have it. They must have wanted it for the big audience arose en masse and cheered when he started the familiar strains of the latest popular hit. Sousa's concerts in the big cities of the east this fall have been a series of triumphs: Boston, New York, Philadelphia, Washington, all turned out the largest audiences he has ever attended his concerts. He has written several new marches which were acclaimed with the usual enthusiasm for Sousa's marches, and these new compositions are promised for his Toledo concert on the 23rd at the Coliseum. The Sousa band concert will mark the opening of the Bradford Mills Coliseum concerts and the sale of seats will begin Monday, October 8, at the box office at Grinnell Brothers, in charge of Floyd Friedman.

SOUSA AND BAND HERE, SEPT. 22

Famous Director Announces Program of Usual High
Worth



JOHN PHILIP SOUSA

The Worcester musical season gets a real opening Saturday, Sept. 22, "Sousa and his band," a phrase that is known the world over, is the feature and Lt. Commander John Philip Sousa, now in his best health, is to be in Mechanics hall in person afternoon and evening and conduct this remarkable organization, is a new program that will be most attractive. The concert is under the direction of Albert Steinert.

There will be a special program in the afternoon and school children will have an opportunity to hear the greatest band in the world with the greatest of band masters at its head. There is nothing in the musical line more inspiring than to see Sousa conducting this band in one of the famous Sousa marches, and this season he is playing the newest march, "Nobles of the Mystic Shrine," which was the big number of the band at the recent gathering of the Mystic Shrine in Washington.

Sousa surrounds himself with a remarkable organization of soloists and this year he has a full array. Some of the prominent soloists are Marjorie Moody, soprano; Rachel Senior, violinist; Winifred Bambrick, harpist;

SOUSA'S DRUMMER HAS SOUL OF ARTIST

The greatest bandmaster in the world without doubt is Lieut. Commander John Philip Sousa, who brings his famous band to Lowell Memorial Auditorium on Sept. 17. The greatest bass drummer in the world, on the authority of no less an authority than Sousa himself, is August Helmecke, who, with his big bass drum, for the past 15 years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Sousa Addresses Kiwanis; Is Made Honorary Member

Famous Leader and His Band Here For Concert
at Bardavon Tonight

John Philip Sousa, leader of the famous Sousa's Band, was honored at the meeting of the Poughkeepsie Kiwanis Club in the Nelson House here this afternoon, when he was unanimously elected an honorary member of the club. He was the honor guest of the occasion and for a half-hour entertained with stories of his tour in Europe, specially in Russia. When the meeting was over, the cameraman of the Keystone Industrial Film Company snapped him and Grover Schatz, president of the Poughkeepsie Kiwanis, as they stepped out from the hotel.

Tonight the Poughkeepsie Kiwanis Club will attend the Bardavon Theatre in a body to listen to the concert by this famous band.

Walter O. Lloyd, newly elected state governor of Kiwanis was heartily cheered on his election in Binghamton, and in return he told some of the things which were done at the upstate convention. He highly praised the work done by Louis Mitchell of Buffalo, the former governor and asked that a vote of appreciation be given him when he retires from the Kiwanis governorship in January.

The entertainers today were Miss Clara Hey, mezzo-soprano; Harry Stowell, violinist, and Miss Eunice Fischer, pianist and Sydney Stockwin, cellist, the latter three comprise the Bardavon trio.

Bandmaster Sousa entered the Kiwanian quarters at 1:10; as Ben Schlesinger finished remarks on the coming Kiwanian convention, Mr. Sousa entered and the members of the local club arose, applauding heavily as the famous bandmaster marched in.

Sousa was attired in regulation band uniform of black, streaks of grey shot through his hair and his mustache was of a light grey. He took the chair beside the speakers' table, and did not take long in getting acquainted.

When first seated he asked Mr. Schatz about the theatre at which his band is to play tonight. Sousa's pronunciation was new to Mr. Schatz. He recalled the pronunciation saying with it "The Bard of Avon, Shakespeare's Theatre."



JOHN DOLAN
Cornet Soloist with Sousa's Band,
Here Sept. 22.

SOUSA'S MUSICIANS COMING IN CONCERT

March King's Newest Numbers and Many Soloists
Offered

"Sousa and his band," with Lt. Commander John Philip Sousa conducting the greatest band organization in the world, and an array of soloists that is always a Sousa feature, is booked for Mechanics Hall Saturday, Sept. 22, matinee and night, under direction of Albert Steinert, and the matinee will be at 3 o'clock so school children may get a chance to hear this great band.

Sousa's Band can create more enthusiasm than any other organization or musical attraction. Everybody wants to see Sousa swing that baton, as only Sousa can when one of his marches is being played, and they want to hear his band. The snap and dash about a Sousa program, that cannot be duplicated, is why he holds records for attendance everywhere.

The famous bandmaster has prepared an elaborate program this season, his new march being "The Nobles of the Mystic Shrine," which was recently played by his band at the Shriners' convention in Washington early in the summer. He also has prepared an elaboration on the much talked about "Mr. Gallagher and Mr. Shean." He will play his new suite, "At the King's Court," also his fantasia on "On With the Dance," and George Carey, xylophonist, will play, "The Witches' Dance."

Sousa has surrounded himself with a brilliant array of soloists, including Marjorie Moody, soprano; George Carey, xylophonist; Rachel Senior, violinist; Winifred Bambrick, harpist; John Dolan, cornetist, and a dozen other players of difficult instruments, not to forget Gus Helmecke, who plays the cymbals and bass drum.

SOUSA'S BAND COMING

"I am glad that I did not make the mistake I did last year and put off buying tickets until it was too late to get good seats," remarked a man who went to Steinert's yesterday to obtain tickets for Sousa's Band, which will give two concerts at City Hall on September 18. The advance sale for these concerts proves that Sousa is as popular as ever in this City, and those who wish to hear this wonderful aggregation of 100 musicians should lose no time in making reservations. The March King has two brand new programs which include two new Sousa marches. With the band are eight noted soloists. Miss Rachel Senior, a young and beautiful violinist will make her first appearance with the band in this City, and their admirers will be glad to learn that Miss Marjorie Moody, the brilliant coloratura soprano; Miss Winifred Bambrick, the Canadian harpist; John Dolan, the cornetist, and George J. Carey, xylophonist, are still with the band. Sousa is in fine health, having entirely recovered from his accident two years ago, and the band is making a coast to coast tour, the 31st in the

history of this American institution.

PORTLAND THEATER

SOUSA'S BAND HERE SEPTEMBER 30

Several seasons of appearances as the soprano soloist with Sousa and his band have broadened the art and widened the experience and fame of Miss Marjorie Moody, who will come to Waterbury with the distinguished leader and composer for his concert at the state armory on September 30th.

Miss Moody hails from Boston, and it was in that city that she took her first steps in her chosen profession of music. But America takes pride in her also, for her training and professional engagements have been wholly in this country. There was no need for her to go abroad to perfect her art.

Miss Moody obtained her musical education under the best auspices. She is a pupil of Mme M. C. Piccioli, who has trained many singers for the operatic and concert stages. Mme Piccioli, before coming to this country, was a leading prima donna in the opera houses of Europe and South America, and for some time past she has made her home in a suburb of Boston, whither have gone many ambitious young men and women to perfect their vocal success.

Aside from her engagements with Sousa and his band, Miss Moody made several notable appearances in Boston and elsewhere as a soprano concert singer. She has been soloist at the concerts of the Apollo club, a famous organization that is known the country over, and with other organizations. Perhaps her most remarkable appearance was at a concert given under her own auspices not long ago, when she sang various songs and difficult operatic arias in French, Italian, Spanish, German and Russian. Offers have been made to Miss Moody for operatic engagements, but for the present at last she prefers to do concert work, and to be the soloist with Sousa and his band.



Miss Rachel Senior, Violin Soloist with Sousa and His Band,
Which Comes to the Stratton Theatre Tuesday Night.

"NO INSPIRATION LIKE A TENDERLOIN STEAK," SAYS SOUSA

What is the inspiration for many of the suites and arrangements, for which Lieut. Com. John Philip Sousa, the famous bandmaster, who comes to Bangor, Wednesday, Sept. 19, would have won a place in American musical history, had he never written a single march?



JOHN PHILIP SOUSA

Coming to Bangor with His Band Sept. 19.

"A good tenderloin steak," German fried potatoes and plenty of bread and butter," answers the March-King. "It is probable that the majority of people believe that all music is written under the inspiration of love, of storms, or under the spell of nature," says the March-King, "but I imagine that more writers than myself have found inspiration in the comfort of a satisfying meal. I remember that one of my best marches, from the standpoint of lasting popularity, was written with the best tenderloin I ever have tasted for an inspiration. The march was 'The Diplomat' and the city was Mitchell, S. D., and mentally, at least, I dedicated the march to the unseen cook who prepared that tenderloin."

"I have written the majority of my marches upon the urge of a sudden inspiration, but each season when I go on tour, I carry with me a notebook which contains memoranda for suites, arrangements and transcriptions. I always have my dinner immediately following the afternoon concert, and then sit down in my hotel room for a rest of an hour or more before my evening appearance. There in the comfort of a good dinner and the companionship of a good cigar, I have accomplished some of the work with which I have been most satisfied."

"Of course, it must be understood that suites, arrangements and transcriptions are largely the result of study and development of known themes, but to this extent I have inspiration in good food. Musical and literary lore is filled with stories of writers who toiled over masterpieces in comfortless garrets while hunger gnawed. I like to think that their work would have been much greater could it have been performed among the ordinary comforts of life."

SOUSA CONCERT

Among the notable numbers on the program prepared by Lieutenant Commander Phillip Sousa, to be played here at his concert at the Armory Sunday night, November 30th is "Rameses." This fine composition is the work of Alexander Steinert.

Jr., son of the well-known piano manufacturer of Boston, and now a student of the Conservatory of Music, Paris.

The Sousa concert at the armory this year will be one that will be long remembered by those who hear it. It is several years since the world-famous bandmaster has been here. Last year he was abroad with his famous band and carried the continent by storm. His program this season is said to be the best ever regarding balance and tone and the selection of numbers and concert-men.

SOUSA'S SEASON STARTS SUNDAY

Lieut-Commander John Philip Sousa, who recently began his thirty-first season at the head of the band which bears his name, has arranged a three weeks' tour through New England, which will begin at Symphony Hall, next Sunday, Sept. 16th. Sousa's time in New England this year will be limited because of his impending transcontinental tour. He will end his annual engagement at Willow Grove Park, Philadelphia, next Saturday.

During his New England tour he will visit Portland, Me., while on New Year's Day, he will give a concert in Portland Ore.

The conductor has selected the compositions of Alexander Steinert, Jr., a young Bostonian, to perform during the season. "Rameses," from the young man's score of the 1921 Hasty Pudding club show is one of them. They have been orchestrated by Lieut-Commander Sousa.

SOUSA DEVOTES MUCH THOUGHT TO PROGRAMS

The average listener at a concert by band or orchestra, does not realize that the director has given a great amount of thought—and consideration to the selection of appropriate numbers for each program. Lieutenant Com. John Philip Sousa, the great bandmaster, says one of the tests of good music is that each following note must be welcome to the listener. And he is firmly convinced that the same rule holds true in making up a program. Not that each selection must presuppose the next, but, either by relation or contrast, each following number must be welcome.

Constantly Mr. Sousa is approached (for he never refuses to see anyone who asks for an interview) by young composers who ask to have compositions of their own included in the day's program. These petitioners never suspect that the granting of their request many times would completely destroy the effect of the whole program, which has been so carefully prepared.

It is true that Sousa's programs contain a wide variety of music. But that does not mean that selection is made at random, for the unities of the old Greek drama, which were unity of time, unity of place and unity of action, were not much more closely observed than are his rules. A Sousa concert must be of a certain length; it must have a suitable introduction; a climax at the right moment; and always (Sousa never overlooks this) there must be humor to balance the heavier parts, and to better impress his message upon his audience.

For there is always a message in a Sousa concert, offered, but never forced upon anyone, and a part of that message is courage and joy in the spirit of youth. And the ever-increasing audiences in the cities to which he returns again and again is a great and satisfying though not silent testimony of the appreciation of his hearers of the care he exercises in the preparation of his programs.

How Sousa Keeps Down Weight



This is one of the ways Lieut. Com. John Philip Sousa trains down to his present weight limit. He believes that pushing the lawn mower and roller over the ample grounds of his home is quite as effective weight reducer as "daily dozens."

Mr. Sousa is an active man. He takes abundant exercise and he does not diet. It would be difficult to do so when, in the greater part of the towns he visits, the Rotary or the Kiwanis or the town band, or some other organization insists on giving him a banquet. However, the great bandmaster is discreet in his choice of foods and, perhaps one reason for his good physical condition is that green foods play a conspicuous part in his diet.

Head Lettuce Replaces "Corn Beef and" as National Dish, Says Sousa. Sousa because he is traveling eight or nine months of the year, has opportunity to keep up with the changes of foods in every section of America.

"My father in Washington had inherited some of the food preferences of his European forebears," says Sousa. "He loved salads of all sorts, and he delighted in the greenery which has found its way into the American menu largely in the past decade inherited this par-

ticular liking, and I remember that in the early years it was a hardship to take the long tour thru the Middle states and the Northwest, particularly in the winter, because of the absolute lack of green vegetables in the diet.

Now the refrigerator car, quicker transportation and the development of the vegetable-raising sections of the South have changed all that, and it is as possible to get a tomato, a cucumber or a head of lettuce in Winnipeg in January as it is a thousand miles further South. I think the whole nation has gone to eating head lettuce in the past decade, and I am greatly surprised if head lettuce salad has not replaced corned beef and cabbage as our national dish.

"But there is at least one respect in which the 'good old days' were the best. That is in respect to game. Knowing my fondness for game, my friends used to greet me at the various cities with game dinners, and often my tours were great feasts upon haunches of venison, bear meat, duck, prairie chicken, quail and even buffalo meat. Of course game is no longer plentiful. Its sale by hotels and restaurants is forbidden and it is only when I meet a friend who is a sportsman that I find myself sitting down to a dinner game nowadays."

Sousa's Band and Marjorie Moody in Lowell Sept. 17



MISS MARJORIE MOODY.

What would you reply if you were asked, From all the tunes which Time has tried and found not wanting in inspiration and vitality, to name the 10 best? In what quality, for example, would you regard Handel's "Largo," say, as the "best" of three, the two others being, for example, Bizet's great bolero in "Carmen," known as the song of the torero, or the Song to the Evening Star in "Tannhauser?" Would you regard "It's a Long Way to Tipperary" as a great tune? Or "A Hot Time in the Old Town Tonight?" How would you choose as between the great waltz in the "kirmess" scene of Gounod's "Faust" and Musetta's lovely waltz in Puccini's "La Boheme?" How about the Miserere in Verdi's "Il Trovatore" and the bolero in the same composer's "Sicilian Vespers?" Which tune do you think will "live" the longer as between, say, Sousa's own "The Stars and Stripes Forever" and

the well known Serenade by Richard Strauss? What would you do if asked to make a preference between Johann Strauss' waltz of "The Blue Danube" and Oscar Straus' waltz of "My Hero" in "The Chocolate Soldier?" How about the chorus of pirates in the second act of "The Pirates of Penzance" and "He's Going to Marry Yum-Yum" in "The Mikado," both operettas being by the same composer, Sullivan?

These, doubtless, are among the million problems in tune which John Philip Sousa faced when he undertook his new fantasia, called "A Bouquet of Beautiful Inspirations." It is his medley and characteristic instrumental arrangement of what he regards as the world's "10 best tunes." You will hear his list of 10 when, on Sept. 17, he and his famous band come for a concert in the Memorial Auditorium. The new fantasia is but one of a number of novelties in the program he has arranged for the visit.

SOUSA DEVOTES MUCH THOUGHT TO PROGRAM

The average listener at a concert does not realize that the director has given a great amount of thought to the selection of appropriate numbers for each program. Lieut. Com. John Philip Sousa, the great bandmaster, who appears here with his musicians Sept. 17, says one of the tests of good music is that each following note must be welcome to the listener, and he is firmly convinced that the same rule holds true in making a pro-

gram. Not that each selection must presuppose the next, but, either by relation or contrast, each following number must be welcome.

Constantly Mr. Sousa is approached (for he never refuses to see anyone who asks for an interview), by young composers who ask to have compositions of their own included in the day's program. These petitioners never suspect that the granting of their request many times would completely destroy the effect of the whole program, which has been so carefully prepared.

It is true that Sousa's programs contain a wide variety of music. But that does not mean that selection is made at random, for the unities of the old Greek drama, which were unity of time, unity of place and unity of action, were not much more closely observed than are his rules. A Sousa concert must be of a certain length; it must have a suitable introduction; a climax at the right moment; and always (Sousa never overlooks this) there must be humor to balance the heavier parts, and to impress his message upon his audience.

The ever-increasing audiences in the cities, to which he returns again and again, is a great and satisfying though not silent testimony of the appreciation of his hearers of the care he exercises in the preparation of his programs.

Among the notable numbers on the programs prepared by Sousa to be played by his band at all of the concert is "Rameses." This fine composition is the work of Alexander Steinert, Jr., son of the well known piano manufacturer of Boston, and a student at the Conservatory of Music in Paris.

Some Sousa Facts

Lieut. Com. John Philip Sousa, the famous bandmaster, has participated in so many record-breaking events during his long career at the head of the band which bears his name, that he has forgotten a great share of the superlative events in his life. Recently,

however, he took pad and pencil and jotted down a few facts. Here they are:

Sousa's greatest audience consisted of 70,000 people, and was assembled at the American League baseball park in New York, in April, 1923. Sousa was invited to conduct the band for the flag raising which officially opened the huge stadium to the public.

The greatest band ever directed by Sousa consisted of 6,282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the Order, in June, 1923. The first selection played by the huge band was the new Sousa march, "Nobles of the Mystic Shrine."

The greatest day's business ever done by Sousa and his band, was in Cleveland, Ohio, September 30, 1922. The receipts amounted to \$17,778, a world's record for a single day for any musical organization.

The most successful of all Sousa's compositions, judging by sales, is his march "Stars and Stripes Forever." To date, more than 2,000,000 copies of the music, and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest-selling composition of any description in the world.

Sousa says his biggest thrill came the first time he led the United States

Marine Band in one of his own compositions, and his second biggest thrill when he marched down Fifth Avenue in New York at the head of his Great Lakes Naval Training Band of 1800 pieces during one of the Liberty Loan campaigns.

SOUSA AND HIS BAND

Every year, as his patrons well know, John Philip Sousa sets his lively fancy to work on a humoresque or fantasia built on one of the recent fad-tunes. Last year, he took "The Silver Lining" from "Sally" and made

it the basis of one of the most entertaining numbers in his program. This year, his fancy turns to "Mr. Gallagher and Mr. Shean," the foolish song which has served to make of its two singers, the well known Gallagher and Shean of the vaudeville, national figures.

It is characteristic of the march king that he has never ignored a contemporary composer whose work has possessed the element of vitality: "The thing to do with a good tune," he has often said, "is to send it along." It is estimated that Jerome Kern, who composed "The Silver Lining," is richer by his royalty on the sale of at least half a million copies as a result of Sousa's use of the tune in communities where "Sally" has never been played. Sousa and his band will appear at the Mishler Friday, October 12, matinee and night.

Music Notes on Current Attractions



The Long and Short of it; Miss Winifred Bambrick, Sousa's smallest player, and Wm. Bell, 6 feet 6 inches, who plays the Sousa-phone.

Here are the largest and the smallest members of Sousa's Band. The man is William Bell, six feet six inches in his hose, the tallest member of the great Sousa organization, who plays the sousaphone, the largest instrument in the band, and Miss Winifred Bambrick, four feet seven inches in her French heels. It would be more singular if Miss Bambrick played the piccolo, the smallest instrument in the band, instead of the harp.

Sousa, who is on his 31st annual tour, considers Miss Bambrick the finest harpist he ever has heard, and that probably is the reason she has been with the big band the past several seasons.

PLAY WITH SOUSA'S BAND

Earl V. W. Foote of this city is a member of Sousa's Band and appeared in concert with them here yesterday. Harold Stambaugh, cornetist of this city, a member of Pryor's Band for several years will play with Sousa's Band on Saturday evening when a concert will be given in Madison Square Garden in New York city. There will be 250 men in the band.

SILLY SONGS EVIDENCE NATION IS STILL YOUNG, SAYS SOUSA

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of Yes, We Have No Bananas should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who visits Bangor Wednesday, Sept. 19, on his 31st annual tour with his band, has found the silver lining. Mr. Sousa finds in Yes, We Have No Bananas evidence that the nation is still young.

"Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its

popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to view with alarm."

We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with "Yes, We Have No Bananas," is preserved in the records of the nation. That was "Shoo Fly, Don't Bother Me." In the course of an attack upon him by critics, General Benjamin Butler, then in Congress, replied with the title of the silly song of that day. His remarks, of course, are preserved for posterity in the Congressional Record.

"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas,' was not written during the World War. Some way I find it difficult to picture our boys marching off to war to its inspiring strains. Yet, 'Yes, We Have No Bananas' five or six years sooner, might have been the war song of a nation."

trained in "Desert Driven." Harry Carey's virile drama of the west.

SOUSA CONCERT

Among the notable numbers on the program prepared by Lieut.-Commander John Philip Sousa, to be played here at his concert at the Armory Sunday night, Nov. 30th is "Rameses." This fine composition is the work of Alexander Steinert, Jr., son of the well-known piano manufacturer of Boston, and now a student at the Conservatory of Music,

Paris.

The Sousa concert at the army this year will be one that will be long remembered by those who hear it. It is several years since the world-famous bandmaster has been here. Last year he was abroad with his famous band and carried the continent by storm. His program this season is said to be the best ever regarding balance and tone and the selection of numbers and concertmen.

The Long and Short of It



Here are the largest and the smallest members of Sousa's band. The man is William Babb, 6 feet, 6 inches in his hose, the tallest member of the great Sousa organization, who plays the sousaphone, the largest instrument in the band, and Miss Winifred Bambrick, 4 feet, 7 inches in her French heels. This would be a better caption if Miss Bambrick played the piccolo, the smallest instrument in the band, instead of the harp. Sousa, who is on his thirty-first annual tour, considers Miss Bambrick the finest harpist he ever has heard, and that probably is the reason she has been in the big band the past several

Both of these artists will be heard in the two concerts to be given by Sousa and his wonderful band on Monday, October 8. A special matinee program will be rendered at the new Central High school auditorium at 3:30; an entirely different program will be given at the Armory in the evening at 8:30.

Special matinee prices for pupils and teachers. Reserve seat diagram opens at 9 a. m. Thursday, October 4, at Reisman's, 413 Spruce street. Mail orders, accompanied by remittance, addressed to Ed. M. Kohnstamm, care of Reisman's, will be filled in the order of their receipt.



Miss Winifred Bambrick, harpist with Sousa and his band, coming to the Stratton next Tuesday evening.

SOUSA BAND TO COVER AREA OF NATION ON TOUR

Famous Organization Coming to Lafayette; Leader Long in Limelight as American Celebrity.

That Lieut. Com. John Philip Sousa's forthcoming annual tour, the thirty-first of his career, and his fourteenth transcontinental journey is in every sense a transcontinental tour, is indicated by a glance at the extremes of the Sousa itinerary. Sousa will reach his farthest point to the northeast in Boston. He will be his farthest



LT. COM. J. P. SOUSA.

to the northwest at Portland, Ore., on New Year's day, and his farthest to the southeast at Miami, Florida. The tour this season begins early in July, and ends early in March. Based upon last season's attendance, his band will be heard during the tour by more than 2,500,000 persons, a greater number of people than the total number of patrons of the famous New York Hippodrome for a single season in the heyday of its existence.

Lieut. Com. Sousa saw his first parade in more than fifty years recently in New York. When Sousa was a boy, he saw the grand review of the returning Union armies in Washington, his native city. Then he became director of the United States Marine band, and his business became leading parades. Recently in New York, he occupied the reviewing stand with Mayor John F. Hyman for the parade which opened the New York silver jubilee exposition. He saw more than sixty military, naval and municipal bands pass the reviewing stand and with few exceptions, they were playing Sousa marches. A few days later he was the guest of President Harding in the reviewing stand at Washington for the parade of Shriners who were in Washington for their annual convention.

By Ed. M. Kohnstamm

The Biggest Band in the Biggest Hall

The National Navy Club of New York, under whose auspices Lieutenant Commander John Philip Sousa will give his only New York concert of the season next Sunday night, in Madison Square Garden, today will begin construction of the huge stage which will be necessary to hold the band of 250 pieces which Sousa will direct in his New York concert. The stage will be 110 feet wide and fifty feet deep, and will be a representation of the deck of a battleship. It will be decorated by men from the New York Navy Yard.

Sousa's Band, incidentally will be the largest concert organization, either band or orchestra, which has appeared in New York city. Sousa's own organization of 103 men, with which he is now upon his thirty-first annual tour, will be augmented by 150 former Sousa bandmen, who are now residents of New York. In addition there will be two "guest bands," the forty-piece band from Mecca Temple, Nobles of the Mystic Shrine, which will be present and will participate in the first New York performance of the new Sousa march, "Nobles of the Mystic Shrine," and the sixty-piece band of the Seventh Regiment, National Guard of New York, which will pay with Sousa's Band "The Gallant Seventh," the Sousa march dedicated to that regiment.

SOUSA'S BAND MADE UP OF 103 MUSICIANS

When Lieutenant Commander John Philip Sousa comes to York this Friday, October 5, for his two concerts, to be given in the High school auditorium, he will bring with him his famous band, which numbers 103 members, and includes thirteen principal soloists, most of whom are widely known throughout the world.

This group of principals includes: Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; Miss Rachel Senior, violinist; John Dolan, cornet; George J. Carey, xylophone; William M. Kunkel, piccolo; Paul O. Gerhardt, oboe; Anthony Maly, cor anglais; S. C. Thompson, bassoon; Joseph DeLuca, euphonium; J. P. Schueler, trombone; William J. Bell, sousaphone, and Gus Helmecke, cymbals and bass drum.

Miss Fauchald and Miss Senior are both American girls, the former from North Dakota and the latter from Mason City, Iowa. The latter was attempting to play a violin at an age when most girls are quite contented with dolls. Miss Senior was born in a house of violins, and the beautifully toned instrument which she uses when she appears with Sousa's band and which might well be a rare old Stradivarius, is the handiwork of her father, Charles Senior, who all his life has had violin making for a hobby and who during a long lifetime has made in their entirety more than 100 of the instruments.

Miss Senior studied in New York with Frank Kneisel, a famous teacher of violin, and from Kneisel she went to Leopold Auer, who has taught the greatest violinists of the world, including Mischa Elman. Through Meredith Wilson, who had been a member of Sousa's band, and who had lived in Mason City, Sousa heard of the girl whose father made violins and who had come to New York to study. Sousa, who began his career as a violinist, was interested and he looked her up. He found her to be an artist of rare talent and he engaged her at once as his soloist. And that Sousa knows how to discover violinists is indicated by the fact that it was he who first introduced to the American public the late Maude Powell, possibly the greatest and certainly the

best-loved of all violinists of her generation.

Sousa's concerts in York are being given under the auspices of the High school athletic association, which, under the encouragement of Professor Heiny, principal, and the direction of "Jack" Weimer, athletic instructor, has made great progress during the past year. The funds derived from the concert will be used for new uniforms, new apparatus for the gymnasium, and for the general promotion of the athletic life in the schools of York.

A special admission price of 55 cents is offered to all school children who wish to hear the great march king and his band. This price ticket, however, will only admit to the concert which will be given at 3 o'clock in the afternoon. The other concert will start promptly at 8:15 o'clock in the evening.

The chart for reserved seats will open on Wednesday, October 3, at the Weaver Piano company store, 39 West Market street. All tickets, whether the special matinee tickets sold to school children, or those which have been sold to the general public, must be exchanged after that time.

SOUSA BAND.

While the majority of those who take their music seriously are shaking their heads in sorrow that a competition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieutenant Commander John Philip Sousa, who comes to Waterbury Sunday night, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

"Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, General Benjamin Butler, then in congress, replied with the title of the silly song of that day. His remarks of course are preserved for posterity in the Congressional Record.

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ACADEMY of MUSIC

The fact that John Philip Sousa, who will be in the Academy with his famous band tomorrow afternoon only, has built his new humoresque on a foundation of the popular ditty, "Mr. Gallagher and Mr. Shean," has revived the chatter about the part Sousa, himself a fecund composer of hits, has played in making other men's music popular. Year after year, Sousa has taken over two or more tunes by other composers, has played them the breadth of the land, and has given them a vogue not otherwise easily to be obtained. "Of course," the march-king explains, "I never touch a tune that carries copyright without the consent of the composer or his assignee, even when the tune is held by other showmen to be everybody's property for the taking. I don't care to have my own music used without my consent; and I have like respect for the compositions of others."



John Philip Sousa, coming to Academy with his Band, Tuesday, matinee only

SOUSA'S BAND TO PLAY NEW MARCHES

Lt. Com. John Philip Sousa's new marches this season will include "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in America, and played for the first time by the Shriners themselves during the national convention in Washington, in June. Sousa's band will be augmented by Aitken's band and a number of musicians from the Lowell Musicians Association for the above march at the evening performance, making about 150 men all told.

Concert for Navy Club

The National Navy Club of New York, has received requests for reservations from many persons socially prominent for the concert by Lieut. Com. John Philip Sousa and his band next Sunday night, October 7, in Madison Square Garden. The National Navy Club, organized in 1917 as a home ashore for the men of the United States Navy and the United States Marine Corp, has acquired a site for a modern clubhouse at Fortieth Street

and Park Avenue, to replace the present quarters at 15 East Forty-first Street, which have become inadequate, and the proceeds from the Sousa concert will go to this fund.

Sousa will lead a band of 250 men. Enlisted men from the army, navy, and marine corps stationed near New York will attend the concert to present "musical pictures" of the various marches which Sousa has written for the different branches of the service.

The pictures will be arranged by R. H. Burnside, formerly general director of the Hippodrome. The officers of the National Navy Club include Franklin D. Roosevelt, president; Commodore Louis M. Josephthal, vice-president, and Mott B. Schmidt, treasurer, and the following honorary vice-presidents: Douglas L. Elliman, Paul L. Hammond, and J. Frederick Talcott.

Among those who have taken boxes for the concert are the following: Mrs. Julian W. Robbins, Mrs. Charles A. Childs, Mrs. Edward C. Potter, Mrs. Duncan G. Harris, Mrs. J. Henry Lanchester, Miss M. Mathilde Mourralle, Charles D. Draper, R. A. C. Smith, Paul L. Hammond, Rear Admiral Louis M. Josephthal, J. Russell Carney, William B. Franklin, Douglas L. Elliman, Nathan T. Pulsifer, Stewart Waller, Francis H. Holmes, Theodore S. Watson, and William H. Porter.

MUSICAL PICTURE CONCERT FEATURE

National Navy Club Secures
F. H. Burnside to Stage "The
March Past" at Sousa's An-
nual N. Y. Concert

The National Navy Club, under whose auspices Lieut. Com. John Philip Sousa will give his annual New York concert in Madison Square Garden, Sunday night, October 7, has secured F. H. Burnside, former general director of the New York Hippodrome, to stage the musical picture, "The March Past," which will be one of the features of the concert. In his spectacle, uniformed men of the United States Navy, Army and Marine forces will be detailed by the respective commanding officers of the New York area to duty at Madison Square Garden on the night of Sousa's concert, and these men, more than 500 in number, will march to the strains of the Sousa marches, which have been adopted by the various arms of the service. The marches include "Semper Fidelis," the official march of the United States Marine Corps; "Pride of the Yankee Navy," Navy march; "United States Field Artillery," dedicated to the Artillery service; "Bullets and Bayonets," written during the World War for the infantry, and "Sabres and Spurs," dedicated to the mounted branch of the service. Sousa's Band of 100 men will be augmented to 250 men for the New York concert, the additional 150 musicians all being former Sousa

SOUSA AND HIS BAND

Lieut. Com. John Philip Sousa, the famous bandmaster, who with his band appears at the Musher Friday, October 12, matinee and night, saw his first parade in more than fifty years recently in New York. When Sousa was a boy, he saw the grand review of the returning Union Armies in Washington, his native city. Then he became director of the United States Marine band, and his business became leading parades. Recently in New York, he occupied the reviewing stand with Mayor John F. Hylan for the parade which opened in New York Silver Jubilee Exposition. He saw more than sixty military, naval and municipal bands pass the reviewing stand and with few exceptions, they were playing Sousa marches. A few days later he was the guest of President Harding in the reviewing stand at Washington for the parade of Shriners who were in Washington for their annual convention.

MAKING OTHERS FAMOUS

Sousa Often Spoken of as "World's
Greatest Press-Agent for a
Good Tune."

The fact that John Philip Sousa, about to start on a trans-continental tour, has built his new humoresque on a foundation of the popular ditty called "Mr. Gallagher and Mr. Shean" has revived the amiable chatter about the part Sousa, himself a fecund composer of hits, has played in making other men's music popular.

Year after year, in making up his programs, Sousa has taken over for transcription and adaptation one or two or more tunes by other composers.

"Of course," the March King explains, "I never touch a tune that carries copyright without the consent of the composer or his assignee, even when the tune is held by other showmen to be everybody's property for the taking." Seats are now on sale at Werner's Music Home for the special school children's matinee Wednesday.

Sousa's Soprano Soloist

Lieutenant-Commander John Philip Sousa, whose band will be heard in Indianapolis at the Cadle tabernacle October 27, has called a North Dakota young woman, Miss Nora Fauchald, to become the soprano soloist with his band on its current tour. This is his thirty-first season as bandmaster and the tour will be the fourteenth he has taken from one geographical limit of America to another. Miss Fauchald was born in Norway while her mother was on a visit to her home in the old country, but she came to America when she was six months old, and Minot, N. D., a typical town of the northern prairies, was her childhood home. By the time she was fifteen, Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the church cantatas and oratorios, but seems to have thought more seriously of a career as a violinist than as a vocalist. Her family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwegian capital. Then the family returned to America to settle in New York, and it was shortly after her graduation from the Institute of Musical Art in New York that Sousa first heard her sing.

SOUSA'S BAND OPENS SEASON

Schelling's Fantasy, "The
Victory Ball," Played

BY OLIN DOWNES

The testimony, by numbers and applause, that his audiences gave John Philip Sousa and his band yesterday afternoon and evening in Symphony Hall must have warmed the heart of the famous composer and bandmaster. In turn, the music written or interpreted—or both—by Mr. Sousa, and especially when he conducted his own marches, brought the particular thrill that only these compositions bring to the hearer.

Was it the fresh ears of the opening of the concert season, or was it a particularly felicitous afternoon for leader and players which impressed one so with the fullness, clearness and brilliancy of the instrumental tone?

This writer, at any rate, was impressed anew with the sonority and effectiveness of scoring, and the manner in which Mr. Sousa's band, when it so desired, emulated the tone colors and often the most sensitive distinctions in shading of the orchestra.

Nor would the effect have been the same without Mr. Sousa's characteristic manner of conducting, the "pop" of his gestures, the swinging arms which once persuaded a doubtful bank cashier in South America that this was indeed John Philip Sousa and none other, whose check was passed him to be cashed.

Mr. Sousa not only produced a new march of his own, "Nobles of the Mystic Shrine," and other new medleys, and compilations he had scored, but introduced for the first time here Ernest Schelling's fantasy, originally for orchestra, "The Victory Ball," and played as an encore the piece of Alexander Steiner's "Rameses."

Schelling's music is inspired by the bitter poem of Alfred Noyes, in which the ghosts of those who died on the battlefields comment satirically as they watch the dancers at the Victory ball. The piece savors of modern Russian composers in the introduction and in other spots. It has, however, effective places—the introduction, one of the dance tunes, and the final ghostly crescendo and decrescendo—the dead filing away to the chant of the "Dies irae," and the final, eerie trumpet, blowing "Taps."

SOUSA'S BAND DELIGHTS BOSTON

Diversified Program Heartily
Applauded

When Sousa's band comes to town it is an occasion for the entire family to celebrate, and to judge by the attendance and applause at Symphony hall yesterday afternoon, at his first concert of the season, they all did. There was the usual sprinkling of Sousa marches and waltzes, played with the dramatic precision and lack of flourish that are peculiarly his own. In addition to a program of nine numbers, there were 13 encores, ranging from Alexander Steiner, Jr.'s, "Rameses" to "Yes, We Have No Bananas."

The program opened with "The Indian," a rhapsody by Preston Ware Orem, from the Indian themes discovered by Thurlow Lieurance. It is a dramatic piece, based on a recurrent theme in a minor key, and closes with a veritable tour de force, of which Sousa made the most.

Mr. John Dolan's cornet solo, "Cleopatra," by Demare, was much applauded, as were the solos by Miss Moody, Mr. Carey and Miss Senior. Sousa's portraits, included in "At the King's Court," are exquisite short characterizations, and in quite a different mood from the Sousa of martial fame.

"The Victory Ball," Schelling's latest work, a fantasy based on the poem of the same name by Alfred Noyes, was the most interesting thing on the afternoon program. A horrible, disjointed fantasy of dead men watching the "Victory Ball," with the strains of the dance repeated in caricature in the minor mode, it suggests Rimsky Korsakoff's diabolical orgy, "Moonlight on Mount Triglav." By a curious bit of irony, the encore was "Sold Men to the Front," with an added interpolation of pistol shots to increase the tension.

The only new number was Sousa's march, "Nobles of the Mystic Shrine," that is very good Sousa. The most applauded number was the medley of old and new dance tunes, "strung together by Sousa," some semi-classical, some jazz, but all of them popular, with a recurrent Gallagher and Shean dialogue in the trombones. The program ended with Percy Grainger's folk tune, "Country Gardens."

SOUSA'S BAND

Lieutenant-Commander John Philip Sousa's forthcoming annual tour will be the 31st of his career, and his 14th transcontinental journey. Sousa will reach his farthest point to the north-east in Boston next Sunday, Sept. 16. He will be his farthest to the north-

WELCOME SOUSA AND HIS BAND

Give Fine Concert at
The Bardavon

John Philip Sousa and his famous band were heartily welcomed at the Bardavon Theatre last evening. Lieutenant Commander Sousa's directing was superb and the manner in which the famous bandmaster timed the rhythmic musical emanations of his band was equally remarkable. Sousa proved that in the thirty years of his success as a bandmaster, he has lost none of his musical charm. His band played a series of five numbers which were heartily received and the applause of the audience was loud and long.

The band's execution of the famous fantasy recently completed by Ernest Schelling, "The Victory Ball" was the hit of the evening, and encore followed encore. This number made a striking impression upon the audience and during the course of the selection, they followed the music written to the poem of Alfred Noyes, with concentration. It was not necessary to read the poem in the program for the musicians expressed the words with the music. It was understood.

The evening program also included: "The Indian," by Orem; "Cleopatra," cornet solo, by DeMare; "At the King's Court," by Sousa; "The Lark Now Leaves Her Watery Nest," (Parker), soprano solo; "The Victory Ball," by Schelling; "On With the Dance," by Sousa; "Nocturne and Waltz," by xylophone solo (Chopin); "Nobles of the Mystic Shrine" (Sousa); "Faust Fantasia" (Sarasate) and "Country Gardens" (Grainger).

The "Stars and Stripes Forever" was joyous received, as was the "Nobles of the Mystic Shrine," the number which Sousa composed for the Shriners convention in Washington, D. C. The rendition of the "Nocturne and Waltz" and "The Witches Dance," on the xylophone by George Carey won large applause. He was recalled three times.

"On With the Dance," a medley of famous tunes, strung together by Sousa, was well received. The medley included some modern hits. "Yes, We Have No Bananas" and others. "Gallagher and Shean," a re-composition by Sousa, was good. Other encores were "The March of the Wooden Soldiers," "El Capitan," "Bereave from Jocelyn," "Gallant Seventh," and a few others.

The band was assisted by Miss Winifred Bambrick, harpist. Miss Marjorie Moody, soprano, dainty and charming, pleased with a vocal solo, and applause followed the finish of the number so that she was forced to sing again and again.

So pleasing was the rendition by Miss Rachel Senior that she was recalled in her violin solo, "Faust Fantasia." She responded also a third time.

John Dolan was applauded in his rendition of "Cleopatra," a cornet solo. The folk tune, "Country Gardens," brought the evening's concert to a close.

SOUSA and Band Here Next Month

JOHN PHILIP SOUSA has just started out on his annual pilgrimage which will take him across the continent, and Toledo again is included in his itinerary.

The veteran bandmaster, determined that his remaining tours shall be epoch making, has assembled for the present season a group of 85 players, the largest number of men he has ever taken on tour. He inaugurated the present season recently by giving his annual New York concert at the Hippodrome with a band of 250 musicians.

Sousa is an institution in America. It has been two years since he has been heard in Toledo and the concert which is scheduled for the Coliseum Oct. 23, promises to be no exception to his former Toledo appearances in attracting hundreds of people from the surrounding country as well as his host of admirers in the city. The concert is under the local management of Bradford Mills.

west at Portland, Ore., on New Year's Day, and his farthest to the southwest at San Antonio, Texas. He will play his engagement farthest to the southeast at Miami, Fla. The tour this season began early in July, and ends early in March. Based upon last season's attendance, his band will be heard during the tour by more than 2,500,000 persons.

WORLD'S BEST BASE DRUMMER IN SOUSA BAND

August Helmecke Great Artist, Conductor Says; Noted Leader Comments on Band Quality.

The greatest bandmaster in the world without doubt is Lieut. Com. John Philip Sousa, who brings his famous band to the armory, at Purdue on Monday, October 29. The greatest bass drummer in the world on the authority of no less an authority than Sousa himself is August Helmecke, who with his big bass drum for the past fifteen years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As everyone knows drum heads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity even when there has been so rainfall cause the pores in the skin to fill with moisture, dulling the sound of the drum. Temperature changes of extremes of temperature frequently cause drum heads to split.

ZEBRA SKIN USED.

The manufacturers were told to spare no expense in evolving the kind of drum head which would be most likely to withstand the rigors of a Sousa tour. The found that a zebra skin was the thing they wanted. So they watched the fur and skin market of the world for a year or more until the desired skins were obtained. Then the drum was made and Sousa received it and a bill for \$3,500. But the zebra skin drum heads have withstood a dozen tours. In Vancouver and Palm Beach, in rain and sunshine, Helmecke's big drum beat true.

There is a story behind the cymbals with which Helmecke punctuates the Sousa marches. Several years ago Helmecke visited China. There Li Hung Chang the famous Chinese statesman presented him with the cymbals. They had come from Manchuria and had been the property of a Manchurian executioner who on execution days by crashing them together announced that he awaited the condemned.

"The average layman does not realize the importance of the bass drummer to a band," says Sousa. "He has a general idea that the success of the band lies primarily in the trumpet, trombone and clarinet sections. I sometimes think that no band can be greater than its bass drummer, because it is given to him more than to any other person except the director to reflect the rhythm and spirit of the composition. This is particularly true of the march forms of composition. Marches primarily are written to be marched to. One does not march to trombones, the trumpets or the clarinets but to the bass drum. And no one who has watched and heard Helmecke with my band playing a march will differ with me when I declare that my bass drummer has the spirit and the soul of a great artist."

When Helmecke is not touring with Sousa, he is a member of the orchestra of the Metropolitan opera house in New York.

INSPIRED AND INSPIRATIONAL

The composition of a recent march by John Philip Sousa included a reverential use of "Onward Christian Soldiers." In discussing its effective utilization someone asked the famous band director and composer:



"Who influenced you to compose 'Stars and Stripes Forever'?" Sousa at once replied: "God—and I say this in all reverence. I was in Europe and I got a cable message that my manager was dead. I rushed to Genoa, then to Paris and to England and I sailed to America. On board the steamer as I walked miles up and down the deck, a mental band was playing Stars and Stripes Forever. It persisted, crashing into my soul and finally on Christmas day, 1896, I jotted down the melody on paper. It has since become known in every part of the world and it is one of the most popular of my compositions. Some years ago I was at a luncheon in El Paso, Texas, Gen. Robert L. Howe, who was one of the guests told me he had marched to the rhythm of the composition during three wars."

SOUSA'S PROGRAMS ARE HISTORY OF AMERICAN TASTES IN MUSIC

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the programs of Lieut. Com. John Philip Sousa's Band.

"When I first began on my tours, something less than a million persons heard my concerts each season," the great bandmaster said recently. "Now about three million persons hear my concerts each year. The period during which I have been before the public has been one of rapid expansion in every phase of our life, and that is true also of music. Wagner, for instance was scarcely known to the American people, when my career began, and it may be of interest, when I add, that I played selections from 'Parsifal' ten years before the opera was given its first production at the Metropolitan Opera House in New York. I might add that I played the recently popular 'March of the Wooden Soldiers' just eighteen years ago."

"Something of the expansion which has taken place in the scope of the brass band is indicated by the fact that my novelties this season will include band arrangements of two compositions by pianists. One is Percy Grainger's 'The Country Garden' and the other Ernest Schelling's 'The Victory Ball' which created a deep impression when played last year by the Philharmonic Orchestra, of New York and by the Chicago and New York Symphony Orchestras. I think I was the first band conductor to play Grieg's 'Peer Gynt' suite, and the collection and weaving of material such as the grand opera choruses which this year form the basis of 'The Merrie Merrie Chorus' and the collection which last season took the form of a bouquet of best-beloved tunes and this year a dance collocation entitled 'On With the Dance' also have become possible."

Every year, as his patrons well know, John Philip Sousa sets his lively fancy to work on a humoresque or fantasia built on one of the recent fad-tunes. Last year he took "The Silver Lining" from "Sally" and made it the basis of one of the most entertaining numbers in his program. This year, his fancy turns to "Mr. Gallagher and Mr. Shean," the foolish song which has served to make of its two singers, the well-known Gallagher and Shean of the varieties, national figures. It is characteristic of the March-King that he has never ignored a contemporary composer whose work has possessed the element of vitality. "The thing to do with a good tune," he has often said, "is to send it along."



See Musicales.
No. 2—"Gus" Helmecke, famous bass drummer with Sousa and his band, at the Cadle Tabernacle Oct. 27.

Shogfled mas. Shogfled Republic. Detroit News. Pittsfd Eagle 9/13. Lancaster New Journal 9/10/23

Critical Audience Hears Sousa's Band

Many Berkshire Festival Guests Attend; Program Well Received.

PITTSFIELD, Sept. 28.—Sousa and his band of talented musicians today gave a concert in the State Armory that was well attended despite the threatening weather. A varied program consisting of orchestral and band music, with solos by Miss Marjorie Moody, soprano; George Carey, xylophone; John Dolan, cornet; and Miss Rachel Senior, violin, was well received.

The band has never been confronted by a more critical audience than that which nearly filled the Armory tonight. Many of the guests attending Mrs. Elizabeth S. Coolidge's music festival on South Mountain were included in the audience, and several of these were personal guests of Mr. Sousa. Despite the nature of the audience it was highly appreciative, no less than nine encores being played in response to the repeated applause. Among them were some of the leader's own well known compositions, including "El Capitan," the "Gallant Seventh," "The Stars and Stripes Forever," "Semper Parvulus," and "Terecuse," from Jocelyn.

It would be difficult to select the best received number on the program as the tastes of virtually every class of audience were satisfied before the nine numbers were completed. Worthily of special mention was the opening piece, "Rhapsody," by Orem. This was a composition of Indian themes recorded by Thudow Lieutenant; it was typically Indian and was well done. Another number which drew well to applause was a fantasy, "The Victory Ball," by Schelling. The fantasy is based on Alfred Noyes' poem of the same name. It tells of impressions of shadows of dead men standing by the wall watching the fun of the victory ball. The weird theme of the composition was well carried by the leader's various instruments.

Albert A. Hawley, 78 years old, died this morning in the home of his son at 74 Edward Avenue, after a long illness. He was born in Montreal, Canada, and came to this city when very young. He leaves, besides his wife, one son, Albert A. Hawley, and one daughter, Mrs. C. K. Morse of Sterling. The funeral will be held tomorrow afternoon at 8 o'clock in his son's home, Rev. A. E. Van Ostrand of the Christian Science Church will officiate. Burial will be in Albany.

These realty transfers were recorded in the Registry of Deeds this afternoon: Simon E. Small of Dalton to Henry and Mary Cronwell, house and lot in John Street, Dalton, \$4500; Patrick H. O'Donnell to Gerardo and Mary D. Codella, property in Monroe Street, \$4500; Alexander and Dorothy M. Smith to Nelson J. Hunt, lot in Marion Avenue, \$1000; Peter J. and Mary A. Wall to Angelo Guozzoli, house and lot in Third Street, \$4500.

The recently resurrected planning board will meet Tuesday night at 8 o'clock in City Hall together with the zoning committee of the Chamber of Commerce. E. T. Hartman, consultant with the State Department of Public Welfare, will give a talk on zoning. Everyone interested in the project has been invited to attend the meeting.

According to County Commissioner Robert S. Tibbott the county may purchase an additional tractor and plow in a further effort to keep the highways open this winter. Mr. Tibbott declared this afternoon that the county officials were well pleased with the reception accorded the State Highway Commission today.

Postmaster James H. Butler has directed attention to a recent order from Postmaster General Harry S. New and a supplementary order from John H. Bartlett, first assistant postmaster, directing persons who dwell in apartment houses and wish deliveries of mail to install suitable receptacles. This warning is given to prevent theft of mail.

"GALLAGHER AND SHEAN"

Sousa Has Built This Season's Humoresque on the Topical Duet

Every year, as his patrons well know, John Philip Sousa sets his lively fancy to work on a humoresque or fantasia built on one of the recent fad-tunes. Last year, he took "The Silver Lining" from "Sally" and made it the basis of one of the most entertaining numbers in his program. This year, his fancy turns to "Mr. Gallagher and Mr. Shean," the foolish song which has served to make of its two singers, the well-known Gallagher and Shean of the varieties, national figures.

It is characteristic of the March-King that he has never ignored a contemporary composer whose work has possessed the element of vitality. "The thing to do with a good one," he has often said, "is to send along." It is estimated that Jerome Kern, who composed "The Silver Lining," is richer by his royalty on the sale of at least half a million copies as a result of Sousa's use of the tune. On communities where "Sally" has never been played.

SOUSA'S BAND TONIGHT AT THE AUDITORIUM

Sousa's 31st annual tour with his famous band brings him to this city today for afternoon and evening concerts in the Auditorium. One of the features of these concerts will be the participation in the programs by Municipal Organist Arthur H. Turner, who will play "The Lost Chord" on the organ with accompaniment by the band. As usual Sousa's programs will be of interest and variety, the numbers ranging from jazz to classical selections. His new marches for these concerts are "Nobles of the Mystic Shrine" and "The Dauntless Battalion," also a medley called "The Merrie, Merrie Chorus" and a popular number on "Mr. Gallagher, Mr. Shean." Schelling's "The Victory Ball" and Percy Grainger's "Country Gardens" are other prominent numbers of the programs. With Sousa are nearly 90 musicians and soloists: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornetist; and George Carey, xylophonist. Have been with the band for many seasons. A new soloist has been added this year. She is Miss Rachel Senior, a violinist of exceptional ability. The afternoon and evening programs follow:—

- Afternoon Program
- "A Bouquet of Beloved Inspirations," Cornet solo, "The Centennial," Bellstedt; John Dolan
- Solo, "Leaves from My Notebook," Sousa
- Vocal solo, "Villanelle," Dell Acqua
- Miss Marjorie Moody (Kamennoi-Ostrow)
- "The Portrait of a Lady," Rubenstein
- Fantasia, "The Merrie, Merrie Chorus," Compiled by Sousa
- (a) Flute solo, "Valse," Godard
- Mendith Wilson
- (b) March, "The Dauntless Battalion," Sousa
- (New)
- Harp solo, "Fantasia Oberon," Weber-Alvarez
- Miss Winifred Bambrick
- Tunes, "When the Minstrels Come to Town," Brown
- Evening Program
- Rhapsody, "The Indian," Orem
- Cornet solo, "Choppatz," Demard
- John Dolan
- Portraits, "At the King's Court," Sousa
- Soprano solo, "Shadow Song," (Dinorah), Meyerbeer
- Miss Marjorie Moody
- Schelling
- Caprice, "On with the Dance," Sousa
- (a) Xylophone solo, "Nocturne," and "Waltz," George J. Carey
- (b) March, "Nobles of the Mystic Shrine," Sousa
- Violin solo, "Faint Fantasia," Sarasate
- Miss Rachel Senior
- Folk tunes, "Country Gardens," Grainger

John Philip Sousa Leads North Adams High School Band

North Adams, Sept. 28.—John Philip Sousa, famous bandmaster, was given a unique welcome when he and his organization arrived to give a matinee concert at the auditorium this afternoon. He was met at his hotel by the Drury High School band, champion organization of its kind in New England, and escorted to the auditorium. When the concert began Sousa took the baton and first directed the youthful musicians in a few selections. He spoke in high praise of the youngsters and their work and was delighted with their presence as an escort. The concert by his own band was especially well received.

SOUSA GIVES CONCERT LEADS DRURY BAND

Famous Bandmaster and Players Here Today

John Philip Sousa, world noted bandmaster and his organization of 90 musicians gave a concert this afternoon in Drury auditorium before and appreciative audience, made up largely of school students and Berkshire county school teachers who are in this city today to attend the annual meeting of the Berkshire County Teachers' Association. Local people completed the audience which failed to fill the auditorium.

The program, this afternoon, rendered under the direction of the world's most famous leader, was as brilliant, sparkling and competent as ever and was as thoroughly enjoyed as Sousa's efforts have been here in past years. An especially interesting, and, for local people at least, significant feature this afternoon, was the appearance at the Sousa concert of the Drury high school band, composed of 65 Drury students who recently won the title of New England junior band champions. During an intermission in the Sousa program the Drury band, rendered several splendid selections, and for some of them Sousa himself accepted the baton of Director James Morley Chambers to lead the youthful musicians. Upon the completion of their selections, he warmly praised and congratulated the youngsters and their leader.

PRAIRIE SINGER GETS PLACE WITH SOUSA

The identity of Sousa soloists is always a matter of interest because in American musical circles an engagement with Lieut. Com. John Philip Sousa and his famous band is a coveted prize, since a tour with him serves to introduce a young singer or instrumentalist to a public infinitely greater than she could hope to reach in many seasons of free-lance concertizing.

This year, one of the three young ladies included on his pay-roll of nearly 100 names is Miss Nora Fauchald, a soprano from the Dakota prairies. Actually Miss Fauchald was born in Norway while her mother was there on a visit, but she was back in this country before she could walk or talk and in the typical prairie town of Minot, N. D., she grew up, displaying an early musical talent which won her considerably more than a local reputation by the time she was 15.

She will be heard here at both the afternoon and evening concerts in Orchestra Hall, Sunday, Oct. 21.

LEADS PRISON BAND

Sousa Praises Organization and Receives Cigar Humidor

Led by John Philip Sousa, member of the Eastern Penitentiary Band gave a concert yesterday, after which the famous band leader pronounced their band "a great success." Five marches Sousa's own compositions, were rendered, and then the inmates were praised for their work. Sousa said the organization was a splendid thing not only because of the enjoyment gained by those taking part and the other inmates, but on account of the moral support it gave to the atmosphere of the prison life. He also commended the effort of Earl Norman, an inmate who conducted the band in a rendition of the "C. C. C. March," his own composition. Sousa was presented with a hand-made inlaid cigar humidor, the creation of an inmate, by Rev. William M. Weaver, chaplain, on behalf of members of the band.

Theatres

HOW SOUSA RETAINS THE SPIRIT OF YOUTH

Lieut. Com. John Philip Sousa, the famous bandmaster, is an insatiable reader. Not only does he find time each day to read the newspapers thoroughly, and to delve into all matters of interest of the day, but even during his long and strenuous tours the number of books he finds time to read would put to shame many a reader with far greater opportunities for reading. His accomplishment in this line is due to two motives—first, he is by nature and training greatly interested in his fellow men and in world affairs, and since he has travelled in all parts of the world, forming many lasting friendships wherever he has gone, there is much in any day's news, and particularly in the cable news, that is of a personal interest to him. Secondly, when Mr. Sousa is not actively engaged at his work of conducting, composing or making programs, it is a strict rule of his life that music must be kept out of his mind.

Any person who has been haunted for hours by a vagrant tune which persists in his consciousness may guess that the rule is a hard one to follow in the case of a musician. Mr. Sousa finds that by burying himself in a book he is able to take up his work absolutely refreshed from the musical standpoint. This method of discipline and the diversity of his interests account in great part for his youthful spirit and his buoyant courage, expressed through many of his compositions. And since his last tour, this eternal youthfulness of spirit has found perhaps the most happy expression of his career in his new march, "Nobles of the Mystic Shrine." This march was first played by the massed Shrine bands of more than 6,000 pieces during the national convention of the order in Washington, D. C., last June, and it was a fitting premiere, for he has caught the playful spirit and the good fellowship of the great order to which it was dedicated.

Sousa and His Band Coming to the Mosque Next Month



John Philip Sousa.

The instrumentation of Lieutenant Commander John Philip Sousa's band which comes to Syria Mosque October 13, calls for 88 men, exclusive of soloists. This is the largest band which Sousa ever has taken on tour, and incidentally, the salary list is considerably larger than that of any other band of his career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America it is said, and the result, is that each band to a striking degree is made up of men who have been with him many years. The instrumentation of this season's band is as follows: Two piccolo's, five flutes, two oboes, one English horn, 14 solo clarinets; six second clarinets, six third clarinets, two bass clarinets, one alto clarinet, two bassoons, two sarrusaphones, eight saxophones, six cornets, four trumpets, five French horns, five trombones, four baritone's, six tubas, four drums, one harp and one xylophone.

Sousa Begins His Tour At Boston This Week

Lieut. Commander John Philip Sousa, who recently began his thirty-first season at the head of the band which bears his name, has arranged a three weeks' tour through New England, which will begin in Boston this week. He will go to New York for his only appearance of the year on Sunday night, October 7, when he will direct a band of 250 pieces, at a concert to be given in Madison Square Garden under the auspices of the National Navy Club. After the New York concert Mr. Sousa will begin his journey to the Pacific Coast.

NO HARM IN SILLY SONGS, SAYS SOUSA

Finds In Them Evidence That The Nation Is Still Young

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas," should become the best seller in America and hold its place for several months, Lieutenant Commander John Philip Sousa, who will bring his famous band to Lancaster October 6th, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

"Yes, We Have No Bananas, of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to view with alarm." We always have had silly songs based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song on a par with "Yes, We Have No Bananas" is preserved in the records of the nation. That was "Shoo Fly, Don't Bother Me." In the course of an attack upon him by critics, General Benjamin Butler, then in congress, replied with the title of the silly song of that day. His remarks, of course, are preserved for posterity in the Congressional Record.

"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was not written during the World War. Some way I find it difficult to picture our boys marching on to war to its inspiring strains. Yes, Yes, We Have No Bananas, five or six years sooner, might have been the war song of a nation."

MEMORIAL TO AUTHOR

The National Navy Club, under whose auspices Lieutenant Commander John Philip Sousa, the famous bandmaster, will give his annual New York concert, at Madison Square Garden, on Sunday night, October 7, has received notice from the Department of Internal Revenue that the tickets for that concert will be exempt from the federal tax. The proceeds from the concert will go to the building fund for the new clubhouse on Park avenue, near Fortieth street, which is to be a permanent "home ashore" for the men of the United States Navy and the United States Marine Corps. The organization, of which former Assistant Secretary of the Navy Franklin D. Roosevelt is president, has maintained a clubhouse since 1917 at No. 15 East Forty-first street. Although the concert is for a welfare cause with a public appeal, Sousa has insisted that the scale of prices must not be advanced over that in vogue for his last several concerts at the Hippodrome. The prices, as a matter of fact, will be lower due to the fact that war tax was collected upon the tickets for the Hippodrome concerts. About 12,000 tickets will be placed on sale at Madison Square Garden and the Hippodrome, which has been designated as the up-town ticket office, on Monday, October 1.

Sousa October 19

Personal recollections of every President since Hayes are stored away in the memory of Lieut. John Philip Sousa, who this season is making his 31st annual tour and his 14th transcontinental tour at the head of the band which bears his name. Lieutenant Sousa will bring his famous band to Elmwood Music Hall for two concerts—matinee and evening—on Friday, October 19.

As director of the United States Marine band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the Marine band before the administration of Taft but played before him several times. He received a commission from President Wilson, to serve as Lieutenant-Commander of the Great Lakes Naval Training bands during the world war. During the campaign of 1920, Sousa visited Marion, Ohio, and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert.

Sousa's Band

Sousa and his band are at Mechanics hall for two concerts Saturday afternoon and evening. Every year, as his patrons know, John Philip Sousa, famous bandmaster, sets his lively fancy to work on a humorous and colorful fantasia built on one of the recent fad-tunes. Last year he made "The Silver Lining" from "Sally" and made it the basis of one of his most entertaining numbers on his program. This year his fancy turns to "On With The Dance," which is a lot of old new dance tunes, strung together and new, in which he "Mr. Gallagher" by Sousa, in which the "Mr. Gallagher" and Mr. Shean" dialogue is used and currently by the trombones and pre-eminently the theme.

This foolish song has served to make of its two, the well-known Gallagher and Shean of the varieties, national figures. Sousa's motto is "the thing to do with a good tune is to send it along," and so he sends along "Mr. Gallagher and Mr. Shean." As a result of Sousa's humorous on "The Silver Lining," the composer of "Sally" is richer by his royalty on the sale of an additional half million copies.

This is but one of the original ideas of Sousa. He is full of them and "Yes, We Have No Bananas," will be a feature of one of his encore numbers. He played 13 encores in Boston Sunday in a program of nine numbers any the included several of his famous marches.

The soloists include John Dolan, cornetist; George Carey, xylophonist; Winifred Bambrick, harpist; Rachel Senior, violinist and several others. He gives two programs in Mechanics hall, Saturday afternoon and evening, with his band of 100 pieces under the direction of Albert M. Steinert. Tickets for both concerts are on sale at Steinert's.

SEP 19 1923 IS VIOLIN SOLOIST WITH SOUSA'S BAND

Iowa Young Woman, Whose Father
Made Her Instrument,
to Play Here.



MISS RACHEL SENIOR.

Rachel Senior, violin soloist with Lieut. Commander John Philip Sousa, who, with his band comes to the Syria Mosque October 12, was born in a house of violins and the beautifully toned instrument which she uses is the handiwork of her father, Charles Senior, of Mason City, Iowa, who all his life has had a hobby for making violins. He has made in all 100 instruments.

Charles Senior was a business man with a love of music. He used to direct the local band and as a means of diversion he made himself a violin. Senior taught his daughter the rudiments of the instrument and she proved an apt pupil. Miss Senior eventually went to New York to study with Franz Kneisel, a famous teacher

of violin, and from Kneisel she went to Leopold Auer, who has taught the greatest violinists of the world including Mischa Elman. Through Meredith Wilson, who had been a member of Sousa's band, and who had lived in Mason City, Sousa heard the girl. Sousa found her to be an artist of rare talent and he engaged her at once as his soloist. Sousa has discovered a number of violinists and he was the first to introduce the late Maud Powell to the American public. She was possibly the greatest and certainly the best-beloved violinist of her generation.

SOUSA'S BASS DRUM IS MADE OF ZEBRA SKINS

The greatest bandmaster in the world without doubt is Lieut. Com. John Philip Sousa, who brings his famous band to the Orpheum on October 4. The greatest bass drummer in the world on the authority of no less an authority than Sousa himself is August Helmecke, who with his big bass drum for the past fifteen years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As everyone knows drum heads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity even when there has been no rainfall causes the pores in the skin to fill with moisture, dulling the sound of the drum. Temperature changes or extremes of temperature frequently cause drum heads to split. The manufacturers were told to spare no expense in evolving the kind of drum head which would be most likely to withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired skins were obtained. Then the drum was made and Sousa received it and a bill for \$3500. But the zebra skin drum heads have withstood a dozen

tours. In Vancouver and Palm Beach in rain and sunshine, Helmecke's big drum beats true.

There is a story behind the cymbals with which Helmecke punctuates the Sousa marches. Several years ago Helmecke visited China. There Li Hung Chang, the famous Chinese statesman, presented him with the cymbals. They had come from Manchuria and had been the property of a Manchurian executioner who on execution days by crashing them together announced that he awaited the condemned.

"The average layman does not realize the importance of the bass drummer to a band," says Sousa. "He has a general idea that the success of the band lies primarily in the trumpet, trombone and clarinet sections. I sometimes think that no band can be greater than its base drummer, because it is given to him, more than to any person except the director to reflect the rhythm and spirit of the composition. This is particularly true of the march forms of composition. Marches primarily are written, to be marched to. One does not march to trombones, the trumpets or the clarinets but to the bass drum. And no one who has watched and heard Helmecke with my band playing a march will differ with me when I declare that my bass drummer has the spirit and the soul of a great artist."

When Helmecke is not touring with Sousa, he is a member of the orchestra of the Metropolitan Opera House in New York.

SOUSA'S INSTITUTE OF CONCERT MANAGEMENT

To Encourage Music, Sousa
Plans to Give Concert Man-
agers of Country Benefit of
His Practical Experience

Plans for a national institute of concert management, which if successfully carried out may work a greater benefit in behalf of music throughout the country than any other single effort ever made in the cause of music, have been tentatively laid by Lieut. Com. John Philip Sousa, the famous bandmaster, and Harry Askin, for several years past the head of the Sousa business organization. The institute to which concert managers and promoters from all sections of the country will be invited, probably will be held in New York in the spring or early summer, after Sousa has returned from his thirty-first annual tour. The institute will place at the disposal of concert managers the benefits of the thirty-one years of experience of the Sousa organization.

"The real deterrent to music in America is not lack of musical appreciation but the lack of knowledge of the business element," Mr. Askin said when in Lewiston recently. "An unbelievably large portion of all musical enterprises in America is in the hands, locally speaking, of civic organizations, which includes women's clubs, church societies, lodges, schools and commercial clubs. The usual procedure is for the manager of a concert star to contract with one of these organizations for his star's appearance upon a certain date for a certain sum of money, with the privilege, perhaps, of a percentage in case the receipts pass a certain figure. There the manager's responsibility ends. It is up to the local enterprise to exploit its attraction and to maintain its existence by at least meeting expenses upon its investment."

"Several seasons ago, the Sousa organization conceived the idea of assisting these organizations. Where advice was acceptable, we made suggestions according to local conditions for volume and nature of advertising and arranged a campaign of education into the purposes and merits of the local organization as well as familiarizing the community with Sousa. We are rather proud of the fact that for eight seasons no organization has failed to meet all expenses of promotion from a Sousa concert, and that no organization ever has been compelled, regardless of weather or season, to go into its treasury for the guarantee for a Sousa concert."

"Mr. Sousa's idea is that inasmuch as the cause of music in America so largely has been promoted by public-spirited organizations, he should show his appreciation as a musician by making available to these people and organizations the practical experiences of his long career."

Sunday Concerts At Columbia

Manager Selby C. Oppenheimer has arranged with J. J. Gottlob of the Columbia Theater to present in that playhouse a series of Sunday afternoon events, which will include some of the greatest of the singers and instrumentalists now before the public.

Beginning Sunday afternoon, November 4, Oppenheimer's first attraction in the Columbia will be the renowned tenor, Tito Schipa of the Chicago civic opera company, an artist of the first rank, and one of the most delightful concert tenors of the day. Schipa will give a second recital on November 11.

On Sunday afternoon, November 18, will come Erem Zimbalist, Russian violinist, who needs no introduction to San Francisco. Josef Lhevinne, eminent Russian pianist, is the attraction for November 25, and on December 9 Oppenheimer will present a joint recital by Arthur Rubinstein, pianist, and Paul Koshanski, violinist. Koshanski proved nothing short of a sensation at his New York debut last year, and is ranked among the great masters of the violin. Rubinstein is well known here through previous appearances.

Charming Anna Case will be heard in a recital Sunday afternoon, December 16. Following the Christmas and New Year's holidays, the Sunday series will be resumed in the Columbia, the attractions including Emilio de Gogorza, baritone; the Isadora Duncan dancers; joint recitals by Harold Bauer and Pablo Casals, an appearance of the internationally-famous Cherniavski Trio and piano recitals by Ossip Gabrilovich.

Aside from the Sunday matinees in the Columbia, Oppenheimer will present several of the most distinguished artists on his list in the Civic Auditorium, where greater numbers of music lovers can be accommodated. Mary Garden will sing there on Sunday afternoon, October 21, assisted by Gutia Casini, cellist, and Isaac Van Grove, pianist.

In the Auditorium will appear Feodor Shalyapin, Vladimir de Pachmann, Amelita Galli Curci and Ignace Paderewski. The Galli Curci date has been set for Sunday afternoon, April 27. John Philip Sousa and his band will give five concerts in the Auditorium on January 4, 5 and 6.

Under Oppenheimer management, Anna Pavlova and her ballet troupe will occupy the Curran Theater for the entire week of January 14-19.

Sousa's Musical Novelties

March King says: "When I first started out at the head of the band which bears my name, I had trouble in putting together my second or change-of-bill program. Ever since 1892, I have always had twenty programs at least in readiness." This statement was made by John Philip Sousa, the composer-bandmaster, in the course of an interview on his career in general and on the work of holding in general a band of between eighty and 100 trained instrumentalists. The reporter who asked if all the programs were different met with this reply:

"No. All of the twenty had one thing in common—The Stars-and-Stripes Forever. It is true that I do not always print the name of a march in the playbill; but that is a little bit of mine. I am never permitted to give a concert without including it. I know that it officially has been made to have the Nation's march; but it matters little, save for my feelings as an American and an

officer of the Navy, whether we shall have such an enactment. It seems to be the people's idea of the national march; and I guess that's good enough."

Interesting Feature in

SOUSA GOES TO PENITENTIARY, BUT ONLY TO CHEER INMATES

John Philip Sousa, our distinguished neighbor at Barker's Point, who has been delighting Philadelphia with his band for a great part of the summer, will conclude his annual engagement there this week.

Afterward, Mr. Sousa will go to the Pennsylvania Eastern State Penitentiary and conduct the prisoners' band in a concert. There are fifty men in the prison band, and they all hopefully invited Sousa to lead them. He will present to the band his arrangement of new marches by him, "Nobles of the Mystic Shrine" and "The Dauntless Battalion."

This brings to mind the event witnessed by Port Washingtonians during the late war, when Mr. Sousa not only drilled with the local band, but led them in parade up Main street to the Nassau Theatre.

SOUSA TO VISIT WORCESTER LIONS

Worcester Club to Give Ban-
quet for Bandmaster

A banquet and reception in honor of John Philip Sousa, the noted band leader, will be given in the ballroom of the Bancroft Hotel Saturday afternoon at 1 o'clock by the Worcester Lions Club, according to an announcement made this noon at the weekly luncheon of the club in the Winter Garden of the Warren Hotel. Practically a 100 percent attendance of the membership was assured and the members were extended the privilege of bringing guests.

It was announced that a meeting of the directors and the membership committee would be held Monday evening at 8 o'clock in the clubroom at the Warren.

A letter from the District Nursing Society, telling of the splendid work that the club has done for poor children, was read. The letter stated that the Lions Club had become a byword with the poor children of the city and that hundreds of them constantly looked forward to picnics that are conducted by the club for their benefit.

The booster prize for today's meeting was drawn and won by Brig. Gen. Thomas F. Foley. Gen. Foley declined the prize under the circumstances and on another drawing it was awarded to Charles H. Gelly. The prize consisted of 10 skins of blue sweater yarn.

Alderman-at-Large Michael J. O'Hara was called upon for a talk and entertained the gathering for a short while with amusing incidents. President Herbert M. Abbott presided.

More than 100 kinds of furs used are for commercial purposes.

SOUSA PROMISES GENEROUS PROGRAM

Leader's Stirring Marches
And Notable Soloists Listed

Sousa and his famous band of 100 pieces and soloists opened his New England tour, his 31st annual, in Boston Sunday and are coming to Worcester under the direction of Albert M. Steinert Saturday for two concerts in Mechanics Hall. His announced programs should sell out the hall for both concerts for they comprise a selection of numbers which are gems. There are classical numbers, several of Sousa's own compositions, several soloists at each concert and there are the encores, which include all the Sousa marches the patrons want to hear. Sousa will play them as long as there is a demand for them. Numbers not on the program are a Sousa rhapsody

on "Mr. Gallagher and Mr. Shean," and a selection, "Rameses," a composition by Alexander Steinert, Jr., son of one of the members of the famous House of Steinert, now a student at the Conservatory of Music, Paris. These will prove attractive numbers, but the enthusiasm will start when Sousa announces his marches. The old ones have never lost their popularity. His new marches to be played in the regular program are, "The Dauntless Battalion" and "Nobles of the Mystic Shrine," the latter written for the Shriners' convention in Washington last summer.

A soloist of whom Sousa is proud, and who plays at the evening concert, is Miss Rachel Senior, Mason City, Ia., daughter of one of the most prominent violin makers in the country. She was playing a violin when girls of her age were playing with their paper dolls. She is a pupil of Franz Kneisel; also of Leopold Auer, Mischa Elman's teacher. Sousa heard of her and looked her up for his band.

Sousa's Band

Lieutenant Commander John Philip Sousa, who is to bring his band to Worcester Saturday for two concerts in Mechanics hall, under the direction of Albert M. Steinert, is sure of one good reception, for the Lions' club, of which he is an honorary member, is to give a luncheon Saturday noon at Bancroft hotel at which Sousa will be a guest. He will give a talk and the Lions plan to invite members of the Exchange, Kiwanis and Rotary clubs with lady friends to attend.

The New England tour of the 31st annual tour opened in Boston Monday, with two packed houses at Symphony hall. There were nine numbers on the evening program, with 13 encores.

The first concert will be given at 3.30 o'clock, and plans have been made to admit school children at a reduced admission. His program is popular, includes several soloists, and a number of Sousa's own compositions will be played. The new march is "The Dauntless Battalion." In the evening there is an elaborate program, with his new march, "Nobles of the Mystic Shrine." There will be solos by Marjorie Moody, soprano; George Carey, xylophone; John Dolan, cornetist, and Rachel Senior violinist.

Sousa's Band

with his great band will give a concert at the Albee Theatre Sunday evening, Sept. 23 has often been praised for the quality and interest of his band programs. "Without egotism I can say that there is every justification for such praise. I am not because I am superior to every other program maker, but because I let the public be the judge."

"When the band's season begins I prepare a series of programs that I think will suit the public. If any selection is received half-heartedly, and after a second trial the cordiality of the audience does not increase, I know at once that no matter how much I care for that particular selection, it will not do and it is cast aside."

Sousa is now drawing royalties from marches he wrote nearly two score years ago. There is not one of his marches that does not arouse enthusiasm whenever played.

ANNOUNCEMENTS

CORNETIST WITH SOUSA IS CONSUMMATE MASTER

When Lieut. Com. John Philip Sousa comes to Norwich, Sept. 25th, on this, his thirty-first annual tour, he will have with him, among other soloists, John Dolan, considered by many critics and musicians the best cornetist in America, if not the best in the world. Mr. Dolan has all the qualities of an artist, and though the cornet is considered one of the most difficult of band instruments to master, he executes the most difficult selections with the greatest of ease, and his tones are a joy to his hearers. He is the consummate master of his chosen instrument, the solo and concert cornet.

Other soloists appearing with Sousa's band this year are Miss Marjorie Moody, soprano; Miss Nora Fauchald, soprano; Miss Winifred Bambrick, violinist; Meredith Willson, flute; William Kunkle, piccolo; John F. Schuele, trombone; Frederick W. Bayers, saxophone; Joseph de Luca, euphonium; William Bell, sousaphone and George Carey, xylophone. Tickets now on sale at Cranston's.

\$8,000 FOR SOUSA

Played to Two Shows in
Boston

Boston, Sept. 20. John Philip Sousa Band played at Symphony Hall here Monday, getting \$8,001 gross for the matinee and night shows.

The band played to 600 standees on the day above the 2,000 capacity of the hall. The prices were scaled from a dollar up to two-dollar top.

AMUSEMENTS

Sousa Says E-String of Fiddle Tells World's Love Story



MISS RACHEL SENIOR, Violinist

"If the E-string of the violin never had been invented, I wonder how much love there would have been in the world?" Lieut. Com. John Philip Sousa, the famous bandmaster, recently propounded the question pensively, as he stood in the foyer of a New York theatre, chatting with a friend between the acts. He had just seen a play in which a girl resisted the love spell of an Egyptian garden of rare scent and beauty with a tropical moon shining upon the water only to succumb to the spell when a melody, played upon the E-string of a violin in the distance, floats into the garden.

"However much love there might be in the world, there would be little in music, if we did not have the E-string," Mr. Sousa continued. "I wonder if many people, even musicians, have ever remarked upon the fact that the greater part of the musical love expression of the world has come within the range of the E-string of the violin. In opera when the strings are singing an octave higher than the voices, it has always seemed to me that the very perfection of love and passion is reached."

A band of course does not utilize the violin, and the violin effects are largely expressed in the wood wind. But Mr. Sousa takes with his band a violin soloist. This year he has a new one—Miss Rachel Senior.—Adv.

BIG CROWDS SEE AND HEAR SOUSA AND BAND AT PORTLAND

(Special to the Kennebec Journal)

Portland, Me., Sept. 18.—Lieutenant John Philip Sousa arrived here today with his famous band. The band leader was taken in charge by the Kiwanis Club, the members of which escorted him to the Elk's club where a luncheon was given in his honor. Mr. Sousa was genial and bright as ever and was the life of the luncheon. Upon being introduced as the greatest as the greatest Band Master in the World, he gently suggested that it be amended to the greatest Band Master of the Universe. A violin solo was furnished by one of the Portland's talented daughters, aged ten, and reminded Mr. Sousa of his first appearance in public. It was at an Insane Asylum when he was eleven years of age. He arrived for this purpose right from a baseball game and without previous preparation. Thus his first appearance was an ignominious failure. Mr. Sousa's arrival in Portland was like the visit of an old friend and many times in the progress from the City Hall to his Hotel he was halted by mothers whose children wished to shake hands with him, by reporters who desired his opinion upon one subject or another and by men and women who have attended every concert since he first came to Portland. One man accosted him who had last met him in Northern Africa. To the correspondent of the Kennebec Journal, Mr. Sousa recalled his first visit to Augusta in 1902 when Lewiston, Portland, Rockland, Bangor and Skowhegan were all on his Maine route. He was in Maine the closing two weeks of his first tour with his own band. He also recalled that he had the best houses in Maine of any place on his entire trip. This may perhaps be the reason why he has such a kindly feeling toward Maine. Interviews and greetings of old friends gave Mr. Sousa no rest between the matinee and evening concerts which were attended by large and enthusiastic audiences. Many of the best and most popular selections on both the afternoon and evening programs will be repeated at Augusta Thursday afternoon. At the present Mr. Sousa is busy at work on a new Opera and a novel.

Sousa and His Two Band Concerts

Sousa has come and gone again. He gave two concerts Saturday at the Cadle Tabernacle, the night concert being turned into a pretty service in memory of Theodore Roosevelt and Navy Day.

It is the old marches that Indianapolis likes to hear Sousa play best. When an old number was played for an encore, the audiences applauded loudly.

SOUSA'S TRIBUTE TO BASS DRUMMER

The greatest bandmaster in the world without doubt is Lieut. Com. John Philip Sousa, who brings his famous band to the Colonial theatre Friday afternoon. The greatest bass drummer in the world on the authority of no less authority than Sousa himself in August Helmecke, who with his big bass drum for the past fifteen years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As everyone knows drum heads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity even when there has been no rainfall causes the pores in the skin to fill with moisture, dulling the sound of the drum. Temperature changes or extremes of temperature frequently cause drum heads to split. The manufacturers were told to spare no expense in evolving the kind of drum head which would be most likely to withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired skins were obtained. Then the drum was made and Sousa received it and a bill for \$3,500. But the zebra skin drum heads have withstood a dozen tours. In Vancouver and Palm Beach in rain and sunshine, Helmecke's big drum beats true.

There is a story behind the cymbals with which Helmecke punctuates the Sousa marches. Several years ago Helmecke visited China. There Li Hung Chang, the famous Chinese statesman presented him with the cymbals. They had come from Manchuria and had been the property of a Manchurian executioner who on execution days by crashing them together announced that he awaited the condemned.

"The average layman does not realize the importance of the bass drummer to a band," says Sousa. "He has a general idea that the success of the band lies primarily in the trumpet, trombone and clarinet sections. I sometimes think that a band can be greater than its bass drummer, because it is given to him, more than to any person except the director to reflect the rhythm and spirit of the composition. This is particularly true of the march forms of composition. Marches primarily are written to be marched to. One does not march to trombones, the trumpets or the clarinets but to the bass drum. And no one has watched and heard Helmecke with my band playing a march will differ with me when I declare that my bass drummer has the spirit and the soul of a great artist."

When Helmecke is not touring with Sousa, he is a member of the orchestra of the Metropolitan Opera House in New York.

SOUSA AND BAND TO PLAY FRIDAY

bandcometo Lawrence xtFridayfor When John Philip Sousa and his band come to Lawrence next Friday for a matinee concert at the Colonial theatre, the organization will play before one of the largest matinee audiences that ever heard a band concert in this city. The sale of tickets which began Saturday at Gardner's Temple of Music was brisk from the start. There are still plenty of seats left, of course, but I would be well for those planning to go to make their reservations as early as is possible.

The concert, which will be given under the direction of Rudolph and Alexander Steinert, is the first that Sousa has given here in three years. Friday evening, directly after the local concert, he will hurry to Manchester where an evening concert is booked. It was impossible to obtain an evening booking here because of the many demands for Sousa to play in various cities. His two Boston concerts of the present tour were given yesterday afternoon and evening before crowded houses.

The program in this city will consist of many novelties and two or three of Sousa's own compositions that have not been heard here before.

Did Childhood Impressions Make Sousa 'March King'?

Those who love to believe that childhood impressions are most likely to determine the latter life of the individual, have a powerful argument in the case of Lieut. Com. John Philip Sousa, the famous bandmaster. Sousa was born in Washington, in 1854, from the time he was 7 years old until the time he was 11 years old, as an armed camp, and Washington was a military city. There were many military bands, brass bands, and we know them, and "buckskin" bands, composed of fifers and drummers. Then when Sousa was 11, saw the greatest military event which had ever taken place on this continent, the Grand Review of the Union Armies, in Washington. Sousa as 11 and his father, Antonio Sousa, as one of those who marched in the Grand Review.

"A ROYAL FAMILY," pictured on an outing at Huntingdon Valley Country Club near Philadelphia. From left to right: Meredith Willson, the prince of flautists; John Philip Sousa, the famous march king, and Bird Millman, popular queen of the slack wire



"A ROYAL FAMILY," pictured on an outing at Huntingdon Valley Country Club near Philadelphia. From left to right: Meredith Willson, the prince of flautists; John Philip Sousa, the famous march king, and Bird Millman, popular queen of the slack wire

MONDAY MUSIC CLUB ADDS SOUSA BAND CONCERT TO SERIES

Determined to give Pueblo the very best possible series of artist concerts this winter, the Monday Music club has added to its previous program of five numbers a concert by Sousa's famous band, according to an announcement made last evening by Mrs. Ralph Walmsley, chairman of the committee in charge.

Mrs. Walmsley states that the charge for the total of six concerts will be \$7, and six such concerts for \$7 is certainly an offering that no one in Pueblo who is at all interested in music can afford to miss. New tickets are being printed, and those who have purchased tickets for the original five concerts can exchange them for the new season tickets merely by applying to Mrs. Walmsley, or to the Silver State or D. Z. Phillips Music companies, and presenting the old ticket, together with \$2. On the other hand, if anyone wishes to attend only the original five concerts, tickets may be held, or purchased—the price for the five concerts only being \$5 as originally announced.

The Music club's series now consists of programs by the following artists: Marie Sundelius, soprano, November 8; Ethel Leginska, pianist, in December; Sousa's band, with three soloists, December 7; Paul Althouse, tenor, January 8; Thelma Given, violinist, February 23, and Arthur Middleton, baritone, March 5.

It will be noticed that in adding

Sousa's band to their series the Monday Music club has added only \$2 to the price of their season tickets. This has been decided upon in spite of the fact that Sousa is carrying with him this season an organization of one hundred and ten pieces, together with three soloists. When Sousa was here before, with a much smaller group of musicians, it will be remembered that the Auditorium was filled to capacity—one of the few times that such has been the case since that spacious building was erected. Throngs crowded to hear the famous band leader, and standing room was sold and disappointed people turned away by the score. In order to take care of the overflow on the occasion of the present concert, the committee in charge has arranged to present Sousa's band both in a matinee concert, primarily for the school children, and in a night entertainment. Adult admission will be the same for either concert, and season tickets will be good for either afternoon or night, according to the reservation made.

The Monday Music club is to be congratulated on their ability to arrange such an excellent course of entertainments, particularly when it is considered the enormous guarantee it is necessary to make to procure such high priced artists for Pueblo. Season tickets are already selling with an added impetus, and a most satisfactory advance sale is expected.

SOUSA FINDS NO HARM TO NATION IN SILLY SONGS

Is Evidence The Nation Is Still Young Says Band Master.

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas," should become the best seller in America and hold its place for several months, Lieutenant Commander John Philip Sousa, who will bring his famous band to Lancaster October 6th, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

"Yes, We Have No Bananas, of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to view with alarm." We always have had silly songs based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song on a par with "Yes, We Have No Bananas" is preserved in the records of the nation. That was "Shoo Fly, Don't Bother Me." In the course of an attack upon him by critics, General Benjamin Butler, then in congress, replied with the title of the silly song of that day. His remarks, of course, are preserved for posterity in the Congressional Record.

"There is one thing, however, for which I am deeply thankful. That is that "Yes, We Have No Bananas" was not written during the World War. Some way I find it difficult to picture our boys marching on to war to its inspiring strains. Yes, Yes, We Have No Bananas, five or six years sooner, might have been the war song of a nation."

SOUSA'S BAND HERE OCTOBER 9TH

Lieut. Commander John Phillip Sousa and his band of 100 artists and soloists will give a concert at Trem Temple, Tuesday, Oct. 9th. Easily the most popular musical organization on tour, Sousa's Band always plays to capacity audiences.

Musical critics in the cities visited this year so far all agree that Sousa and his band are better than ever.

Commander Sousa has with him this season Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; the well known John Dolan, cornet, and George J. Carey, xylophonist. An entirely new program has been arranged for the engagement by Lieut. Commander Sousa.

As the music lovers of Wilkes-Barre and vicinity always give Sousa and his band a warm welcome, Mr. Kohnstamm, the local representative of the organization has arranged with Landau's Music Store, 34 South Main street, to display the diagram and handle the sale of reserve seat tickets. Orders accompanied by check or money order addressed to Ed. M. Kohnstamm, care of Landau's Music Store will be carefully filled in the order of their receipt.

MARJORIE MOODY



Soprano soloist who will be heard with Sousa's band.

Sousa's Only New York Concert This Year

John Philip Sousa will give his only New York concert this year on October 7 at Madison Square Garden. Not only will he conduct his regular band of 103 musicians, but for this particular occasion forty-seven additional men will be added—all of them players who have performed with him at other times—making the total number 250.

The concert will be given under the auspices of The National Navy Club of New York.

Sousa's Band

"America has come into her own," declares Lieutenant Commander John Philip Sousa who will appear with his celebrated band at the Public Auditorium on Saturday, matinee and evening, October 20th.



JOHN PHILIP SOUSA

"We do not need to go abroad for musicians, for we have as fine instrumentalists and singers or symphony orchestras that America is hearing daily, and these organizations are largely made up of Americans whose musical education was obtained in this country."

Mr. Sousa warned to his subject. "I want to cite an instance of the Americanism of our musicians," he added. "Last spring I took eighty-three men to Havana, Cuba, to give a series of concerts. I was obliged to obtain but three passports. Thirty years ago it is likely that I would have had to obtain eighty passports, for that many members of the organization would then, of necessity, have been foreigners. It would have been impossible for me to engage an American band. Today the American musician stands in the front rank and many of them are superior to those who come from abroad. My band is now made up of Americans—most of them natives, and all the others naturalized or on the way to naturalization. The 'others,' by the way, are four in number.

TO HAVE MUSICAL PICTURE AT SOUSA BAND CONCERT

The National Navy Club, under whose auspices Lieutenant Commander John Philip Sousa will give his annual New York concert in Madison Square Garden on Sunday night, Oct. 7, yesterday announced that it has secured B. H. Burnside, former general director of the New York Hippodrome, to stage the musical picture, "The March Past," which will be one of the features of the concert. In this spectacle uniformed men of the United States naval, army and marine forces will be detailed by the respective commanding officers of the New York area to duty in Madison Square Garden on the night of the concert, and these men, more than five hundred in number, will march to the strains of the Sousa marches, which have been adopted by the various arms of the service.

These marches include "Semper Fidelis," the official march of the United States Marine Corps; "Pride of the Yankee Navy," the Navy march; "United States Field Artillery," dedicated to the artillery service; "Bullets and Bayonets," written during the World War for the infantry, and "Sabers and Spurs," dedicated to the mounted branch of the service.

The Mirror

By Charles Pike Sawyer

That Sousa concert with 250 bandmen under his baton which takes place October 7 in the Madison Square Garden for the benefit of the National Navy Club is going to be something more than a mere concert, for R. H. Burnside has been called in to help and will drill 500 men of the army, navy, and Marine Corps, who will march to the strains of the music written by Sousa for the various arms of the service. "Semper Fidelis," written for the Marine Corps; "Pride of the Yankee Navy," for the navy; "United States Field Artillery," for that branch; "Bullets and Bayonets," for the infantry, and "Sabers and Spurs," for the cavalry, will all be played to the marching of the men of the fighting forces of the United States.

Nobles to Play Sousa's March

A feature of Lieutenant-Commander John Philip Sousa's annual concert October 7, at Madison Square Garden, will be the playing of his new march, "Nobles of the Mystic Shrine," by the band of Mecca Temple.

The march is dedicated to members of the Shrine in the United States. Mecca Temple is the New York organization of Nobles. The concert will be for the benefit of the building fund of the National Navy Club.

J. P. Sousa

Sousa Conducts Prison Band

Lieut. Com. John Philip Sousa, the famous bandmaster, accepted an invitation to become musical director, for one day only, of the inmate band of the Eastern State Penitentiary at Philadelphia. On the morning of this particular day last week he went to the Philadelphia institution to conduct a concert by this band. The invitation to Sousa came from members of the band, with the approval of course of the prison authorities. The prison band consists of fifty pieces, and the majority of the members are prisoners who have served several years and who are still facing long sentences. The prisoners appealed to Sousa, according to the letter, because they considered him "the greatest bandmaster in the world." Sousa presented the prison band with band arrangements of his new marches, Nobles of the Mystic Shrine and The Dauntless Battalion. Sousa is now on his New England tour.

Career of Philip Sousa Filled With Big Thrills

LIEUTENANT COMMANDER PHILIP SOUSA, famous bandmaster, who comes to Fort Worth this season, on the harmony club concert course, has participated in many record-breaking events during his long career at the head of the band which bears his name. Here are some of them:

Sousa's greatest audience, 70,000 people, was assembled at the American league baseball park in New York, in April, 1923. Sousa was invited to conduct the band for the flag raising which officially opened the huge stadium.

The greatest band ever directed by Sousa consisted of 6,282 pieces, including the massed bands of Shriners, assembled in Washington for the national convention of the order last June. The first selection played was the new Sousa march, "Nobles of the Mystic Shrine."

The greatest day's business ever

done by Sousa and his band, was in Cleveland, Ohio, September 30, 1922. The receipts amounted to \$17,778, a world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march, "Stars and Stripes Forever." To date, more than 2,000,000 copies of the music and more than 5,000,000 copies of the phonograph records and piano rolls have been sold. It is said to be the largest selling composition of any description in the world.

Sousa says his biggest thrill came the first time he led the United States marine band in one of his own compositions, and his second biggest thrill when he marched down Fifth avenue in New York at the head of his Great Lakes naval training band of 1,800 pieces during one of the Liberty loan campaigns.

Notable Numbers by Sousa's Band

The chorus is glorified by Lieut. Com. John Philip Sousa in one of the novel arrangements which he has made for his thirty-first annual tour at the head of the band which bears his name. "The Merrie, Merrie Chorus," a collection of choruses from grand operas and light operas has been put together into a Sousa melody, and Mr. Sousa expects that the number will glorify the chorus over the country quite as much as a certain New York theatrical producer has glorified the American girl.

"Some of the best writing in all musical history has gone into the choruses of the operas and the grand operas," says Sousa.

"To my mind, some of the most inspiring music in the world is contained in the Kermesse scene from 'Faust,' the Pilgrims' chorus from 'Tannhauser,' the Anvil chorus from 'Trovatore' and the Elopement chorus from 'Pinafore.' The band is essentially an organization of soloists formed into a chorus organization, and it is my hope that my band, singing the great choruses up and down the land for a season, will bring a greater degree of popularity to this form of music."

Sousa and his famous band will come to the Stratton theatre Tuesday evening, Oct. 7.

SEP 18 1923



A REAL AMERICAN FAMILY—John Philip Sousa, the "march king," who will appear with his band at the Syria mosque Oct. 13, recently devoted a day to a visit with his five grandchildren. They are, left to right—John Philip III, Nancy Jane, Priscilla, Thomas Adams and Eileen. Mr. Sousa composed "The Debutante" in honor of his granddaughter Eileen.

Cymbals From Manchuria Used by Sousa Drummer

The greatest bandmaster in the world without doubt is Lieut. Com. John Philip Sousa, who brings his famous band to the Orpheum on October 4. The greatest bass drummer in the world on the authority of no less an authority than Sousa himself is August Helmecke, who with his big bass drum for the past fifteen years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As everyone knows drum heads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity causes the pores in the skin to fill with moisture, dulling the sound of the drum. Temperature changes or extremes of temperature frequently cause drum heads to split. The manufacturers were told to spare no expense in evolving the kind of drum head which would be most likely to withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired skins were obtained. Then the drum was made and Sousa received it and a bill for \$3500. But the zebra skin drum heads have withstood a dozen tours. In Vancouver and Palm Beach

in rain and sunshine, Helmecke's big drum beats true.

There is a story behind the cymbals with which Helmecke punctuates the Sousa marches. Several years ago Helmecke visited China. There Li Hung Chang, the famous Chinese statesman, presented him with the cymbals. They had come from Manchuria and had been the property of a Manchurian executioner who on execution days by crashing them together announced that he awaited the condemned.

"The average layman does not realize the importance of the bass drummer to a band," says Sousa. "He has a general idea that the success of the band lies primarily in the trumpet, trombone and clarinet sections. I sometimes think that no band can be greater than its bass drummer, because it is given to him, more than to any person except the director to reflect the rhythm and spirit of the composition. This is particularly true of the march forms of composition. Marches primarily are written, to be marched to. One does not march to trombones, the trumpets or the clarinets but to the bass drum. And no one who has watched and heard Helmecke with my band playing a march will differ with me when I declare that my bass drummer has the spirit and the soul of a great artist."

When Helmecke is not touring with Sousa, he is a member of the orchestra of the Metropolitan Opera House in New York.

JOHN PHILIP SOUSA was so much impressed with the playing of Frances Woodbury, the 10-year-old violinist of this City, whom he heard play at the Kiwanis Club luncheon on Tuesday that he not only congratulated her personally but also sent her this letter:

September 18, 1923.
Miss Frances Woodbury,
11 Cedar street,
Portland, Maine.
My Dear Little Lady:
It was a pleasure to hear you today. Your tonal production on the violin was good and your intonation excellent.
Keep up the good work, and by all signs your future will be bright.
With every good wish, believe me,
Most sincerely,
JOHN PHILIP SOUSA.

Myron D. Kidder in a handsome new limousine took Mr. Sousa and Frances to the Elks' home, where the luncheon was held, and the March King was most gracious to the little musician, who seemed to enjoy this unusual privilege. He asked her how long she had been studying the violin and she told him about four years.

"I could fiddle some when I was your age," said Mr. Sousa. "Indeed I played a solo when I was your age that I shall never forget. Maybe I'll tell about it at the luncheon."

And he did. The solo Sousa played was at an insane asylum in Washington. He with some other pupils and a well-known teacher went to the asylum to entertain the inmates.

As Sousa's governess was away and the concert was gotten up hurriedly he found when looking over his clothes that he had no shirt to go with his Sunday suit. He told the teacher of his predicament and the teacher provided one of his own.

"It was, as you can imagine, miles too big for a little fellow of 10," said Mr. Sousa in telling the story to the Kiwanians. "In those days they did not have safety-pins. An ordinary pin was put in by teacher at the neck, and when I was playing it became detached, perhaps being coaxed from its hiding place by the sweetness of my music. At any rate it came out, and I felt it! My solo from then on was torture to me as perhaps it was to the audience."

"All the rest of the performers were asked to have refreshments after the concert, but my teacher cut me out of this treat."

"You made a mess of yourself," he said, "and so do not deserve to get any ice-cream."

THE STROLLER

LOCAL CLUBS PLAN HONORS FOR SOUSA

Four to Greet March King at Complimentary Luncheon

Saturday is to be Sousa day in Worcester. The famous "march king," with his band of 100 musicians, including 12 soloists is to give two concerts in Mechanics Hall under the direction of Albert M. Steinert. In addition to the concerts the Lions' Club, of which Lt. Commander Sousa is an honorary member, is to give a luncheon Saturday noon at Bancroft Hotel with Sousa as the guest of honor, and members of the Kiwanis Exchange and Rotary Clubs, with ladies, are to be invited to meet the famous "march king." They will hear a nice talk from the band master.

Sousa's band opened its New England tour in Boston Sunday and scored a tremendous hit. At the evening concert there were nine numbers on the program and there were played 13 encores, from Alexander Steinert, Jr.'s "Rameses" to "Yes, We Have No Bananas." There were several popular numbers, but the number that caught the audience was the medley of new and old dance tunes, "strung together by Sousa," some semi-classical and some jazz, but all of them popular, with a recurrent Gallagher and Shean dialogue in the trombones. This was one of the big hits of the concert and Worcester is booked to hear the same numbers, for they are on his Worcester program and there will be 13 or as many more encores as the audience wants.

SOUSA'S PROGRAMS OF POPULAR INTEREST

BAND NUMBERS INTER-
SPERSED WITH MANY
SOLO OFFERINGS

The following are the programs
which will be rendered Wednesday
afternoon and evening at the audi-
torium by Sousa's band:

Afternoon Program

The afternoon program follows:
▲ Bouquet of Beloved Inspirations....
"I have here only made a nosegay of
culled flowers, and have brought noth-
ing of my own but the thread that
ties them together."—Montaigne.
Cornet Solo, The Centennial....Belstedt
Suite, Leaves from My Note-book, Sousa
(a) The Gonal Hostess.....
The Hostess was graciousness person-
ified. It was an event to be her
guest at a dance or a dinner.
(b) The Camp-Fire Girls.....
Drum-beats steal softly from over the
hills. The militant figures of the
Camp-Fire Girls are approaching.
Their ranks are increased by the girls
who have been chopping wood and
gathering fagots. At a command
from the Guardian, wood and under-
brush are heaped and matches are
applied. A pillar of smoke ascends,
and soon after the fire is brightly
burning. The girls unstrap their
blankets, spread them on the ground,
and throw themselves in graceful
abandon. The twilight shadows
deepen into night. A clear voice of
one maiden is heard, accompanied by
ukeleles. The strain is caught up by
all the girls, and at the close the
sweet voice intones softly the closing
cadence of the song, and the camp is
lulled to slumber.
(c) The Lively Flapper.....
She was an adorable young thing,
bobbed hair, bright-eyed, the embodi-
ment of joyous youth.
Vocal Solo, Villanelle.....Dell Acqua
Miss Marjorie Moody.
The Portrait of a Lady (Kamennoi-
Ostrow).....Rubenstein
"The composition is intended as the
musical portrait of a lady, Madam-
oiselle Anna de Friedebourg, a per-
sonal acquaintance of Rubenstein. It
is drawn in tender, yet glowing, tints
against the soft background of the
summer night, outlining, however, the
spiritual rather than the physical
charms and characteristics of the
lady."
INTERVAL.
Fantasia, The Merrie, Merrie Chorus....
.....Compiled by Sousa
(b) March, The Dauntless Battalion
(a) Flute Solo, Valse.....Godard
Meredith Willson.
March, The Dauntless Battalion.....
(new)
Harp, Solo, Fantasia Oberon.....Sousa
Miss Winifred Bambrick.
Tunes, When the Minstrels Come to
Town.....Brown

Evening Program

The program for the evening con-
cert follows:
Rhapsody, The Indian.....Orem
Among those who have made careful
records and researches of the music

of the Aborigines of America may be
named Thurlow Lieurance, Charles
Cadman, and Arthur Farwell. The
Indian themes introduced into this
rhapsody were recorded by Mr. Lie-
urance and welded into rhapsodic form
by the well-known composer, Preston
Ware Orem.
Cornet Solo, Cleopatra.....Demare
John Dolan.
Portraits, At the King's Court,.....Sousa
(a) Her Ladyship, the Countess....
(b) Her Grace, the Duchess....
(c) Her Majesty, the Queen.....
Soprano Solo, Shadow Song (Dinorah)
.....Meyerboer
Fantasy, The Victory Ball.....Schelling
This is Mr. Schelling's latest com-
pleted work. The score bears the in-
scription: "To the memory of an
American soldier."
The fantasy is based on Alfred Noyes'
poem, The Victory Ball, herewith re-
printed by permission from The Eldon
Artist and Other Poems, by Alfred
Noyes, Copyright 1920, by Frederick
A. Stokes Company.

The cymbals crash, and the dancers walk.
With long silk stockings and arms of
chalk.
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em
there.



JOHN DOLAN
Cornet soloist with Sousa's band.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten it's better so.
Under the dancing feet are the graves
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and
whirl
Ox-eyed matron and slim white girl.
See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins
As the tom-toms baig and the shimmy
begins.

"What did you think we should find,"
said a shade,
"When the last shot echoed and peace
was made?"
"Christ," laughed the fleshless jaws of his
friend,

"I thought they'd be praying for worlds
to mend."

"Pish," said a statesman standing near,
"I'm glad they can busy their thoughts
elsewhere!
We mustn't reproach them. They're wrong,
you see."
"Ah," said the dead men, "so were we!"

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

INTERVAL.
Caprice, On With the Dance.....
.....Strung together by Sousa
Being a medley of famous tunes.
(a) Xylophone Solo, Nocturne and
Waltz.....Chopin
George Carcy.
(b) March, Nobles of the Mystic
Shrine.....Sousa
Violin Solo, Faust Fantasia.....Sarasate
Miss Rachel Senior.
Folk Tune, Country Gardens.....Gralinger

A special feature of the matinee
concert not down on the program,
will be the appearance of the Bangor
High school bandmen on the stage with
the Sousa musicians for one or two
numbers under the direction of the fa-
mous leader's baton.

MR. SOUSA TO BE GUEST AT LION'S CLUB LUNCHEON

The Lion's club will entertain
John Philip Sousa at luncheon at the
Tarratine club Wednesday noon, and
the members are looking forward to
the pleasure of meeting the great band
master.

Mr. Sousa and his band of 100
pieces will arrive in Bangor early Wed-
nesday morning by special train.
Mr. Sousa will have rooms at the
Bangor House, but it is expected he
will not remain over night, leaving
after the evening concert at the audi-
torium for Augusta, where the band
appears Thursday. From Augusta
the band goes to Lewiston and from
Maine to a series of concerts in Con-
necticut.

H. E. Hutchings, advance agent for
Mr. Sousa, arrived in Bangor, Monday
and will remain here until after the
concert to assist in the sale of tickets.
Mr. Hutchings is assistant treasurer of
the Boston Opera House Co. He stated
that at the concerts given in Sym-
phony hall, at Boston, Saturday and
Sunday big audiences greeted every
appearance of the band which was
said by critics to be the best Mr. Sousa
has ever put on the road. Monday,
the band played in Lowell and hun-
dreds of school children heard the
members of the High school band play
under the baton of Sousa.

There has been a very good sale of
students tickets for the matinee per-
formance here when the members of
the Bangor High School band will
play a number or two with the Sousa
musicians. The price of students
tickets is only 50 cents to any part of
the house.

The hours for the concerts are 3.30
for the matinee and 8.15 at night.

SOUSA AND BAND PLAY ON SATURDAY

Conductor Sees to It That
Each Note Means Some-
thing—Mr Turner to Play
Organ Accompaniment

The average listener at a concert
by band or orchestra does not realize
that the director has given a great
amount of thought and consideration
to the selection of appropriate num-
bers for each program. Lieut. Comdr.
John Philip Sousa, the great band-
master, who brings his band to the
Auditorium next Saturday afternoon
and evening, says one of the tests of
good music is that each following
note must be welcome to the listener
and he is fully convinced that the
same rule holds true of making up
the program. Not that each selection
must presuppose the next, but, either
by relation or contrast, each follow-
ing number must be welcome.

It is true that Sousa's programs
contain a wide variety of music, but
it does not mean that selection is
made at random for the unities of
the old Greek drama, which were
unity of time, place and action, were
not much more closely observed than
are his rules. A Sousa concert must
be a certain length, it must have a

SOUSA CAPTIVATES TWO BIG AUDIENCES

EVERY NUMBER OF TWO
SPLENDID CONCERTS WINS
LOUD APPLAUSE

When Julius Caesar in the course of
his military campaigns, which were
carried on with the idea of conquering
he world and bringing it under the
rule of Imperial Rome, uttered the
words, "I came, I saw, I conquered,"
he probably thought that he had said
something, the like of which no other
mortal might ever rightly repeat. But
he didn't know John Philip Sousa.

If there is anyone, who does not
recognize that name, it may be said
the John Philip Sousa is none other
than Sousa, the March King, who,
with his famous band, appeared Wed-
nesday in Bangor for a matinee and
an evening concert at the Auditorium.
Like Caesar Sousa may well become
egotistical and what is more, Sousa
can repeatedly do so, for he has "come
and conquered" in the past and he did
it again Wednesday, when two large
audiences were present to bear witness
to that fact.

As for the two concerts taken as a
whole—they were of the typical Sousa
style and were presented in the typi-
cal Sousa manner, from the more ele-
gant and impressive picture works to
those of lighter vein and the smash-
ing vigor of the Sousa marches.
Sousa is one of the most skilled of
master workmen. He dies his craft
with a deftness and surety as, with a
touch here and there, he exhibits his
product to the public gaze in control-
ling the work of a hundred individuals
who as apprentices respond with
alacrity and precision to the slight-
est movement of the baton, held by
his skillful fingers, or the almost im-
perceptible nod of his head. It is a
pleasure to listen to the work of his
musicians and it is a joy to see the
March King as he rules over the mem-
bers of his court.

The Sousa programs of this year are
of the same content, that for more
than a quarter of a century has given
a tinge of finish in its highest appli-
cation. With the sounding of the first
note it appeals to the audience like
the beginning of a trip and as the dif-
ferent numbers progress one after the
other the effect is similar to a visit to
new places of interest until the com-
ing of the closing chord brings a re-
turn home with the feeling that the
tour was everything it should have
been, with nothing essential missed
and nothing unessential encountered.

The ensemble offerings of Sousa and
his band may in a word be described
as grand—a word that in this particu-

lar instance offers an opportunity for
an almost infinite discussion of its al-
most innumerable phases beginning
with the gentle breezlike utterings of
the flutes and continuing down to the
mighty blasts of the basses and the
thundering of the tympani. Whether
it be one of the more serious works
of some eminent composer, a bit of
folk music from the pen of some
authority, a humorous selection with
a smile in every note, or one of the
Sousa marches with their harmony of
freedom and their rhythm of lasting
patriotism, there is contained in every
note the source of extended treatises,
which if fully written would extend
into every field of learning.

As for the solos—Yes, John Dolan
is still with Sousa and his solo work
on the cornet was as always, all that
could be asked for. Miss Marjorie
Moody, soprano, again brought that
refreshing touch into her solos as her
voice, gentle but clear in enunciation,
spread with a softness that came as
a summertime zephyr to the ears of
her hearers.

Finish and expression in their
zeal were set forth in the flute solos
of Meredith Willson, while the num-
bers on the harp played by Miss
Winifred Bambrick brought out all
the music in that instrument as the
strings responded to her swift moving
and skillful hands.

Miss Rachel Senior, violin, wield-
ed the bow with all the power of an
artist as she expressed through the
medium of the strings the thought
and the feeling contained in her selec-
tions, and George Carey guided the
hammers over his xylophone in
classical and in popular numbers as
well with a surety that was as ap-
parent as the notes issuing from the
strings of wood.

When it comes to encores, Sousa
brings them on in quantity and plays
them with quality, both the old and
the new. In the afternoon members
of the Bangor High school band
occupied desks with the Sousa
bandmen for two of the responses. El
Captain and High School Cadets, and
it was both a pleasure and an honor
for the young musicians to appear
under the March King's direction as it
was also a pleasure for the audience
to hear them.

As one of the encores was begun
the audience burst into applause with
the opening notes, for the march was
recognized as the Stars and Stripes.
Forever even before the young man,
whose duty it was to display the
names of those numbers, had an op-
portunity to appear on the stage
carrying aloft a card bearing the title
in large letters.

The adieu came all too soon for the
audiences who had "come and been
conquered."

The band and staff personnel of the
M. Steinert & Sons Co., under whose
auspices the New England tour of 30
concerts is being given, left in their
special cars Thursday morning at 9.30
for Augusta where a matinee per-
formance was given in the afternoon.
This evening the band plays in Lewiston
and from Maine the tour takes it
to a series of concerts in the southern
part of New England.

ALL-AMERICAN BAND WILL GIVE CONCERT

Lieut. Com. John Philip Sousa will
conduct what is virtually an all-American
band when he gives his only New York
concert of the season at Madison Square
Garden on Sunday night, October 7,
under the auspices of the National Navy
Club.

Recently Sousa circulated a question-
naire among his bandmen at the request
of the Philadelphia Chamber of Com-
merce and found that but four of the
men who make up his organization of
103 musicians and soloists this season
are of foreign birth. Of these four, two
are Italians, one is a Bohemian and one
is a Belgian, and the band as a whole
is 98 per cent. American. The percent-

age of Americans in Sousa's Band may
be compared to other organizations
queried by the Philadelphia trade body,
the results of whose questionnaires were
furnished by Sousa.

The Victor Talking Machine Com-
pany's orchestra of eighty-seven men
was composed of native Americans to
the extent of 27 per cent. The Chicago
Symphony organization of seventy-six
men was 57 per cent. American-born,
and the Philadelphia Symphony of 107
men was 39 per cent. American-born.

Sousa's Band for his New York con-
cert will consist of 250 men, the 150 men
in addition to his regular touring or-
ganization all being former Sousa men who
now live in New York.

Sousa to Give Concert Here

Sousa and his world famed band
of 100 musicians and soloists will
give a concert at Irem Temple,
Tuesday, October 9.

The record audiences that Sousa
has attracting in other cities already
visited on this tour, augurs that his
welcome in Wilkes-Barre will be a
warm one, for Sousa declared that
he holds Wilkes-Barre audiences in
highest esteem, and it is known that
there is no artist on the stage to-day
who occupies a warmer place in the
music loving heart of Wilkes-Barre
than Lt. Com. John Philip Sousa, the
march king.

With phonograph owners especially
as he popular, and the dealers in
records say that the demand for
Sousa's marches is one of the great-
est in the business.

The Sousa policy of popular prices
will prevail at the Wilkes-Barre en-
gagement.

To assure the music loving public
of securing choice seats, Mr. Kohn-
stamm has arranged for the display
of the reserved seat diagram and
sale of tickets now at Landau's
music store, 34 South Main street,
this city. Mail orders addressed to
Mr. Kohnstamm, care of Landau's,
accompanied by check or postoffice
money order will be filled in the
order of their receipt.

SOUSA'S "MR. GALLAGHER"

Every year, as his patrons well
know, John Philip Sousa who
comes to Waterbury sets his
lively fancy to work on a humores-
que or fantasia built on one of the

recent fad-tunes. Last year, he took
"The Silver Lining" from "Sally" and
made it the basis of one of the most
entertaining numbers in his pro-
gram. This year, his fancy turns to
"Mr. Gallagher and Mr. Shean," the
foolish song which has served to
make of its two singers, the well-
known Gallagher and Shean of the
varieties, national figures. It is
characteristic of the March-King
that he has never ignored a con-
temporary composer whose work has
possessed the element of vitality.
"The thing to do with a good tune,"
he has often said, "is to send it
along." It is estimated that Jerome
Kern, who composed "The Silver
Lining," is richer by his royalty on
the sale of at least half a million
copies as a result of Sousa's use of
the tune in communities where "Sal-
ly" has never been played.

SEP 24 1923 Organist Turner to Play With Sousa's Band

An interesting local touch will be
given Sousa's concerts in the Audi-
torium next Saturday afternoon and
evening by a number in which Muni-
cipal Organist Arthur H. Turner
will take part with the band. Mr
Turner will play "The Lost Chord" on
the municipal organ and Sousa's band
will play the accompaniment. As
usual, the remainder of the program
will be one of those that has made
Sousa famous not only as a conduc-
tor but also as a program maker.
There will be his usual mixture of
the classics and the lighter composi-
tions, including some "jazz," for being
composer, himself, Sousa recognizes pass-
ing phases in the development of
music. In addition to his band of
nearly 90 musicians Sousa brings
here Miss Marjorie Moody, soprano
soloist who has been with him for
many seasons; Miss Winifred Bam-
brick, harpist, also with the band
several seasons, and Miss Rachel
Senior, violinist, a new member, who
is said to be a talented player.

Organist to Play with Band.

Municipal Organist Arthur H. Turner
will add a feature of local interest to
the concerts by Sousa and his band
in the Auditorium next Saturday

afternoon and evening by playing
"The Lost Chord" on the municipal
organ with the band. This is expected
to prove a pleasing addition to
Sousa's well chosen programs, for the
famous conductor is noted not only
for his leadership, but his skill in se-
lecting his concert numbers. This
season as usual he will have a num-
ber of novelties in a light vein to
balance the more solid selections, a
combination that always pleases, es-
pecially when played by the world's
greatest band. With Sousa this sea-
son as soloists are Miss Marjorie
Moody, soprano; Miss Winifred Bam-
brick, harpist, and Miss Rachel Senior,
violinist. Miss Senior is a new addi-
tion to the band, but she is said to be
a violinist of unusual talent.

MARCH KING WILL COME TO PITTSBURGH OCT. 13.

John Philip Sousa, the "march-
king," can easily prove that he has
done more professional traveling than
any other celebrated musician in the
history of the world; but even he
gasped when he looked over the
itinerary prepared for 1923-24 by his
manager, Harry Askin.

That the tour will take Sousa across
the continent means, of itself, noth-
ing. What means a lot is the activity
in performances the tour will involve.
In many cases the booking is so
"close" that the jumps will be made
by motor lorries so that the hundred
odd men of the band will not be com-
pelled to lose rest when certain trains
are without sleepers or when they
run at inconvenient hours.

Sousa, who will appear with his
band at the Syria Mosque Oct. 13, giv-
ing a matinee and a night concert,
opened his New England tour last
Monday at Symphony hall, Boston, ap-

pearing before two capacity audiences
whose enthusiasm resulted in play-
ing 25 encores at each concert. Rachel
Senior, violin soloist, made a suc-
cessful debut with the band.

SOUSA TO PLAY FOR MECCA FOLK

Local Organization of Nobles of
Mystic Shrine Will Attend His
Concert at Madison Square.

DEDICATES HIS NEW MARCH

The National Navy Club, under whose
auspices Lieut. Com. John Philip Sousa
will give his annual New York concert
in Madison Square Garden on Sunday
night, October 7, yesterday announced
that Mecca Temple, the New York or-
ganization of the Nobles of the Mystic
Shrine, had volunteered to send its band
to Madison Square Garden for the first
New York rendition of the new Sousa
march, "Nobles of the Mystic Shrine,"
which will be one of Sousa's program
numbers here.

"Nobles of the Mystic Shrine" is
dedicated to members of the order
throughout the United States, and was
played for the first time in Washington,
D. C., in June during the annual Shrine
Convention by a massed band of 6,000
pieces, composed of Shrine bands from
every section of America, and directed
by the "march king," The Mecca Temple
band took part in that ceremony.

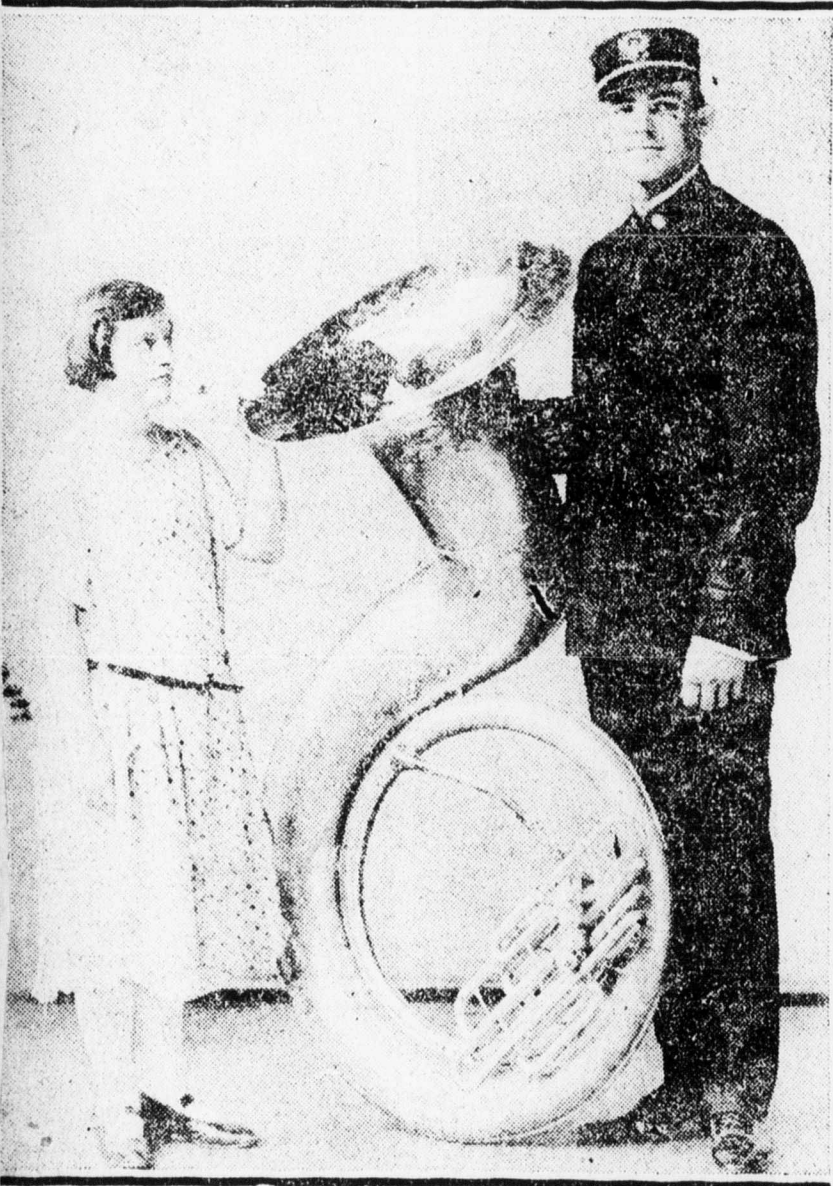
"Nobles of the Mystic Shrine" has been
accorded a reception which rivals that of
Sousa's most popular numbers. It has
been recorded for talking machines and
the sale has equaled that of any of the
Sousa records except "Stars and Stripes
Forever" and "Semper Fidelis."
The proceeds from the Sousa concert
will be for the new clubhouse to be built
between Thirty-ninth and Fortiet
streets on Park avenue. The work
on the site is now under way.

Springfield Republican 9/10/23



A real American family. John Philip Sousa, the "March king," who will bring his famous band to the Springfield auditorium the 29th, photographed with his grandchildren. (U. & U.)

MEMBERS OF SOUSA'S BAND



The smallest and largest members of Sousa's Band, which will appear during its thirty-first annual tour at Syria Mosque, October 13, are: Miss Winifred Bambrick, harpist, and William Bell, who plays the largest horn in the band. Bell is 6 feet 6 inches tall and Miss Bambrick, 4 feet 7 inches.

Sousa's Band

Mechanics hall will be filled with good music tomorrow and plenty of it. Sousa and his famous band of 100 pieces is scheduled to give two concerts, 3.30 and 8.15 o'clock, under the direction of Albert M. Steinert. Sousa has a wonderful band organization, with a dozen soloists, makes a good program, varied, popular and snappy and his band knows how to play it.

There is much interest in his playing of "The Victory Ball," Schelling's latest work, a fantasy based on the poem of the same name by Alfred Noyes. It is interesting, for it is a fantasy of dead men watching the "Victory Ball" and most decidedly protesting against it. It is weird, disjointed, and some remarkable effects are produced. Among musical people it is the principal topic of comment this season as Sousa has selected some of his richest numbers for the concerts, with nine numbers on the regular program which means nearly twice that number of encores. The audiences are assured a rich treat. There is much light music, popular dance strains and rhapsodies on "Mr. Gallagher and Mr. Sheehan" and "Yes, We Have No Bananas," the famous Sousa marches and the solos by John Dolan, cornetist, George Gallagher, xylophonist, Marjorie Mood, soprano, Rachel Senior, violinist,

Winifred Bambrick, harpist and Meredith Wilson, flutist. There is a special price for school children at the afternoon concert. Tickets for the concerts are on sale at Steinert's.

Dick Theater



Lieut. Com. John Philip Sousa. Here this week with band.

SOUSA'S BAND WILL BE HERE SEPT 30

Music of lasting qualities is essentially the product of inspiration, and cannot be turned out while the publisher waits without the door, in the opinion of Lieutenant Commander John Philip Sousa, the famous bandmaster, who is now on tour for the 31st year with the great organization which bears his name and who comes to Waterbury, September 30th.

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

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for me to sit down and bid an idea come. The marches without exception have been the result of inspiration. 'Stars and Stripes Forever,' the greatest of them all, at least in point of popularity, was written at sea in an hour or two."

I wrote 'The Diplomat,' which I consider among my first ten at least, in Mitchell, S. D. I was six months writing 'King Cotton,' but the six months were spent in developing an idea, which came in a moment.

"I do not mean to say that music cannot be developed by study. My suites, arrangements and comic operas of course were long in the making, but the central idea came in a moment out of the proverbial clear sky, and then was developed."

"I believe I could write a march in an hour or two, and play it within an hour or two more. There are composers for musical comedy who could be told at 1 o'clock to have a new song number ready at 2, and who would come through. But march and song number most likely would be without inspiration, and would be an imposition upon the public. So I never hurry inspiration, and so far I have found inspiration each season to do the new work for my programmes. Many years ago, I decided that if I did not receive inspiration for new work, I would not present made-to-order work which lacked this quality, and I am still firm in my resolve."

Great Britain, 1914

THE LARGEST AND THE SMALLEST members of Sousa's great band, which will be here September 27. Wm. Bell, 6 ft., 6 in. tall, plays the Sousaphone, and Winifred Bambrick, 4 ft., 7 in. is harpist.



SOUSA AND HIS BAND HERE FOR TWO CONCERTS OCT. 19

Buffalonians will have their opportunity to hear Sousa and his band at Elmwood Music hall October 19, when this famous organization will play afternoon and evening concerts. Two entirely new and typical Sousa programs have been prepared and will be presented by the celebrated bandmaster.

The popularity of John Philip Sousa seems to increase from year to year, and his group of musicians have indeed become a "national institution."

Portland Finds Sousa

Better Than Ever

"Does Sousa's Band sound as you remember it? As it sounded to you 25 years ago?" was asked of one who attended the matinee in Portland, Tuesday afternoon for the first time since he was a twelve-years-old.

"Oh, better, much better," was the positive rejoinder.

One could hardly have paid a more sincere compliment to Sousa and his band. It is proof of the standard quality and enduring charm of a thing that, when it has lost the glamour and glorification of youth, it still seems better than ever. Of course, according to all the critics, Sousa's Band actually is better than it was twenty-five years ago. Through all these years he has been steadily improving it, but his audiences, too, have grown more exacting.

The two programs in Portland were attended by enthusiastic audiences and the evening program by a crowded house. They were the usual generous Sousa programs with encores following close on the applause of every number. None of the old favorite Sousa marches were omitted—"El Capitan," "High School Cadets," "Star and Stripes Forever" all were played with the old-time swing and dash. The new Sousa March, "The Dauntless Battalion" was a decided hit. The evening program was the same as will be heard in Lewiston City Hall Thursday evening.

The matinee program was especially well adapted to the young people who made up a large part of the audience, consisting of musical novelties, humorous sketches and medleys, all of his own arrangement. The popular "Gallagher and Sheehan" was among the encores and so was "We Have No Bananas Today." Justly declared by the xylophone. The dashing Sousa march, "Solid Men To the Front," with its crack of shots, delighted the small boys and the medley of tunes, "When the Minstrels Come to Town" pleased almost equally.

The chorus is glorified by Lieut. Com. John Philip Sousa in one of the novelty arrangements which he has made for his 31st and which was featured on this matinee program.



(By Underwood & Underwood)
MISS MARJORIE MOODY
Soprano Soloist With Sousa And
His Band.

SOUSA BAND PROGRAM

The average listener at a concert by band or orchestra, does not realize that the director has given a great amount of thought and consideration to the selection of appropriate numbers for each program. Lieut. Com. John Philip Sousa, the great bandmaster, says one of the tests of good music is that each following note must be welcome to the listener. And he is firmly convinced that the same rule holds true in making up a program. Not that each selection must presuppose the next, but, either by relation or contrast, each following number must be welcome. For this matinee here on Wednesday Sept. 26 he has arranged the following program:

1. "A Bouquet of Beloved Inspirations"..... Entwined by Sousa
2. "Cornet Solo, "The Centennial"..... Bellstedt
3. Suite, "Leaves from My Notebook"..... Sousa
- (a) "The Genial Hostess,"
- (b) "The Camp-Fire Girls,"
- (c) "The Lively Flapper,"
4. Vocal Solo, "Villanelle"..... Dell Acqua

Miss Marjorie Moody
5. "The Portrait of a Lady" Kamen-
noi-Ostrow..... Rubenstein

INTERVAL

6. Fantasia, "The Merrie, Merrie Chorus"..... Compiled by Sousa
7. (a) Flute Solo, "Valse"..... Codard
- Mr. Meredith Willson

- (b) March, "The Dauntless Battalion" (new)..... Sousa
8. Harp Solo, "Fantasia Oberon"..... Weber-Alvares

- Miss Winifred Bambrick
9. Tunes, "When the Minstrels Come to Town"..... Bowron

In addition Sousa has invited the High School Orchestra to play at this concert. They will give the High School Cadets' March and the Boys Scout's March.

Tickets for the matinee and evening concerts are on sale at M. Steinert & Sons Co., 183 Church street.

Sousa's Musical Novelties

March King says: "When I first started out at the head of the band which bears my name, I had trouble in putting together my second or change-of-bill program. Ever since 1899, I have always had twenty programs at least in readiness."

This statement was made by John Philip Sousa, the composer-bandsman, in the course of an interview on his career in general and on the work of being in readiness a band of be-
holding eighty and 100 trained in-
strumentalists. The reporter who asked
met with this reply:

"No. All of the twenty had one thing in common—The Stars-and-
Stripes Forever. It is true that I do
not always print the name of the
march in the playbill; but that is a
little jest of mine. I am never per-
mitted to give a concert without in-
cluding it. I know that it officially
made to have it the Nation's
march, but it matters little, save for
my feelings as an American and an
officer of the Navy, whether we shall
have such an enactment. It seems
to be the people's idea of the na-
tional march; and I guess that's good."

(By Underwood & Underwood)
MISS MARJORIE MOODY
Soprano Soloist With Sousa And
His Band.

"The Merrie, Merrie Chorus," a collection of choruses from grand operas and light operas has been put together into a Sousa melody, and Mr. Sousa expects that the number will glorify the chorus over the country.

"To my mind, some of the most inspiring music in the world is contained in the Kermesse Scene from 'Faust,' the Pilgrims' Chorus from 'Tannhauser,' the Anvil Chorus from 'Trovatore' and the Elpement Chorus from 'Tinafore,' says Mr. Sousa. The band is essentially an organization of soloists formed into a chorus organization, and it is my hope that my band, singing the great choruses up and down the land for a season, will bring a greater degree of popularity to this form of music."

There were solos by John Dolan, the world famous cornetist; Meredith Willson, a slim young flutist whom Mr. Sousa regards as the best in America; Miss Winifred Bambrick, harpist, and an extra by George Carey, xylophone artist, by special request.

Miss Marjorie Moody sang. Mr. Sousa regards her as one of the best coloratura sopranos in America. She has been with the band six years and never fails to please.

The Program for Lewiston

Rhapsody—"The Indian"—Orem
Cornet solo—"Cleopatra"—Demare
Mrs. John Dolan

Portraits—"At the King's Court"
Sousa
(a) Her Ladyship, the Countess
(b) Her Grace, the Duchess

SOUSA WARMLY PRAISES

DRURY HIGH SCHOOL BAND

"It's a wonderful band," remarked John Philip Sousa, famous band leader, as he listened to the Drury high school band at Drury auditorium. Band Master Sousa appeared highly impressed with the playing of the youthful musicians and also had a word of praise for their leader, James Morley Chambers.

"The Stars-and-Stripes Forever. It is true that I do not always print the name of the march in the playbill; but that is a little jest of mine. I am never permitted to give a concert without including it. I know that it officially made to have it the Nation's march, but it matters little, save for my feelings as an American and an officer of the Navy, whether we shall have such an enactment. It seems to be the people's idea of the national march; and I guess that's good."

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Sousa's Band

An unusually varied and interesting programme will be offered by John Philip Sousa, March King, and his famous band at their appearance in Providence Sunday evening.

The average listener at a concert by band or orchestra, does not realize that the director has given a great amount of thought and consideration to the selection of appropriate numbers for each programme.

The xylophone will be one of the many features on Sousa's programme. The popularity of the instrument is due in a great measure to the remark-



JOHN PHILIP SOUSA

At the Albee Theatre Sunday, Sept. 23.

able ability of George Carey. Mr. Carey plays not only the most difficult of classical music, but also popular music and even the jazziest of jazz. The instrument played by Mr. Carey was built especially for the band, at a cost of over \$5000; it measures 12 feet in length.

Other excellent soloists with the band are Miss Marjorie Moody, soprano soloist; Miss Rachel Senior, violinist, and John Dolan, cornetist. The band itself will supply many noted soloists. Among its members are some of the best known names in the instrumental solo field.

At this visit a brand new programme will be offered. Among the many novelties will be a Suite "At the King's Court," written by the march king and a Fantasia, "On With the Dance," being a medley of famous tunes. The latest Sousa March and of course all of the old favorites. The programme: Rhapsody, "The Indian," Orem; cornet solo, "Cleopatra," Demare, John Dolan; portraits, "At the King's Court," Sousa; (a) "Her Ladyship, the Countess," (b) "Her Grace, the Duchess," (c) "Her Majesty, the Queen," soprano solo, "Shadow Song," Dinorah, Meyerbeer, Miss Marjorie Moody; fantasy, "The Victory Ball," Schelling, Interval, Caprice, "On With the Dance," Sousa; a medley of famous tunes; (a) xylophone solo, "Nocturne and Waltz," Chopin, George Carey; (b) march, "Nobles of the Mystic Shrine," (new), Sousa; violin solo, "Faust Fantasia," Sarasate, Miss Rachel Senior; folk tune, "Country Gardens," Grainger.

There may be in this broad land of ours cornet players hidden away who have achieved greater results upon their chosen instrument but if there are the mind at this moment fails to recall any one artist who has achieved such a complete mastery as does Dolan who ranks as among the greatest if not the greatest, cornet player in the world today.

As an encore he played a Sousa creation, entitled, I've Made My Plans for the Summer, a waltz song number with a catchy swing and rhythm that was most appealing. While no definite information is at hand concerning how Conductor Sousa composed this number there is internal evidence to the effect that it must have been around 3 o'clock in the morning.

Leaves From My Note Book, presented for the first time at the concert last year, is a beautiful suite in characteristic Sousa style. The delicate and sprightly introductory movement the Genial Hostess has much to commend, its lilting melody, the prominence given to the wind and reed section alone makes it quite out of the ordinary.

For the second movement, The Camp Fire Girls, was also something to remember. It opens with the low drum beats softly stealing over the

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CAPACITY GREETS

THE SOUSA BAND

At Auditorium—Two Excellent Concerts—New Marches Cheered.

Sousa's Band, now a national institution and not merely a group of skilled musicians, played two concerts, afternoon and night, at The Auditorium Wednesday, the matinee audience being a large one, while at night the massive wooden building was crowded to the doors. Two excellent programs lasting over two hours were presented by the trained musicians of the famous March King and this fine aggregation of artists never appeared to better advantage nor gave a more convincing demonstration of their splendid musicianship in the entire 31 years during which time they have been on annual trans-continental tours.

Last year one concert, and that at night, was given. This year a matinee was added. The feature of the matinee was the appearance of the Bangor High School Band upon the stage and their participation in one of the numbers on the program, an encore, The High School Cadets, a Sousa march, together with the director's band. The work of the band was especially pleasing and the applause was such that the conductor responded with another of his own famous compositions, El Capitan, played previously at this concert as an encore to the first programmed number.

And The Auditorium decorated in gala attire presented a fine picture. The vast wooden building, a gigantic sounding box magnified and throbbled with the response to the presentation of the several numbers by the band. The acoustics of the building have long been a matter of pride to the local musical association and to the citizens of Bangor because of the exquisite manner in which like a seasoned violin it responds to the thrill and throb of the joint offerings of the musicians as well as the soloists.

It was just 3.30 when the band began upon the opening number of the program. It was 5.45 before the last strains of the final number died out upon the silent air of a quiet September night. Lieutenant Commander Sousa has presented many a fine collection of musicians in the past few years but nothing finer or better adapted to the work than this aggregation which plays the big program in as nearly perfect a manner as it is possible for any human agency to do it. There is a pleasure in watching the genial conductor work as the response to the slightest movement of the baton is instantaneous and the effects achieved under his guidance are marvelous in the extreme.

For the opening number on the afternoon program the band presented A Bouquet of Beloved Inspirations, entwined by Sousa. Here was given a pot pourri of well known tunes which have pleased not only musicians but many millions of others. And the arrangement, the golden threads woven through the warp of the gems of musical history were placed there in the characteristic Sousa manner. There was the life, the action, the brilliant and sustained continuity of movement which has made the famous March King a household word throughout America. The encore number was an old time favorite which has survived the storm of years, just as popular now as it was a score of years ago, El Capitan.

John Dolan presented for his cornet solo, The Centennial, by Bellstedt, in all its florid opulence. Dolan is a master of the cornet and plays in a manner to bring out all the musical qualities of the instrument. He triple tongues with the utmost ease. His runs and trills are perfect in every way and his range especially in the upper register is something to marvel at.

There may be in this broad land of ours cornet players hidden away who have achieved greater results upon their chosen instrument but if there are the mind at this moment fails to recall any one artist who has achieved such a complete mastery as does Dolan who ranks as among the greatest if not the greatest, cornet player in the world today.

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THORNE DECLINES JOB WITH SOUSA

In order that he might continue his studies at the Damrosch Institute of Music Art in New York for another year, Harry F. Thorne, son of Mr. and Mrs. Benjamin Thorne of 4 East Madison avenue, declined an engagement to be flute soloist in Sousa's band. Mr. Thorne received a letter some time ago, stating that there was an opening of this kind September 15, but Mr. Thorne declined because he had already planned on returning to New York.

Mr. Thorne has completed three years of study in the Damrosch Institute and has already won considerable prominence in musical circles. During the past summer, he was flute soloist with Herbert Clark's band in Canada, and last week played at the Syracuse State Fair with Conway's band.

It represents the militant figures of the Camp Fire girls approaching. It pictures the approach of the first group to which other parties attach themselves. The camp fire is soon under way. The girls gather around the camp fire. Soon from the gathering darkness sounds the voice of one of the maidens accompanied by a ukelele. Soon all join in. At the close the sweet voice intones the dying cadences of the song and the camp is lulled to slumber. The final movement is dedicated to The Lively Flapper, and pictures forth the joyousness of adorable youth.

For an encore number the band presented a new Sousa march, The Glory of the Yankee Navy, in which all the glamor and glory of such old favorites as El Capitan, Stars and Stripes Forever and Manhattan Beach, is reproduced and emphasized. This new march was given a cordial reception.

Miss Marjorie Moody, soprano soloist, repeated her success of last year, presenting in excellent manner for her programmed number, Villanelle, by Dell Acqua. She has a wonderfully sweet and vibrant tone, delicate and pure and her musicianship was most pronounced. Her voice filled the vast building even against the background of the band in a most convincing manner. She sang for an encore number, Lose Sends a Little Gift of Roses, and the delicate harmonies found new beauties in her brilliant presentation.

The Portrait of a Lady, by Rubenstein, a delicate and spirituelle composition received excellent treatment as did the Sousa march, Solid Men to the Front, given as an encore.

Fantasia, The Merrie, Merrie Chorus, containing many of the old operatic airs such as The Anvil Chorus from Il Trovatore, was presented by the band, as compiled by Sousa. The encore number was Floral Nosegay from recent popular successes, introducing the ever popular Gallagher and Shean musical offering, something ambiguous about the great scarcity of a well-known tropical fruit, and other hits of the day. These arrangements by the conductor were received with the most intense pleasure.

Meredith Willson presented a flute solo, Valse by Goddard. This was one of the most pleasing of the numbers. The Band played a new Sousa march, The Dauntless Battalion, another gem. The Bangor High School Band joined in playing the two encore numbers, High School Cadets and El Capitan.

Miss Winifred Bambrick presented a solo on the harp, Fantasia Oberon, by Weber-Alvares, and responded with Ealfe's, Believe Me If All Those Endearing Young Charms, being enthusiastically applauded at the end of each selection.

A medley of merry tunes, arranged by Bowron, was the last programmed number of the concert.

Features of the night performance was the introduction of a new Sousa march, Nobles of the Mystic Shrine, two new Sousa arrangements, Portraits, and On With The Dance. John Dolan gave a cornet solo, Cleopatra by Demare, and Miss Moody's programmed number was Shadow Song by Meyerbeer.

Two new artists were introduced. George Carey gave for a Xylophone solo, Nocturne and Waltz, and Miss Rachel Senior on the violin contributed a Sarasate number, Faust Fantasia. These artists received a flattering reception. Orem's rhapsody, The Indian; Schelling's, The Victory Ball, and Grainger's folk tune, Country Gardens were other programmed numbers presented by the band and evoked loud applause.

SOUSA GUEST AT LION'S LUNCHEON

ENTERTAINS MEMBERS WITH
WITTY STORIES—TONIGHT'S
CONCERT AT 8.15

Lieutenant Commander John Philip Sousa, Director William R. Chapman of the Maine Music Festival, and Horace M. Pullen were the guests of honor at the weekly luncheon of the Lion's club held Wednesday noon at the Tarratine club. The guests were introduced by Hon. Charles W. Curtis, president of the club.

When called upon to speak Lieutenant Commander Sousa kept the gathering in an uproar by his humorous remarks and stories. Among these stories he told was the following which, he said, was told him by Theodore Roosevelt:

At one time, he said, when Daniel Webster was in the height of his power, a small town in New York had erected a monument to the Revolutionary war heroes of that section, and Webster was secured to make an oration at the unveiling. When the famous statesman arrived the first thing he did was to make inquiries if there were any veterans of the Revolutionary war in the town. One citizen admitted that there was one old man in the village whom he had heard say that he had fought in the war. Webster gave directions that the man be given a seat on the stage during the exercises.

In the middle of his address Webster said that "while we have been hearing of history and of the famous events that took place in this neighborhood, we have with us one who took part in those events." Turning to the old man he motioned for him to come to the front of the stage and told him to tell those present in what regiment he fought.

"Why," said the veteran, "I was a Hessian."

Director Chapman spoke in the highest terms of praise of Lieutenant Commander Sousa. He said that a friend had expressed the opinion that Sousa's band would hurt the Maine music festival, but Mr. Chapman said he thought it would help the festival, as a good show is always preceded by a band, and the better the band the better the show.

Mr. Sousa remarked to a Commercial reporter that he made his first appearance in Bangor 31 years ago and it is interesting to note that each successive appearance has brought out a larger attendance than the year before.

Played With Sousa

At about the time the Commercial was going to press this afternoon the great bandmaster came out upon the stage to direct his musicians in their matinee program. There was a large audience present, even larger than last year, it is believed, when one of the best matinee audiences ever assembled in the Auditorium was present. There were many school pupils in the audience and out back of the stage were some 35 of the members of the High school band tuning up their instruments for the numbers they were to play with and under Mr. Sousa's direction.

The following were the High school musicians accorded this honor:

Cornets, Richard Babb, Walter Bickford, Ralph Mayo, Vaughn Robinson, Edward Sullivan, Horace Briggs, Maurice Leavitt, Dean Bailey, Bernard Mann.

Alto, Kenneth Ludden, Donald Downs, Paul Goodwin.

Baritone, Karl Larsen, Thompson Berdeen.

Trombones, Raymond Morrison, Thurman Jenkins, Dwight Baggett.

Bass, George Weller, Thompson Grant.

Flute and piccolo, Galen Veayo, Lawrence Mann.

Clarinet, William Griffin, Norris Linnell, Lloyd Colby, Kenneth Downing, Robert Sullivan.

Saxophone, Albert Whittier, George Hinckley, Donald Taylor, Vaughn Coffin, Abram Libby, John O'Brien.

Drums, Ralph Littlefield, Harold Coombs and Frank Burrill.

Tonight's concert will begin at 8.15 sharp and the program to be played will be entirely different from that rendered this afternoon.

ANNOUNCEMENTS

XYLOPHONE MASTER ARTIST IN SOUSA'S BAND CONCERT

One of the most popular novelties in musical instruments today is the xylophone. And one of the most accomplished performers on this instrument is George Carey, xylophone soloist with Sousa's band. The popularity of the instrument is due in a great measure to Mr. Carey's ability to play, not only the most difficult of classical music, but also popular music, and classical jazz, and even the "jazziest of jazz," and he thereby succeeds admirably in entertaining and delighting hearers of all classes and tastes.

Mr. Carey's instrument was built especially for Sousa and his band, at a cost of over \$5,000. It measures twelve feet in length. Critics all agree that the tones produced by Mr. Carey on this instrument are the clearest and most pleasing of any xylophone in existence, and it is doubtful if any soloist in America receives more demands for encores than does Mr. Carey.

Mr. Carey will be heard in Sousa's concert programme at the Norwich Armory, Tuesday, Sept. 25th.

SOUSA SAYS E-STRING OF FIDDLE TELLS WORLD'S LOVE STORY

"If the E-string of the violin never had been invented, I wonder how much love there would have been in the world?" Lieut. Com. John Philip Sousa, the famous bandmaster, recently propounded the question per-



JOHN PHILIP SOUSA.

sively, as he stood in the foyer of a New York theatre, chatting with a friend between the acts. He had just seen a play in which a girl resisted the love spell of an Egyptian garden of rare scent and beauty with a tropical moon shining upon the water only to succumb to the spell when a melody, played upon the E-string of a violin in the distance, floats into the garden.

"However much love there might be in the world, there would be little in music, if we did not have the E-string," Mr. Sousa continued. "I wonder if many people, even musicians have ever remarked upon the fact that the greater part of the musical love expression of the world has come within the range of the E-string of the violin. It is very difficult for me to recall a love theme of any great renown which did not fall within this range, and I have taken particular note, since I made the discovery myself, to watch the effect of the E-string music whenever I have attended a violin recital or a concert. Of course all E-string music does not have the love motif but where the love motif exists, it seems to me that it finds its best expression in that musical range, be it a sensuous love such as is expressed in Liza Lehmann's 'Ah Moon of My Delight' from 'In a Persian Garden,' the plaintive lament of love of the 'Chanson Indoue' by Rimsky-Korsakov or the holy love which sings through a slow movement of a Beethoven symphony. In opera when the strings are singing an octave higher than the voices, it has always seemed to me that the very perfection of love and passion is reached."

"A band of course does not utilize the violin, and the violin effects are largely expressed in the wood wind. But the love effect is fully preserved and whenever the wood wind begins to sing a love theme within the range of the E-string of the violin, I always can sense very definitely the love response in my audience."

SOUSA'S BAND

The greatest band master in the world, John Philip Sousa, is coming to Mechanics hall Saturday afternoon and evening under the direction of Albert M. Steinert. This is the opening of the musical season in Worcester and two of the most popular programs that can be made up are to be given. His famous marches, two of them new, "The Dauntless Battalion" and "Nobles of the Mystic Shrine," will be played on the regular program and of the 13 or more encores he will play others of his marches, all of which can be whistled by every person who has music in his make up.

Sousa's coming to Worcester is a matter of considerable importance, for it starts everyone humming his marches and unusual compositions for Sousa takes up the popular theme and elaborates on it for he knows how to do it to make it reach the height of its popularity. Last year it was "Look for the Silver Lining," from "Sally" and this year it is "Yes, We Have No Bananas," and "Mr. Gallagher and Sheen," both of which figure in the encores. His formal programs are popular, a few classical selections being played, but for the most part they are the tuneful things. This is Sousa's way and this is what makes his band the most famous in the world. He has several excellent soloists, Marjorie Moody, soprano, John Dolan, cornetist, Rachel Senior, violinist, Winifred Bambrick, harpist, George Carey, xylophonist, Meredith Wilson, flutist, and a number of soloists who will be heard in the band selections, having their own specialty. It is a musical treat to hear Sousa and there is a fascination in his conducting that stirs one to a high pitch.

Seats for both concerts are on sale at Steinert's.

SOUSA'S BAND.

Like Boston, Portland gave Sousa's band a warm reception when it appeared there the other night in the opening week of the 31st annual transcontinental tour. For the large number interested in the concert of the band at 2:30 Sunday afternoon at the Olympia theatre, the appreciation of Portland, as voiced by the Portland Herald, and quoted in part here, is of interest:

"Chopin and 'Yes, We Have No Bananas,' fantasy and folly, march and jig, all had their place on the programme played by Sousa's Band, with Lieutenant Commander John Philip Sousa conducting, at the City Hall last night, when nearly 3,000 persons assembled in the auditorium for the band concert which was the opening of the 1923-1924 Portland musical season."

The moment the March King raised his baton the music commenced and with the exception of a short intermission the programme of ten numbers—doubled by encores—went smoothly and vividly on until the last note of "Country Gardens" had faded away and the door had closed on Sousa, departing.

The vigor of the music, the power of Sousa himself, the teamwork of the players, the skill of the soloists, the interest an audience always feels in the remarkable instruments in Sousa's band, all united to make the concert a popular success.

The ease with which the master apparently procures his effects and his habit of letting the soloist respond to an encore with full credit while he (as director) unostentatiously directs the band from behind his music stand, were noted and commented on last night. Another pleasing feature of the players is their immediate response to encores and their ability to make their work of such a diverting character.

The Rhapsody, "The Indian," by Orem opened the programme. This composition introduces a number of Indian themes ranging from lullaby tunes to warrior's music. John Dolan, who, if memory serves correctly, conducted the band in the 1921 concert here during the illness of Sousa, appeared as a cornet soloist last night.

"Cleopatra" by Demare was his only programme number but he presented the "Berceuse from 'Jocelyn'" as an encore.

For the first time, Portland heard Sousa's new march, "Nobles of the Mystic Shrine," written for the recent Shrine celebration in Washington. This was good, but the "Parade of the Wooden Soldiers" was better and the popular "Semper Fidelis" and "Stars and Stripes Forever" were last of all.

Miss Rachel Senior made her debut as a violin soloist with Sousa's Band last night. She gave a lengthy solo number entitled "Faust Fantasia," which contained many of the air from the opera Faust. She had a great personal charm as well as a ability to play and she, too, gave an encore. Her dress was of black crepe heavily beaded with jet and metal beads.

SOUSA HERE SUNDAY.

Sousa and his band could give their concert at the Olympia next Sunday afternoon and depart without the hundreds who hear it giving any conception of the smoothly-operating business organization that keeps this large musical organization moving on a most complicated schedule. A glimpse of the manager behind the March King gives the story in an interesting manner.

Months before Sousa and his band come to town, Harry Askin drops in, says he has just so many hours to talk with the local manager, and gets down to business. The local manager generally says: "If you have so little time, Mr. Askin, it was foolish to come here; everything would have been all right if left to me."

"And, my boy," replies Mr. Askin, "that is just why I came on; knowing that everything would be all right if left to you, I run in to leave it to you."

Then he unfolds his ideas, based on previous knowledge of the community, the population of the nearby towns, the trolley radius, the billboard acreage, and so on. When he gets through, the local manager, if without previous

knowledge of Mr. Askin, will generally say:

"All right, sir! We'll get you a good house—we'll reach \$1200, if the weather's O. K."

"That will be nice—just right for the men of the band," Askin will reply. "Now, how about at least \$1000 for Sousa, himself, and something for me, and a bit for the railroads and perhaps, something for yourself? Let us say, \$3500 in all?"

When asked the trick of managing Sousa successfully, Askin replied in these words: "The trick of managing the manager."

SOUSA AND HIS BAND COMES TO TOWN

Packed House, Popular Program and Great Enthusiasm Mark Sousa Concert in Lewiston City Hall, Thursday

After an absence of three years Lieut. Commander John Philip Sousa was greeted in Lewiston City Hall, Thursday night, by an audience which packed the house and applauded vigorously and enthusiastically whenever the band paused long enough to permit.

Quiet and unostentatious in manner and method of conducting, with few or none of the decorations and medals that have been awarded him Sousa wears the halo of popular favor and esteem and wears it with simple grace. It is not by musical genius alone that Sousa holds his place in the hearts of the American public, he is a man great of heart and fine of soul.

And the band he has trained up in the last quarter century and more and added to from year to year is unique among bands. One admirer (a musician) has aptly described it as "the living organ with the brilliancy of the virtuoso." The general public only know that Sousa starts off a concert with a dash and snap no other band achieves and thru more than two hours continues to stir and surprise and, yes, sometimes, to startle his audience. In precision, in unity of attack, in clever arrangement of instruments, this band is excelled by none. Each man is a musician, and some few of such superiority that they stand out, when they have no solo parts. Such are the big drummer, Gas Helmecke, Paul Gerhardt, oboe; Meredith Wilson, flute, and Wm. Bell, sousaphone.

The program, as a whole, may not have been of such strong popular appeal as some Mr. Sousa has presented here, but it contained some striking and unusual numbers and will stand out perhaps in memory longer than those of more melodic charm. One of the best numbers opened the concert, an Indian rhapsody by Orem and Lieurance, the instrumentation being so satisfyingly adequate for the barbaric effects, to which, however, the composers have added melody pleasing to cultured ears.

Schelling's fantasy, "The Victory Ball," is a work of genius and Mr. Sousa knows how to make it effective. It impressed different persons in different ways, mostly unpleasantly, but it impressed. Whether as a study of strange instrumental effects or as a sinister interpretation of the ghosts of war, it was of exceeding interest. If it is possible to "visualize in sound" dancing feet over the graves of dead men with ghastly, grinning shades hovering round, Sousa and his band did it. Thru a maze of dissonant chords and jangling dance strains, sounded hauntingly echoes from the war, distant rumble of artillery and taps.

All this is quite different from the dauntless, invincible spirit of the Sousa military marches, whose blare of instruments is never discordant but always inspiring. For the large number of persons who go to these concerts for the Sousa marches more than for anything on the program, there was a gratifying supply—"El Capitan," "Solid Men to the Front," "The Glory of the Yankee Navy," "Semper Fidelis" and "Stars and Stripes Forever." In the whole library of military music there is nothing like "Stars and Stripes Forever." It never loses its power to stir.

Mr. Sousa's new march dedicated this year to "The Nobles of the Mystic Shrine," found great favor Thursday night. It has the Oriental flavor with the swing and sweep of the early Sousa marches.

Mr. Sousa has been particularly successful expressing character in music. How does he do it? How does an elocutionist do it? Mr. Sousa has the numerous voices of his instruments, eloquent as any human voice, and he knows how to use them. As he presented his "Portraits at the King's Court," one caught at once the refined and gracious personality of "Her Ladyship the Countess," the irresistible charm and grace of "the Duchess," and the imposing presence of "Her Majesty, the Queen."

The encores were all such as to captivate the popular fancy, the witching "Bambalino," a saxophone double quartet and the comedy sketch, "Gallagher and Sheen," whose combination of the sublime and the ridiculous brought spontaneous bursts of laughter.

Miss Rachel Senior was a new and very pleasing violinist. She played with richness of tone and breadth of style and a facile technique gained under such instructors as Franz Kneisel and Leopold Auer, which was most apparent in the "Faust Fantasia." She has a very winsome personality. She played the "Traumerel" as an encore.

Miss Marjory Moody's voice, while not strong, was flexible and melodious in the graceful "Shadow Song," from "Dinorah." The hearty applause brought two encores, songs of a popular nature. John Dolan played with his well-known smoothness and fluency of execution and beautiful modulations, "Cleopatra" and the "Berceuse" from "Jocelyn."

George Carey got the enthusiastic and insistent applause always given to one of the cleverest and most popular xylophone players in the world. He achieved the apparently impossible by bringing out the liquid beauty and lambent radiance of a Chopin "Nocturne," on an instrument little adapted to it. His encores (popular songs) made the usual hit.

Mr. Sousa closed the concert with his skillful instrumentation of Percy Granger's buoyant piano composition, "Country Gardens."

SOUSA'S QUICKSTEPS ON THE SANDS OF TIME

Bandmaster Has Found Inspiration For Majority of Marches in American History.

For almost a generation now, Lieut. Com. John Philip Sousa, the famous bandmaster, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history, and Sousa responds with a march, and down through the years, in history, national expansion, or in fad and fancy, since the eighties, Sousa has recorded American history in music. The earliest of the Sousa Marches was "The High School Cadets," written in the eighties. Then came "The Washington Post" dedicated to the newspaper of that name in Sousa's home city. Shortly afterwards came "King Cotton." It records the first awakening of the New South, "Manhattan Beach" is a history of a bit of New York—the era in the nineties, when Manhattan Beach was the favorite playground of the big city, and "El Capitan" reminds us of the day when operetta and De Wolf Hopper reigned supreme on the American stage. When one hears "Semper Fidelis," one remembers the era when revolutions were a daily affair in the Latin American republics. And so the Sousa titles go. The band plays "Sabres and Spurs" and the "Boys of '98" Think of "Teddy" and San Juan Hill. "Liberty Loan March," "The Volunteers," "Who's Who in Navy Blue," "The Man Behind the Gun" and "Pathfinder of Panama" are all typical—and topical—Sousa titles, reflections of American history, their significance known to all America. And his immortal "Stars and Stripes Forever," rising above time or place, has become the march song of a nation. This season Sousa again finds his inspiration in current history. In Washington, in June, during the national convention of Nobles of the Mystic Shrine, Presidency as one of the driving forces in it as one of the driving forces in modern American life. And Sousa responds with his new march, "Nobles of the Mystic Shrine."



John Philip Sousa

Who Will Conduct His Band in Programme at E. P. Albee Theatre To-night

Personal recollections of every President since Hayes are stored away in the memory of Lieutenant John Philip Sousa, who this season is making his 31st annual tour and his fourteenth transcontinental tour at the head of the band which bears his name. His present schedule will bring Lieutenant Sousa and his famous band to Elmwood Music hall for two concerts—matinee and evening—on Friday, October 19th. As director of the United States Marine band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the Marine band before the administration of Taft, and several times played before him. He received a commission from President Wilson, to serve as lieutenant commander of the Great Lakes naval training bands during the World war, and received academic honors from the same university at the same time as the late President Harding. During the campaign of 1920, Sousa visited Marion, O., and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour more than an hour in order to attend Sousa's concert.

MISS MARJORIE MOODY



Soprano Soloist With Sousa's Band at the Albee Theatre To-night

MUSIC

The greatest band master in the world, Lieut. Commander John Philip Sousa will appear at the Albee Theatre with his famous organization to-night under the management of Albert Steinert. This will be the first big attraction of the coming musical season.

Sousa was born in Washington in 1854 and from the time he was 7 years old till the time he was 11 years old, the Civil War raged. There were many military bands, brass bands, and "buckskin" bands, composed of fifers and drummers, about Washington, and when Sousa was 11 he saw the greatest military event which had ever taken place on this continent, the grand review of the Union armies in Washington. Sousa's father, Antonio Sousa, was one of those who marched in the grand review. Growing up in a city where military tradition was kept alive, Sousa first started his career as a violinist in an orchestra. He finally became director of the United States Marine Band.

There is no American musician who has ever had so many honors paid to him as has Sousa. He received from King Edward VII. the medal of the Victorian Order which was pinned upon his breast by the then Prince of Wales, who is now King George. The French Government has given him the Palms of the Academy and the Legation of Public Instruction; he has the medal of the Fine Arts Academy of Hainaut, Belgium, and a large collection of medals, loving cups, and various other gifts given by academies, institutions, societies and individuals. He has had the honor of appearing before King Edward and his court on two "command occasions."

Sousa's Band does something in music that no other organization no matter what, is quite able to accomplish. No other band or orchestra can get quite the stir that this body of players do especially when playing a composition by the March King.

Sousa does not regard "The Stars and Stripes Forever," as his best effort. His own choice is "Semper Fidelis," which he composed and dedicated to the United States Marine Corps. The Washington Post March is another old favorite which still stands up, especially when Sousa is in direction of the performance.

It is interesting to know that Sousa's Band is the only unsubsidized organization in America. The symphony orchestras of America, and even the Metropolitan and Chicago Operas, are guaranteed against loss but Sousa goes over the country each season, playing music that the people are eager to hear because of his tremendous popularity, he is engaged to maintain his organization.

At the concert to-night, the band will be assisted by several noted soloists. Miss Marjorie Moody, Miss Rachel Senior, violinist, Mr. John Dolan, cornet soloist and Mr. George Carey, xylophone soloist.

Sousa's Band does something in music that no other organization is quite able to accomplish. No other band or orchestra can get quite the stir that this body of players do, and the program for to-night should show them at their best. The program is as follows:

- Rhapsody, "The Indian".....Grem
- Cornet solo, "Cleopatra".....Demare
- Portraits, "At the King's Court".....Sousa
- "Her Ladyship, the Countess"
- "Her Grace, the Duchess"
- "Her Majesty, the Queen"
- Soprano solo, "Shadow Song" (Dinorah).....Meyerbeer
- Fantasy, "The Victory Ball".....Schelling
- Interval
- Caprice, "On with the Dance".....Strung together by Sousa; being a medley of famous tunes.
- Xylophone solo, "Nocturne and Waltz".....Chopin
- March, "Nobles of the Mystic Shrine" (new).....Sousa
- Folk tune, "Country Gardens".....Grainger

The Steinway piano used.

SOUSA BAND HERE NEXT THURSDAY

Noted Bandmaster and His Organization at Foot Guard

Lieutenant-Commander John Philip Sousa and his world-famous band will be at Foot Guard Hall, afternoon and evening, next Thursday, September 23.

The most popular march ever written, Sousa's "The Stars and Stripes Forever," is nearly thirty years old. We, as a nation, began to hum it back in 1898, at the time we were at war with Spain. When the war ended, we kept on humming it. We are still humming it. We hummed it when we went into the World War. What is more, we have learned how to cheer it; it is, perhaps, the most vitally American tune anybody has heard. Oddly enough, Sousa, himself, does not regard "The Stars and Stripes" as his best effort in marches. Ask him which is his best, and he'll invariably tell you that his choice is "Semper Fidelis," which he composed for and dedicated to the United States Marine Corps. Previously to the publication of "The Stars and Stripes," the American public liked best "The Washington Post," which still "stands up," especially when Sousa is in direction of the performance.

Wagner's "Tannhauser" overture will be the opening number in all of the concerts given by Lieut. Com. John Philip Sousa and his band this season. Sousa, who has characterized Wagner as the greatest composer the world has known, was the pioneer in the introduction of the Wagnerian music in the United States, although that fact is not generally known.

"Wagner's music is full of the red blood of melodrama," Sousa said recently. "I have played it until it has become as popular over the country as selections from musical comedy. I played music from 'Parsifal' ten years before the opera was presented at the Metropolitan Opera House in New York. If I were to set forth to educate a brand-new public in music, my text book would be Wagner. As a musical dramatist, he is easily the giant figure in the musical dramatists' group, and as the drama vivifies and condenses a story into an easily assimilated tabloid of time, so Wagner's works are the works for the missionary."

SOUSA PROGRAM

Will Be Given at Olympia Sunday

The program to be given by John Philip Sousa and his band at the Olympia theater at 2:30 Sunday afternoon, as announced by his manager, Harry Askin, is:

1. Rhapsody, "The Indian".....Grem
2. Cornet solo, "Cleopatra".....Demare
3. Portraits, "At the King's Court".....Sousa
- (a) "Her Ladyship, the Countess"
- (b) "Her Grace, the Duchess"
- (c) "Her Majesty, the Queen"
4. Soprano solo, "Shadow Song" (Dinorah).....Meyerbeer
5. Fantasy, "The Victory Ball".....Schelling
6. Caprice, "On with the Dance".....Strung together by Sousa
7. (a) Xylophone solo, "Nocturne and Waltz".....Chopin
- (b) March, "Nobles of the Mystic Shrine" (new).....Sousa
8. Violin solo, "Faust Fantasy".....Sarasate
9. Folk tune, "Country Gardens".....Grainger

Among the encores that Sousa has really embodied in his regular program is "Rameses," a composition by Alexander Steinert, Jr. Mr. Steinert, who was graduated from Harvard in 1921, is believed by Sousa to have a most promising musical career. As a member of the Hasty Pudding Club at Harvard, he wrote the music for the organization.



MISS WINIFRED BANIBRICK Harpist With Sousa and His Band at Woolsey Hall Sept. 26th

MUSICAL NOVELTIES

Sousa Announces New Marches for Concert Program

Lieut. Comdr. John Philip Sousa, who brings his band to the Auditorium next Saturday for afternoon and evening concerts has arranged a greater number of novelties than has been his custom for several years past. It goes without saying there is a new Sousa march. It is "The Nobles of the Mystic Shrine" and is dedicated to the members of that order throughout American, and was played for the first time by a massed band of 6000 Shriners, under Sousa's direction at the American League baseball park in Washington in June, during the national Shrine convention. For good measure Sousa announces another new march, "The Dauntless Battalion," dedicated to the Pennsylvania Military College.

Among the most interesting novelties which Sousa will present this season are the works of two of America's greatest pianists. The first is Ernest Schelling's "A Victory Ball," played last season by three great orchestras, the Philadelphia Orchestra, the Philharmonic of New York and the Chicago Symphony Orchestra. The other work by a pianist-composer will be Percy Grainger's "A Country Garden." Sousa has selected "On with the Dance" as the title for his new fantasia. It includes the "Rigaudon de Dardanus" by Rameau, the "Sun Feast Dance," "La Cinquante" and other equally famous selections woven together into a Sousa number. Another novelty will be "The Merrie, Merrie Chorus," a collection of choruses from well-known operatic works. The humoresque, as much an annual Sousa product as the march, this year will be "Mr. Gallagher and Mr. Shean," based upon the song made famous by the two comedians in the Ziegfeld Follies.

A special feature of the Sousa program next Saturday afternoon and evening will be the playing of "The Lost Chord" by Municipal Organist Arthur H. Turner on the Auditorium organ, accompanied by Sousa's Band.

SOUSA AND BAND WILL PLAY HERE

Music lovers of the valley will be pleased with the announcement that Lieut. Commander John Philip Sousa and his world famed band of 100 artists are coming to Irem Temple on Tuesday evening, Oct. 9th. Ed. M. Kohnstamm, Sousa's representative in this part of the state, makes this announcement. Mr. Sousa has an entirely new program for this season, also several new soloists who have been enthusiastically acclaimed in all the cities visited so far this season.

The soloists include Miss Nora Fauchald, soprano soloist; Winifred Bambrick, harpist; Miss Rachel Senior, violinist; M. John Dolan, cornet soloist, and Mr. Carey, xylophoneist. The music loving public has come to look forward with great expectancy to the solo features that Lieut. Commander Sousa is constantly adding to the always rich and diversified program of stirring music and the diversity of the interest and appeal which he is thus enabled to inject into every successive concert precludes any possibility of sameness.

The March king is playing to record breaking audiences in every city and he always plays to capacity audiences here.

Reservations for the Sousa concert can now be made at Landau's Music Store, 34 South Main street, where the diagram is on display.

Mail orders accompanied by check or Post Office money order addressed to Mr. Kohnstamm, care of Landau's Music Store, will be received and carefully filled in the order of their receipt.

SOUSA AND BAND OF 100 HERE SEPTEMBER 28TH

Wagner's "Tannhauser" overture will be the opening number in all of the concerts given by Lieut. Com. John Philip Sousa and his band this season. Sousa, who has characterized Wagner as the greatest composer the world has ever known, was the pioneer in the introduction of the Wagnerian music in the United States, although that fact is not generally known.

"Wagner's music is full of the red blood of melodrama," Sousa said recently. "I have played it until it has become as popular over the country as selections from musical comedy. I played music from 'Parsifal' ten years before the opera was presented at the Metropolitan Opera House in New York. If I were to set forth to educate a brand-new public in music, my text book would be Wagner. As a musical dramatist, he is easily the giant figure in the musical dramatists' group, and as the drama vivifies and condenses a story into an easily assimilated tabloid of time, so Wagner's works are the works for the missionary."

Matinee only, Friday, Sept. 28th at Drury Auditorium.—adv.

SOUSA HAS LONG TOUR COMES HERE ON OCT. 21

That Lieut.-Commander John Philip Sousa's forthcoming annual tour, the thirty-first of his career and his fourteenth trans-continental journey, is in every sense a trans-continental jaunt is indicated by a glance at the extremes of the Sousa itinerary. Sousa will reach his farthest point to the northeast in Boston. He will be his farthest to the northwest at Portland, Ore., on New Year's Day, and his farthest to the southeast at Miami, Fla. The tour this season began early in July and ends early in March, touching Detroit Sunday, Oct. 21, for two concerts in Orchestra hall. Based upon last season's attendance, his band will be heard during the tour by more than 2,500,000 persons, a greater number than the total of patrons of the New York Hippodrome for a single season in the heyday of its existence.

SOUSA'S BAND TO GIVE TWO CONCERTS OCT. 8

Children's Matinee in Auditorium of Central High School

No man in the world of music has had so extensively advertised a personality as Lieut.-Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band, numbering nearly one hundred, have done and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible.

Sousa and his famous band will give two concerts in Scranton on Monday, October 8. A special school children's matinee at the Central High school auditorium at 3:30 and an entire change of program at the evening concert in the Armory at 8:30. Mail orders addressed Ed. M. Kohnstamm, care of Reisman's, 413 Spruce street, are now being filled in the order of their receipt.

The box office sale opens at Reisman's at 9 a. m., Thursday, October 4.

SOUSA and His Famous Band Will Give Two Concerts in Scranton on Monday, October 8. Special Children's Matinee in High School Auditorium at 3:30 O'clock. Night Concert at 8:30 in the Armory.



PLAYS EXCLUSIVELY FOR THE VICTOR

Haven on Sept. 26, when he will give two performances, matinee, and evening.

Tickets on sale at M. Steinert and Sons Co., 183 Church St., New Haven.

SOUSA RECALLS FIRST VISIT TO LEWISTON

A Lewiston Journal Reporter Takes Luncheon with "The March King"

Lieut. Commander John Philip Sousa is one of the most genial and companionable of men. When he meets a newspaper reporter or a person who has been associated in any way with his concerts in the various towns he visits, the chances are he invites them off-hand to lunch or dine with him. It was so with the Lewiston Journal reporter who was in Portland Tuesday to attend the Sousa concert there.

Mr. Sousa arrived in Portland Tuesday forenoon with his band and he had a very busy day of it. As soon as he arrived the Portland Kiwanis club took him in tow and he was their guest at luncheon at the Elks Club. His coming to this city was like the returning of an old and beloved friend and his time between matinee and evening concert was filled with interviews and greetings. From City Hall to his hotel he was constantly halted by mothers with children who "just wanted to shake hands with Mr. Sousa," newspaper reporters, persons who wished to express their pleasure in the matinee program and those who had met Mr. Sousa in distant places. Among the latter was a vaudeville star who last spoke with Mr. Sousa in the north of Africa.

Besides the Journal music reporter Mr. Sousa had as guests at dinner his three charming young women soloists, Miss Bambrick, Miss Senier and Miss Moody. He was in the best of spirits and as he partook of his favorite tomato salad with plenty of oil, and filet mignon he kept the table lively with his characteristic wit, his humorous stories and merry badinage. Mr. Sousa is a famous story-teller (he has even published stories with marked success) and his material is inexhaustible. One of the young women expressed an admiration for "Baked Alaska" and Mr. Sousa promptly asked the waitress if it could be prepared there. It could. Later it arrived, a hot delicately browned mound of white fluff with-out and frozen sweet within, decorated with cherries and blazing like a birthday cake.

Mr. Sousa recalled stopping at a hotel in Falmouth on his first trip

to Maine, where the sea food was the best he ever tasted. He had codfish tongues there and that reminded him to order some for next morning's breakfast if they could be found.

One of the things which most surprises about Mr. Sousa is his wide versatility of interests. One of the speakers at the Kiwanis club that afternoon had talked on the Maine forests and their preservation. Mr. Sousa was deeply interested and had the facts and figures down fine. His nephew is an expert forester. "I think there must be something of the Druid in my make-up," said Mr. Sousa. "I have a worshipful attitude toward trees. They stand so invincible against centuries of storm and a dastard. I much prefer them to flowers."

And here's a tip to Lewiston admirers. Instead of bouquets they might present Mr. Sousa with a small tree!

Interest in the little violinist who entertained at the Kiwanis luncheon moved Mr. Sousa to relate his own "first appearance" in public. It was at an insane asylum and he was aged eleven. This debut was an ignominious failure. "Even the idiots knew I had made a mess of it and laughed at me," said Mr. Sousa. He related the circumstances with evident amusement not forgetting to mention the lifelong lesson it taught him never to put play before work.

Sousa's Band is much like a big family. Some members have been with him sixteen years or more. The last "original member" of the Sousa Band retired at the close of last season. Mr. Sousa appears to remember every musician who has played with him. He has a sort of second sight in picking his soloists many of whom in later years become famed. "Maude Powell was with me two years," said Mr. Sousa. "I thought then, as many have thought since, that she was the best woman violinist ever heard in America. Maude had a will of her own, as well as myself, but, happily they never clashed. She was with me in 1905 and 1906. It was in that time we made our over-seas concert tour and in Europe she was one of my best drawing cards."

"I believe," declared this director and selector of musicians, "that of all the musicians in the world, 75 per cent. are mechanics. They have taken up music by accident or had it thrust upon them. Of the remaining 25 half are adaptable—that is, they find music easier than anything else. Ten per cent., perhaps, are talented, and there is only one

genius in a thousand and this is a conservative estimate."

When not conducting concerts, Mr. Sousa is writing a novel and an opera. He is still working on the third act of the opera. The title of the novel, which he is not yet ready to make public, is suggestive of mystery but he says it is purely romance. "My best love story," said Mr. Sousa, "hasn't a word of love in it." He is the author of four novels, the last published being "The Transit of Venus," which were very well received. "One disappointed critic," related Mr. Sousa, "seemed to resent my intrusion in the field of literature. Said I'd better stick to my music and leave novels to those who have to write for a living."

Mr. Sousa recalled his first appearance in Lewiston. This was in 1902 in the first season out with his band. The last two weeks he spent in Maine and visited Portland, Lewiston, Augusta, Rockland and Skowhegan. "I remember that town was included," said Mr. Sousa, "because I sent my wife a rhyme about the name." He further remembers that Maine gave him the best houses of that season and this, perhaps, is the reason he has always entertained a warm feeling for the Pine Tree State, and visits it each year when some of the larger places are omitted.

SOUSA'S SUPER-TOUR

John Philip Sousa, the March-king, can easily prove that he has done more professional travelling than any other celebrated musician in the history of the world; but even he gasped when he looked over the itinerary prepared for 1923-24 by his manager, Harry Askin. For the reason that the great bandmaster-composer felt that he would like a long rest—meaning, with him, an opportunity to work just as hard along other lines—Manager Askin booked a comparatively brief tour for last season. Although it was, theatrically, a poor season, managers and musical societies throughout the United States and Canada, complained when they learned that they could not have Sousa and his Band; so, it was the part of common sense to give them what they wanted, and to plan the new season along unusual lines.

That the tour will take Sousa across the continent means, of itself, nothing. What means a lot is the activity in performance the tour will involve. In many cases, the booking is so "close" that the jumps will be made by motor lorries, so that the hundred-odd men of the band will not be compelled to lose rest when certain trains are without sleepers or when they run at awkward hours.

Sousa and his Band will be heard at the Cataract theatre Thursday matinee and evening, Oct. 18th.

ANNOUNCEMENT SOUSA GIVES HONOR TO YOUNG AMERICAN COMPOSER

Lieut. Com. John Philip Sousa, the famous bandmaster and composer, has found and will honor another young musician. It will be remembered that Mr. Sousa, always quick to recognize new and talented musicians and composers, was the first to discover the late Maude Powell. The latest of his happy discoveries is a young composer, Alexander Steinert, Jr., for whom Mr. Sousa predicts big things.

Mr. Steinert, son of Alexander Steinert, the well known New England music dealer, is a graduate of Harvard, class of 1921. He was a member of and wrote the music for the Hasty Pudding club, and his compositions have been played at many of the social and musical events in New England.

When Mr. Steinert's compositions were brought to Mr. Sousa's attention, through a mutual friend, Mr. Sousa was so impressed with the quality and charm of the music, that when Sousa's band begins its New England tour, which opened at Boston on September 16, "Rameses," a most delightful composition by this young composer was featured in the programme, and will be in Mr. Sousa's repertoire for the remainder of the season.

Sousa's band will give its Norwich concert on Tuesday evening, Sept. 25, at the armory. Tickets are on sale at Cranston's.

Program For Sousa's Band Concert Sept. 26th

Lieut. Commander John Philip Sousa who will return to New Haven on Wednesday, Sept. 26 for a matinee and evening concert at Woolsey Hall has found and will honor another musician.

It will be remembered that Mr. Sousa has always been quick to recognize new and talented musicians and composers and was the first to discover the late Maude Powell. The latest of his happy discoveries is a young composer, Alexander Steinert Jr., for whom Mr. Sousa predicts big things. Mr. Steinert is the son of Alexander Steinert and grandson of the late Morris Steinert of this city. He is a graduate of Harvard, class of 1921. He was a member of and wrote the music for the Hasty Pudding Club and his compositions have been played at many social and musical events of New England.

When Mr. Steinert's compositions were brought to Mr. Sousa's attention through a mutual friend, Mr. Sousa was so impressed with the quality and charm of the music that when his band began its New England tour, "Rameses," a most delightful composition by this composer was featured and will be in Mr. Sousa's repertoire for the remainder of the season.

For his concert on Wednesday afternoon where the High School orchestra will assist him he will give the following program:

1. "A Bouquet of Beloved Inspirations," Entwined by Sousa

2. Cornet Solo, "The Centennial".... Bellstedt

Mr. John Dolan

3. Suite, "Leaves from My Notebook" Sousa

(a) "The Genial Hostess,"

(b) "The Camp-Fire Girls,"

(c) "The Lively Flapper,"

4. Vocal Solo, "Villanelle,"

Miss Marjorie Moody

5. "The Portrait of a Lady," Kam-

enoi-Ostrow Rubenstein

INTERVAL

6. Fantasia, "The Merrie, Merrie

Chous," Compiled by Sousa

7. (a) Flute Solo, "Valse," Codard

Mr. Meredith Willson

(b) March, "The Dauntless

Battalion (new) Sousa

8. Harp Solo, "Fantasia Oberon

Miss Winifred Bambrick

9. Tunes, "When the Minstrels

Come to Town" Bowron

In addition Sousa has invited the

High School Orchestra to play at

this concert. They will give the

High School Cadet's March and the

Boys' Scout March.

Tickets for the matinee and even-

ing concerts are on sale at M. Stein-

ert & Sons Co., 183 Church street.



LIEUT.-COMMANDER JOHN PHILIP SOUSA

Who, with His Band Will Give Two Concerts in the Auditorium N Saturday.



JOHN PHILIP SOUSA.

Brings His Noted Band to Foot Guard Hall Thursday for Matinee and Evening Concerts.

SOUSA AT COLONIAL THEATRE FRIDAY AFTERNOON

Tomorrow afternoon will be the only time Lawrence people will have to hear John Philip Sousa in this city during the present year. Sousa and his band are making their 31st annual tour, and it was a question of booking the organization for Lawrence for a single matinee concert, or not at all, and it was decided to accept the date. Manchester, N. H., will hear Sousa tomorrow night.

The Rotary club will welcome the bandmaster tomorrow at noon, having postponed its regular weekly luncheon until tomorrow so Sousa could be a guest and speaker. Directly after the Rotary meeting

Sousa will hurry to the theatre for the concert.

Sousa has improved his organization each year. There are more musicians and soloists with it this year than ever before, and, accordingly, the band is giving its best concerts this year. The program will be a popular one, and contains, among other numbers, clever burlesques on some of the popular numbers of the day. Then, too, there will be some of Sousa's own compositions—no Sousa concert is complete without them.

Seats are selling rapidly at Gardner's Temple of Music.

'PEN'S' INMATES HEAR BAND CONCERT LED BY SOUSA

Inmates of the Eastern Penitentiary Wednesday morning were treated to a special concert by their band, under the leadership of John Philip Sousa, the "march king." He and his band are at Willow Grove Park.

The forty members of the prison band played Sousa's own compositions so well that he complimented them upon their work and also made a short address in which he urged the men to study the classical music more than the modern "jazz." After the concert was over, a hand-made humidor, made by one of the inmates of the prison was presented to the bandmaster.

The National Navy Club, under whose auspices Lieut. Com. John Philip Sousa will give his annual New York concert in Madison Square Garden on Sunday night, October 7, yesterday announced that Mecca Temple, the New York organization of the Nobles of the Mystic Shrine, has volunteered to send its band to Madison Square Garden for the first New York rendition of the new Sousa march, "Nobles of the Mystic Shrine," which will be one of Sousa's programme numbers here.

SOUSA TO OPEN MILLS CONCERTS

Famous Bandmaster Comes to Coliseum on October 23.

A musical season in Toledo without John Philip Sousa is like Hamlet without the Melancholy Dane. While Sousa did not play Toledo last year his appearance here in March, 1922, is little more than a year ago, so he is keeping up his averages pretty well.

There have been bands and bands. But there has been only one Sousa. Last season Sousa made his usual transcontinental tour carrying the largest number of players in his history. A band of 89 players is some band. When asked why he went to this great expense to augment his band to such a size, he replied: "American audiences have been very good to me. Of course I could take in just as much money with half the number of players, but you know I haven't so many years left for these tours (he is fast approaching his seventieth year) and I feel that I want to leave a record behind me of the best and biggest band that has ever played before an American public."

John Philip Sousa is a very rich man. Fortune has treated him kindly. His friends, which are legion, have tried to induce him to give up ere strenuous tours which would x the physical strength of one of if his years, yet the veteran bandmaster and composer is never happier than when he stands before his en, baton in hand, and listens to the plaudits of his admirers. He is that he has a mission to perform, and that to bring happiness to the hear of the people is the greatest achievement of man. Surely

he has had much to be thankful for, for his has been a career of service. His record during the war, as leader of the Great Lakes Navy band is one that has endeared him to every "Buddy" in the country. Long live John Philip Sousa and his band, is everybody's slogan.

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JOHN PHILIP SOUSA AT WOOLSEY HALL WEDNESDAY, SEPT. 26.

SOUSA'S BAND AT WOOLSEY HALL ON WEDNESDAY

Lieut. Commander John Philip Sousa, who will return to New Haven on Wednesday, Sept. 26, for a matinee and evening concert at Woolsey Hall, has found and will honor another musician. It will be remembered that Mr. Sousa has always been quick to recognize new and talented musicians and composers and was the first to discover the late Maude Powell. The latest of his happy discoveries is a young composer, Alexander Steinert, Jr., for whom Mr. Sousa predicts big things. Mr. Steinert is the son of Alexander Steinert and grandson of the late Morris Steinert of this city. He is a graduate of Harvard, C class of 1921. He was a member of and wrote the music for the Hasty Pudding club and his compositions have been played at many social and musical events of New England.

When Mr. Steinert's compositions were brought to Mr. Sousa's attention through a mutual friend, Mr. Sousa was so impressed with the quality and charm of the music that when his band began its New England tour "Ramesis," a most delightful composition by this composer was featured and will be in Mr. Sousa's repertoire for the remainder of the season. For his concert on Wednesday evening Mr. Sousa will give the following program:

1. Rhapsody, "The Indian" Orem

2. Cornet Solo, "Cleopatra" Demare
Mr. John Dolan.
3. Portraits, "At the King's Court" Sousa
(a) "Her Ladyship, the Countess,"
(b) "Her Grace, the Duchess,"
(c) "Her Majesty, the Queen."
4. Soprano Solo, "Shadow Song" (Dinorah) Meyerbeer
Miss Marjorie Moody.
5. Fantasy, "The Victory Ball" Schelling
INTERVAL
6. Caprice, "On With the Dance" Strung together by Sousa
Being a medley of famous tunes.
7. (a) Xylophone Solo, "Nocturne and Waltz" Chopin
Mr. George Carey.
(b) March, "Nobles of the Mystic Shrine" (new) Sousa
8. Violin Solo, "Faust Fantasia" Sarasate
Miss Rachel Senior.
9. Folk Tune, "Country Gardens" Grainger
Tickets are on sale at M. Steinert & Sons Co., 183 Church street.

SOUSA DELIGHTS LARGE AUDIENCE

Great Bandmaster Renders Fine Program, Including Reeves' Famous March.

Received with the usual enthusiasm which invariably characterizes a Sousa presentation, the noted bandmaster appeared at the E. F. Albee Theatre last evening in a program which delighted a large and enthusiastic audience which filled every available seat in the big playhouse. Sousa was ably assisted by several exceptionally fine soloists, Miss Marjorie Moody, soprano; Miss Rachel Senior, violin; Mr. John Dolan, cornet, and Mr. George Carey, xylophone.

As always, Sousa's selections included many march numbers, played with the stirring effect which seems typical of the musicians directed by this skilled leader who was most generous in responding with numerous encores to the insistent applause. Many of the popular songs of the day were interpreted in an original manner and were heartily received. Included in this latter group was "Yes, We Have No Bananas" and "Mr. Gallagher and Mr. Sheen," which took on a new lease of life last evening under the skillful maneuvering of the Sousa artists. A "Regiment March" by the late D. W. Reeves, brought forth applause long and loud, while the arranged program contained several choice masterpieces, notably "The King's Court" and "The Victory Ball." Mr. Sousa's directing, smooth and seemingly without effort, was responded to by the players with an exactness and precision which was a treat to witness.

The concert, one of the series to be presented under the auspices of M. Steinert & Sons, included the following program:

- Rhapsody, "The Indian," Orem; cornet solo, "Cleopatra," Demare, Mr. John Dolan; portraits, "At the King's Court," Sousa; (a) "Her Ladyship, the Countess," (b) "Her Grace, the Duchess," (c) "Her Majesty, the Queen," soprano solo, "Shadow Song" (Dinorah), Meyerbeer, Miss Marjorie Moody; fantasy, "The Victory Ball," Schelling; caprice, "On With the Dance," strung together by Sousa, being a medley of famous tunes; (a) xylophone solo, "Nocturne and Waltz," Chopin, Mr. George Carey; (b) march, "Nobles of the Mystic Shrine" (new), Sousa; violin solo, "Faust Fantasia," Sarasate, Miss Rachel Senior; folk tune "Country Gardens," Grainger.

SOUSA LEADS PRISONERS' BAND

PHILADELPHIA — John Philip Sousa, now in the last week of his annual engagement here, will conduct the prisoners' band at the Eastern Penitentiary in a concert today. He will present two new marches to the prisoners' organization.

SOUSA'S BAND COMING, GRAND

NOVEMBER 30 IS DATE ARRANGED FOR THIS EXCELLENT MUSICAL TREAT.

Manager A. P. Owens has booked John Philip Sousa's world-renowned band to appear at the Grand opera house Friday evening, November 30. Facts recounting the greater successes in the life of this famous band director follow:

Lieut. Com. John Philip Sousa, the famous bandmaster, has participated in so many record-breaking events during his long career at the head of the band which bears his name that he has forgotten a great share of the superlative events in his life. Recently, however, he took pad and pencil and jotted down a few facts. Here they are:

Sousa's greatest audience consisted of 70,000 people and was assembled at the American league baseball park in New York in April, 1923. Sousa was invited to conduct the band for the flag-raising which officially opened the huge stadium to the public.

The greatest band ever directed by Sousa consisted of 6,282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the order, in June, 1923. The first selection played by the huge band was the new Sousa march, "Nobles of the Mystic Shrine."

The greatest day's business ever done by Sousa and his band was in Cleveland, Ohio, September 30, 1922. The receipts amounted to \$17,778, a world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march "Stars and Stripes Forever." To date more than 2,000,000 copies of the music and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest-selling composition of any description in the world.

Sousa says his biggest thrill came the first time he led the United States Marine band in one of his own compositions, and his second biggest thrill when he marched down Fifth avenue in New York at the head of his Great Lakes naval training band of 1,800 pieces during one of the Liberty loan campaigns.

SOUSA'S BAND PLAYS DELIGHTFUL CONCERT

Albee Theatre Crowded with Friends and Admirers of Noted Leader.

John Philip Sousa and his band opened the Providence concert season last evening, presenting a splendid programme in the Albee Theatre, under the Steinhart management. In the presence of an audience that crowded the great auditorium. It was a band concert of the highest order and a striking presentation of band music when directed by a master such as Sousa and played by a splendid company of musicians.

Sousa's programmes make a happy combination of the classical and the popular, affording enjoyment to students of music as well as to those who are satisfied with the melodic lilt of the more ephemeral offerings. For instance, last evening the band played Mr. Sousa's "At the King's Court," a dainty bit worthy of a symphony orchestra, and a rather gloomy but musically unusual piece by Schelling, "The Victory Ball," based on Alfred Noyes' poem. On the programme, among the popular numbers, was also the inevitable, "Yes, We Have No Bananas," played in a style that could not fail to interest even the most earnest student of the classical.

The soloists were Miss Marjorie Moody, soprano; Miss Rachel Senior, violinist; John Dolan, cornetist, and George Carey, xylophonist. All were enthusiastically received and a number of encores were demanded and given. Indeed encores were the order of the evening, the conductor responding time and again with added numbers.

Following is the original programme:

- Rhapsody, "The Indian," Orem; cornet solo, "Cleopatra," Demare, Mr. John Dolan; portraits, "At the King's Court," Sousa; (a) "Her Ladyship, the Countess," (b) "Her Grace, the Duchess," (c) "Her Majesty, the Queen," soprano solo, "Shadow Song" (Dinorah), Meyerbeer, Miss Marjorie Moody; fantasy, "The Victory Ball," Schelling; caprice, "On With the Dance," strung together by Sousa, being a medley of famous tunes; (a) xylophone solo, "Nocturne and Waltz," Chopin, Mr. George Carey; (b) march, "Nobles of the Mystic Shrine" (new), Sousa; violin solo, "Faust Fantasia," Sarasate, Miss Rachel Senior, folk tune.

SOUSA PRESENTS NEW VIOLIN SOLOIST THIS YEAR



RACHEL SENIOR

There is small wonder that Miss Rachel Senior, this year violin soloist with Lieutenant Commander John Philip Sousa and his famous band, was attempting to play a violin at an age when most girls are quite contented with their dolls. For Miss Senior was born in a house of violins, and the beautifully-toned instrument which she uses when she appears with Sousa's Band, which might well be a rare old Stradivarius is the handiwork of her father, Charles Senior, of Mason City, Iowa, who all his life has had violin making for a hobby, and who during his long lifetime has found time to make in their entirety more than 100 of the instruments.

Charles Senior was a businessman with a love for music. He used to direct the local orchestra, and then as a means of diversion he attempted to make himself a violinist. He was successful, so he made another, and by the time Rachel was old enough to take a violin into her hands at least fifty of the instruments were in the home. Senior taught his daughter the rudiments of the instrument, and then with

a rare modesty purchased her a violin which had been pronounced correct in its proportions and in tone by several experts, that his daughter, if she intended to have a musical career, might not be handicapped by becoming accustomed to a violin which might not be correct. Miss Senior eventually came to New York to study with Franz Kneisel, a famous teacher of violin, and from Kneisel she went to Leopold Auer, who has taught the greatest violinists of the world, including Mischa Elman. Through Meredith Wilson, who had been a member of Sousa's Band, and who had lived in Mason City, Sousa heard of the girl whose father made violins and who had come to New York to study. Sousa, who began his career as a violinist, was interested, and he looked her up. He found her to be an artist of rare talent, and he engaged her at once as his soloist. And that Sousa knows how to discover violinists is indicated by the fact that it was he who first introduced to the American public the late Maude Powell, possibly the greatest and certainly the best-loved of all violinists of her generation.

SOUSA WOULD HAVE NO MUSIC SUBSIDIES

When People Pay for Music, Appreciation of It in True Sense Follows.

Subsidies for musical organizations, in the main symphony orchestras and opera companies are characterized as a step in the wrong direction in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his 35th annual tour and who comes to the state armory here, on the 30th, instead of drilling into the minds of the people the fact that if they would have good music they must support it, the subsidies are making people careless, and a feeling is growing up that music will go on, some way, without their support.

Sousa's band is the only unsubsidized organization in America. The symphony orchestras of America, and even the Metropolitan and the Chicago operas, are guaranteed against loss, or have patrons who make up each season the difference between operating expenses and receipts.

Sousa goes over the country each season playing music which the people are eager to hear and for which they pay a sum sufficient to enable Sousa to maintain his organization.

"The modern concert hall has brought music within the reach of the common people," says Sousa. "Great seating capacities make it possible to place admission prices within the reach of even the most humble wage earners. The people of the country at large know that my organization must pay its own way, and they attend my concerts to the number of three million a year. It is my firm belief that the subsidies decrease the interest in music rather than increase it, because it removes the responsibility from the masses to a few individuals. I am unalterably opposed to musical subsidies except in the case of bands which are in a sense municipal. In the majority of our cities we have bands which play upon public occasions and which give concerts, free to the public. These organizations, of course, should be supported from the public funds, for they are as much a part of the municipal life as the fire department or the police."

SOUSA IS COMING WITH FAMOUS BAND

Lieut. Com. John Philip Sousa, the famous bandmaster and composer, who comes to New Haven on Sept. 26, has found and will honor another young musician. It will be remembered that Mr. Sousa, always quick to recognize new and talented musicians and composers, was the first to discover the late Maude Powell. The latest of his happy discoveries is a young composer, Alexander Steinert, Jr., for whom Mr. Sousa predicts big things.

Mr. Steinert, son of Alexander Steinert and grandson of the late Morris Steinert of this city, is a graduate of Harvard, class of 1921. He was a member of and wrote the music for the Hasty Pudding club, and his compositions have been played at many of the social and musical events in New England.

When Mr. Steinert's compositions were brought to Mr. Sousa's attention, through a mutual friend, Mr. Sousa was so impressed with the quality and charm of the music, that when Sousa's band began its New England tour, opening at Boston on September 16, "Ramesis," a most delightful composition by this young composer, was featured in the program, and will be in Mr. Sousa's repertoire for the remainder of the season.

Tickets for his matinee and evening concert here are on sale at M. Steinert & Sons Co., 183 Church street.

SOUSA NOT STRUNG FOR JAZZ MUSIC

Predicts It Will Not Long Endure—His 31st Appearance Here

"Jazz has not the prestige that it had a year ago," declared John Philip Sousa, the noted band leader, in an interview today. He is making his 31st appearance with his band at Mechanics hall today.

Mr. Sousa said that a composer who has written good jazz deserves credit and he admitted that there were jazz pieces that were very pleasing. He recalled an old adage that his father once told him, to the effect that one who placed the remuneration from his work above the work itself had a slim chance of lasting success.

He said that many fine compositions had lately been put to jazz but that he hoped never to hear "Nearer, My God, to Thee" played in a jazz strain. It is Mr. Sousa's belief that jazz cannot last, for the very reason that its composers have only a commercial interest in view. He said that dancing classes were responsible for the popularity of jazz, and not those who are lovers of good concert music.

Mr. Sousa was a guest of the Lion's club in the Bancroft hotel today with members of the Rotary and Kiwanis clubs present. Many of the members' wives were also at the luncheon. There was a big crowd at the afternoon concert. Tonight a new program is to be played.

Harrisburg Telegram 9/23/22

SOUL OF ARTIST
HAS DRUMMER OF
SOUSA'S BIG BAND

The greatest bandmaster in the world without doubt is Lieut. Com. John Philip Sousa, who brings his famous band to The Palace on Sunday, October 14. The greatest bass drummer in the world on the authority of no less an authority than Sousa himself is August Helmecke, who with his big bass drum for the past fifteen years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As everyone knows drum heads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity even when there has been no rainfall causes the pores in the skin to fill with moisture, dulling the sound of the drum. Temperature changes or extremes of temperature frequently cause drum heads to split. The manufacturers were told to spare no expense in evolving the kind of drum head which would be most likely to withstand the rigors of a Sousa tour. They found that zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired skins were obtained. Then the drum was made and Sousa received it and a bill for \$3,500. But the zebra skin drum heads have withstood a dozen tours. In Vancouver and Palm Beach in rain and sunshine, Helmecke's big drum beats true.

There is a story behind the cymbals with which Helmecke punctuates the Sousa marches. Several years ago Helmecke visited China. There Li Hung Chang, the famous Chinese statesman, presented him with the cymbals. They had come from Manchuria and had been the property of a Manchurian executioner, who on execution days, by crashing them together announced that he awaited the condemned.

"The average layman does not realize the importance of the bass drummer to a band," says Sousa. "He has a general idea that the success of the band lies primarily in the trumpet, trombone and clarinet sections. I sometimes think that no band can be greater than its bass drummer, because it is given to him, more than to any person except the director to reflect the rhythm and spirit of the composition. This is particularly true of the march forms of composition. Marches primarily are written to be marched to. One does not march to trombones, the trumpets or the clarinets, but to the bass drum. And no one who has watched and heard Helmecke with my band playing a march will differ with me when I declare that my bass drummer has the spirit and the soul of a great artist."

When Helmecke is not touring with Sousa, he is a member of the orchestra of the Metropolitan Opera House in New York.

Sousa's Band

Sousa and his famous band of 100 pieces comes to Worcester today. He is to be given a luncheon by the Lions' club at Bancroft hotel this noon, at which members of the Kiwanis, Rotary and Exchange clubs will attend and he is to give two concerts in Mechanics hall, 3 and 8.15 o'clock. The band is on its 31st annual and 14th transcontinental tour and the New England section of it is under the direction of Albert M. Steinert. The famous bandmaster has been greeted by large audiences everywhere, more than 3000 being at his concert in City hall, Portland, Tuesday night. There has been a large sale for the concerts today and Mechanics hall will be crowded tonight.

Sousa has prepared attractive programs for his concerts, and in addition to the band numbers there are four soloists for each concert. This afternoon the soloists are John Dolan, cornetist; Marjorie Moody, soprano; Winifred Bambrick, harpist, and Meredith Wilson, flutist. Tonight the soloists are John Dolan, cornetist; Marjorie Moody, soprano; George Carey, xylophonist, and Rachel Senior, violinist. The regular program includes nine numbers for each concert, but the encores are usually nearly twice that number. He plays many of his old marches, which are the most famous ever written, and among the numbers for his encores are "Yes, We Have No Bananas," "Mr. Gallagher and Mr. Shean," "The March of the Wooden Soldiers," Victor Herbert's "A Kiss in the Dark," Jockey's berceuse, and plenty of others, not to omit the best of them all, "The Stars and Stripes Forever," with the Sousa swing and the trombones.

Sousa Talks
About Home
Town Bands

Membership in the town band as a boy or a young man seems to have been the prerequisite to success in life to the majority of Americans of the present generation, according to Lieut. Com. John Philip Sousa, the famous bandmaster. Wherever Sousa goes he meets the preeminent and successful men of the day, and a surprisingly large proportion of them confess that as young men they were musicians in brass bands, generally in bands located in the smaller cities and towns.

"A few months ago, the late President Harding and myself were at Chester, Pa., together to receive honorary degrees from the Pennsylvania Military College," says Sousa. "In the course of the conversation the president remarked that he had been a bandman as a boy. I then remarked upon the numbers of men whom I have met in my thirty-one years at the head of my own band who have been members of brass bands, and we both agreed that a generation ago the brass band was an important feature in the social life of the small city."

"A generation ago the brass band was a matter of intense town pride in the smaller communities and membership was eagerly sought. That condition has not entirely passed and I find many communities where the town band is rightly considered the community's best advertising asset. In several states, among them Kansas, the municipalities are authorized to levy a tax for the support of a municipal band. Membership in the band brought a uniform and I do not pretend to be original when I remark that nothing catches the feminine eye quite as quickly as a uniform. It also brought certain concessions from employers and occasional opportunities to see the world through trips to Fourth of July celebrations at the county seats or upon great occasions to the great fairs. So the ambitious, aggressive youth of the community was to be found in the brass band and I must confess that it was native ambition and aggressiveness as much as brass band training which made them great or successful."

"When I am on tour there is scarcely a city in which I visit where I do not meet some man who has been more than ordinarily successful in life in a profession, in business, or in politics, who does not break down and confess that he had been a member of a band in a small city or town. Most of them seem to have been players of alto horns, tenor horns, E flat cornets and E flat clarinets; instruments which have almost disappeared in modern brass band instrumentation. So many of them were performers upon fast disappearing species of instruments that I have often wondered what has become of the cornetists, the trombone players and the drummers. Were all cornet players doomed to mediocrity? Did trombone players, like the good, die young? Or does every felon's cell hold an ex-bass drummer?"

"Seriously, however, for the good of music, I am much gratified that community pride in brass bands has enjoyed a tremendous growth over the country in the past few years, particularly since the war. I get many letters asking for advice upon band organization and instrumentation, for suggestions upon the construction of band shells, and for directions upon repertory. Many industrial concerns over the country are organizing company bands, and I hope I may be pardoned if I boast that a great number of the young men who were in my Great Lakes Naval Training bands during the World War, have become musical directors in their home communities."

SOUSA'S BAND

Every year, as his patrons well know, John Philip Sousa sets his lively fancy to work on a humoresque or fantasia built on one of the recent fad-tunes. Last year, he took "The Silver Lining" numbers in his program. This year, his fancy turns to "Mr. Gallagher and Mr. Shean," the foolish song which has served to make of its two singers, the well-known Gallagher and Shean of the vaudeville, national figures.

It is characteristic of the March-King that he has never ignored a contemporary composer whose work has possessed the element of vitality; "the thing to do with a good tune," he has often said, "is to send it along." It is estimated that Jerome Kern, who composed "The Silver Lining," is richer by his royalty on the sale of at least half a million copies as a result of Sousa's use of the tune in communities where "Sally" has never been played. Sousa will be heard at Woolsey hall at two performances this year, matinee and evening, September 26.

Tickets on sale at M. Steinert and Sons Co., 133 Church street.

LARGE AUDIENCE
IS DELIGHTED BY
SOUSA'S CONCERT

The eminent Sousa and his band, supplemented by a vocal programme, thrilled a deeply appreciative audience at the E. F. Albee Theatre last evening in the first of the fall Steinert concert series. Popular melodies and more pretentious numbers pleased so completely that the genial bandmaster was obliged to offer more than a half dozen encore numbers before the huge audience seemed even partially satisfied.

The programme was as follows: Rhapsody, "The Indian," Orem; cornet solo, "Cleopatra," Demare, Mr. John Dolan; portrait, "At the King's Court," Sousa, (a) "Her Ladyship, the Countess," (b) "Her Grace, the Duchess," (c) "Her Majesty, the Queen," soprano solo, "Shadow Song," ("Dinorah"), Meyerbeer, Miss Marjorie Moody; fantasy, "The Victory Ball," Schelling; caprice, "On with the Dance," strung together by Sousa, being a medley of famous tunes; (a) xylophone solo, "Nocturne and Waltz," Chopin, Mr. George Carey, (b) march, "Nobles of the Mystic Shrine" (new), Sousa; violin solo, "Faust Fantasia," Sarasate, Miss Rachel Senior; folk tune.

This varied offering was skillfully presented by the same Sousa's band that the country has recognized and applauded for several seasons. Few changes in the personal result in the organization being composed of veterans whose instant recognition of the master's desires result in a tonal harmony unexcelled in band concert unity throughout the country, and it was this realization on the part of the assemblage last evening that contributed to the thrills that the programme offered.

The fantasy number "The Victory Ball" was a weird but enjoyable interpretation based upon the theme, "The cymbals crash, and the dancers walk."

With long silk stockings and arms of chalk

Butterfly skirts, and white breasts bare.

And shadows of dead men watching 'em there."

"At the King's Court," and a specially dedicated march to the "Nobles of the Mystic Shrine," were other band offerings that met with immediate response.

The vocal offering were featured by a cornet solo "Cleopatra," by John Dolan; soprano solo by Miss Marjorie Moody; xylophone solo by George Carey and a violin solo, "Faust Fantasia," by Miss Rachel Senior.

JOHN PHILIP SOUSA

An editorial in Lafayette Young's Des Moines Capitol, praises John Philip Sousa in the following manner: "Music owes a debt of gratitude to John Philip Sousa, the great band leader, and patriotism owes him the same kind of a debt. For the past twenty-nine years, Sousa's band has been playing in American cities and towns and at every concert Sousa's Band has given patriotic music. John Philip Sousa is a patriot. He is also a gentleman. He treats his audience as if he appreciated their presence. He is not stingy with encores and when he yields to an encore he does it graciously. He does not taboo the small town. When his audience is small, as it used to be, sometimes,

his band performed with the same spirit which might be inspired by a greater audience. His band has inspired other bands. No one could estimate the amount of good to the general cause of music done by John Philip Sousa, bandmaster, composer and patriot. Some great musicians are peculiar, as also are some great leaders of bands. Sousa is not peculiar; he has no mannerisms. He does not throw bricks into his audience when some are compelled to get up and go out. This is a habit of the vaudeville circuit which he has not acquired. Long live Sousa."

John Philip Sousa consented to go to the Eastern State Penitentiary in Philadelphia yesterday to conduct the prisoners' band in a concert for the inmates, but he came away after the performance, while the members of the band, including some first-class musicians, stayed there over night.

CONCERT SEASON
OPENED BY SOUSA

Famous Leader's Band Delights
Enthusiastic Audience at
the Albee Theatre.

POPULAR MELODIES INCLUDED

"Second Regiment" March Given as a
Special Encore.—Two Young
Women Soloists Create
Fine Impression

Lovers of band music in general, and admirers of John Philip Sousa in particular, turned out en masse last evening to hear the first important concert of the season at the E. F. Albee Theatre. It was a typical Sousa audience in size and in enthusiasm. Popular melodies and more pretentious numbers, played as only Sousa can play them, delighted the huge crowd and the genial bandmaster drew generously upon his supply of encore pieces. Soloists, up to the standard set by assisting artists of other seasons with the band, made a pleasing impression and lent variety to the programme.

In personnel Sousa's organization changes but little from year to year. This is one of the secrets of the band's fine ensemble. Last evening the players gave a very satisfying exhibition of technical exactness and tonal balance. They follow the beat of their leader's baton with almost uncanny precision. This gives a remarkably clean attack and perfect rhythm and results in making quite bearable such masterpieces as "Yes, We Have No Bananas" and others which Mr. Sousa introduces in his arrangement of popular melodies.

An interesting number was presented in his portraits, "At the King's Court," Schelling's latest work, based upon Alfred Noyes's poem, "The Victory Ball," a feature number of the programme, is written in the modern style and furnishes many gruesome musical moments.

Two talented young women soloists were heard in the appearance of Miss Marjorie Moody, coloratura soprano, and Miss Rachel Senior, violinist. Miss Moody, who has sung with success in this city in previous seasons, has improved in the management of her fine voice. She sings with delightful ease and smoothness and with a style that bespeaks a fine musical appreciation of her numbers. She added encores after her aria.

Miss Senior likewise made a hit with her audience. The difficult Sarasate "Faust" Fantasia was well played. Her intonation is pure and her technique fluent and sure. Messrs. John Dolan, cornetist, and George Carey, xylophonist, were the other soloists who contributed to the programme. Both played extras.

A special encore by the band was added during the evening. This was D. W. Reeves's "Second Regiment" march. It was played with great spirit.

The programme follows: Rhapsody, "The Indian," Orem; cornet solo, "Cleopatra," Demare, Mr. John Dolan; portraits, "At the King's Court," Sousa, (a) "Her Ladyship, the Countess," (b) "Her Grace, the Duchess," (c) "Her Majesty, the Queen," soprano solo, "Shadow Song," ("Dinorah"), Meyerbeer, Miss Marjorie Moody; fantasy, "The Victory Ball," Schelling; caprice, "On with the Dance," strung together by Sousa, being a medley of famous tunes; (a) xylophone solo, "Nocturne and Waltz," Chopin, Mr. George Carey, (b) march, "Nobles of the Mystic Shrine" (new), Sousa; violin solo, "Faust Fantasia," Sarasate, Miss Rachel Senior; folk tune.

"Condens," Grainger.

Sousa Seeks for
Opera Subject

If you had given your word—and to a lady—to provide her with a grand opera on a romantic subject and treating of a period of American history, just where would you begin? That is the problem that is puzzling Lieut. Com. John Philip Sousa, as he tours America this season with his famous band. For Sousa is the individual who has given the promise, and Mary Garden is the lady.

"When I first considered the composition of an opera upon an American subject, with the strong element of romance, I felt that I had all of American history from which to select my subject matter, because to me American history always has been nothing but romance," remarked Sousa, recently.

"My advisers believe that the World War killed the possibilities of a story dealing with the days before the Civil War, an opinion with which I do not agree. But there is the problem, and any suggestions, when sent with postage fully prepaid, will be thankfully received."

Sousa and his famous band will come to the Stratton Theatre Tuesday evening, Oct. 2.

MARCH KING
IS HERE TODAY

Sousa's Band Will Give Concert at Olympia This Afternoon—Plays in Providence in Evening

Fleeting as will be the visit of John Philip Sousa and his band to New Bedford for their concert at the Olympia Theater at 2:30 this afternoon, it is only indicative of the intense activity of his 31st annual tour on which he has just embarked that makes of the itinerary a super-tour in the fullest sense of the word.

For the reason that the great bandmaster-composer felt he would like a long rest—meaning with him an opportunity to work just as hard along other lines—Manager Harry Askin last year booked a comparatively brief tour for the season. Though it was a poor year theatrically, managers and musical societies everywhere complained when they learned they could not have Sousa and his band. Because it was the part of common sense to give them what they wanted, the schedule this year was arranged along such unusual lines as to give the nearly hundred players and soloists contracts for a full year.

Only three weeks of this time could be allotted New England. New Bedford was fortunate in being selected again for one of these concerts. In many cases, throughout the United States, the booking is so close that the jumps will be made by motor-lorries so that the hundred-odd men of the band will not be compelled to lose rest when certain trains are without sleepers, or where they run at awkward hours. The quick jump that is necessitated from New Bedford to Providence, where the band will play in the evening, is part of this program. But it has been arranged under almost ideal conditions, as the Department of Public Utilities has authorized the New Haven to run a special train from here to Providence for the exclusive use of the Sousa band members.

A Shrine Composition.

Included in the numbers on this season's program that have been enthusiastically received in Boston and Portland in the opening week of the tour is Sousa's latest composition, "The Nobles of the Mystic Shrine." The Shrine band which played its own march for the first time in Washington last spring consisted of 8,000 men from all parts of America. The composition was inspired by the appeal of the late President Harding at the Shriner's convention for a larger fraternal fellowship, and as such Sousa's latest musical triumph is a tribute to the late President.

While the swing of the music of Sousa's band is most diverting, there is in the personality of the famous March King himself that which will always attract large numbers. The ease with which the master apparently procures his effects, an ease from which the vigor of true directorship never departed, is a characteristic of the bandmaster most often commented upon.

Miss Rachel Senior will be heard by a New Bedford audience this afternoon for the first time with her violin solos. Miss Marjorie Moody will make a return engagement as a vocalist. Besides there is this year a varied number of classic and novelty soloists, not necessarily listed on today's program, but ready for encores to the fullest number the audience calls for.

Organist to Play with Band.

Municipal Organist Arthur H. Turner will add a feature of local interest to the concerts by Sousa and his band in the Auditorium next Saturday afternoon and evening by playing "The Lost Chord" on the municipal organ with the band. This is expected to prove a pleasing addition to Sousa's well chosen programs, for the famous conductor is noted not only for his leadership, but his skill in selecting his concert numbers. This season as usual he will have a number of novelties in a light vein to balance the more solid selections, a combination that always pleases, especially when played by the world's greatest band. With Sousa this season as soloists are Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist, and Miss Rachel Senior, violinist. Miss Senior is a new addition to the band, but she is said to be a violinist of unusual talent.