

JOHN PHILIP SOUSA'S FAMOUS COLLECTION
OF SHOES IS VALUED AT MORE THAN \$5,000.



—Copyright by Underwood & Underwood.

Although this remarkable collection of shoes are insured for \$5,000, that amount would not cover, nor in any way meet the original cost or sentimental value attached to the 100 and more pairs of shoes of John Philip Sousa.

Begun as a fad when 16, many presented by famous admirers, and all having been worn through interesting or thrilling experiences, these souvenirs furnish inspirations that reach the public through his myriad compositions, including 170 marches, which crown him "King," and 10 operas, of which the fame of either "El Capitan" or the "Charlatan" would have sufficed.

The military boots worn on 10,000 miles of march, now frayed tops, discernible in the picture, along with soft tan Wellington boots worn at Hunt Ball, South Sea, England; neither of these, nor the handsomely stitched top boots, gift of the late President Roosevelt, are likely to be seen by the reader, but the next time Sousa raises his baton for your favorite march, let your glance travel where you can recognize the natty lace or formal button shoes of the picture.

THE ROCHESTER DAILY BULLETIN

PERSONNEL FOR SOUSA BAND CAREFULLY
CHOSEN; CHILDREN'S MATINEE PLANNED



JOHN PHILIP SOUSA

A carefully chosen personnel of 85 of the finest band musicians in America, the largest permanent organization of bandmen in the world and the finest body of musicians ever assembled under the baton of Lieut.-Commander John Philip Sousa, constitutes the regular concert force of the March King's 1921-22 transcontinental tour.

At the National Guards' Armory Monday, October 9, afternoon and evening performance, children matinee in the afternoon at \$50, making it possible for every child to hear the wonderful instructive and attractive program, which is equally interesting to the adult.

The entertainment will appear here under the direction of Miss Mary E. Lawler.—Adv.

MUSIC COLUMN

By Albert Edmund Brown

Many musical novelties will feature the concert program by Sousa's Band this season. A beguiling fantasy "Feather Your Nest," "The Fancy of the Town," a melange of popular tunes of the past decade, the bandmaster's new marches "Keeping Step with the Union" and "On the Campus," besides a cowboy

"breakdown" called "Turkey in the Straw," are among the new number that have already made instantaneous hits.

MUSIC NOTES

Romance
and Sousa;
are Pals

In the time between afternoon and evening concerts one day in Chicago, John Philip Sousa entertained a number of local friends at an informal dinner. His guests included three newspaper men, the bandmaster of a nearby university, two theatrical managers, his personal physician and wives various. It was one of the wives, a long-time friend of the March King, who said: "Commander, I often think that, with your Latin blood and your world-wide experience, you have been a masterful man in sticking to the business of music, and permitting its romance and adventure to pass you by untouched!"

"My dear lady," replied Sousa, "I should have been put away in the cold, cold ground back about the time Grover Cleveland was first elected President had I not had romance as my inseparable companion! Romance and I have been pals. I married when young, on \$25 a week, and have the same wife to this day. That, believe me, is the true romance. I have seen all of the known world; and that, too, is the very stuff of romance. I have written the tunes to which our military, our marines and our sailors march and drill; and that, I think, is romance; anyway, it has all the thrills for me. When one of my two daughters decided that she had found the right man, she came and asked me if it would be all right for her to say Yes. And that, dear lady, was ultimate romance."

Sousa and his Estimable Eighty, as a Chicago writer calls the band, are to come here on Thursday evening, September 28th, and will present a programme of new material and old pets in the Elmwood Music hall.

SOUSA'S BAND TO
GIVE CONCERTS



MISS CAROLINE THOMAS

SOUSA and his band of eighty pieces will give two concerts in Cleveland's huge public auditorium next month and will bring with him as soloist, Miss Caroline Thomas, violinist. The two concerts will be given on Saturday, September 30.

Where's the Water Wagon?

John Philip Sousa Puts In a Call for an Old Institution.

TO THE NEW YORK HERALD: An old friend has written asking if I can give him the whereabouts of the well known and beloved water wagon so much in evidence during the days preceding prohibition. He says its disappearance is as great a mystery as the identity surrounding the individual who struck Billy Patterson.

During the greater part of his life he would get on the water wagon and ride sometimes a month, sometimes two, three or six months, and on one occasion he liked the going so well he sat by the driver on that aqueous vehicle from New Year's Day to the following Christmas!

Since the Eighteenth Amendment went into effect he sadly misses his periodic ride. He has been so busy sampling various kinds of home brew, battling with booze, hobnobbing with hoodlums, sipping synthetic brandies and gins, monkeying with moonshine, guzzling swizzles and concocting all sorts of cocktails out of all sorts of things he feels run down and badly needs a ride on the water wagon.

With tears on his pen he writes the water wagon was a great refuge and barrier against the demon Rum, for when that fiend nosed in, exhibiting his alcoholic antics, he would give the old soak the merry ha! ha! by mounting the water wagon. He also writes that in his opinion the jitney of prohibition might be safe riding for some, but he believes it's a rotten carryall, for it often skids on slippery places, is a poor hill climber, and you can't depend on the clutch going down grade.

Can you tell my friend where the water wagon is?

JOHN PHILIP SOUSA,
WILLOW GROVE, Pa., August 17.

Phil
Sousa
Then he flitted back to his trip in Canada, a couple of months ago, when he happened—casually, of course—to be in Montreal when John Philip Sousa was doing the honors at the big suburban park there preparatory to his tour of the country. "While I was in Montreal, where, by the way, they have a liquor law which might well be adopted in this country—for I did not see an intoxicated person there, yet one did not have to become a criminal to slake his thirst, I ran across our esteemed bandmaster, Sousa. During the course of our pleasant chat Harry Askin, who represents the wizard of march compositions, drifted in, no doubt, attracted by the odor of 'incense.' And Harry thrust this story on us.

"Mr. Sousa took with him to Europe when he was invading that territory, as acting manager and liaison officer, so to speak, a brilliant young American journalist and well-known theatrical man, Colonel George Frederick Hinton. When Sousa registered in Paris, Hinton, knowing his business and at the same time realizing that the Europeans had not developed the art of news-interviewing to the extent even then known to every cub reporter in the United States, called the manager of the hotel to one side and impressed him with the necessity of not letting the newspapers know that Sousa was in Paris. 'Not a word, on your life!' admonished Hinton.

"The hotel manager promised, and then talked about the strange, bearded American with a foreign name who did not care to have his presence known to the press. In less than an hour every Paris daily and some of the weeklies were in the foyer of the hotel, clamoring for information. Hinton appeared in the foyer, assumed a look of grief and pain, and begged the newspaper men to disperse. They refused, and grew more and more excited. 'Why,' they asked—'why should this new visitor conceal his presence?' They asked for details. At length Hinton seemed to yield, and undertook to reply to questions. In the course of half an hour all the reporters centred upon one question—the origin of Sousa's name. There was at the time a measure of bad feeling between Portugal and France over some colonial matter in Africa; and Sousa, as you know, is of Portuguese descent on his paternal side, although, as you also know, genuine American by birth and training. Hinton thought it best not to mention the Portuguese strain; and there were too many Spaniards in Paris to make it wise to switch the name of Sousa from one part to another of the Iberian Peninsula. So Hinton, driven into a corner, replied that the March King's name was really So—John Philip So—and that the 'usa' stood merely for the initials 'U. S. A.' And the next day every newspaper in Paris and the French provinces ran a column or so telling of the arrival of and the forthcoming concerts by John Philip So, U. S. A.

"The story still haunts us," declared Askin, and expressed the belief that it was, in many ways, one of the best press agent's stories ever broadcasted. 'After all,' he added, 'the value of a story, when it is good-natured and harmless, lies in its vitality rather than in its original impact. Thus, the milk-bath story stuck to the late Anna Held till the day of her death, while many a bigger story died out in a week or two. Oddly enough, the milk-bath story and the Sousa story were sprung on practically the same day, although Miss Held was in New York and Sousa in Paris; the New York papers carried the Sousa story by cable the day following the first account of Miss Held's milk-baths.'

"Somewhat confused by the daylight-saving time, which Governor Sprout aptly termed the 'darn fool time,' and railroad, or standard time, the old fellow appealed to me to set him right. When I had done so he declared that he had just about enough time to catch his suburban train and he rushed from the room without giving his estimate

ACTORS FROM AUSTRALIA
CALL SOUSA MUSIC IDOL

NEW YORK, Aug. 19.—The booking of Sousa and his band for Willow Grove Park from August 6 to September 10 brings to mind some published correspondence from a party of well-known American actors, who went out to Australia little more than two years ago and are now on their way back via some of the cities in the straits settlements and in India.

One of the actors, John P. O'Hara, said: "Before we came to Australia we were told that the sentiment was markedly anti-American. We were prepared to find it so. But, believe me, Australia is taking from the United States more than she is taking from England! Nine in every ten plays are American in make; while devoted to actors from London, they seem to prefer the American way of 'pepping up' a performance: the bookstores are filled with books by American authors, and the newspapers carry an amazing amount of American news.

"When it comes to music, it is a case of 'nothing but,' with John Philip Sousa as a sort of musical idol. I do not assert that the Australian is overfond of the 'stars and stripes,' but I do assert that he seems unable to get enough of 'The Stars and Stripes Forever.'"

SOUSA
Sousa's band is in its 30th season. For 12 years John Philip conducted the marine band, which he left to form an organization of his own. Many of the brilliant players who have been with him have formed bands of their own. He has had seven managers. The latest of these is Harry Askin, who has been with him since 1916. In the 30 years the band has toured the United States and Canada several times, has been five times abroad and once around the world. Clarence J. Russell, cornetist, reported that tour for American publications, including The Eagle. It has traveled more than 800,000 miles. The present tour is to be comparatively brief, for on November 5 Sousa will return home to begin the writing of an opera on a strictly American subject. A new suite of his is "Leaves from My Notebook," containing passages from some of his best known works.

Sousa and His Band Coming



LIEUT. COMDR. JOHN PHILIP SOUSA

Who with His Band Will Give Two Concerts in the Auditorium on Sept. 16.

Sousa and his band will be in this city on Saturday, Sept. 16, for matinee and evening concerts in the Auditorium to delight the music lovers of this city of whom he has a large following. A remarkable thing about the tour that brings him here is that it is the briefest he has made since he resigned as conductor of the Marine Band and organized his own. This present tour will end about Nov. 5 because Sousa wants to return home to begin work on a real American opera with the world-famous Mary Garden in mind for the principal role. Some time ago Miss Garden expressed to Mr. Sousa a desire to play in an opera of which the theme and music would be entirely American and he determined to attempt such a work for her. The plan is matured in his mind and he is going to work on it in earnest at the end of this tour. Theatrical managers all over the country are forever begging him to "write another 'El Capitan,'" but he has higher ideals just at present and before doing that will try grand opera. "El Capitan," first heard in 1896, is in revival this summer by not fewer than 12 comic opera companies and is to be staged in spectacular style in Vienna this month.

Sousa is a busy composer at all times, for scarcely a season passes without two or three new things from him. The new compositions that will be heard when his band plays in the Auditorium next month are a march entitled "The Gallant Seventh," dedi-

cated to the officers and men of the 7th Regt., N. Y. N. G. (107th of the 27th Div.), whose brilliant achievements overseas are recorded in history; a new suite, "Leaves from My Notebook," containing musical reference to "A Genial Hostess," "The Campfire Girls" and "The Lively Flapper"; and a collection called "A Bouquet of Beloved Inspirations" that entwines themes by Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini. These, together with a number of novelties, will form the program for the present tour. He may always be relied upon to play as encores his famous marches that are popular everywhere and at all times.

This is the 36th season for Sousa and his band, for three decades ago he left the Marine Band and came to New York to organize his own band. It is now the oldest band organization in the world and has contained from time to time famous musicians who left to conduct bands of their own. During that time Sousa had as managers David Blakeley, Everett R. Reynolds, George Frederick Hinton, Frank Christianler, James R. Barnes, Edwin Clarke, and since 1916 Harry Askin. The band has made many tours of the United States and Canada, five tours of Europe and once around the world. It has covered 800,000 miles of travel. It has also depended entirely for its support on the musical public, and it has shown its gratitude by giving at all times, its best efforts. There are 75 musicians in the band this season and the personnel includes in addition Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Willson, flautist.

CANADA

Montréal. — Les journaux montréalais annoncent une saison de comédie française, d'opérette et de concerts symphoniques particulièrement brillante.

— M. Louis Bourdon, impresario bien connu, devient directeur du Théâtre National, qui s'appellera dorénavant Théâtre des Nouveautés. M^{me} Adrienne d'Ambricourt, qui jouait récemment à New-York *The French Doll* avec Irène Bordoni, sera la directrice artistique de ce nouveau théâtre.

— Un grand mouvement a été fait en faveur de l'opérette à Montréal. Il est question d'établir une troupe permanente dirigée par M. Albert Roberval.

— Le Théâtre New-Empire abritera la troupe du « Théâtre Parisien ». M. Emile Robichaud, directeur du « Théâtre Parisien », se propose d'y jouer la comédie légère.

— M^{lle} Germaine Malépart (prix d'Europe en 1917) est de retour à Montréal après quatre ans d'études à Paris où elle a été une des plus brillantes élèves de M. Maurice Amour. Cette jeune artiste montréalaise donnera un concert en novembre.

— M. John Philip Sousa, le célèbre chef de fanfare américain, est venu pendant dix jours au Parc Dominion avec son corps de musique. La principale nouveauté au programme fut la *Rhapsodie d'Airs Canadiens* de M. B.-F. Poirier, organiste à l'église Notre-Dame de Montréal.

Henri LETONDAU.

THE WORLD'S GREATEST MUSICAL ORGANIZATION SOUSA AND HIS BAND



PLAYS EXCLUSIVELY FOR THE VICTOR

John Philip Sousa and his band opened their annual tour last week at Albany en route to Montreal, where they will appear for a week. They will be heard several weeks in New England and for five weeks at Willow Grove Park, Philadelphia. The band will play at Ocean Grove, N. J., Aug. 25.

Lieut. Commander Sousa and his bandmen have traveled over 800,000 miles in past seasons. They have journeyed twice to Europe and once around the world.

His new music this year includes "Leaves from My Notebook," about "girls" from campfire to flapper; "Bouquet of Inspiration," "The Gallant Seventh" and "Humoresque," on new melodies.

John Philip Sousa is no less entertaining in the role of raconteur than that of a bandmaster. This was demonstrated when he addressed members of the Montreal Rotary Club. No title for his address was announced, and it was not known whether he was going to deliver an oration on music or international relationship, says the Montreal "Gazette." On the contrary, it proved to be on boiled eggs, the British admiration for "Punch" and an English charwoman.

The speaker stated that he came second to no man in his admiration for the British Empire. He had traveled into nearly every corner of the globe over which flew the Brit-

ish flag and the more he had seen of British institutions the more he liked them. But since his arrival in Montreal he had become rather sad. When he was very young, said he, he was always given eggs for breakfast which were beaten up and served in a pot like a shaving pot. He had never been able to eat them with decency since a yellow streak always made its appearance on his shirt front or on the tablecloth. But during his first visit to London he stayed at the old Morley's Hotel and, going down to breakfast, he ordered eggs. The waiter appeared with a weird cup containing an egg still possessed of its shell. "Do I just swallow it?" inquired the bewildered Sousa. Thereupon the waiter seemingly amazed with his client's ignorance, lifted his knife and decapitated the top of the egg. "It occurred to me, gentlemen," said Sousa, "how very artistic this was, and I wondered why on earth such artistry was not introduced into America, and I was determined never again to eat my egg in any other way. On my arrival in Montreal a prominent citizen invited me to be his guest, and at breakfast the following morning sure enough eggs were served, but, alas, in the American shaving pot." "Gentlemen," added the speaker with emphasis, "you are slipping."

Lieut.-Commander Sousa then related that while he was in New York

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

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

Albert Warren, John H. Pelouquin, Omer Du

A BANDMASTER'S RECORD

Reminiscence by John Philip Sousa of His Professional Career—His Past and Present

PROPOS his long career on the concert stage, John Philip Sousa has written the following reminiscent paragraphs:

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

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

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

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

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

"The new compositions of mine to be played on this tour will be a march entitled "The Gallant Seventh," dedicated to the officers and men of the Seventh Regiment, N. Y. N. G. (107th of the 27th Division.) History records their brilliant achievements overseas. A new suite, "Leaves from my note-book," containing musical references to a "Genial Hostess," "The Campfire Girls" and "The Lively Flapper"; a collection, "A Bouquet of Beloved Inspirations," entwines themes by Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini. These, together with a number of novelties, will form the programmes for the concert by my band when it comes to Symphony Hall on Sunday afternoon and evening, Sept. 17.

SOUSA SAYS AMERICA NOW LEADS IN MUSIC

NEW YORK, Sept. 2.—According to Lieutenant Commander John Philip Sousa, "America has come into its own," musically speaking. In an interview given here yesterday, the famous bandmaster declared that we do not need to go abroad for musicians, as we have as fine singers and instrumentalists in this country as may be found anywhere. "There are no better bands or symphony orchestras than those in this country," he said.

Sousa continued: "Let me cite an instance of the Americanism of our musicians. 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 be 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 now is made up of Americans, most of them native and all the others naturalized or on the way to naturalization. The 'others,' by the way, are but four in number. "My observation of this new musical adeptness of young America is not casual. I have had opportunity to observe in many parts of the country, and, of course, in my own band, I am daily in contact with this artistry."

CAVE AT EYE'S HOME

Stam Synod

SOUSA AND MISS MARJORIE MOODY HERE SEPT. 23

Opportunity for genius to be appreciated at home will be given Saturday evening, Sept. 23, when Mrs. Marjorie Moody Morrill, better known in the musical world as Marjorie Moody will sing her first concert here with John Philip Sousa and his famous band. The concert will be given at the Waldorf theatre as a special tribute to Miss Moody's splendid success with the band.

SOUSA'S BAND COMES SEPT. 23

In the time between afternoon and evening concerts one day last March in Chicago, John Philip Sousa entertained a number of local friends at an informal dinner. His guests included three newspaper men, the bandmaster of a nearby university, two theatrical managers, his personal physician, and wives various. It was one of the wives, a long-time friend of the March-King, who at length said, when the conversation had traversed most of the first-page topics of the day: "Well, Commander, I often think that, with your Latin blood and your world-wide experience, you have been a marvelous man in sticking to the business of music, and permitting its romance and adventure to pass you by untouched." "My dear and mistaken lady," replied Sousa, his eyes a-twinkle, "I should have been put away in the cold, cold ground back about the time Grover Cleveland was first elected President had I not had romance as my inseparable companion! Romance and I have been pals. I married when young, on pay of \$25 a week, and have the same wife to this day, and believe me, is the true romance. I have seen all of the known world; and that, too, is the very stuff of which our military, our marines, and our sailors march and drill; and that, I think, is romance; anyway, it has all the thrills for me. When one of my two daughters decided that she had found the right man, she came and asked me if it would be all right for her to say 'Yes.' And that, dear lady, was ultimate romance; I think I am

unique among American fathers." "Sousa and his 'Estimable Eighty,'" as a Chicago writer calls the famous band, are to come here on Saturday afternoon, September 23, at the Colonial theatre.

HIGHBROWS HAVE NOTHING ON LARDNER

His "Dairy" Shows Golf With Sarazen, Breakfast With Hylan and Lodge and Lunch With Beethoven and Bach.

By RING W. LARDNER



O the editor:

You don't hardly ever pick up a Sunday paper now days but what some high brow writer has got their dairy in there for the past wk. or in other wds. a record of who they seen and talked to and what they done since the last time we heard from them.

Well naturally they's a good many famous names broughten into these here dairys who the public is interested in reading about them, but the public is also interested in reading about the writers themselves provided they are famous enough and any way the idear has been suggested that my own dairy for a wk. would make interesting reading even though I don't take lunch very often with men like Babe Ruth, H. G. Wells and Suzanne Lenglen so any way I am going to write down my journal for Aug. 6-13 inclusive and anybody that is bored by the same can lay it to 1 side and no hard feelings.

Aug. 6.

Everybody was cooking their Sunday dinner at once and Great Neck seemed to run out of gas so we had to finnish up the chicken in the coal range and didn't get nothing to eat till after 3 P. M. My sister-in-law Dorothy and husband H. Kitchell and 2 babies come to pay us a visit though they didn't owe us none but at lease they ain't going to stay long. President Harding called up long distants to say hello. Then Mrs. talked to him as I was playing with the cat.

Aug. 7.

Went to N. Y. city to get a hair cut and was walking along 7th ave. and seen a man teasing a musk rat so I went up to the man and busted him in the jaw and knocked him down. A policeman come along and picked the man up and asked him who he was. It turned out that he was Jack Dempsey. I went over to the athletic club and

exercised as I ain't been getting none lately.

Aug. 8.

Peggy Hopkins called up and wanted we should go for a sail but I had a date to play golf with Sarazen, Hagen and Barnes. I and Hagen played the other two best ball and added score for a \$25.00 nassua but only beat them by about 7 pts. as Hagen wasn't putting



"President Harding called up long distants to say hello. The Mrs. talked to him as I was playing with the cat."

good. I had 12 eagles but only managed to get a couple of ones. When I got home Sousa was there and we played some Brahms and Grieg with me at the piano and him at one end of a cornet. "How well you play Lardy," was Sousa's remark. Brahms called up in the evening and him and his wife come over and played rummy.

Aug. 9.

David Wark Griffith drove up to the house in his Ford so silently that he caught me setting on the porch before the butler could tell him I was out. He says he was getting up a new picture based on the story of "The Prisoner of Zen-

da" and it laid between Jack Barrymore, Richard Barthelme and I which one of us should play the lead. "It is yours if you want it," he said to me. "I am sorry Dave," I says, "but I promised the little woman to not work this summer." "I am sorry too Lardy," he said and drove off. Took a ride on the Long Island R. R. to study human nature. They was a man quarreling with the conductor and the conductor seemed to be getting the worst of it so I throwed the man off of the train. Found out afterwards it was Stanislaus Zbyszko, Felt bored and sleepy so went home.

Aug. 10.

Went to the Follies but a lot of people seen me come in and begun hollering author, author till it become so embarrassing I had to duck. Had lunch with Beethoven and Bach and they wanted to know what I was doing in the evening. "Well boys," I said, "I am at your disposal." They acted tickled to death and we spent the evening in the Lambs playing trios. Amongst other pieces we tried out Bach's new sonata for 2 pianos and a cuspidor.

Aug. 11.

Had breakfast with Mayor Hylan and Senator Lodge. After breakfast the senator says "Lardy tear us off some Chopin." After I had played them a few pieces I drove the boys down town and I went to the club and played billiards with Willie Hoppe and had a narrow escape from him beating me as I was off my game. "Well," he said when it was over, "I come pretty near beating you that time Lardy." "Yes you did, Willie," I told him with a smile. Went to dinner with Wm. M. Thackeray a English author and he suggested that we should eat crow's knuckles meuniere which I hadn't never tried but it tasted O. K. and reminded a good deal like pelican's finger nails a la creole. "How do you like it Lardy," asked my host. "All right Thack," was my smiling reply. Went home and played some Rubenstein on the black keys.

Aug. 12.

This was Saturday and the banks close at noon on Saturdays so I



"When I got home Sousa was there and we played some Brahms and Grieg with me at the piano and him at one end of a cornet."

visited them all durence the forenoon and found everything lovely. Everywhere I went it was hello Lardy how is everything Lardy. Played 4 or 5 rounds of Beethoven and had lunch with Gatti-Casazza and Gen. Pershing. Went home to practice on my harp and the phone rung and it was Madame Jeritska who wanted I should take her to dinner but I pretended like I was busy. Scotti and Gerry Farrar called up in the evening and wanted a game of bridge but I and the

Mrs. was invited over to Luccini's to try out their new piano. "Well Lardy we will half to make it some other time," says Gerry. "You said a mouthful Gerry," was my smiling reply.

Ring W. Lardner

Great Neck, Long Island, Aug. 12. (Copyright, 1922, by Bell Syndicate, Inc.)

Will Bring Band Here SEPT. 15th.



Woman Solo Violinist One of Features

Sousa Believes Florence Hardeman to be a Worthy Successor to the illustrious Maude Powell.

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 also 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 Chas. 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 protegee, 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 and his famous band of eighty soloists and musicians will appear at Town Hall in this city Friday afternoon, Sept. 15th under auspices of Rockville Lodge, No. 1359, B. P. O. Elks. Lieut. Sousa is a charter member of New York Lodge No. 1.

Noted Band Leader and "His Rival"



John Philip Sousa, world-famed conductor and musician, clasped hands the other day with Jackie Wood, a 5-years-old drummer of Syracuse, N. Y., whom Mr. Sousa called "his rival." Jackie's career as a drummer started in his fourth year and he has made such progress that his time and ability to snare and roll are lauded by experts.

SOUSA CONCERTS

The famous John Philip Sousa and his band are coming to Symphony Hall for two concerts on Sunday afternoon and evening, September 17.

Amusements

John Philip Sousa writes to the New York Herald to inquire what has become of the more or less well known water wagon. Years ago he says it was an ever-ready help in time of trouble, but how its usefulness seems to have been exhausted.

Continued Successes of Sousa and Band

Variation in Instrumental Ensembles Is in Solos
by Members of the Organization and by
Gifted Soprano Singer.

THE engagement of Lieutenant Commander John Philip Sousa and his band at Willow Grove Park has been a succession of triumphs. His thorough musicianship, combined with his fine discrimination in selecting programs, has resulted in the presentation of fine entertainment. He has a liberal sprinkling of his own compositions in his programs, and there are welcome encores devoted to his marches, to portions of his suites or to selections from his well-remembered operas. Some of his newest compositions are among his best, and he himself regards his "Gallant Seventh" march, written for that famous New York Regiment, as of rank with his "Stars and Stripes Forever."

The third week of the Sousa engagement begins this afternoon, and there will be much of interest for visitors during the seven days' period. Thursday will be devoted to works of the bandmaster, and on that day Mary Baker, soprano, will sing "The Crystal Lute" at the late afternoon concert and "Fanny" at the late evening entertainment. "I've Made My Plans for the Summer" will be played by the cornetist, John Dolan, in the early afternoon, and in the early evening he will be heard in "Geraldine." A treat will be the playing by the band during the evening of "Showing Off Before Company," always a big hit. In the afternoon there will be offered, among other compositions, the delectable suite, "At the Movies," and that other popular work, "Maidens Three," including "The Coquette," "The Summer Girl" and "The Dancing Girl." "Comrades of the Legion" and "Sabre and Spurs" are marches for the afternoon. For those who still have a recollection of wines, whiskies and cordials, there will be a special interest in the suite "People Who Live in Glass Houses," devoted to liquid refreshments and intended for evening presentation by the band. "Hands Across the Sea" and "The Stars and Stripes Forever" are announced for night performance.

There is always a warm welcome for the personable and charming soprano, Marjorie Moody who will sing "Chanson Provencale" this afternoon, and "Ah fors e lui" this evening. Joseph De Luca will provide a special treat in the early

afternoon by playing on the euphonium, of which he is an acknowledged master, the Prologue from "I Pagliacci." John Dolan's cornet solos for the day are Levy's "Whirlwind" and his Russian Airs. George Carey, xylophonist, who is another artist of merit, will play during the evening as solo, "Hungarian Rag." Sousa will be represented during the day by "The Fancy of the Town," "Gallant Seventh," "Songs of Grace and Songs of Glory," "The Washington Post" march and "On to Victory."

One of the notable features of tomorrow afternoon will be a concerto played by the clarinet corps, with obbligato by Joseph Norrito. Another interesting announcement is to the effect that Winifred Bambrick, the young harpist with the organization, will play the solo, "Believe Me If All Those Endering Young Charms." Joseph De Luca in the evening will offer the euphonium solo of his own composition, "Colorado," a valse caprice. Paul Blagg, cornetist, will play the Bellstedt "Polka Caprice." Miss Moody is the soprano soloist for the day. Then on Tuesday afternoon there will be a flute solo by R. Meredith Wilson, of a Chaminade Concerto. In the evening the Soudaphone will be played by William Bell in the solo, "The Mighty Deep." William Kunkel, player of the piccolo, will be heard Wednesday afternoon in the solo, "La Fleurance." That day will also reintroduce De Luca, Carey and Dolan as soloists. The remainder of the week will have equally interesting musical happenings.

Willow Grove Park is now in perfect condition. Flowers, trees and lawns are at their best, and all the amusements are having great patronage. The Casino restaurant is equal to the best to be found anywhere, and for the enjoyment of patrons there is music played by an excellent orchestra. Danceland is a Mecca for everyone, and the spacious floor is nightly filled with delighted patrons. Of course hilarity reigns wherever there are thrilling rides, and Willow Grove Park has a goodly share of the best of these amusements—all rigidly safeguarded. The refreshment booths and restaurants of the park are excellently managed, and, as is well known, there is every solicitude for the comfort and entertainment of visitors.

LIEUTENANT-COMMANDER SOUSA AND HIS BLUEJACKETS



Lieutenant Commander John Philip Sousa is immensely proud of an oil painting recently completed by Paul Stahr, and representing the bandmaster

in naval uniform at the head of his famous Great Lakes Band. During the war Sousa served as a dollar a year

man, developing excellent bands from large groups of enlisted men at the Great Lakes Naval Station near Chicago. Some of the men played in this

city under his direction at the Academy of Music. Many men now occupy important leading bands of the country.

Willow Grove Park Soon to End Season

Sousa and His Band to Be Heard in Delectable
Programs—Rotary Club to Give Dinner
in Honor of Bandmaster.

SOUSA and his band will depart for a tour of New England following the evening concerts at Willow Grove Park next Sunday. The programs for the last day of the season will present some of the best and most popular selections in the band's repertoire, including during the final concert that delectable offering, "Showing Off Before Company," "The Stars and Stripes Forever," "A Bouquet of Inspirations" and the soprano solo, sung by Mary Baker, "The Crystal Lute." Each of these works is a composition of the eminent bandmaster and composer, Sousa. In the afternoon George Carey will play the xylophone solo, "Nola," by Arndt, and John Dolan, cornetist, will offer Bellstedt's brilliant "Centennial." Dolan's evening solo will be Rossini's "Inflammatus." Miss Baker during the

afternoon will sing "The Wren," one of Galli-Curci's favorite offerings. The programs otherwise will prove most inviting and will include a goodly share of Sousa music.

The Sousa engagement has been unusually successful and it is certain that there will be tremendous crowds Labor Day and today. The park management has arranged to handle great crowds and the Casino and the restaurant will be in readiness to feed multitudes. For today the programs are of much interest. The early concert of the afternoon will open with the playing of the overture of "Rienzi," by Wagner. Then there will be a cornet solo by John Dolan, "Recollections of Switzerland," by Liberati. A collection of Gospel hymns as arranged by Klotz will excite interest, and there will be exhilaration in the cowboy "breakdown," "Turkey in the Straw," played by the band. Miss Baker, later in the afternoon, will sing Dell Acqua's "Villanelle." The Strauss waltz "Roses from the South" is an alluring band contribution, and the Sousa "Songs of Grace and Songs

key in the Straw," played by the band. Miss Baker, later in the afternoon, will sing Dell Acqua's "Villanelle." The Strauss waltz, "Roses from the South," is an alluring band contribution and the Sousa "Songs of Grace and Songs of Glory" and his "U. S. Field Artillery" march are on the list.

For the evening there is much that is attractive. That widely popular "Song of India" of Rimsky-Korsakow is to be played and there will be three Sousa offerings, "Solid Men to the Front" and "Bullets and Bayonets," marches, and "A Bouquet of Beloved Inspirations." William Kunkel, piccolo soloist, will play "Sweet Birdie" and Miss Baker will sing "Carmena." Dolan is also down for a solo.

Labor Day has excellent programs. "Concert in D," by Chaminade, a difficult and delectable offering, will be played by R. Meredith Wilson, flautist. This composition presents many difficulties—all disappearing before the musicianship of Willson. Paul Blagg, cornetist, will play "The Lost Chord" and Miss Baker will sing "Waiting." In the evening Carey will be heard in the xylophone solo, "Valse de Concert" of Durand, and William Kunkel will play on the piccolo "The Wren." Miss Baker is to offer the soprano solo, "Love's Old Sweet Song." Four Sousa marches are on the list and of course there will be others played as encores on request.

The final Sousa Day is set for Thursday, and that will be an occasion of real delight. Honor will be paid to the bandmaster at a dinner held at the

Casino. The Rotary Club and the dinner is arranged in celebration of the esteem in which he is held. Following the feast the 7:45 concert. Some excellent programs with which his hearers, "Chris and the Lamp" overture is to be the initial offering and scenes of "Capitan" are down for later in John Dolan will play the "In Field." In the evening John Dolan, trombonist, will play "The Race" and Miss Baker will sing "Crystal Lute." The Sousa and the Movies" and "Leaves of Notebook," are on the list. Marches, of course, will be re-

Sousa and His Band To Come Here Sept. 13

Albert and Rudolf Steinert have just announced that they would guarantee the personal appearance here on Sept. 13 of Lieut. Commander John Philip Sousa with his famous band. They are presenting Sousa and his band to New England during September.

At the same time there will be given a brand new Sousa program with many novelties including the "Sousa Humoresque," "Look for the Silver Lining," from "Sally"; "Beloved Inspirations" by John Philip Sousa; a new Sousa march entitled "The Gallant Seventh"; a new Sousa suite "Leaves from My Note-Book" and the famous Sousa marches. The following soloists will be heard: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; P. Meredith Wilson, flute; Wm. M. Kunkel, piccolo; Paul O. Gerhardt, oboe; Charles C. Thompson, bassoon; Joseph De Luca, euphonium; J. P. Schueler, trombone; Wm. J. Bell, sousaphone.

SOUSA'S FINAL NUMBERS

Band Will End Last Week with Pieces of Wide Appeal

Programmes of particularly widespread interest will mark the last week of the engagement of John Philip Sousa and his band, at Willow Grove Park, including a special Labor Day offering, and numbers of unusual popular appeal for next Sunday, the final day of the band's appearance.

At today's concerts the programmes are also of great interest. The early concert of the afternoon will open with the playing of the overture of "Rienzi," by Wagner. Then there will be a cornet solo by John Dolan; "Recollections of Switzerland," by Liberati. A collection of Gospel hymns as arranged by Klotz will excite interest, and there will be exhilaration in the cowboy "breakdown," "Turkey in the Straw," played by the band. Miss Baker, later in the afternoon, will sing Dell Acqua's "Villanelle." The Strauss waltz "Roses from the South" is an alluring band contribution, and the Sousa "Songs of Grace and Songs

of Glory" and his "U. S. Field Artillery" march are on the list.

For the evening there is much that is attractive. That widely popular "Song of India," of Rimsky-Korsakow, is to be played, and there will be three Sousa offerings, "Solid Men to the Front" and "Bullets and Bayonets," marches, and "A Bouquet of Beloved Inspirations." William Kunkel, piccolo soloist, will play "Sweet Birdie" and Miss Baker will sing "Carmena." Dolan is also down for a solo.

SOUSA TO OFFER NEW PROGRAM

Appropos of the coming Sousa concert it is interesting, in advance, to guess at Sousa's selections.

The march king calls his new fantasia "A Bouquet of Beautiful Inspirations," and includes it, with a number of other novelties, in the programme he has prepared for the concert by himself and his famous band in this city in Symphony hall, Sunday afternoon and evening, Sept. 17.

Sousa's Band Coming to Rochester on Oct. 9; 75 Musicians

Music lovers of southern Minnesota will be glad to hear that Lieut. Commander John Philip Sousa and his famous band of 75 musicians will be in Rochester Monday, Oct. 9, with afternoon and evening performances at the National Guard Armory, in the course of the most extensive continuous tours he has yet made on the continent. The completion of his 1921-22 season, will bring the total itinerary of Mr. Sousa's band to nearly 800,000 miles, which includes more than twenty transcontinental journeys, five tours of Europe and one zig-zag girdling concert exposition of 60,000 miles. To this unchallenged record, Sousa this season will add a tour which includes the principal cities of Canada, Cuba, Mexico and the United States.

Sousa and his artists are being brought to Rochester under the di-

rection of Miss Mary Lawler, who has announced that it would be the first of an excellent series of fall and winter attractions. —Advertisement.

SOUSA CONCERT

"Roll your own!" is the slogan of Sousa and his Band in the matter of extra numbers and encores for the concert he is to give here on September 13, in Woolsey Hall. The March-King has two set rules with respect to his concerts:—1—Never to depart from the printed program, save when compelled to do so by the illness of a soloist or the possible accident of non-arrival of an "effect" such as the riveting-machine used in the march called "The Volunteers," written in the course of the world-war as a tribute to the men who did their bit in the nation's shipyards; and, —2—never to tell an audience what it ought to listen to when it calls for more. "Oliver Twist knew that he would get more thin gruel if his audacious request were granted," says Sousa; "and, surely, an American audience has the right to say what it wants when it, too, asks for more."

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

he thinks it belongs. Thus if an audience calls for that great march as an extra following a number in which the trumpets and euphoniums have been worked hard, the second choice march

SOUSA SEAT SALE OPEN.

Mayor Barton Among the First to Buy.

Seat sale for the Sousa concerts at the Armory next Monday afternoon and evening opened today at Donnelly's with brisk buying, indicating large houses for both concerts. Mayor Calvin L. Barton was among the first purchasers, his letter to the American Legion under whose auspices the concerts will be given, being as follows:

"Enclosed is my check for tickets for Sousa's band concert on the 11th. His band is the most popular in the country, and I feel sure that the people of Norwalk will appreciate having a concert like this in the city.

"It is a big undertaking to put on this band. I hope you will have a good attendance and is successful financially."

Prices for the matinee are \$1 and \$1.50, plus taxes, with children being admitted to any reserved seat for 50c. Evening prices will be \$1, \$1.50 and \$2.00, plus taxes.



from city under his direction at a concert at the Academy of Music. Many of the men now occupy important places in this leading band of the country.

Casino. The Rotary Club is the host and the dinner is arranged as an indication of the esteem in which he is held. Following the feast the club will attend the 745 concert. Sousa has excellent programs with which to regale his hearers. "Chris and the Wonderful Lamp" overture is to be the afternoon's initial offering and scenes from "El Capitan" are down for later in the day; and Miss Baker will play the "Bell Song" and John Dolan will sing "In Flanders Field." In the evening John P. Schuler, trombonist, will play "The Fighting Race" and Miss Baker will sing "The Crystal Lute." The Sousa suites, "The Movies" and "Leaves From My Notebook," are on the list. Sousa marches, of course, will be represented.

CONCERT

the slogan of in the matter and encores for give here on Colsey Hall. The set rules with parts:—1—Never dated program, to do so by the the possible of an "el-veting-machine" called "The Vol-the course of tribute to the in the nation's ever to tell an to listen to ore. "Oliver could get more acious request Sousa; and, audience has it wants when exception, or to this rule. ht always to stripes" where s. Thus if an at great march g a number in and trombone and Sousa take the audience and every pel-son in

PHILIP SOUSA WHO WILL BE AT WOOLSEY HALL ON SEPT. 13 WITH HIS FAMOUS BAND

Y'S BAND HERE ON SEPTEMBER 14

Rudolph and Albert Steinert of the Steinert Piano company of Boston, which has a branch agency here, has secured Sousa's band for two weeks for a tour of New England, and Meriden music lovers will be given an opportunity to hear this wonderful aggregation of musicians in the city hall auditorium on Thursday evening, September 14.

The band is being paid \$50,000 for the two weeks, and there will be concerts each afternoon and evening. On the afternoon of September 14, the band will play in Middletown, in the evening here. The next afternoon a concert will be given in Rockville and in the evening in Hartford.

At present the band is composed of seventy-eight bandmen and seven soloists, making a total of eighty-five. This is the largest band Mr. Sousa ever has had except when he had the Naval band of 300 pieces. This great band is 100 per cent. American, every member being a citizen of the United States. The best players from all parts of the country are on the roster of the organization.

Sousa's Band Is on Farewell Concert Tour

The northwest will not again hear Lieut. Commander John Philip Sousa and his famous band after the great American march king makes his farewell appearance to this district Oct. 13 at the Duluth Armory, where he will open Mrs. George S. Richard's All-Star course.

Through the 29 years of its existence, Sousa's band has become the most widely known and most popular instrumental organization in the world. John Philip Sousa has been the idol of discriminating, cultured music lovers everywhere, and it is fully anticipated from the interest displayed that his legion of admirers will besiege the Armory on the occasion of his farewell concert.

The Sousa band will carry 86 pieces, and five distinguished soloists, including Miss Marjorie Moody, soprano of the Boston Opera company, and Miss Winnifred Bambrick, among the world's foremost harpists.

Irene Castle, peerless dancer and screen star, will be the second big attraction on the All-Star course, appearing with her own large dance company, the Castle Symphony orchestra, and the Moscow Ensemble of Russian grand opera singers from the Bat theater of Moscow, appearing in native costume. The Minneapolis Symphony orchestra, Mme. Louise Homer and daughter, and Titta Ruffo, successor to Caruso, are other attractions on the All-Star course.

Wedded 30 Years.

SOUSA'S FRIENDLINESS TO YOUNG ASPIRANTS

He Could Give Concerts Without Soloists, But He Likes to Encourage Ambitious Musicians

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

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

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

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

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

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

Sousa and his band are coming to this city on Sept. 22, when they will appear in the Auditorium. Harry Askin, Lieut.-Commander Sousa's manager, writes to say:

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

SOUSA'S QUICKSTEPS AS PUBLIC CALLS THEM

Interesting Estimate as to the Comparative Popularity of the Famous Marches from "The High-School Cadets" to "The Gallant Seventh"



Miss WINNIFRED BAMBRICK, HARPIST, SOUSA'S BAND

Coming Strand Theatre, September 20th

Sousa and his band are coming—their date in this city is Sept. 20 and the place is Strand theatre; so, perhaps, it is timely and topical to print here an interesting estimate of the comparative popularity of the compositions by which Sousa is best known—the popular marches which gave to him his title of the March-King.

Lieut. Commander Sousa, himself, provides the statistics and the estimate—not of his own opinion, which is firm enough, but from his years of observation and tabulation. "I have no false modesty," he once said, "and am intensely interested in watching the popular reaction to or from whatever I do or undertake to do."

The oldest of the marches is "The High School Cadets," written in Philadelphia and sold to a publisher for \$25 or \$35—Sousa is not certain as to the correct sum. It is second in popularity with a vast section of the American and Canadian public—schoolboys and schoolgirls from primary grades to the "quizz" for college or university. As it was written in the '60s, it may be pointed out that not fewer than seven "generations" of school-children have marched to it since it was first put on the presses.

The second-oldest of the marches is second in popularity, also, with another but smaller section of the general public here, in Canada, and throughout Europe. That is "The Washington Post," written in the second year of Sousa's leadership of the Marine Band of Washington. That section is made up of the men and women who were eager, receptive and joyful when "The Washington Post" was first played in public; they detected in it a new and fresh and vital note in march time composition, and a note essentially American.

"Semper Parvula," dedicated by the March-King to the United States Marines and adopted by them as their

official march-tune, is second in popularity not only with the marines, who love it as a matter of course, but also with the soldiers and sailors of Uncle Sam.

"Manhattan Beach" holds its own through the years since it was composed as second in popularity with those who were sweethearts or newly-made brides and grooms in the mid-'90s and down to 1902 or 1903; for it had in it the color of the surroundings in which it was written—Manhattan Beach, adjoining Coney Island proper, when it was the pet resort of New York city dwellers in the good old summertime.

"King Cotton," a tribute to the South, is second in popularity throughout what is still called the Old South—the cotton-raising states each of the Mississippi.

"El Capitan" is 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 likenamed comic opera was the rage. In the operetta, the march was sung by De Wolf Hopper and chorus, and known in the list of numbers as "Behold El Capitan!"

This list represents, as indicated, second choice with the groups or divisions described. What, then, may be asked, is first choice? The answer is—

"The Stars and Stripes Forever," now 25 years old. It came into its great popularity in the days of the war with Spain, in 1898, and has grown in favor as the years have rolled by. So far as anything may be "official," which lacks the formal and written sanction of the Congress, "The Stars and Stripes Forever" is the "official" tune of the United States of America.

Is it Sousa's own first choice? It is not! What, then, is? "Semper Parvula."

Sousa and Violinist Coming to Cleveland in September



JOHN PHILIP SOUSA

CAROLINE THOMAS

John Philip Sousa, the band master who stirred you with "Over There," "A Long, Long Trail," "Keep the Home Fires Burning," "Katie" and other tunes popular during the World War, is coming back again for two concerts at the Public hall, Sept. 30. With him will be Miss Caroline Thomas, violin soloist. It will be noticed that Mr. Sousa has discarded his band and also the army medals he

SOUSA'S BAND COMING

The great Sousa and his band, acknowledged the finest musical organization in the world, will be in Rockville on the afternoon of Sept. 15. Already many local persons are arranging to hear the concert.

Sousa, for the first time in history, is visiting the smaller cities in New England on his present tour and this gives those residents an opportunity never offered before.



John Philip Sousa.

The program carries classical and popular airs, vocal and instrumental solos. Some of the marches composed by the noted composer and known all over the world, such as "The Stars and Stripes Forever," will probably be heard for the first time in Rockville, as played by the composer himself.

The band is making its appearance at Rockville under the auspices of Rockville Lodge, B. P. O. Elks, of which lodge many Manchester men are members. Tickets may be obtained from members.

JOHN PHILIP SOUSA



Who will entertain with his famous band at City Hall Auditorium
Thursday Evening, Sept. 14

Musical Art
Progresses

Instrumentalists Come to
High Attainment Through
Influence of World War.

AMERICA has come into her own," declared Lieutenant Commander John Philip Sousa, famous bandmaster and conductor, in the course of an interview given yesterday. "We do not need to go abroad for musicians, for we have as fine instrumentalists and singers in this country as may be found anywhere. There are no better bands or symphony orchestras than America is hearing daily, and these organizations are largely made up of Americans whose musical education was obtained in this country."

Sousa warned to his subject. "I want to cite an instance of the Americanism of our musicians," he added. "Last spring I took 83 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 80 passports, for that many members of the organization would then of necessity be 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 now is made up of Americans—most of them native and all the others naturalized or on the way to naturalization. The 'others,' by the way, are but four in number."

"This is but an instance of the trend of things. Our symphony orchestras are similarly increasingly American in make-up. The men in the orchestras have had the benefit of fine instruction and they have proven themselves to be adaptable. To what do I attribute it all? To the war. That great conflict made many changes, and one of the best of these—for America at least—was the stimulation of an art impulse. A higher intelligence is now manifest among the men who are devoting their lives to music, and they not only can play instruments, but they have a well-founded musical education, augmented by education along other lines."

"My observation of this new musical adeptness of young America is not casual. I have had opportunity to observe in many parts of the country, and, of course, in my own band, I am daily in contact with this artistry. Just the other day my leading cornetist, John Dolan, gave exemplification of devotion to his art. It was his duty for a long period to play the difficult and exhausting cornet part in an arrangement of arias from 'Samson and Delilah.' That would have been enough to require in the olden days from the cornet lead, but in this case Mr. Dolan immediately afterward played a solo and two encores, taking 25 minutes in all. Yet he had no complaint to make of imposition and he was surprised when it was suggested that he had done an extraordinary thing. His devotion to his art knows nothing of exhaustion."

"We learned devotion in the war—whether to country, to art or to business. Art especially has benefited. We are developing musicians of the highest type who are going to write the best of music and who already are leaders in their instrumental proficiency. I doubt if there is a finer flautist than is R. Meredith Willson, who the other day played a difficult concerto by Chaminade with a beauty and brilliancy of execution that was impeccable. He is a native American, who, to be sure, had the benefit of instruction from that master flautist, Barrere, but who has within him the genius that was bound to assert itself."

"I am overjoyed to be alive to see this Americanization of music. It simply emphasizes the greatness of this country, whose people are the salt of the earth."

Sousa Concerts.

A special matinee concert for school children will be given by John Philip Sousa's famous band when it plays here, Thursday, September 28. Both the afternoon and evening concerts will be held in Elmwood Music hall. A program designed especially to please the children will be presented at the afternoon concert. Among the numbers will be one—"Showing Off Before Company," which brings into play each of the principal instruments. The name and purpose of each instrument is explained.

Harry Askin is manager of the band.

SOUSA'S TOUR WILL
BE BRIEF ONE

That Sousa and his band will appear here on Sept. 19 in the new high school auditorium is already known to music lovers of the city and vicinity. What is not known save to those "in the profession" is that the March-King



JOHN PHILIP SOUSA.

is including the city on the briefest tour he ever shall have made since he resigned as conductor of the marine band and organized his own famous organization.

The explanation is that Sousa is yielding to an impulse he has long held in suppression to compose another operetta. The plan is matured in his musical mind, and he is going to work on it in earnest at the end of his tour. Theatrical managers all over the world are forever supplicating him to "write another 'El Capitán.'" Now the March-King's answer is: "I'll try." "El Capitán," first heard in 1896, is in revival this summer by no fewer than 12 comic opera companies, and is to be staged in spectacular style in Vienna in August.

Miss Katherine E. O'Donnell of this

SOUSA'S BAND IS COMING

All Encores and Extras in
Concert Will Be By
Selection of Audience

"Roll your own" is the slogan of Sousa and his band in the matter of extra numbers and encores for the concert he is to give here on September 19, in the new high school auditorium. The march-king has two set rules with respect to his concerts: First, never to depart for the printed program, save when compelled to do so by the illness of a soloist, or the possible accident of non-arrival of an "effect," such as the riveting-machine used in the march called "The Volunteers," written in the course of the World war as a tribute to the men who did their bit in the nation's shipyards; and, second, never to tell an audience what it ought to listen to when it calls for more. "Oliver Twist knew that he would get more than gruel if his audacious request were granted," says Sousa; "and, surely, an American audience has the right to



JOHN PHILIP SOUSA

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

you will like Stone and the story. For Sunday the only vaudeville entertainment and an entire change of act will be given.

SOUSA'S BAND
AT WOOLSEY HALL
SEPTEMBER 13

Patrons of Sousa and his band throughout the world have found in his concerts an appeal lacking, in whole or in part, in the concerts of other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible." In explaining this he says:

"Why is two hours the outside limit of a symphony concert? Why will an audience sit four hours, or even five, for a performance of opera? Well, in the former case, only the ear is held; the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera-house, the eye is enchained, also; therefore, with two avenues of absorption, there is greater receptivity, and a correspondingly smaller tax on the faculties."

"Well, in the concerts with my band, I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music. My trombone-corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet, subconsciously, the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classical figures of the traditional trumpeter. The 'picture' we create is historic—Biblical, in fact."

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever" will all be features of the concert to be given here on Sept. 13 in Woolsey hall.

MAXWELL CLOSED

JOHN PHILIP SOUSA
TELLS OF HIS WORK

Famous Band Master Brings
New Compositions for
Coming Concert

John Philip Sousa, celebrated bandmaster, who will play two engagements in Nashville on October 27, has recently given out the following interesting story of his record and ideals:

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

A record of organization in membership has contained many names famous in band and orchestral history, a number of the brilliant players of the band of former years are now conductors of their own organizations. It is believed that the repertoire of the band has been remarkably eclectic in embracing the best compositions of all lands.

In selecting a repertoire my method is first to consider the merit of the composition and last the reputation of the composer.

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

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

JOHN PHILIP SOUSA

John Philip Sousa did the largest single day's business in his thirty years as head of Sousa's band when on Saturday, at the new Auditorium in Cleveland, he played a gross of \$17,700 for the two performances, and was only prevented from making it \$20,000 because the designers of the hall hadn't figured on his success.

WHY SOUSA JOINED LEGION

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

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



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

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

SOUSA TO SAVE \$50,000.

About \$50,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of twenty weeks through the use of busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

Sousa's Band

John Philip Sousa and his band with the trumpeters and "The Stars and Stripes Forever" will give a concert here Sept 17 in Symphony Hall.

John Philip Sousa, the band leader, recently said that where one woman out of twenty drank a cocktail before dinner in the old days now the entire twenty drink one "when they can get it." But how often do they "get it" in the places Mr. Sousa visits?

New York Journal

That musician for many and far journeys, John Philip Sousa, has but recently completed one which he began many years ago. He is now a Noble of the Mystic Shrine, having on May 3 been received into Almas Temple, Washington, D. C., at a session attended by Imperial Potentate Cutts and other celebrities of the Order. Lieut.-Commander Sousa, after being accepted as a Noble, appeared on the stage in his newly acquired fez and directed the band of Almas Temple through two marches, "The Stars and Stripes Forever" and "The Washington Post."

Many years had passed, and Sousa had been in many places since he first started Shrineward on the threshold of his first degree in the Blue Lodge. That, too, was in Washington; and he decided then, and there that, so long as he should be acceptable to higher degrees, he would take the various steps in his Masonic journey only in the city of his birth. The evening of May 3 offered to him the first opportunity to become a Noble in Washington; for, in the intervening years after he became eligible for the Shrine, he never was in Washington when Almas was putting in new members or Almas was not installing when Sousa was in Washington.

Sousa will give two concerts, a matinee and evening performance in Woolsey Hall, on Sept. 13. It was stated last night that the Kiwanis club had invited Lieut.-Commander John Philip Sousa to be their guest at a luncheon on September 13 when he will give a concert at Woolsey hall. The distinguished band master has accepted the invitation and has promised to speak to the members during the luncheon.

SOUSA TOUR

It was announced last night that Albert and Rudolph Steinert would guarantee the personal appearance of Lieut. Commander John Philip Sousa with his famous band during their tour of New England next month. A brand new Sousa program with many novelties including the Sousa Humoresque, "Look for the Silver Lining" from "Sally"; "Beloved Inspiration" by John Philip Sousa; a new Sousa March entitled, "The Gallant Seventh"; a new Sousa suite, "Leaves from My Notebook" and the famous Sousa marches are included in the program to be given at Woolsey Hall on Sept. 13. The following soloists will be heard:

Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; P. Meredith Wilson, flute; Wm. M. Kunkel, piccolo; Paul O. Gerhardt, oboe; Charles C. Thompson, bassoon; Joseph DeLucia, euphonium; J. P. Schueler, trombone; Wm. J. Bell, sousaphone.

The Sousa tour in New England will open on Sept. 11th at South Norwalk and the other dates include:

Sept. 12, matinee, Danbury; night, Bridgeport.
Sept. 12, matinee and night, New Haven.
Sept. 14, matinee, Middletown; night, Meriden.
Sept. 15, matinee, Rockville; night, Hartford.
Sept. 16, matinee and night, Springfield, Mass.
Sept. 17, matinee and night, Boston, Mass.
Sept. 18, matinee and night, Worcester, Mass.
Sept. 19, matinee and night, Lowell, Mass.
Sept. 20, matinee, Concord, N. H.; night, Manchester, N. H.
Sept. 21, matinee, Dover, N. H.; night, Portland, Me.
Sept. 22, matinee, Waterville, Me.; night, Bangor, Me.
Sept. 23, matinee, Haverhill, Mass.; night, Lynn, Mass.
Sept. 24, matinee, New Bedford, Mass.; night, Providence, R. I.

SOUSA NOW SHRINER

Buffalo Courier

Harry Askin, the genial manager of Sousa and his band, was in town Friday, completing arrangements for the appearance of this famous musical organization at Elmwood Music Hall on Thursday evening, September 28th. Mr. Askin was very enthusiastic about the present tour of the band, and in speaking of it, said: "The record of this band—thirty years in America and Europe and Australasia—is unique and provides that it is the accepted musical organization of the world. The band has played to millions of people, and in all these years has presented programmes appealing to all classes of peoples and bringing the best of music to cities and towns otherwise bereft of such cultural influence. Lieut.-Commander Sousa stands for the best in music."

"We have decided," continued Mr. Askin, "to give a special school children's matinee in Buffalo, when the band plays here. Lieut. Sousa likes to give them a special concert whenever it is possible, playing a programme of numbers pleasing to the children. One number in particular, 'Showing Off Before Company,' give each of the principal instruments a individual opportunity and is always enjoyed."

"Lieut. Sousa looks forward to a very pleasant afternoon and evening with his Buffalo friends," Mr. Askin concluded.

SOUSA AT WOOLSEY HALL SEPT. 13



classical. He is a true artist in every sense of the word, his playing being nothing short of exquisite.

Larry and Clifford, talk, dance, sing and present what amounts to a good time in general for their audiences. Frank Shields is a rope manipulator of more than usual cleverness. These two acts make fine additions to a vaudeville bill, holding every promise of being one of the most enjoyable that has held forth at the Palace in several weeks. The bill will be seen at all Palace performances on Monday, Tuesday and Wednesday. As usual, there will be a complete change of program on Thursday.

ROSELAND

SOUSA'S BAND WILL APPEAR IN BUFFALO SEPTEMBER 28

Harry Askin, manager of Sousa and his band, was in town yesterday, completing arrangements for the appearance of this famous musical organization at Elmwood Music hall on Thursday evening, September 28.

"The record of this band—thirty years in America and Europe and Australasia—is unique," Mr. Askin said, "and proves that it is the accepted musical organization of the world. The band has played to millions of people, and in all these years has presented programmes appealing to all classes of peoples and has brought the best of music to cities and towns otherwise bereft of such cultural influence. Lieut.-Commander Sousa stands for the best in music."

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"Lieut. Sousa looks forward to a very pleasant afternoon and evening with his Buffalo friends," Mr. Askin concluded.

ACTOR PAYS REAL TRIBUTE TO SOUSA

The booking of Sousa and his band for this city at Symphony Hall on Sunday afternoon and evening, Sept. 17, brings to mind some published correspondence from a party of well known American actors who went out to Australia little more than two years ago and are now on their way back via some of the cities in the Straits Settlements and in India. One of the actors, John P. O'Hara, said, in part: "Before we came to Australia we were told that the sentiment was markedly anti-American, but Australia is taking from the United States more than she is taking from England! Nine in every ten plays are American in make. While devoted to actors from London, they seem to prefer the American way of 'pepping up' a performance, and when it comes to music, it is a case of 'nothing but,' with John Philip Sousa as a sort of musical idol. I do not assert that the Australian is over fond of the stars and stripes, but I do assert that he seems unable to get enough of 'The Stars and Stripes Forever.' The phonographs seem to be supplied with little else than Sousa marches, and in Sydney the other night I heard a distinguished singer use Sousa's lovely setting of 'In Flanders Fields.'"

SOUSA'S BAND AT WOOLSEY HALL ON SEPTEMBER 13

Patrons of *Register* and his band throughout the world have found in his concerts an appeal lacking, in whole or in part, in the concerts of other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible." In explaining this he says:

"Why is two hours the outside limit of a symphony concert? Why will an audience sit four hours, or even five, for a performance of opera? Well, in the former case, only the ear is held; the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera-house, the eye is enchained, also; therefore, with two avenues of absorption, there is greater receptivity, and a correspondingly smaller tax on the faculties."

"Well, in the concerts with my hand, I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music. My trombone-corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet, subconsciously, the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classical figures of the traditional trumpeter. The 'picture' we create is historic—Biblical, in fact."

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever" will all be features of the concert to be given here on Sept. 13 in Woolsey hall.

NORTH AMERICAN Philadelphia, Pa.

ACTORS FROM AUSTRALIA CALL SOUSA MUSIC IDOL

NEW YORK, Aug. 19.—The booking of Sousa and his band for Willow Grove Park from August 6 to September 10 brings to mind some published correspondence from a party of well-known American actors, who went out to Australia little more than two years ago and are now on their way back via some of the cities in the straits settlements and in India.

One of the actors, John P. O'Hara, said: "Before we came to Australia we were told that the sentiment was markedly anti-American. We were prepared to find it so. But, believe me, Australia is taking from the United States more than she is taking from England! Nine in every ten plays are American in make; while devoted to actors from London, they seem to prefer the American way of 'pepping up' a performance; the bookstores are filled with books by American authors, and the newspapers carry an amazing amount of American news."

"When it comes to music, it is a case of 'nothing but,' with John Philip Sousa as a sort of musical idol. I do not assert that the Australian is over fond of the 'stars and stripes,' but I do assert that he seems unable to get enough of 'The Stars and Stripes Forever.'"



JOHN PHILIP SOUSA WHO WILL BE AT WOOLSEY HALL ON SEPT. 13 WITH HIS FAMOUS BAND

BILLY PATTERSON

A Tale Transfers Him From New York to Oxford.

(Letter of Archie Rice, in the New York Herald.)

John Philip Sousa's reference to the old mystery of who struck Billy Patterson recalls the only explanation I ever heard of the cause for that much repeated query.

James Brett Stokes, Princeton, '81, a giant who played guard at Princeton, related the story responsible for the question, "Who struck Billy Patterson?"

In years gone by there was an annual feud night conflict between the university students at Oxford and the river boatmen. Billy Patterson was the recognized leader among the boatmen and a bruiser to be dreaded. To capture him became the special object of the English collegians.

This was effected. Billy was hurried away one rush night to an awesome chamber. There all the assembled were in black gowns and cowls and were masked. A mock tribunal was instituted. Billy was tried found guilty, sentenced. He was to be guillotined. The beheading block was revealed, the headsman stood beside it with a huge battle-ax.

Billy, bound hand and foot, was placed kneeling before the curved depression and his throat fitted down into it and the blindfold placed over his eyes. The command was given. The blow fell upon Billy's powerful neck. It was only a cord that had been wet in cold water. Billy remained inert. Moments passed. Billy fainted? No, Billy was dead.

The whole thing had been very real to him. His heart had stopped for all time. The frightened students removed their disguises, spirited the body out to the river's edge and left it.

"Who struck Billy Patterson," remains a mystery.

SOUSA'S BAND HAS SUCCESS

Instrumental Ensemble Varied by Solos by Members of the Organization

The engagement of Lieutenant Commander John Philip Sousa and his band at Willow Grove Park has been a succession of triumphs. His thorough musicianship, combined with his fine discrimination in selecting programs, has resulted in the presentation of fine entertainment. He has a liberal sprinkling of his own compositions in his programs, and there are welcome encores devoted to his marches, to portions of his suites or to selections from his well-remembered operas. Some of his newest compositions are among his best, and he himself regards his "Gallant Seventh" march, written for that famous New York Regiment, as of rank with his "Stars and Stripes Forever."

The third week of the Sousa engagement begins this afternoon and there will be much of interest for visitors during the seven days' period. Thursday will be devoted to works of the bandmaster, and on that day Mary Baker, soprano, will sing "The Crystal Lute" at the late afternoon concert and "Fanny" at the late evening entertainment. "I've Made My Plans for the Summer" will be played by the cornetist, John Dolan, in the early afternoon, and in the early evening he will be heard in "Geraldine." A treat will be the playing by the band during the evening of "Showing Off Before Company," always a big hit. In the afternoon there will be offered, among other compositions, the delectable suite, "At the Movies," and that other popular work, "Maidens Three," including "The Coquette," "The Summer Girl" and "The Dancing Girl." "Comrades of the Legion" and "Sabre and Spurs" are marches for the afternoon. For those who still have a recollection of wines, whiskies and cordials, there will be a special interest in the suite "People Who Live in Glass Houses," devoted to liquid refreshments and intended for evening presentation by the band. "Hands Across the Sea" and "The Stars and Stripes Forever" are announced for night performance.

The band will perform matinee and night, October 2, under management of Miss Mary Lawler.

SOUSA'S BAND

With Seventy-five Members is Scheduled to Play at Rochester Monday, October 9.

Music lovers of southern Minnesota will be glad to hear of the announcement that John Philip Sousa, the celebrated March King, will bring his band to Rochester for a concert on October 9, with afternoon and evening performance, childrens' matinee in the afternoon \$5.00. The event to take place in the Rochester Armory. Many here have heard the band in the past. Thousands more have heard his "Stars and Stripes Forever" and other marches on phonograph records, but all will welcome the opportunity to hear and see him in person and to enjoy his program by his wonderful artists.

Sousa and his artists are being brought here under the auspices of Miss Mary Lawler, who has announced that it would be the first of an excellent series of fall and winter attractions in Rochester.

Sousa

George Carey, the xylophone soloist of Sousa's Band, has proved one of the sensations of the present musical season. He is acclaimed as the greatest master of his instrument,

a virtuoso in a class by himself, playing upon a xylophone made specially for his use, an instrument of great size and startlingly beautiful effects.

Philadelphia, Pa.

Romance and Sousa: They Are Pals

In the time between afternoon and evening concerts one day last March in Chicago, John Philip Sousa entertained a number of local friends at an informal dinner. His guests included three newspaper men, the bandmaster of a nearby university, two theatrical managers, his personal physician, and wives various. It was one of the wives, a long-time friend of the March King, who at length said, when the conversation had traversed most of the first-page topics of the day:

"Well, Commander, I often think that, with your Latin blood and your world-wide experience, you have been a masterful man in sticking to the business of music, and permitting its romance and adventure to pass you by untouched."

"My dear and mistaken lady," replied Sousa, his eyes a-twinkle, "I should have been put away in the cold, cold ground back about the time Grover Cleveland was first elected President had I not had romance as my inseparable companion! Romance and I have been pals. I married when young, on pay of \$25 a week, and have the same wife to this day. That, believe me, is the rue romance. I have seen all of the known world; and that, too, is the very stuff of romance. I have written the tunes to which our military, our marines, and our sailors march and drill; and that, I think, is romance; anyway, it has all the thrills for me. When one of my two daughters decided that she had found the right man, she came and asked me if it would be all right for her to say 'Yes.' And that, dear lady, was ultimate romance: I think I am unique among American fathers!"

Philadelphia, Pa.

"MISSING WATER WAGON"

John Philip Sousa Appeals to Learn What Has Become of a Vehicle in Vogue Before Prohibition

From the New York Herald.

John Philip Sousa writes from Willow Grove, Pa., as follows:

An old friend has written asking if I can give him the whereabouts of the well-known and beloved water wagon so much in evidence during the days preceding prohibition. During the greater part of his life he would get on the water wagon and ride sometimes a month, sometimes two, three or six months. Since the Eighteenth Amendment went into effect he sadly misses his periodic ride. He has been so busy sampling various kinds of home brew, battling with booze of all sorts, he feels run down and badly needs a ride on the water wagon. With tears on his pen he writes the water wagon was a great refuge and barrier against the demon Rum.

Can you tell my friend where the water wagon is?

AUG 17 1922

John Phillip Sousa Amuses Members of Rotary Club at Luncheon With Witty Stories

Lieut. Commander John Phillip Sousa, America's foremost bandmaster and notable in other lines, whose band arrived here this morning, did not "give a wonderful description of the progress of music in America" during his talk to-day.

Commander Sousa was the guest of honor and principal speaker at the Rotary Clubs luncheon at Hotel Utica this noon and amused his audience with a steady flow of witticisms. He touched briefly on some of his adventures in other lands and kept the Rotarians in laughter the greater portion of the time.

In speaking of his latest tour through Russia, he told of address a banquet to which he had been invited, and telling a series of short anecdotes. Of course, none of the audience could understand him though would clap lustily when he gave the signal to a friend. He said that the next day the papers of the city where he was staying came out with a long piece, printed in Russian of course, lauding his wonderful discourse on the progress of music in America.

President "Al" Winship presided at the meeting to-day and introduced the speakers. The Rev.

George B. Fairhead spoke a few words on request and then sang an old war song, "The Sword of Bunker Hill," which went over big. Maurice Sammons was next introduced and thanked the toastmaster for the courtesy in a few well-chosen words.

Commander Sousa received a great ovation when he was introduced. He said that what he had to say usually depended in the particular mood he happened to be in at the time, and as he did not feel very serious at the moment, would not take any serious subjects for his chat. His topic at Syracuse recently was the tragedy of the present prohibition law. Nor has drunkenness any heartier foe than Sousa, either.

When the Rev. Fairhead referred to the Civil War, Mr. Sousa reflected that his father had been in the war, too. Mr. Sousa, senior, was also a musician and carried a musket and also a trombone. His son said to-day that when the "Rebs" saw his father coming with musket, they weren't afraid to stage a charge—but when he had his trombone along they used to beat a hasty retreat.

His band is playing at the Gaiety Theatre to-day.

HERALD

Billy Patterson.

A Campfire Tale Transfers Him From New York to Oxford.

TO THE NEW YORK HERALD: John Philip Sousa's reference to the old mystery of who struck Billy Patterson recalls the only explanation I ever heard of the cause for that much repeated query.

In June of 1894, while camping in the Yosemite Valley with Herbert Hoover and other college associates, we got up a great campfire gathering, to which were summoned only the college folk then among the hundreds of campers in that wonderful valley. Our campfire was in a natural amphitheater under the Royal Arches, up near Mirror Lake and close beside the icy Merced River. The registry that night showed men and women present from thirty-seven different colleges of America and Europe.

James Brett Stokes, Princeton '81, a giant who played guard at Princeton, related the story responsible for the question "Who struck Billy Patterson?"

In years gone by there was an annual feud night conflict between the university students at Oxford and the river boatmen. Billy Patterson was the recognized leader among the boatmen and a bruiser to be dreaded. To capture him became the special object of the English collegians.

This was effected. Billy was hurried away one rush night to an awesome chamber. There all the assembled were in black gowns and cowls and were masked. A mock tribunal was instituted. Billy was tried, found guilty, sentenced. He was to be guillotined. The beheading block was revealed, the headman stood beside it with a huge battle-axe.

Billy, bound hand and foot, was placed kneeling before the curved depression and his throat fitted down into it and the blindfold placed over his eyes. The command was given. The blow fell upon Billy's powerful neck. It was only a cord that had been wet in cold water. Billy remained inert. Moments passed. Billy had fainted? No, Billy was dead.

The whole thing had been very real to him. His heart had stopped for all time. The affrighted students removed their disguises, spirited the body out to the river's edge and left it.

"Who struck Billy Patterson?" remains a mystery. ARCHIE RICE. New York, August 23.

Sousa's "Musical Whiskers" Gone Forever---"War Sacrifice," He Says

What happened to the beard of John Philip Sousa, the march king? For years his whiskers had set the style for all other musical beards and the Smith Brothers of cough drop fame were his only rivals.

But "Take 'em all off!" he said weekly.

His wife didn't know him.

The audience could not applaud, for they failed to recognize the beardless musician.

THE FAMOUS WHISKERS

When John Philip Sousa went to Washington, D. C., the city of his birth, to organize and conduct the Marine Band, he was a whiskered youth; indeed, with the possible exception of the Smith Brothers of cough drop fame, he was the most unmistakably whiskered celebrity in the United States of America.

Not even the election to the Presidency of Benjamin Harrison, in 1888, and the consequent appearance of his portrait 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!

When, forsaking the government service and the leadership of the musical marines, and setting up shop for himself with the band which now bears his name, Sousa took along the whiskers.

Sousa without them was as unthinkable as—well, as General Pershing would be without his Sam Browne belt or as a grand opera diva without a temper. Sousa took the whiskers everywhere he went. Theatregoers got to know them when he conducted the

premiere of his famous comic opera, "El Capitan." He took them to Paris when he went there to lead his band through the great World's Exposition of 1900. The whiskers of Sousa became known on the Seven Seas, for he stuck to them when he made his trip around the world with the band.

"Musical Whiskers"

As a matter of fact, Sousa set a fashion in musical whiskers.

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

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

"Sousa Had Disappeared"

Sousa, that afternoon, was, with Mrs. Sousa, the guest of some Chicago intimates at an afternoon special performance of "Romeo and Juliet" in the Chicago Auditorium, with Muratore and Galli-Curci as the lovers.

Hector Dufranne, the Belgian basso, was the singer of Capulet; and he was a superb figure as the bearded patrician Veronese father when he held the stage at the end of the first act, making safe the escape of the young Montagues and holding back from attack the bloodthirsty young Capulets.

The curtain fell; there were recalls and cheers; and the audience turned in the entrance to have a look at the March King, who at the age of 61 had given up his band and his flourishing business and re-enlisted to help win the war. Sousa had disappeared from the box.

And Sousa did not return to the box, although to this day he tells how much he enjoyed the second, third, fourth, and fifth acts of Gounod's opera. The explanation is that another Sousa re-turned—a beardless Sousa, who

recognized not at all as he slipped quietly back to his seat by friends or audience, or even by his wife! He had gone around the corner from the opera-house, put himself in a barber's chair, and said quietly: "Take 'em all off!"

Great Public Indignation

The following morning, the Chicago Tribune carried a first-page news item saying that Sousa's whiskers were gone. Letters of protest thereupon poured in to 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 sweepings on the floor of the barber-shop. The 40,000 "gobs" at Great Lakes, used to discipline, recovered from their shock in about a week, and went along with Sousa in the job of winning the war.

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

"It was Dufranne there on the stage, handsomely bearded, and surrounded by young, beardless Montagues and Capulets, that drove me to it. As I watched the tableau at the end of Act I, the thought hit me that, of all the 40,000 blue-clad souls at Great Lakes, I was the only one with whiskers. I 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."

March King Aids Soloist.

Lieutenant Commander John Philip Sousa, who is booked for a band concert here, October 1, under the management of James E. Devoe, has recently been appearing, with his popular organization, in Philadelphia, at Willow Grove park. In an interview in the Philadelphia Record, the noted leader explains why he always goes to the additional labor and expense of presenting soloists on his programs.

"How else is the young player to get his chance?" asks Sousa. "For a number of years in my youth I sat in the ranks in the orchestra of a theater in Philadelphia. I didn't get much pay; I gave lessons on the violin in my spare time to eke out my income; I desired to get married; I needed money to buy other instruments, so that I might master them all. When I got a chance, now and again, to play a small solo or a bit of obbligato, those opportunities gave to me the direct appeal to the public, and the response of an audience to my efforts gave to me the confidence which every musician must have if he or she is to be a successful soloist."

The March King, in arranging music for his band, invariably takes into account special opportunities for each group of instruments, so that every man in the band in the course of any Sousa concert has his chance to do something special in a musical way.

INQUIRER

Philadelphia, Pa. August 18/22

THIRD WEEK OF SOUSA

Delightful Band Concert Programmes Announced at Willow Grove

Lieutenant Commander Sousa and his band will enter upon the third week of their engagement at Willow Grove Park today. Miss Marjorie Moody will be the soloist at today's concert, with "Chanson Provencale" and "Ah, fors e lui." Joseph De Luca will be heard on the euphonium at the opening concert, in the prologue from "El Paggiacchi." John Dolan's cornet solos will include Levy's "Whirlwind" and Russian airs. Sousa will be represented by "The Fancy of the Town," "Gallant Seventh," "Songs of Grace and Songs of Glory," "The Washington Post" march, and "On to Victory."

A feature tomorrow afternoon will be a concerto, played by the clarinet corps, with obligato by Joseph Nerrito. Winifred Bambrick, the young harpist will play "Believe Me, If All Those Endearing Young Charms." Miss Moody will be the soprano soloist for the day. On Tuesday afternoon a flute solo, Chaminade's "Concerto." William Kunkel, piccolo, will be heard Wednesday afternoon in "La Fleurance." Thursday will be devoted to Sousa's compositions. Mary Baker, soprano, will sing "The Crystal Lute" at the late afternoon concert, and "Fanny" at the late evening concert. In the afternoon will be offered, among other compositions, "At the Movies," "Maidens Three," including "The Summer Girl" and "The Dancing Girl," "Hands Across the Sea" and "The Stars and Stripes Forever" are announced for the evening.

Evening Public Ledger Philadelphia, Pa.

FAVORITE SOUSA MARCHES

The first of the famous marches composed by John Philip Sousa, now playing his annual engagement with his band at Willow Grove Park, was composed in Philadelphia. It was "The High School Cadets" and was sold to a publisher for about \$25. This, by the way, is still one of the most popular of the Sousa marches with children; the second oldest Sousa march, Washington Post, and also still popular, was written in the second year of Sousa's leadership of the Marine Band at Washington; "Semper Fidelis," Sousa's own favorite of all his marches, was dedicated to the marines and adopted by them as their official march; "Manhattan Beach," composed in 1902, is popular with those who remember that place in its prime; "King Cotton" is a favorite in the South; "El Capitan" is loved by theatregoers, who remember the operetta with De Wolf Hopper. The favorite of all though is "The Stars and Stripes Forever," now twenty-five years old, which came into popularity during the Spanish-American War.

Journal

Albany, N. Y. August 19

Lieutenant Commander Sousa, who recently began in Albany the 30th year of his famous band, paused with his 85 men for a day recently at Ocean Grove, and is now playing five weeks at Willow Grove, Philadelphia, before continuing West and South.

BUSSES TO SAVE SOUSA \$60,000 NEXT SEASON

About \$60,000 will be saved by Lieutenant Commander John Philip Sousa and his band during its forthcoming tour of 20 weeks through the use of busses as a means of transportation. It is anticipated that under this arrangement no time will be lost in the transportation of baggage for the bandmen.

MARCH-KING BRINGS NEW "FANTASIA OF THE FAMOUS"



JOHN PHILIP SOUSA

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 ten 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 toreador, the Song to the Evening Star in "Tannhauser"? Would you regard "It's a Long Way to Tipperary" as a great tune? "A Hot Time in the Old Town Tonight"? How would you choose as between the great waltz in the Kirmess of Gounod's "Faust" and Musetta's waltz in Puccini's "La Boheme"? Or about the Miserere in Verdi's "Il Trovatore" and the bolero in the same composer's "Sicilian Vespers"? Which do you think will "live" the longer between, say, Sousa's own "The Stars and Stripes Forever" and the well-known waltz by Richard Strauss? What would you do if asked to make a preference between Johann Strauss' waltz of the Blue Danube, and Oscar Strauss' waltz of "My Hero" in "The Chocolate Soldier"? How about the chorus of pirates in the second act of "The Pirates of Penzance" and "He's Going to Marry Me" in "The Mikado," both operettas being by the same composer, Sullivan?

These, doubtless, are among the million problems in tune which John Philip Sousa faced when he undertook his new fantasia, called "A Bouquet of Beautiful Inspirations." It is his medley and characteristic instrumental arrangement of what he regards as the world's "ten best tunes." You will hear his list of ten when on Sept. 20 he and his famous band come for a concert in the Strand Theatre. The new fantasia is but one of a number of novelties in the program he has arranged for the visit.

SOUSA THIRTY YEARS HEAD OF OWN BAND

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

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

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

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

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

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

It is a long time since the "March King" was in Rhode Island, except as a musician at the traps. When he was in the band at the Rhode Island Gun Club, in the early days of the war, he was a member of the band.

SOUSA ON JAZZ-QUESTION

"It Is Good and It Is Bad," Says the March King—A Confusion of Terms Results in "Loose Talk," He Adds

Celebrities in every walk of life are called upon from day to day to talk about jazz in music. It is praised, it is condemned, it is extolled, and it is execrated by musicians, clergymen, statesmen, novelists, soldiers, sailors, butchers, bakers, theatrical managers, actors, profiteers, the new-poor, movie performers and movie magnates, private detectives, escaped convicts, animal trainers, laundrymen, Japanese politicians, the Friends of Irish Freedom, the Foes of Bolshevism, editors and publishers, opera stars, visiting firemen, policemen on the pension roll, and visiting English lecturers. Mrs. Asquith talks about it, and so does Mr. Sze, the Chinese diplomat. Lady Astor has views on jazz and so has Rabindranath Tagore, the Indian poet. Marshall Foch is asked to say something about it, and so are the ex-Crown Prince of Germany and Jack Dempsey.

Well, John Philip Sousa is coming back: he and his famous Band, The Estimable Eighty, as they were termed by one Chicago writer, have been booked to appear at the Auditorium Friday evening, Sept. 22, 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 Lieut.-Commander Sousa. "Because of a confusion of terms. Jazz is good or bad accordingly as you use the word. Music is such, whether composed by Bach or Berlin, by Peter Tschalkowsky or Deems Taylor, by Saint-Saens or (I trust!) Sousa. Now, let's see just what the word 'jazz' really means."

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

"And, so, about ten years ago, the word in its extended meaning found its way into the cabarets and the dance-halls, and was used to stir up the players of ragtime who were inept in adopting the split beat or rubato to the exactions of modern ballroom dancing. So far, you see, 'jazz' was perfectly respectable, if a bit vernacular. Then came along the abuse of the word, its misapplication, and its degradation. It entered the cocaine or 'dope' period; it became a factor in that line of activity which Joseph Hergesheimer, in his recent novel of "Cytherea," calls 'the rising tide of gin and orange-juice.' May I describe 'jazz,' in that connection, as 'tonal hootch'? Or, perhaps as the substitute for real music beloved of apes, morons, half-wits, gaga boys, koo-koo girls, deficients, cake-eaters, professional pacifists, goofs, saps, and persons who should be put away for mental loitering on the highway of life?"

"Thus, a good, racy Americanism is made vile by association with the lower orders of what is sometimes called life! But we have the jazz of the symphony hall as well as the jazz of the night dive. My friend John Alden Carpenter, one of the foremost of living composers, has no hesitation in terming his 'Krazy Kat' a 'jazz pantomime.' My friend Frederick Stock, conductor of the great Chicago Symphony Orchestra, is put on next season an entire symphony frankly labelled jazz by its composer, the gifted Eric Delamarter. From Rome is come another symphony in real jazz by a third talented American composer, Leo Sowerby."

"It is 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.'"

Harry Askin, manager for John Philip Sousa, arrived in Bangor Thursday night from Portland and was engaged Friday with Samuel A. Hill, Jr., local manager for M. Steinert & Sons Co., in completing arrangements for the Sousa concert, which will be given in the Auditorium Friday evening, Sept. 22, under the auspices of the Steinert concern, which has engaged the band for a series of 22 concerts in New England. Bangor is one of three Maine cities to be favored with a visit from the March King and his famous band of musicians, the Maine tour opening at Portland and concluding in this city, following a matinee performance at Waterville. Mr. Askin stated to a Commercial representative that the coming tour will be the first in which Maine has been privileged to hear the enlarged Sousa's band, which is now composed of 90 people, who make their tours in a special train of Pullman cars. The New England tour, which will open at South Norwalk, Conn., Sept. 12, and conclude at Providence, R. I., Sept. 24, will net Sousa \$50,000, the consideration to be paid by the Steinert company for the exclusive presentation of the band in New England. Mr. Askin left on the 145 train Friday on his return to Boston.

SOUSA'S BAND AT NORWALK ARMORY

Sousa's Band, the most famous instrumental body in America, is announced for two performances at the Norwalk Armory on the afternoon and evening of September 11th under the personal direction of Lieut. Commander John Philip Sousa. The Frank Godfrey Post of the American Legion, South Norwalk, is sponsoring the concerts.

Two entirely different programs will be given. The afternoon concert will be a Special Childrens' Matinee, and all children will be admitted to reserved seats in any part of the house at 58 cents, the regular prices being \$1.15, \$1.73 and \$2.30. These prices include the Federal and State taxes on amusements. Mail orders may be addressed to Sousa Concert Fund, Box



382, South Norwalk, Conn. The public seat sale will open at Donnelly's Store, South Main Street, South Norwalk, on Tuesday morning, Sept. 5th at 9 a. m.

"The Stars and Stripes Forever," "Semper Fidelis" and other famous marches which have made Sousa's name a byword all over the world will be heard in Norwalk, together with a new composition just written by Mr. Sousa entitled "The Lively Flapper."

The following soloists will assist in the program: Miss Marjorie Moody, soprano, Miss Winifred Bambrick, harpist, Mr. John Dolan, cornettist, Mr. George Carey, xylophonist and Messrs. Willson and Kunkel, piccolo plays.

New Haven Conn

A CHEERFUL WORD FROM THE UNDERTAKER.

"Jazz is dying," Bandmaster Sousa assures us without a tear. If there is any man in America whose word on music should be taken by the general run of the people without a question, it is this same Sousa. No musical highbrow he, no blue stocking of harmony. He is the wearer of the people's wreath of bay. They hear him gladly whenever they can. He has always been close to them.

Yet not all of them will agree with him either as to the fact or the hope that jazz is dying. The undiscerning who sit at the feet of jazz, who follow its pied piping, who mistake it for music, are numbered in legion. Their king is not dead, nor even in falling health, so far as they know. His voice is heard in all the land. It floats from a million dance halls and ballrooms, more or less. It is rasped from a million phonographs. It rattles and jars from a million tortured pianos. "Sweet bells jangled, out of tune and harsh," are linked sweetness compared to it if it is dying. It is the noisiest decadent we ever heard.

This music master Sousa is at times somewhat outspoken. He it was who thought to create great slaughter and revolution of the people's taste, a few years since, by his sneering reference to "canned music." The sort of thing he despised has flourished like a green bay tree ever since, despite the fact that not a few saw his point and sympathized with him. Many may now agree with his feeling about jazz, and yet be cautious about accepting what he says as literally true.

Band Is Self Supporting

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 programs 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. 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 lied wholly upon his own skill as upon the ability of the musicians he has gathered about him. He has ostentatiously educated the public a liking for band music at its best. All that the uplifters seek to do, that those who are trying to raise funds for the support of so-called musical courses, Sousa has done since 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. Through the efforts of Rockville Lodge, No. 1359 B. P. O. Elks, Sousa and his famous band will be in Rockville for a concert in Town Hall Friday afternoon Sept. 15th and tickets are now in the hands of members of the lodge or can be procured of the committee consisting of the following: J. N. Keeney chairman, Joseph Lavitt Secretary and Treasurer; Corbin K. Englert, Edward B. Jackson and Frank Sweeney.

SOUSA'S BAND
COMING TO
ROCHESTER
ON OCT. 9
75 IN PERSONNEL

SOUSA AND HIS
BAND COMING
SUNDAY, SEPT. 24

Sousa and his great band are billed to play at the Shubert-Majestic Theatre Sunday evening, Sept. 24. This will be the first important concert of the coming musical season and lovers of the best in band music will hear the popular organization at its best. On tour this summer the noted leader and his men aroused great enthusiasm, their appearances bringing out tremendous crowds.

In America Sousa and his band are a national institution. Their visits to this city have been frequent and music lovers have invariably turned out in force to welcome them. At their coming concert two excellent soloists will assist. These are Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist. The band itself will supply noted soloists. Among its members are some of the best known names in the instrumental solo field. They are: John Dolan, cornet; George J. Carey, xylophone; P. Methedith, Willson, flute; William K. Kunkel, piccolo; Paul O. Gerhardt, cello; Charles C. Thompson, basson; Joseph DeLucia, euphonium; J. P. Schueler, trombone, and William J. Bell, sousa phone.

Haverhill Mass
Aug 13

LOCAL MUSICIANS
WITH SOUSA HERE
SEPTEMBER 23RD

The celebrated Sousa's Band will be heard here on the afternoon of Saturday Sept. 23, at the Colonial Theatre. Two prominent musicians well known to Haverhill audiences are members of the band, and local music-lovers will again have the opportunity of hearing them. They are Howard L. Rowell, Haverhill trumpet player, and Edward Daniels of Georgetown, who plays the flute. Miss Moody, soloist with this band, is also well known to Haverhill audiences. The band will come here from Bangor, Me., playing at the Colonial in the afternoon and then going directly to Lynn for an evening engagement.

BILLY PATTERSON

A Tale Transfers Him From New York To Oxford.

(Letter of Archie Rice, in the New York Herald.) John Philip Sousa's reference to the old mystery of who struck Billy Patterson recalls the only explanation I ever heard of the cause for that much repeated query.

James Brett Stokes, Princeton '31, a giant who played guard at Princeton, related the story responsible for the question "Who struck Billy Patterson?"

Continued Successes of Sousa and Band

Variation in Instrumental Ensembles Is in Solos
by Members of the Organization and by
Gifted Soprano Singer.

THE engagement of Lieutenant Commander John Philip Sousa and his band at Willow Grove Park has been a succession of triumphs. His thorough musicianship, combined with his fine discrimination in selecting programs, has resulted in the presentation of fine entertainment. He has a liberal sprinkling of his own compositions in his programs, and there are welcome encores devoted to his marches, to portions of his suites or to selections from his well-remembered operas. Some of his newest compositions are among his best, and he himself regards his "Gallant Seventh" march, written for that famous New York Regiment, as of rank with his "Stars and Stripes Forever."

The third week of the Sousa engagement begins this afternoon, and there will be much of interest for visitors during the seven days' period. Thursday will be devoted to works of the bandmaster, and on that day Mary Baker, soprano, will sing "The Crystal Lute" at the late afternoon concert and "Fanny" at the late evening entertainment. "Five Made My Plans for the Summer" will be played by the cornetist, John Dolan, in the early afternoon, and in the early evening he will be heard in "Gerakline." A treat will be the playing by the band during the evening of "Showing Off Before Company," always a big hit. In the afternoon there will be offered, among other compositions, the delectable suite, "At the Movies," and that other popular work, "Maidens Three," including "The Coquette," "The Summer Girl" and "The Dancing Girl." "Comrades of the Legion" and "Sabre and Spurs" are marches for the afternoon. For those who still have a recollection of wines, whiskies and conials, there will be a special interest in the suite "People Who Live in Glass Houses," devoted to liquid refreshments and intended for evening presentation by the band. "Hands Across the Sea" and "The Stars and Stripes Forever" are announced for night performance.

There is always a warm welcome for the personable and charming soprano, Marjorie Moody who will sing "Chanson Provencale" this afternoon, and "Ah fors'è lui" this evening. Joseph De Luca will provide a special treat in the early

afternoon by playing on the euphonium, of which he is an acknowledged master, the Prologue from "I Pagliacci." John Dolan's cornet solos for the day are Levy's "Whirlwind" and his Russian Airs. George Carey, xylophonist, who is another artist of merit, will play during the evening as solo, "Hungarian Rag." Sousa will be represented during the day by "The Fancy of the Town," "Gallant Seventh," "Songs of Grace and Songs of Glory," "The Washington Post" march and "On to Victory."

One of the notable features of tomorrow afternoon will be a concerto played by the clarinet corps, with obligato by Joseph Norrito. Another interesting announcement is to the effect that Winifred Bambrick, the young harpist with the organization, will play the solo, "Believe Me If All Those Endearing Young Charms." Joseph De Luca in the evening will offer the euphonium solo of his own composition, "Colorado," a valse caprice. Paul Blagg, cornetist, will play the Bellstedt "Polka Caprice." Miss Moody is the soprano soloist for the day. Then on Tuesday afternoon there will be a flute solo by R. Meredith Wilson, of a Chaminade Concerto. In the evening the Sousaphone will be played by William Bell in the solo, "The Mighty Deep." William Kunkel, player of the piccolo, will be heard Wednesday afternoon in the solo, "La Fleurance." That day will also reintroduce De Luca, Carey and Dolan as soloists. The remainder of the week will have equally interesting musical happenings.

Willow Grove Park is now in perfect condition. Flowers, trees and lawns are at their best, and all the amusements are having great patronage. The Casino restaurant is equal to the best to be found anywhere, and for the enjoyment of patrons there is music played by an excellent orchestra. Danceland is a Mecca for everyone, and the spacious floor is nightly filled with delighted patrons. Of course hilarity reigns wherever there are thrilling rides, and Willow Grove Park has a goodly share of the best of these amusements—all rigidly safeguarded. The refreshment booths and restaurants of the park are excellently managed, and, as is well known, there is every solicitude for the comfort and entertainment of visitors.

Sousa Shows His Friendliness To Young Aspirants For Musical Honors During His Long Career

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

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

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

Some of the most famous musicians in the United States took their schooling with Sousa and his band. There was the late Maude Powell, the violinist, who died in 1919, lamented by

what was perhaps the largest permanent clientele ever possessed by a violinist in this country. When, new from her years of study in Germany, she came home to this country, she was engaged by Sousa as a soloist with his band, and after three tours under him set forth on her brilliant career as a recital giver. She never forgot to explain that she owed all the attributes that made her a successful recitalist to the seasons she spent with Sousa on tour—"and I," she would add, "the only woman in an entourage of 70 or more."

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

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

Sousa and his band will appear in Rochester for two performances, on the afternoon and evening of October 9th.

"What the Public Wants



Lieutenant Commander John Philip Sousa has a thirty year career to prove that it is band music."

—Musical Digest N. Y. July 31.

And the public endorses his views by their attendance at his concerts.

SOUSA'S Band does something in music that no other organization, no matter what, is quite able to accomplish. No other band, no orchestra, no anything gets quite the stir that this joyous body of players projects as a matter of course.—E. C. Moore, Chicago Tribune.

Sousa's Band Will Appear at the
Armory

Monday, Oct. 9th

Afternoon and Evening Performances

Under the Direction of Miss Mary E. Lawler.

SOUSA'S BAND COMING TO THE AUDITORIUM

Sousa and his band will come to the Auditorium, Saturday September 16, for afternoon and evening concerts, and judging from the comment in newspapers in towns in which the band has played this season its famous leader and his organization were never in better form. Comparatively few cities and towns are included in this tour of Sousa and his band because on November 5 he will return to his home to devote himself to writing an opera on a strictly American subject. Mr. Sousa has in view for the principal role, the world-famous Mary Garden, who expressed to him a desire to appear in a real American opera with love and romance as the underlying themes.

This is the 30th season for Sousa and his band for it was 30 years ago that he left the Marine band that he had conducted for 12 years to go to New York to organize the band that has borne his name since that time. He has had as managers during that time David Blakely, Everett H. Reynolds, George Frederick Hinton, Frank Christianier, James R. Barnes, Edwin Clarke and since 1916, Harry Askin.

Many men famous in band and orchestral history have played under Sousa's baton and a number of brilliant players of the band have become conductors of their own organizations. In the 30 years of the existence of the band it has made many tours

of the United States and Canada, five tours of Europe and once around the world. It has covered more than 80,000 miles of travel. It has depended for its support entirely on the musical public and it has shown its gratitude by giving at all times the best efforts to its audiences.

Never a season passes without some new compositions from Sousa and this season there is a new march entitled, "The Gallant Seventh," dedicated to the officers and men of the 7th Regt., N. Y. N. G. (107th of the 27th Div.), whose fame is recorded in history. He also has a new suite, "Leaves From My Notebook," containing musical reference to a "Genial Hostess," "The Campfire Girls," and "The Lively Flapper." A new collocation, "A Bouquet of Beloved Inspirations" entwines themes by Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini. These together with a number of novelties will form the program of the present tour. Besides the 75 musicians in Sousa's band the personnel includes Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; George Carey, xylophonist; John Dolan, cornetist, and R. Meredith Wilson, flautist.

AUG 1 1922



JOHN PHILIP SOUSA

March King Coming to the Auditorium in the Near Future to Give Two Concerts

New Haven

Sousa to Play New Composition In Concert Here

Commander John Philip Sousa who is to lead his band here at a matinee and evening concert at Woolsey Hall on September 13, had just given out his first interview in regard to his coming New England tour.

He said: "If one remains long enough in active service a record of achievement may be interesting. Thirty years ago I left the Marine Band which I had conducted for 12 years, and came to New York to organize the band which in all these years has borne my name. As managers during this period I had David Blakely, Everett R. Reynolds, George Frederick Hinton, Frank Christianier, James R. Barnes, Edwin Clarke and 1916, Harry Askin.

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

"In selecting a repertoire my method is first to consider the merit of the composition and last the

putation of the composer.

"In the 36 years of the existence of my band it has made many tours of the United States and Canada, five tours of Europe and one around the world. It has covered over eight hundred thousand miles of travel. It has depended entirely for its support on the musical public and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

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

MUSIC COMING BACK.

The death knell of "jazz" has sounded declares John Philip Sousa, and the so-called modern dancing—vulgar, unmusical, ungraceful, without rhythm or sense—is about to go. In its place will come an era of sense, with everything just the opposite to what has reigned so supreme in this country and other lands as well for so long. "The oldtime waltz, with its wonderful musical strain, will return. Real musical scores will be adapted to graceful dance tunes, and the ball-room of the future will be a pride to any real music-loving man or woman."

Lieutenant-Commander Sousa expressed it as his opinion that opera—light, comic and grand opera—were about to return to popular favor. "Marches," said the conductor, "will always live. The role of the march in the late war made it a permanent institution. The Germans and the Austrians were the first to realize the enormous amount that a good march strain could accomplish at the front and for recruiting as well. The British soon followed and the French had music well to the fore in all their trials and tribulations.

"Many a man died with the strain of a march song on his lips as the tune came to his ears from a distance in the rear. Music, good music, will do much to retain world-wide peace. Appropriate music can calm the roughest crisis, and for this alone it must be fostered now and always."

Concord N.H. Aug 19/22

Springfield Mass Aug 14/22

WHAT HAPPENED TO THE BEARD OF THE MARCH-KING

That Question Has Been Asked Millions of Times Since the Adornment Disappeared—Here is the True Explanation

When John Philip Sousa went to Washington, D. C., the day of his birth, to organize and conduct the Marine Band, he was a whiskered youth; indeed, with the possible ex-

ception of the Smith Brothers, of cough-drop fame, he was the most unmistakably whiskered celebrity in the United States of America. Not even the election to the Presidency of Benjamin Harrison, in 1888, and the consequent appearance of his set of whiskers in print, could kill off the popular impression that, of



JOHN PHILIP SOUSA

cept of the Smith Brothers, of cough-drop fame, he was the most unmistakably whiskered celebrity in the United States of America. Not even the election to the Presidency of Benjamin Harrison, in 1888, and the consequent appearance of his set of whiskers in print, could kill off the popular impression that, of

house, put himself in a barber's chair, and said quietly: "Take 'em all off!"

Letters of Protest

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

house, put himself in a barber's chair, and said quietly: "Take 'em all off!"

The following morning, the Chicago Tribune carried a first-page news-item saying that Sousa's whiskers were gone. Letters of protest thereupon poured into the paper, to the effect that it should not print false stories, and that there could not be a Sousa without whiskers. "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 sweepings on the floor of the barber-shop. The 40,000 "gobs" at Great Lakes, used to discipline, recovered from their shock in about a week, and went along with Sousa in the job of winning the war.

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

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

without them was as unthinkable as well, as General Pershing would be without his Sam Browne belt or as a grand-opera diva without a temper. Sousa took the whiskers everywhere he went. Theatre-goers got to know them when he conducted the premiere of his famous comic opera, "El Capitain." He took them to Paris when he went there to lead his band through the great World's Exposition of 1900. The whiskers of Sousa became known on the Seven Seas; for he stuck to them when he made his trip around the world with the band.

Vied With Sousa

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

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

SOUSA'S BAND TO PLAY HERE SEPT. 21

March King Never in Better Trim, Says Manager Askin; Will Write Opera

Harry Askin, manager of Sousa's Band, who arrived in Portland last night, made the announcement that the present season of the band will be a brief one. Lieut. Commander Sousa at the close of the present tour, Nov. 5 will begin work on a new opera for Mary Garden. The opera will be produced at the Auditorium in Chicago by the Chicago Grand Opera Company.

Mr. Askin said the program consists of many novelties, with two compositions by the March King. The soloists will include Miss Marjorie Moody, a New England singer, who has been engaged by the Chicago Grand Opera Company, and will join that organization in November; Miss Caroline Thomas, violinist, who has recently arrived from European triumphs; Miss Winifred Bambrick, Canadian harpist; John Dolan, cornetist; George Carey, axophonist; and other well-known instrumentalists.

Mr. Sousa has resumed his favorite pastime of shooting. Mr. Askin said, and has recovered from his accident of last year. "He was never more fit in his life," said his manager. He will appear with the band when it plays on Thursday evening, Sept. 21, at City Hall under the management of George W. Peddie.



Lieut.-Comdr. John Philip Sousa and His Famous Band Will Give Afternoon and Evening Concerts, Sept. 16, at the Auditorium

SOUSA AND BAND HERE SEPT. 16

March King Will Bring 75 Musicians to Play at Fall Concert in Auditorium

Lieutenant Commander John Philip Sousa and his band of 75 instrumentalists will come to the Auditorium on Saturday, September 16, for afternoon and evening concerts under the local management of Rudolph and Albert Steinert. Springfield is included in the list of comparatively few cities to be visited by Sousa and his band this season, for on November 5 he will return to his home to devote himself to the writing of an opera on a strictly American subject. Mr. Sousa has in view for the principal role the world-famed Mary Garden, who expressed to him a desire to appear in a real American opera with love and romance as underlpin themes. This is the band's 30th season and in speaking of this long stretch of years for one organization Mr. Sousa said:—

"If one remains long enough in active service a record of achievement may be interesting. Thirty years ago I left the marine band which I had conducted for 12 years and came to New York to organize the band which in all these years has borne my name. As managers during this period I had David Blakeley, Everett R. Reynolds, George Frederic Hinton, Frank Christianier, James R. Barnes, Edwin Clarke and since 1916, Harry Askin.

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

"In selecting a repertoire my

method is first to consider the merit of the composition and last the reputation of the composer.

"In the 30 years of the existence of my band, it has made many tours of the United States and Canada, five tours of Europe and once around the world. It has covered more than 800,000 miles of travel. It has depended entirely for its support on the musical public and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

"The new compositions of mine to be played on this tour will be a march entitled 'The Gallant Seventh', dedicated to the officers and men of the 7th regiment, N. Y. N. G. (10th of the 27th Div.) History records their brilliant achievements overseas. A new suite, 'Leaves from My Notebook' contains musical reference to a 'Genial Hostess,' 'The Campfire Girls' and 'The Lively Flapper.' A collocation, 'A Bouquet of Beloved Inspirations' entwines themes by Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini. These, together with a number of novelties, will form the program for the present tour."

Besides the musicians in Sousa's band the personnel includes Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; George Carey axophonist; John Dolan, cornetist and R. Meredith Willson, flutist.

Providence Sept 3/22

Local Musical Season Beginning to Take Form.—Double Municipal Concert Programme For Today.—Various Activities in the Music World.

Signs are plentiful this week that the local musical season of 1922-1923 is beginning to bud. The summer has been not only a period of rest, but of preparation, a storing up of strength, so to speak.

Hardly will the final municipal concert be given before the first concert event of the fall arrives. This event will be Sousa and his band, who are announced to play on Sunday evening, Sept. 24, at the Shubert Majestic Theatre. The famous bandmaster and his compositions are rightly classed as among our "national institutions," and familiar though they are they never pall or stale.

The Sousa concert will be the first important event from the outside, and the indications are that the season will be unusually attractive and varied in number and quality of visiting artists.

Likewise among our local artists the indications are that an especially ambitious and fruitful season is on the way. In many instances the preliminaries have been made or are in preparation. The Chopin Club is the first of the musical societies to announce its season's plans. In the field of choral work, considerably widened hereabouts last season, the St. Andrew's Chapter Orchestra and Glee Club are the first in line with a calendar of rehearsals.

VENING MAIL New York City

John Philip Sousa was telling me the other day that he had a unique experience recently while in England with his band. Every morning when he went down to breakfast in his hotel he saw a charwoman scrubbing the floor, and it occurred to him that she led a most dreary life. He asked the manager for a pass to give her, as he thought it might cheer the poor old lady up. Meeting the woman next morning, he said: "Would you care to go to the band concert next Thursday afternoon?"

The charwoman expressed great joy and said: "Is that your only day off, mister?"

Musical Courier

Sousa "as Popular as Ever"

According to one of the Montreal dailies, (Sousa and his band are as popular as ever, and Montrealeers have come to regard Sousa and his band as much of a Canadian institution as American. The article went on to say:

Every time he comes to us, he wins new friends and admirers; and he never loses the old ones. His work retains all the essential merits of his earlier period, while to these are added now all that sound judgment, wise discretion, and consummate exercise of judicious reserve which the experience of years has brought in its train.

The band is at its peak of high achievement. It responds to the slightest indication of the conductor just as a sensitive spring responds to the slightest vibration. There is, moreover, a solidity of unusual in bands of this kind. The brasses are as sonorous as ever, and as rich in tonal quality. Tympani could not be improved upon. The band, at its lightest effort, can suggest a zephyr passing; at its greatest, the storming of a great volume of harmony through the air. His programs are more catholic than ever, alike in their range and their freedom from predilection or prejudice. No modern conductor has been more generous to the works of others than John Philip Sousa, and few band conductors of our time have done more to popularize the work of new and unknown men.

As for the marches, they will never lose their popularity, it is safe to believe. They possess a peculiar fascination of rhythm that stirs the body and the blood at the same time. And his new compositions are in this respect as full of vim and spirit as those that have won their way around the world and home again, and are still played wherever there is a band to play them.

Cleveland news aug 28/22



A REAL, AMERICAN FAMILY, THE "MARCH KING" AND GRANDCHILDREN—John Philip Sousa, America's "March King" devotes a day to a visit with his five grandchildren; left to right:
John Philip 3d, 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 to some day follow in his famous grandfather's footsteps, as a director. Priscilla, who is of Spanish type, is designed 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.

SOUSA TELLS BEST TIME TO COMPOSE A MARCH

Valuable Tips by the Popular Quick-Step-King on the Hour of the Day for Turning Out Best-Sellers in Music.

If you wish to know all about marches, it is reasonable to go to John Philip Sousa for the information. He is always ready to tell you all about it. He is coming to Portland for a concert on Thursday evening, Sept. 21, in the City Hall; and it may well be that, with these tips, the young Sousas in our midst will have ready a dozen or more masterpieces for his inspection when he strikes town.

The time of day for composing a good, successful march is important, Sousa thinks; for he says: "Many an unsuccessful march has been written in an unpropitious hour. Wagner, in his great funeral-march in 'Goetter-daemmerung,' was careful to pick out the right hour. So was Verdi in the triumphal march of 'Aida,' and, I think, Chopin in the deathless funeral-march of the B-flat minor sonata. "For myself, I regarded as of immense importance the fact that, altho I composed 'The High School Cadets' at night, I composed 'The Stars and Stripes' in the afternoon, and 'Semper Fidelis' in the morning. Also important was the fact that I composed 'On the Campus' in my home; whereas the work on 'Keeping Step With the Union' was done in my office. That the war-time public liked 'Great Lakes' was due, I feel certain, to the fact that I wore a blue cap while writing it; whereas another war-time march, 'The Volunteers,' was written while I was in my shirt-sleeves and bareheaded.

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

SOUSA COMPOSES MARCH, 'THE GALLANT SEVENTH'

NEW YORK, Aug. 26.—"Let Sousa do it!" has for many years now been the submitted and accepted solution of all difficulties having to do with the military, naval, festal and celebrational music of the American people. And Sousa, like the traditional "George" of "Let George do it!" always does it, and does it to the satisfaction of the same American people. For years without number, the Seventh Regiment of the national guard of New York state, has longed for a march of its own—one written for it, dedicated to it and expressing its essential character. Practically every American composer, with a knowledge, real or assumed, of the difficult technique of the modern military band, has taken a try at providing the long-sought one-step. Even the world war failed to inspire any of the selected composers with the right idea, altho marches without number were written and dedicated to the regiment, played over—and forgotten. Then John P., as he is known to millions, sat himself at a piano, and at the end of an hour turned to his desk to put on paper "The Gallant Seventh."

THE WATER WAGON IS NO MORE

Sousa, the bandmaster, writes that a friend of his who, in prevolstead days, enjoyed once a year or so a ride on the water wagon, now sorely misses that pleasure. He is so busy sampling home brew, moonshine and cocktails made out of various things that he feels he needs a ride on his favorite vehicle.

The water wagon no longer carries water or passengers. It is full of hooch of the vilest quality, and its driver, the bootlegger, has become a millionaire through selling whisky which would ruin the digestion of a steam boiler.

Where's the Water Wagon?

John Philip Sousa Puts In a Call for an Old Institution.

TO THE NEW YORK HERALD: An old friend has written asking if I can give him the whereabouts of the well known and beloved water wagon so much in evidence during the days preceding prohibition. He says its disappearance is as great a mystery as the identity surrounding the individual who struck Billy Patterson.

During the greater part of his life he would get on the water wagon and ride sometimes a month, sometimes two, three or six months, and on one occasion he liked the going so well he sat by the driver on that aqueous vehicle from New Year's Day to the following Christmas!

Since the Eighteenth Amendment went into effect he sadly misses his periodic ride. He has been so busy sampling various kinds of home brew, battling with booze, hobnobbing with hooch, sipping synthetic brandies and gins, monkeying with moonshine, guzzling swizzles and concocting all sorts of cocktails out of all sorts of things he feels run down and badly needs a ride on the water wagon.

With tears on his pen he writes the water wagon was a great refuge and barrier against the demon Rum, for when that fiend nosed in, exhibiting his alcoholic antics, he would give the old soak the merry ha! ha! by mounting the water wagon. He also writes that in his opinion the jitney of prohibition might be safe riding for some, but he believes it's a rotten carryall, for it often skids on slippery places, is a poor hill climber, and you can't depend on the clutch going down grade.

Can you tell my friend where the water wagon is?

JOHN PHILIP SOUSA.
WILLOW GROVE, PA., August 17.

MONDAY MORNING, AUGUST 28, 1922

Sousa and Famous Band To Give Concert Here

John Phillip Sousa and his famous band will present an evening concert at the high school auditorium October 9, under the local management of S. W. Pickering, formerly manager of the Auditorium and Oliver theaters. Sousa was here last in November, 1920, at the Coliseum, under the Pickering management.

Advance notices and programs have been received from Harry Askin, who again has charge of the tour of Mr. Sousa. That the South Bend engagement will be a rare musical event is indicated by this information. Seventy-five musicians make up the organization, many having been under the Sousa direction for many years. Seven talented soloists, including a soprano, harpist, violinist, cornet and trombone, in addition to the band numbers give assurance of a delightful evening's entertainment.

Word has been received from E. M. Newman, the travel talker who is now completing his mid-summer tour of Africa that he will fill his annual South Bend engagement at the high school. Negotiations are under way for several other high class attractions that are not ordinarily seen during a regular theatrical season.

SOUSA'S BAND

—COMING TO—

ROCHESTER, OCTOBER 9th

75 IN PERSONNEL

When Sousa and his big band appears in Rochester at the Armory on Monday, October 9, afternoon and evening performance, the people of southern Minnesota will listen to the largest military and concert band not only in this country but in Europe. In the organization will be over 75 musicians and a list of brilliant soloists as well.

The coming concerts are under the management of Miss Mary Lawler, who has announced that it will be the first of an excellent series of fall and winter attractions to be given in Rochester.

BIG ATTRACTIONS COMING

Pickering Negotiating for Sousa, Schumann-Heink and Galli-Curci.

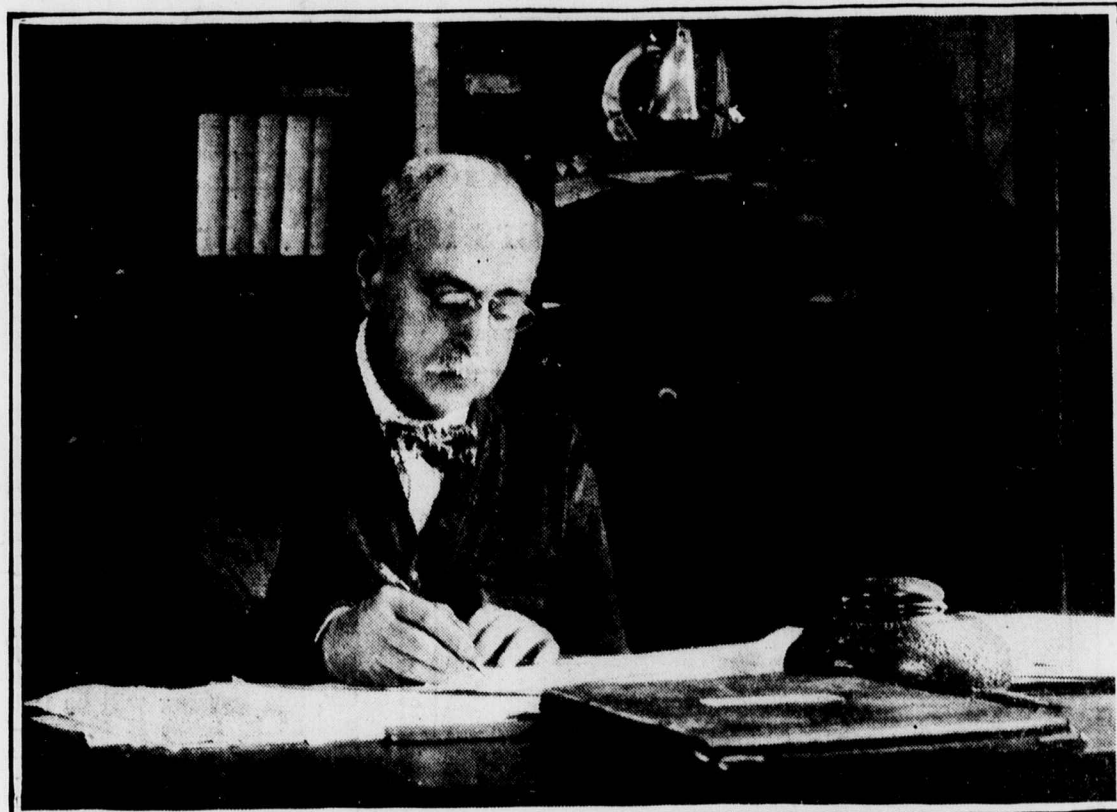
S. W. Pickering, formerly manager of the Oliver and Auditorium theaters, announced to-day that a number of high class entertainments would be given at the High school auditorium under his management the coming winter. Contracts have already been received for a concert by John Philip Sousa and his famous band on the evening of Saturday, Oct. 9. This organization is making a short tour during the fall and South Bend is fortunate in being on the route. Mr. Sousa plans to leave the road in November and devote most of the winter to the composition of another light opera, similar to "El Capitan," and other musical productions to his credit.

E. M. Newman, the world-wide traveler, will give another of his interesting series of illustrated talks, under the local management of Mr. Pickering. Negotiations are also under way with Mme. Schumann-Heink, Galli-Curci and other noted singers who have found favor in this community and, while not classed as regular theatrical attractions, are always welcome.

Lake City. Mich. Sept 12

South Bend Ind. aug 31/22

Phila. Pa. Aug 28



Legionnaire John Philip Sousa, best-known, best-loved and best living bandmaster, in the study of his home at Port Washington, N. Y. Commander Sousa is at present setting to music the navy poem "Coaling Cadences," by Wells Hawks, which appeared in the May 12th issue of this magazine

The Force of Music

By John Philip Sousa

AN art so closely associated with humanity as music could only become so from man's crying need. It is easy to see how music fits in the scheme of life. The infant is lulled to sleep by the melodic

crooning of its mother; children's games are filled with the music of nursery rhymes; at school there is no happier hour than when the scholar raises his voice in song. Where is the college or university that has not its

harmonious whole. We must therefore give him credit as the first bandmaster on record.

When the Christian world was only a matter of sixteen or seventeen centuries old Andrew Fletcher of Saltoun,

probably a student of history and a keen observer, in a letter to the Marquis of Montrose wrote the following often misquoted sentence: "I knew a very wise man who believed that if a man were permitted to make all the ballads he need not care who should make the laws of a nation." Fletcher's wise man no doubt recognized music as the all-powerful force in religion, politics and patriotism. From the religious standpoint, it is not difficult to realize a Creator of all things as one listens to the solemn intoning of hymns breathing hope and eternity. Politicians have been made or unmade by music hall and street songs. The effect of stimulating patriotism by music is too well known to be a subject of argument. The patriotic clan songs of Scotland, Ireland, Wales, England, Bohemia and other lands breathe the fiery breath of nationalism.

Perhaps there is no song that arouses its people to a greater national unity than the "Marseillaise." Some one called it "the fire water of France." Carlyle says, "It preserves the notes of the song of glory and the shriek of death, glorious as the one, funereal like the other, it assures the country, whilst it makes the citizen turn pale. And whole Armies and Assemblages will sing it, with eyes weeping and burning, with hearts defiant of Death,

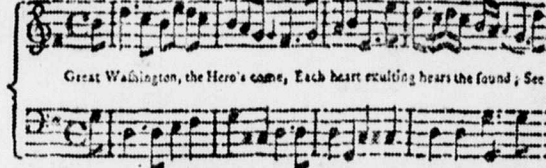
Despot and Devil." The melodies of the best patriotic songs have either had a strong tinge of church-like music or the barbaric splendor of the military march. The national anthems of Great Britain, of Austria and of the former empires of Germany and Russia lend themselves to admirable choral treatment.

The music of our own "The Star Spangled Banner" has been wedded to words authentically at least three times. The music first appears as a drinking song of the Anacreontic Society of London, the words by Ralph Tomlinson. Its second wedding, the words beginning, "Sons of Columbia who bravely have

ODE TO COLUMBIA'S FAVOURITE SON.

Sung by the Independent Musical Society, on the arrival of The President at the National Acad., in Boston, Oct. 24, 1799.

Solo.—The first part is for any solo by the voice.



Chorus.

(To be sung by all.)



The New and FAVOURITE LIBERTY SONG.

In FREEDOM we're born, &c. Neatly engraved on COPPER-PLATE, the size of half a sheet of Paper.

Set to MUSIC for the VOICE,

And to which is also added,

A SET OF NOTES adapted to the GERMAN FLUTE and VIOLIN,

Is just published and to be SOLD at the LONDON Book-store, King-street, London.

Price SIXPENCE Lawful single, and FOURSHILLINGS Lawful, the dozen.

An early song in honor of Washington. (From The National Music of America, by Louis C. Elson. L. C. Page & Co.)

present time is "Yankee Doodle," which is an English air dating back to the time of Cromwell, when it was known as "The Roundheads and Cavaliers."

The Civil War brought forth a great number of songs of a more or less patriotic character. Among the leading ones may be named "The Battle Hymn of the Republic," the music by Steffe, the words by Julia Ward Howe; "Dixie," the words and music by Daniel Decatur Emmett, which was first sung and danced in New York at Bryant's Minstrels on September 12, 1859. Words suitable for the Southern side were written by Albert Pike, and became immensely popular south of the Mason and Dixon line. Today "Dixie" is a favorite tune throughout the Union. A song played, whistled and sung by both armies was entitled, "We'll be gay and happy still." The song of the Grand Army of the Republic was Henry Clay Work's "Marching Through Georgia." Among other famous Civil War songs may be mentioned, "Tramp, Tramp, Tramp, the Boys are Marching," "We'll Rally 'Round the Flag," "The Bonnie Blue Flag," and last but not least, "Maryland, My Maryland," the music from an old German folk song, the words by James Ryder Randall.

The Spanish War brought into prominence "There'll Be a Hot Time in the Old Town Tonight." The World War gave birth to a myriad of tunes good, bad and indifferent. Among the most successful were "Tipperary," "Keep the Home Fires Burning," and "Over There." The French gave to the public "Madelon" and "Sambre et Meuse." "The Stars and Stripes Forever," in the words of a famous American general, has been the musical watchword in three wars—the Spanish, the

(Continued on page 21)

LE SECRET DE JEAN-P. SOUSA CELEBRE MUSICIEN

Dans tout l'univers, les connaisseurs de musique, admirateurs de M. Jean-Philippe Sousa et de sa fanfare, s'accordent à dire que ses concerts ont quelque chose qui manque dans presque toutes les autres organisations philharmoniques. Quel est donc cette qualité, qui, à part de la personnalité magnétique de Sousa, est unique? Laissons parler le grand musicien, qui, plus que tout autre directeur, s'efforce de rendre sa musique visible.

"Pourquoi", demande Sousa, deux heures semblent-elles être la limite de durée d'un concert symphonique tandis qu'une représentation d'opéra peut se prolonger quatre et même, cinq heures, sans que l'auditoire donne le moindre signe de fatigue ou d'énervement. La réponse se trouve dans l'explication psychologique que voici: Vous recevez l'impression venant des objets, personnes, événements, riens à l'aide des sens. Par exemple, par le sens du toucher, si un objet est chaud ou froid, et il en est de même pour les autres sensations.

"Or, dans le cas symphonique, peu importe l'attention qu'apporte l'auditoire, l'impression musicale est transmise par l'oreille, c'est-à-dire que l'oreille seule est la réceptrice des sons harmonieux. Quant à l'opéra, deux sens: la vue et l'ouïe, interviennent à l'intelligence la chose qui se passe; ainsi l'impression tout en demandant moins tension, est plus profonde, car est entrée par deux avenues.

"Or, dans mes concerts", continue toujours M. Sousa, en autant que je le puis, je me sers de mes mains pour rendre ma musique (visible). Je veux dire que, par certains mouvements, certains gestes, je puis en quelque sorte inspirer les instrumentistes, pour qu'ils ent ensuite par leurs accents transmettre à l'auditoire la pensée que rend la musique.

Prenez mon corps, de trombones lorsqu'il joue "The Stars and Stripes Forever", il y a quelque chose qui, peut-être, ne paraît pas étudié, mais qui, cependant, fait trépidier l'auditoire de patriotisme en revivait une page de l'histoire américaine.

Les amateurs de musique de Lowell auront le rare avantage de voir et d'entendre, M. Sousa, sa fanfare au complet, ses trombones et ses cornettes dans un programme de ses plus belles compositions, à l'Auditorium de l'annexe de la High School, le mardi 19 septembre prochain.

Philippine and the World War. This composition came into existence in the late autumn of 1896. Returning from a tour of Europe, the inspiration came to me while on the steamer. I paced the deck in company with a mental brass band giving forth the melodies of this march. The pianoforte of the manuscript was written after I reached New York and shows the date of Christmas, 1896. The band score was completed the following April.

The music of a song of the south, "Dixie," was written by a Northern man; the music of "The Battle Hymn of the Republic" was written by a Southern man, so the north and south went fifty-fifty on two rattling good tunes.

If I were asked what I consider the most beautiful patriotic words ever written in our country, I would say James Whitcomb Riley's "Messiah of Nations." He wrote this anthem for the dedication of the Soldiers' Monument in Indianapolis, and I had the honor to be commissioned to write the music. It was sung at the dedication and afterward incorporated in my suite, "The Dwellers of the Western World." I do not know whether our anthem will ever become universally known as an American patriotic song, but I do know that no finer words could be selected for traditional America, real America, ideal America.

THE AMERICAN SONG L. AN ODE TO THE FOURTH OF JULY



An early American word-setting for the air of "God Save the King" (eighteenth century). The words as we sing them in "America" were not written until 1832

Willow Grove Park Soon to End Season

Sousa and His Band to Be Heard in Delectable Programs—Rotary Club to Give Dinner in Honor of Bandmaster.

SOUSA and his band will depart for a tour of New England following the evening concert at Willow Grove Park next Sunday. The programs for the last day of the season will present some of the best and most popular selections in the band's repertoire, including during the final concert that delectable offering, "Showing Off Before Company," "The Stars and Stripes Forever," "A Bouquet of Inspirations" and the soprano solo, sung by Mary Baker, "The Crystal Lute." Each of these works is a composition of the eminent bandmaster and composer, Sousa. In the afternoon George Carey will play the xylophone solo, "Nola," by Arndt, and John Dolan, cornetist, will offer Bellstedt's brilliant "Centennial." Dolan's evening solo will be Rossini's "Inflammatus." Miss Baker during the

key in the straw," played by the band. Miss Baker, later in the afternoon, will sing Dell 'Acqua's "Villanelle." The Strauss waltz, "Roses From the South," is an alluring band contribution and the Sousa "Songs of Grace and Songs of Glory" and his "U. S. Field Artillery" march are on the list.

For the evening there is much that is attractive. That widely-popular "Song of India" of Rimsky-Korsakow is to be played and there will be three Sousa offerings, "Solid Men to the Front" and "Bullets and Bayonets," marches, and "A Bouquet of Beloved Inspirations." William Kunkel, piccolo soloist, will play "Sweet Birdie" and Miss Baker will sing "Carmena." Dolan is also down for a solo.

Labor Day has excellent programs. "Concert in D," by Chaminade, a difficult and delectable offering, will be played by R. Meredith Willson, flautist. This composition presents many difficulties—all disappearing before the musicianship of Willson. Paul Blagg, cornetist, will play "The Lost Chord" and Miss Baker will sing "Waiting." In the evening Carey will be heard in the xylophone solo, "Valse de Concert" of Durand, and William Kunkel will play on the piccolo "The Wren." Miss Baker is to offer the soprano solo, "Love's Old Sweet Song." Four Sousa marches are on the list and of course there will be others played as encores on request. The final Sousa Day is set for Thursday, and that will be an occasion of real delight. Honor will be paid to the bandmaster at a dinner held at the

Casino. The Rotary Club is the host and the dinner is arranged as an indication of the esteem in which he is held. Following the feast the club will attend the 7.45 concert. Sousa has excellent programs with which to regale his hearers. "Chris and the Wonderful Lamp" overture is to be the afternoon's initial offering and scenes from "El Capitán" are down for later in the day. John Dolan will play the "Bell Song" and Miss Baker will sing "In Flanders Field." In the evening John P. Schueler, trombonist, will play "The Fighting Race" and Miss Baker will sing "The Crystal Lute." The Sousa suites, "At the Movies" and "Leaves From My Notebook," are on the list. Sousa marches, of course, will be represented

Woodside Park

Announcement was made by the management of Woodside Park that next Sunday will be the last week of special features, fireworks on Friday, piano, conductors, his name, programs, son, "Ses" this

Musical Art Progresses

Instrumentalists Come to High Attainment Through Influence of World War.

AMERICA has come into her own," declared Lieutenant Commander John Philip Sousa, famous bandmaster and conductor, in the course of an interview given yesterday. "We do not need to go abroad for musicians, for we have as fine instrumentalists and singers in this country as may be found anywhere. There are no better bands or symphony orchestras than America is hearing daily, and these organizations are largely made up of Americans whose musical education was obtained in this country."

Sousa warned to his subject. "I want to cite an instance of the Americanism of our musicians," he added. "Last spring I took 83 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 80 passports, for that many members of the organization would then of necessity be foreigners. It would have been impossible for me to engage an American band. Today the American musical stands in the front rank and many of them are superior to those who come from abroad. My band now is made up of Americans—most of them native and all the others naturalized or on the way to naturalization. The 'others,' by the way, are but four in number."

"This is but an instance of the trend of things. Our symphony orchestras are similarly increasingly American in make-up. The men in the orchestras have had the benefit of fine instruction and they have proven themselves to be adaptable. To what do I attribute it all? To the war. That great conflict made many changes, and one of the best of these—for America at least—was the stimulation of an impulse. A higher intelligence is now manifest among the men who are devoting their lives to music, and they not only can play instruments, but they have a well-founded musical education, augmented by education along other lines."

"My observation of this new musical adeptness of young America is not casual. I have had opportunity to observe in many parts of the country, and, of course, in my own band. I am daily in contact with this artistry. Just the other day my leading cornetist, John Dolan, gave exemplification of devotion to his art. It was his duty for a long period to play the difficult and exhausting cornet part in an arrangement of arias from 'Samson and Delilah.' That would have been enough to require in the older days from the cornet lead, but in this case Mr. Dolan immediately afterward played a solo and two encores, taking 25 minutes in all. Yet he had no complaint to make of imposition and he was surprised when it was suggested that he had done an extraordinary thing. His devotion to his art knows nothing of 'exhaustion.'"

"We learned devotion in the war—whether to country, to art or to business. Art especially has benefited. We are developing musicians of the highest type who are going to write the best of music and who already are leaders in their instrumental proficiency. I doubt if there is a finer flautist than is R. Meredith Willson, who the other day played a difficult concerto by Chaminade with a beauty and brilliancy of execution that was impeccable. He is a native American, who, to be sure, had the benefit of instruction from that master flautist, Barrere, but who has within him the genius that was bound to assert itself."

"I am overjoyed to be alive to see this Americanization of music. It simply emphasizes the greatness of this country, whose people are the salt of the earth."

PLAIN DEALER

AUG 25 1922



THE MARCH KING, John Philip Sousa, is to give two concerts in the Public hall on Sept. 30. He was scheduled to appear here last season but had to cancel the engagement owing to a fall from his horse. The March King is pictured here on his estate at Pinehurst, S. C., with two of his favorite dogs.

Sousa's Band Coming To Rochester, Oct'r 9

75 in Personnel

When Sousa and his big band appears in Rochester at the Armory, on Monday, October 9th, afternoon and evening performances, the people of southern Minnesota will listen to the largest military and concert band, not only in this country but in Europe. In the organization will be over 75 musicians and a list of brilliant soloists as well.

The coming concerts are under the management of Miss Mary Lawler, who has announced that it will be the first of an excellent series of fall and winter attractions to be given at Rochester.

SOUSA'S BAND

Sousa has taken the song, "Look for the Silver Lining," from "Sally," and has made of it a Humoresque which will be included in the programme of his two concerts to be given by his band in Symphony Hall, Sunday afternoon and evening, Sept. 17. Other selections will be "Leaves From My Notebook," in which he will musically describe "The Genial Hostess," "The Lively Flapper" and "The Camp-Fire Girls." His soloists this season will be Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist, and George Carey, xylophonist.

STEINERT CONCERT.

Manager of Sousa's Band was in town today to complete arrangements with M. Steinert & Sons, the local managers. Sousa and his band will play Tuesday evening, September 12, at the High school auditorium. Mr. Sousa has completely recovered from the accident which necessitated his absenting himself last year when the organization played in this town. The music lovers who attend the concert this year will positively have the pleasure of seeing Mr. Sousa and also hearing his new composition which is called the "Gallant Seventh," a march dedicated to the officers and the men of the 7th Regiment, New York National Guard. Another new composition by Mr. Sousa which is proving a great favorite is called "Beloved Inspirations." This is a selection of 10 greatest musical pieces ever composed and selected by the great band master and woven into a melody.

There will be heard also a humoresque of "Look for the Silver Lining" from "Sally," the recent

Broadway success. Of course the old marches will be heard again, played with more vim than ever before and those that like stirring music will get their fill as usual.

SOUSA AND HIS BAND.

Danbury One of Few Cities on March King's List.

Sousa and his band will make this city one of the few stopping places on what is to be the briefest tour the "March King" has ever made. They will play here on Tuesday afternoon, September 12, at the Empress theatre. Needless to tell, the program will contain the usual Sousa share of real novelties, including the new march, "The Gallant Seventh."

The band played in a matinee concert here last season. The Sousa program is arranged usually so as to present Sousa's old-time popular marches as well as his new compositions.



SOUSA'S "VISIBLE" MUSIC

What the Famous Bandmaster Has to Say About It

Patrons of Sousa and his band throughout the world have found in his concerts an appeal lacking, in whole or in part, in the concerts of other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible." Let him tell it, thus:— "Why is two hours the outside limit of a symphony concert? Why will an audience sit four hours, or even five, for a performance of

opera? Well, in the former case, only the ear is held; the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera-house, the eye is enthralled, also; therefore, with two avenues of absorption, there is greater receptivity, and a correspondingly smaller tax on the faculties.

"Well, in the concerts with my band, I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the sea behind or suggested by the music. My trombone-corps in 'The Stars and Stripes Forever' does not strike the usual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet, sub-consciously, the spectator calls for the notion of a triumphant march of tribal appeal being poured out by the classic figures of the traditional trumpeter. The 'picture' we create is historic—Biblical, in fact."

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever" will all be features of the concert to be given here Saturday, September 16, at the Auditorium.

Nashville, Tenn.

Sousa's Band Coming.

Following Miss Ponselle will appear John Philip Sousa and his band for a matinee and evening concert on October 2. Sousa is too well known to need newspaper comment. His organization comes increased in numbers and up to the Sousa standard in every particular. He is always an interesting figure and a great drawing card. The auditorium is expected to be packed at each of these performances.

Those who were charmed by Tony Sarge's wonderful marionettes last season will be glad to know that this unique attraction will be presented for a matinee and evening performance in early November. Both grownups and children enjoy the antics of the famous puppets, who are more than actors.

Following the marionettes will appear Isadora Duncan, herself, and her company of trained dancers for one engagement. Miss Duncan is making a

transcontinental tour the coming season, and Nashville is fortunate in securing her for the presentation of her artistic dances with her own trained performers.

TEMPERANCE IN ALL things is the secret of a happy and healthful existence, according to Harry Askin, manager of Sousa's Band, who is at the Lafayette Hotel for a brief visit in this City. When I offered him another cigar when he had just finished one after dinner he said:

"No thank you, one's enough at a time. My doctor once told me that it was better to smoke three cigars a day and be able to do it for a good many days than to smoke six cigars a day and be able to do it only for a limited number of days. He also told me it was better to eat sparingly and enjoy three good meals a day than to eat too much at one time and be cut down to two a day. I believe in moderation in everything but work. Work never hurts one and that's the only thing I can be accused of doing too much at one time. I enjoy working and that makes it easier. But, of course, I believe in having some rest periods."

"Just when do you take them?" I asked, for I have known this live wire for some years and have never known him to take things easy. "Oh," he replied laughingly, "when Sousa's band is not on the road, but even then I am planning out things for the following season. My whole heart is wrapped up in that band and I think just as much of it as does Sousa himself. And that's saying a great deal. Someday I may have a little cottage in Maine and spend the Summers there. It's the place to be in the summertime. I have traveled all over the world, and I know of no place where I would rather be in vacation days."

THE STROLLER.

SOUSA



tells his own

LIFE STORY

to the Boston Sunday Post
representative, Olin Downes,
in a series of chapters,
vividly narrating

How he sold fish when a boy.

What he saw in Civil war hos-
pitals.

How he played his first composi-
tion to his mother.

How General Custer startled a
Washington crowd.

Together with rare and
interesting photographs
from the old

Responsive American Composer

Ever Ready When There
Comes Demand for Mu-
sic That Shall Repre-
sent Native Land.

NO less than eight American com-
posers essayed to write a march
for the Seventh Regiment of New
York, but, as the English Tommies in
the world war would have said, "they
didn't click." It has remained for John
Philip Sousa to write that march.

When in 1918 the late Reginald De
Koven called attention to the fact that
this vast nation did not possess a wed-
ding march of its own—that is, one by
a native composer—and had always used
either Wagner's, out of "Lohengrin,"
or the equally familiar one by Men-
delssohn, it was another case of "let
Sousa do it." Within a fortnight after
De Koven had uttered his complaint
every music publisher in the United
States was in receipt of at least one
manuscript called a wedding march.
Poor De Koven, himself, felt called
upon to try, and wrote one, but it was
not fair to judge him by it, inasmuch as
he was at the time busy on the opera
which was to be his swan song, "Rip
Van Winkle." The gifted American
lived to see the premiere of that opera
by the Chicago Opera Association, and
died suddenly in Chicago while waiting
for the second performance.

Sousa, when the American wedding
march question was agitated, was in
Chicago. He had nothing to do save to
drill, rehearse and prepare six bands of
300 players each, men of the Great
Lakes Naval Training Station, at Lake
Bluff, Ill. He gave two concerts a day
at the time, traveled a bit between Bos-
ton and San Francisco to lead his young
bandmen of the navy in drives for the
Liberty Loans, the Red Cross, the
Y. M. C. A., etc., and in other ways
lived the easy, lazy, carefree life of an
honest, conscientious officer in wartime.
So Sousa did it—he composed an Amer-
ican wedding march, had it accepted,
and not long afterward, while he lay
ill in a post-armistice sick-room and
fought to recover from the exposure to
which he had subjected himself in the
closing months of the world war, the
march was formally made known to the
country by the Chicago Symphony
Orchestra, under Frederick A. Stock.

"Let Sousa do it!" was the slogan
when, in May of 1917, a little group of
patriotic men in Chicago, themselves un-
suited for combatant work, sought to do
their bit in the conflict by making life
better and brighter for those who would
face the perils and the fighting. John
Alden Carpenter, composer; Frederick

Continued on Second Page.

ht Aspects Theatredom

Engages Attention of
Melodramas That Seek
ills to the laded.

SOUSA'S BAND COM- ING TO ROCHESTER ON OCTOBER 9

75 IN PERSONNEL

When Sousa and his big band ap-
pears in Rochester at the Armory on
Monday Oct. 6, afternoon and evening
performances, the people of southern
Minnesota will listen to the largest
military and concert band not only in
this country but in Europe. In the
organization will be over 75 music-
ians and a list of brilliant soloists as
well.

The coming concerts are under the
management of Miss Mary Lawler,
who has announced that it will be the
first of an excellent series of fall and
winter attractions to be given at
Rochester.

Hears Desert's Call



GERALD BYRNE

Who has received a letter from the Arab
friends with whom he once lived.

DESERT AGAIN LURES SOUSA BANDSMAN

Gerald Byrne, Former Arab
Captive, Hears New Call of
the Wild

Rodolph Valentino made believe when
he assumed the guise of an Arab chief-
tain in the motion picture presentation
of that erotic tale, "The Sheik," but
Gerald Byrne, who is now in Philadel-
phia, actually had the experience of
living the life of the wild men of the
desert and he has just been asked, in a
letter received yesterday, to return to
the tribe he temporarily "passed up."

He is debating with himself the wis-
dom of leaving his post as a French
horn soloist with Sousa and his band
and rushing back to his former comrades
in arms. If he does not go at once,
however, he will take steamer as soon
as the band season is at end and will
again don the picturesque garb and live
the free and happy life of those intrepid
wanderers of the desert.

Byrne's call of the wild came in a let-
ter from one of his Arab friends. "Your
comrades are awaiting you. Come to
us. We have your favorite horse with
our band. (Signed) Safar." Byrne's
fellow musicians heard of the message
and they induced him to wear again the
garb of the desert.

"My first acquaintance with the
Arabs came when I was little more
than a baby," said Byrne yesterday.
"My father was first master gunner of
the Royal Garrison Artillery, Aden,
where, in 1896, I was born. One day
I wandered far from home and I fell
in with a band of desert wanderers. For
several years I stayed with the tribe,
playing with the Arab children and
knowing no English people. Then, one
day, I was seen by some people who
thought I must be the long-lost Gerald
Byrne, over whom there had been such
a stir. The result was an attack upon
the band by soldiers and several of them
were wounded. I was rescued and my
father and mother were supremely
happy."

"I lived subsequently in India, Gibrat-
tar and other distant lands, but I went
to school in Ireland, and I was given
a good musical education. The call of
the desert was strong in me though,
and when I had come to man's estate
I went back to Africa to find some of
those men of the desert whom I had
learned to respect and to admire. They
welcomed me as a brother and I went
out with them on many an expedition."

NOTICE TO WOMEN

Mrs. Barclay Warburton, Writes RI

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Rochester on Oct. 9
75 In Personal

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Rochester. Advertisement.

atmosphere of the production.
SOUSA is always a staunch proponent
of American music and musicians.
"I want to cite an instance of the
Americanism of our musicians," he
said at Willow Grove. "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 pas-
ports, for that many members of the
organization would then, of necessity,
be foreigners. It would have been im-
possible 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 now is made
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and all the others naturalized, or on
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by the way, are but four in number."

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THE Philadelphia Grand Opera As-

SOUSA SAYS AMERICA NOW LEADS IN MUSIC

NEW YORK, Sept. 2.—According
Lieutenant Commander John Philip
Sousa, "America has come into its
own," musically speaking. In an in-
terview given here yesterday, the
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do not need to go abroad for mus-
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Rochester Min
aug 27/22

SOUSA'S BAND COMING TO ROCHESTER, OCT. 9

75 IN PERSONNEL

Music lovers of southern Minn-
will be glad to hear that Lieut-
Commander John Philip Sousa and his
famous band of 75 musicians will vi-
sitate Rochester, Monday, October 9, af-
ternoon and evening performance
at the National Guard Armory. In
course of the most extensive con-
certs he has yet made on the con-
tinent. The completion of his 1921
season will bring the total itinerary
of Mr. Sousa's band to nearly 50
miles, which includes more than 20
y transcontinental journeys, 10
ours of Europe, and one zig-zag
ing concert exposition of 60,000 miles.
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tells his own

LIFE STORY

to the Boston Sunday Post representative, Olin Downes, in a series of chapters, vividly narrating

How he sold fish when a boy.

What he saw in Civil war hospitals.

How he played his first composition to his mother.

How General Custer startled a Washington crowd.

Together with rare and interesting photographs from the old

Sousa Family Album

Beginning in Tomorrow's

Sunday Post

Ever Ready When There Comes Demand for Music That Shall Represent Native Land.

NO less than eight American composers essayed to write a march for the Seventh Regiment of New York, but, as the English Tommies in the world war would have said, "they didn't click." It has remained for John Philip Sousa to write that march.

When in 1918 the late Reginald De Koven called attention to the fact that this vast nation did not possess a wedding march of its own—that is, one by a native composer—and had always used either Wagner's, out of "Lohengrin," or the equally familiar one by Mendelssohn, it was another case of "let Sousa do it." Within a fortnight after De Koven had uttered his complaint every music publisher in the United States was in receipt of at least one manuscript called a wedding march. Poor De Koven, himself, felt called upon to try, and wrote one, but it was not fair to judge him by it, inasmuch as he was at the time busy on the opera which was to be his swan song, "Rip Van Winkle." The gifted American lived to see the premiere of that opera by the Chicago Opera Association, and died suddenly in Chicago while waiting for the second performance.

Sousa, when the American wedding march question was agitated, was in Chicago. He had nothing to do save to drill, rehearse and prepare six bands of 300 players each, men of the Great Lakes Naval Training Station, at Lake Bluff, Ill. He gave two concerts a day at the time, traveled a bit between Boston and San Francisco to lead his young bandmen of the navy in drives for the Liberty Loans, the Red Cross, the Y. M. C. A., etc., and in other ways lived the easy, lazy, carefree life of an honest, conscientious officer in wartime. So Sousa did it—he composed an American wedding march, had it accepted, and not long afterward, while he lay ill in a post-armistice sick-room and fought to recover from the exposure to which he had subjected himself in the closing months of the world war, the march was formally made known to the country by the Chicago Symphony Orchestra, under Frederick A. Stock.

"Let Sousa do it!" was the slogan when, in May of 1917, a little group of patriotic men in Chicago, themselves unsuited for combatant work, sought to do their bit in the conflict by making life better and brighter for those who would face the perils and the fighting. John Alden Carpenter, composer; Frederick

Continued on Second Page.

Light Aspects of Theatredom

Engages Attention of Melodramas That Seek Ills to the Laded.

SOUSA'S BAND COMING TO ROCHESTER ON OCTOBER 9
75 IN PERSONNEL

When Sousa and his big band appears in Rochester at the Armory on Monday Oct. 6, afternoon and evening performances, the people of southern Minnesota will listen to the largest military and concert band not only in this country but in Europe. In the organization will be over 75 musicians and a list of brilliant soloists as well.

The coming concerts are under the management of Miss Mary Lawler, who has announced that it will be the first of an excellent series of fall and winter attractions to be given at Rochester.



GERALD BYRNE

Who has received a letter from the Arab friends with whom he once lived.

DESERT AGAIN LURES SOUSA BANDSMAN

Gerald Byrne, Former Arab Captive, Hears New Call of the Wild

Rodolph Valentino made believe when he assumed the guise of an Arab chieftain in the motion picture presentation of that erotic tale, "The Sheik," but Gerald Byrne, who is now in Philadelphia, actually had the experience of living the life of the wild men of the desert and he has just been asked, in a letter received yesterday, to return to the tribe he temporarily "passed up."

He is debating with himself the wisdom of leaving his post as a French horn soloist with Sousa and his band and rushing back to his former comrades in arms. If he does not go at once, however, he will take steamer as soon as the band season is at end and will again don the picturesque garb and live the free and happy life of those intrepid wanderers of the desert.

Byrne's call of the wild came in a letter from one of his Arab friends. "Your comrades are awaiting you. Come to us. We have your favorite horse with our band. (Signed) Safar." Byrne's fellow musicians heard of the message and they induced him to wear again the garb of the desert.

"My first acquaintance with the Arabs came when I was little more than a baby," said Byrne yesterday. "My father was first master gunner of the Royal Garrison Artillery, Aden, where, in 1896, I was born. One day I wandered far from home and I fell in with a band of desert wanderers. For several years I stayed with the tribe, playing with the Arab children and knowing no English people. Then, one day, I was seen by some people who thought I must be the long-lost Gerald Byrne, over whom there had been such a stir. The result was an attack upon the band by soldiers and several of them were wounded. I was rescued and my father and mother were supremely happy."

"I lived subsequently in India, Gibraltar and other distant lands, but I went to school in Ireland, and I was given a good musical education. The call of the desert was strong in me though, and when I had come to man's estate I went back to Africa to find some of those men of the desert whom I had learned to respect and to admire. They welcomed me as a brother and I went out with them on many an expedition."

NOTICE TO WOMEN

Mrs. Barclay Washington, Writer R.

Sousa's Band Coming to Rochester on Oct. 9

75 In Personal

When Sousa and his big band appears in Rochester at the Armory on Monday, October 9, afternoon and evening performance, the people of Southern Minnesota will listen to the largest military and concert band not only in this country but in Europe. In the organization will be over 75 musicians and a list of brilliant soloists as well.

The coming concerts are under the management of Miss Mary Lawler, who has announced that it will be the first of an excellent series of fall and winter attractions to be given in Rochester. Advertisement.

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, be 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 now is made up of Americans—most of them native, and all the others naturalized, or on the way to naturalization. The "others," by the way, are but four in number.

"Just the other day my leading cornetist, John Dolan, gave exemplification of devotion to his art. It was his duty for a long period to play the difficult and exhausting cornet part in an arrangement of arias from 'Samson and Delilah.' That would have been enough to require in the olden days from the cornet lead, but in this case Mr. Dolan immediately afterward played a solo and two encores, taking twenty-five minutes in all. Yet he had no complaint to make of imposition, and he was surprised when it was suggested that he had done an extraordinary thing. His devotion to his art knows nothing of 'exhaustion.'"

"I doubt if there is a finer flutist than R. Meredith Willson, who the other day played a difficult concerto by Chaminade with a brilliancy of execution that was impeccable. He is a native American, who, to be sure, had the benefit of instruction from that master flutist, Bartare, but who has within him the genius that was bound to assert itself."

THE Philadelphia Grand Opera As-

SOUSA SAYS AMERICA NOW LEADS IN MUSIC

NEW YORK, Sept. 2.—According to Lieutenant Commander John Phillip Sousa, "America has come into its own," musically speaking. In an interview given here yesterday, the famous bandmaster declared that he did not need to go abroad for musicians, as we have as fine singers and instrumentalists in this country, as may be found anywhere. "There are no better bands or symphony orchestras than those in this country," he said.

Sousa continued: "Let me cite an instance of the Americanism of our musicians. 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 be 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 now is made up of Americans, most of them native and all the others naturalized or on the way to naturalization. The 'others,' by the way, are but four in number."

"My observation of this new musical adeptness of young America is not casual. I have had opportunity to observe in many parts of the country, and, of course, in my own band, I am daily in contact with this artistry."

SOUSA'S BAND COMING TO ROCHESTER, OCT. 9
75 IN PERSONNEL

Music lovers of southern Minnesota will be glad to hear that Lieutenant John Phillip Sousa and his famous band of 75 musicians will visit Rochester, Monday, October 9, afternoon and evening performance at the National Guard Armory. In the course of the most extensive continental tours he has yet made on the continent. The completion of his 1921 season will bring the total itinerary of Mr. Sousa's band to nearly 800 miles, which includes more than twenty transcontinental journeys, five tours of Europe, and one zig-zagging concert exposition of 60,000 miles. To this unchallenged record, Sousa will add a tour which includes the principal cities of Canada, Cuba, Mexico and the United States. Sousa and his artists are being brot to Rochester under the auspices of Miss Mary Lawler, who has announced that it would be the first of an excellent series of fall and winter attractions.

A black and white portrait of a man in a military uniform. He is wearing a peaked cap with a crest, glasses, and a dark jacket with a high collar and epaulettes. His hands are clasped in front of him, and he is looking directly at the camera. The image has a grainy, high-contrast appearance.

LIFE STORY

[illegible]

The sharp rise in Madison Avenue block of stock which found a thin market. Earnings of the company continued at the rate of about \$1 per share for the stock. Considerable preferred stock has recently been bought in by the company, according to reports. Earnings during the fall months are expected to be progressively larger.

Responsive
American
Composer

Donaghay, publisher and critic, and Mr. Moffett (then Captain) William Moffett, commander of Great Lakes Naval Training Station and his 40,000 "boys," called over one May afternoon for the rental of providing real music for the critics. Captain Moffett said he could manage \$2,500 a year for the right band-master, the same to be an American—and a genius. He put it up to Carter and Donaghay to find the man. "I was a big order. Bandmasters there were plenty, but few were Americans and but one would qualify as a 'genius'—and he was 'unobtainable.' "Why unobtainable?" asked Harry Askin, now Sousa's manager, "at that time manager of the New York Hippodrome. The answer was that Sousa had served a long term of enlistment in the United States marines when a young man and had passed the age of military or naval service. Besides, \$2,500 a year!"

"Let Sousa do it!" advised Askin, in a telegram flashed in the names of Carter and Donaghay to ask the march leader if he would "suggest somebody for the job." He did—the suggested John Philip Sousa, and four days later he was re-commissioned in the navy and was made a lieutenant commander. Sousa was still doing when "let," although he was 60 years old.

"Let Sousa do it," has been good sound advice, although rather hard on Sousa at times. It was a good slogan back in the early 80's when musical critics and theatrical managers were agitating for a comic opera by a native composer. The late Colonel John A. McCallin, then the foremost impresario of light opera in the United States, was eager to stage a native work. His answer was: "By whom? What composer?"

"Let Sousa do it," replied McCallin, after a moment's consideration. "I've heard two or three mentions by that Sousa, and I think he's the fellow."

"Dona, Deseire," the first all-American comic opera, which was staged in splendor by McCallin in this city.

Who has received a letter from the Arab friends with whom he once lived.

Gerald Byrne, Former Arab Captive, Hears New Call of the Wild

I lived subsequently in India, Gibraltar and other distant lands, but I went to school in Ireland, and I was given a good musical education. The call of the desert was strong in me though, and when I had come to man's estate I went back to Africa to find some of those men of the desert whom I had learned to respect and to admire. They welcomed me as a brother and I went out with them on many an expedition.

Mrs. Barclay Warhinton, Writes For
Rochester City

When Susa and his big band appears in Rochester at the Armory on Monday, October 9, afternoon and evening performance, the people of Southern Minnesota will listen to the largest military and concert band not only in this country but in Europe. In the organization will be over 70 musicians and a list of brilliant soloists as well.

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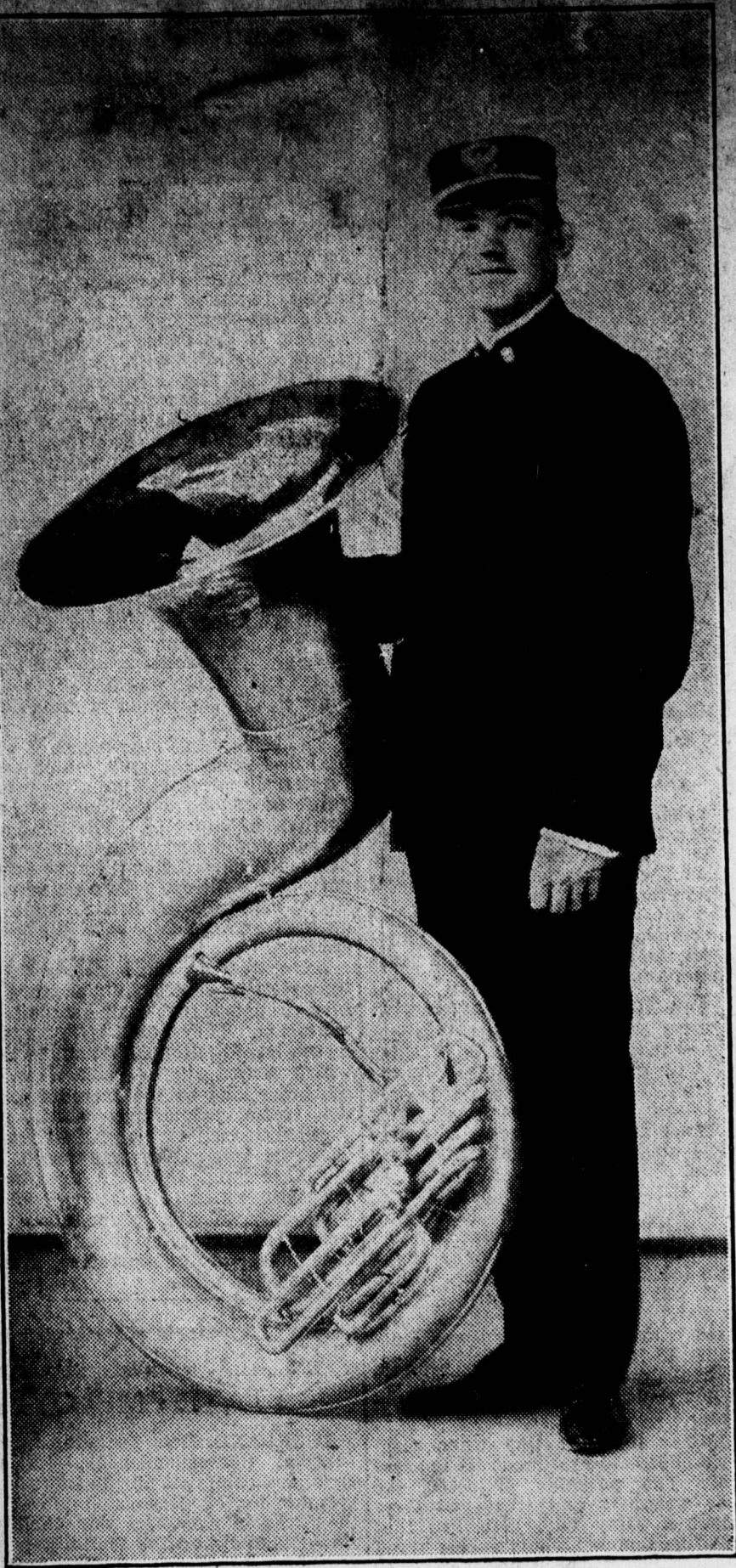
NEW YORK, Sept. 2.—According to Lieutenant Commander John Phillips, "America has come into its own," musically speaking. In an interview given here yesterday, the famous bandmaster declared that we do not need to go abroad for musicians, as we have as fine singers and instrumentalists in this country as may be found anywhere. "There are no better bands or symphony orchestras than those in this country," he said.

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... unchanged.
According to cable reports, was firm
... of goods were strong. Calcula-
... conception of values. All
... the prices fell in with the
... values. All
... of goods were strong. Calcula-
... unchanged.



The Sousaphone, Displayed by William Bell of Sousa's Band

Sousaphone Seen as Possible Substitute for Upright Tuba

New York, Aug. 24
Special Correspondence

IN A published interview with a representative of The Christian Science Monitor, Edgar Varèse, the composer, formerly of Paris, registered complaint at what he styles a lack of foundation in the modern symphony orchestra. The burden of Mr. Varèse's criticism concerned itself with the assertion that the great string, wood, brass and percussion bodies of today should have at least a 32-foot tone, instead of merely a 16-foot bass tone. This melodic revolutionist from the banks of the Seine would even go so far as to welcome a 64-foot tone into the orchestra.

His view of the so-called orchestral limitations might undergo a change were the Sousaphone, with its sonorous 32-foot tonal fundamentals, to be brought into the symphony orchestra to replace the upright tuba used in certain measures to re-enforce the bass department. It is the gigantic Helicon tuba, or Sousaphone, that infuses into Sousa's band an impressive organ-like mass quality of distinct individuality. This organization now employs a battery of five Sousaphones for foundation purposes.

May Solve Problem

It might not be outside the pale either of reason or possibility to take the position that the American bandmaster-composer has unwittingly solved the orchestral problem, deemed by Mr. Varèse to be a critical one. Opportunity appears to be offered an enterprising symphonic conductor to do something "different" in the way of enriching and solidifying the quality of his bass choir. The Sousaphone, sounding an octave lower than the ordinary tuba, might effect surprising artistic results in the orchestra as it does in the band of 76 musicians under the baton of John Philip Sousa.

Mr. Sousa has supplied The Christian Science Monitor with some interesting data on the Sousaphone, together with "inside" band effects, on which there is no higher authority. Mr. Sousa's signed statement is as follows:

The two groups of instrumental performers, the string group, commonly called the Symphony Orchestra, starting from the time of Haydn, has been enlarged by the duplication of strings and the addition of many instruments. Besides the violin family, has been the harp, whereas the wind band of three centuries ago confined its make-up to family affiliations. That is to say they had bands consisting of various kinds of oboes, and bands consisting of only brass instruments in use at that time.

Many Good Conductors

Of the earlier bands in America, there were many conducted by competent men. Gilmore, Capps, Reeves, Missou-

Downing, Innes, Marshall, Brown, Baldwin, Cassassa, Conway, Weldon, Kryl and others. The father of the concert band of America was that splendid organizer, the late Patrick Sarsfield Gilmore, who combined in his band the cleverest players obtainable, and performed, admittedly by American and European critics, "concerted pieces with a precision and refinement deserving the highest praise."

The instrumentation that has come to be recognized as the highest type of the purely concert band was not possible with Mr. Gilmore's organization, because he had certain military duties to perform in connection with the regiment he had joined. This made it necessary for Gilmore's Band to have instruments effective in parades, and not deemed effective in purely concert work. It will be interesting to present here the instrumentation of the Gilmore band in 1880 in parallel columns with my band of the present time.

GILMORE	SOUSA
2 piccolos	1 piccolo
2 flutes	4 flutes
2 oboes	2 oboes
1 A-flat piccolo clarinet	1 English horn
3 E-flat clarinets	24 B-flat clarinets
16 B-flat clarinets	2 alto clarinets
1 alto clarinet	2 bass clarinets
1 bass clarinet	4 alto saxophones
1 alto saxophone	2 tenor saxophones
1 tenor saxophone	1 baritone saxophone
1 baritone saxophone	1 bass saxophone
1 bass saxophone	3 bassoons
2 bassoons	
1 contra bassoon	4 first cornets
2 first cornets	2 second cornets
1 second cornet	2 Trumpets
2 trumpets	
2 Flügelhorns	4 French horns
4 French horns	5 trombones
3 trombones	2 Euphoniums
2 Euphoniums	
2 alto horns	5 Sousaphones
2 B-flat tenor horns	
4 E-flat basses	
1 double B-flat bass	
	1 tympanum
2 small drums	1 small drum
1 bass drum	1 bass drum
	1 harp
	1 xylophone and bells

63 instruments 76 instruments

It will be noticed that there are 15 instruments used by Mr. Gilmore in 1880 that I consider obsolete for the concert band. Perhaps the greatest single improvement that has come to the wind band is the invention by Wiprecht of the bass tuba. Up to the period mentioned, the ophicleide and the bass trombone played the lower notes of the harmonies when the band was on the march. When playing open-air concerts the string bass was used, some bands still employing it. Of course, it must be a matter of expediency, as it would seem that if the string bass is to be used, its family group, the violin, cello, viola, and violin should keep it company.

Origin of the Phone

The Sousaphone received its name through a suggestion made by me to J. W. Pepper, the instrument manufacturer of Philadelphia, fully 30 odd years ago. At that time the United States Marine Band, of Washington, D. C., of which I was conductor, used a double B-flat bass tuba of circular form known as a "Helicon." It was all right enough for street-parade work, but its tone was apt to shoot ahead too prominently and explosively to suit me for concert performances, so I spoke to Mr. Pepper relative to constructing a bass instrument in which the bell would turn up-

...and he advised me, and grateful to me for the suggestion, called it a Sousaphone. It was immediately taken up by other instrument makers, and is today manufactured in its greatest degree of perfection by the C. G. Conn Company, of Elkhart, Ind.

The Sousaphone consists of 316 inches of tubing from the mouthpiece to the end of the bell, that is, straight open tone, tuned at A-440. With the use of the first valve 27 inches is added. The use of the second valve adds 13 inches. With the use of the third valve 46 inches is added. The combination use of these various valves gives the chromatic scale in its entirety.

From one Sousaphone in use in my band during its earliest days, I gradually eliminated the upright E-flat and double B-flat tubas, and use at the present five double B-flat Sousaphones. While I was at Great Lakes during the World War, where I formed the Band Battalion of 350 members, 32 Sousaphones, 24 in E-flat and 8 in double B-flat were used.

It is my belief, when properly played, that the Sousaphone tone mingles with better effect with the tones of other instruments, string and brass, than is the case with the ordinary bass instruments.

In conclusion it can be stated that when Mr. Sousa refers to the family of string instruments, he is on familiar ground, being a violinist and author of a violin instruction method. The Sousa violinistic experiences during his youth were varied, and included a tour as a member of Jacques Offenbach's operatic orchestra when the composer of "The Grand Duchess" and "The Tales of Hoffmann" visited the United States in the late 70's. Undoubtedly the keen sympathy existing between bandmaster and orchestra has, in no small measure, been responsible for the characteristic smoothness and satisfying tonal blending of all choirs in Sousa's Band.

H. I. B.

Christian Science Monitor Aug 30/22

Philadelphia, Pa.

SOUSA GIVES CONCERTS

Band Will Continue As Attraction at Willow Grove Park This Week

Sousa and his band will continue as the attraction at Willow Grove Park this week and concert programmes of unusual interest and variety have been arranged.

Today's concert will open with the overture of "Phedre," by Massenet. This will be followed by "Southern Airs," played by the xylophonist, George Carey. "Russian Airs" will be played by the cornetist, John Dolan, who will also offer Arban's "Air Variet." Mary Baker, soprano soloist, will be heard in "I Have Watched Stars at Night" and "Carmena." The Sextette from "Lucia" will be played by a group of instrumental soloists.

Thursday will be Sousa Day and the concerts will be composed entirely of his compositions. One of the features of the early afternoon concert will be the cornet trio, "Non-committal Declarations," played by Messrs. Dolan, Danner and Schuler. Joseph De Luca will play a euphonium solo, "I Wonder If Ever Beyond the Sea." Miss Baker will sing "The Crystal Lute" at the late afternoon concert, and "The American Girl" at the evening concert.

Paul Blagg, cornetist, will be heard tomorrow afternoon in "La Mandolinata" of Bellstedt, and the descriptive composition, "The Old Cloister Clock." The evening concert will include a piccolo quartette and cornet duet. Miss Baker will be heard at both the afternoon and evening concerts throughout the week.

AUG 22 1922



John Philip Sousa with His Wife and Their Daughter in a New Unpublished Photo; He is America's Most Popular Band Leader and Possibly Has Written More Popular Marches Than Any Other Musician in This Country or Europe

Rochester Min Aug 25/22

Sousa's Band Coming to Rochester on Oct. 9; 75 Musicians

rection of Miss Mary Lawler, who has announced that it would be the first of an excellent series of fall and winter attractions. —Advertisement.

Music lovers of southern Minnesota will be glad to hear that Lieut.-Commander John Philip Sousa and his famous band of 75 musicians will be in Rochester Monday, Oct. 9, with afternoon and evening performances at the National Guard Armory, in the course of the most extensive continuous tours he has yet made on the continent. The completion of his 1921-22 season will bring the total itinerary of Mr. Sousa's band to nearly 800,000 miles, which includes more than twenty transcontinental journeys, five tours of Europe and one zig-zag girdling concert exposition of 60,000 miles. To this unchallenged record, Sousa this season will add a tour which includes the principal cities of Canada, Cuba, Mexico and the United States.

Sousa and his artists are being brought to Rochester under the di-

Chicago Leader Aug 27/22

SOUSA'S STANDARDS

Almost as conspicuous as his ability to conduct is the uncanny wisdom of Lieut.-Commander Sousa in arranging programs. The skill with which he selects numbers that appeal is proverbial. In telling the secret of it Mr. Sousa once said: "It is believed that the repertory of the band has been remarkably eclectic in embracing the best compositions of all lands. I have always felt that that music of the old masters written for orchestra, in which the division of instruments is sharply drawn, and the strings of outstanding importance, does not lend itself to the best effects for a wind combination, any more so than the purely string combination would be effective in the higher flights of Wagner or Richard Strauss.

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

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

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

NORTH AMERICAN Philadelphia, Pa.

SOUSA COMPOSES MARCH, 'THE GALLANT SEVENTH'

NEW YORK, Aug. 26.—"Let Sousa do it" has for many years now been the submitted and accepted solution of all difficulties having to do with the military, naval, festal and celebrational music of the American people. And Sousa, like the traditional "George" or "Let George do it!" always does it, and does it to the satisfaction of the same American people. For years without number, the Seventh Regiment of the national guard of New York state, has longed for a march of its own—one written for it, dedicated to it and expressing its essential character. Practically every American composer, with a knowledge, real or assumed, of the difficult technique of the modern military band, has taken a try at providing the long-sought one-step. Even the world war failed to inspire any of the selected composers with the right idea, altho marches without number were written and dedicated to the regiment, played over and forgotten. Then John P., as he is known to millions, sat himself at a piano, and at the end of an hour turned to his desk to put on paper "The Gallant Seventh."

Thursday, August 26, Saturday

St Louis Mo

Boston, Mass.

Among the selections on Sousa's program for his two band concerts in Symphony Hall Sunday afternoon and evening, Sept. 17, will be a humorous transcription of the famous song, "Look For the Silver Lining," from "Bally," and a suite entitled "Leaves From My Note Book," in which he will musically satirize "The Genial Hostess," "The Camp-Fire Song," and "The Lively Flapper." His soprano soloist this season, as last, will be Miss Marjorie Moody.

Nashville Tenn



JOHN PHILIP SOUSA

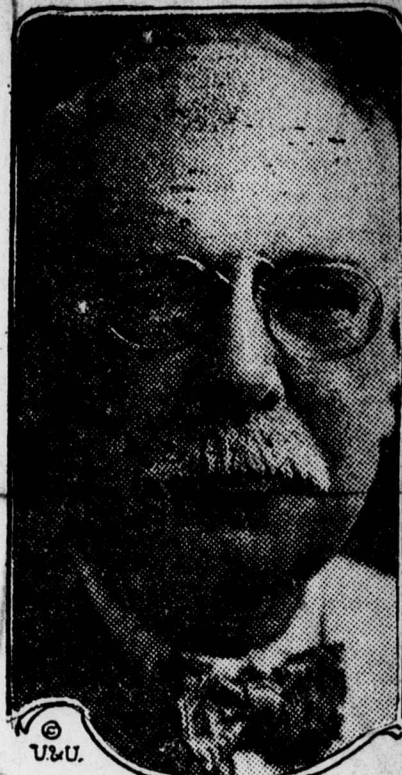
Who will give two concerts at F. man Auditorium on Oct. 27, with band of fifty players.



SOUSA'S SHOES

This collection is insured for \$5000, and includes gifts from famous admirers of the march king. The stitched top boots at the right were presented by Roosevelt. --Underwood & Underwood Photo.

SOUSA'S BAND
TO PLAY HERE



John Phillip Sousa

THE announcement that Sousa and his band are coming to this city on September 30, afternoon and evening, to appear in the new public auditorium, recalls in these days of conversation and discussion about the soldiers' bonus and "adjusted compensation," that the March King rebelled at the \$2,500 a year offered to him as bandmaster of Great Lakes naval training station, Lake Bluff, Ill., a month or so after the United States entered the world-war. He demanded and got \$1 a month for the duration of the conflict.

Nashville, Tenn.

Coming In October



John Phillip Sousa, who will give two concerts here on October 2, with his famous "Blue Jackets."

AUG 27 1922

Sousa's Band to Play
Concert for Steinert

Manager of Sousa's Band was in town today to complete arrangements with M. Steinert & Sons, the local managers.

Sousa and his band will play on Tuesday evening, Sept. 12th, at the High School Auditorium.

Mr. Sousa has completely recovered from the accident which necessitated his absenting himself last year when the organization played in this town. The music lovers who attend the concert this year will positively have the pleasure of seeing Mr. Sousa and also hearing his new composition which is called the "Gallant Seventh," a march dedicated to the officers and the men of the Seventh Regiment, New York National Guards. Another new composition by Mr. Sousa which is proving a great favorite, is called "Beloved Inspirations." This is a selection of 10 greatest musical pieces ever composed and selected by the great band master and wove into a melody.

There will be heard also a humorous of "Look for the Silver Lining" from Sally, the recent Broadway success. Of course the old marches will be heard again, played with more vim than ever before and those that like stirring music will get their fill as usual.

FAMOUS MUSICIANS
TOURED WITH SOUSA

Some of the most famous musicians in the United States took their schooling with John Phillip Sousa, who comes to New Haven on Sept. 12 with his band. There was the late Maude Powell, the violinist, who died in 1919, lamented by what was, perhaps, the largest permanent clientele ever possessed by a violinist in this country. When, new from her years of study in Germany, she came to this country, she was engaged by Sousa as a soloist with his band and after three tours under him set forth on her brilliant career as a recitalist. She never forgot to explain that she owed all the attributes that made her a successful recitalist to the seasons she spent with Sousa on tour—"and I," she would add, "the only woman in an entourage of seventy or more."

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

"I never stand in the way of a player's leaving me," said Sousa. "Indeed, every offer made to one of my men is a high compliment to me and my organization. If a flutist or a trombonist gives an offer, I say, 'The U. S. Army and God bless you.' When he comes back, as he often does, there's always a job for him; if he doesn't come back, I know he has found satisfaction in being resident with an orchestra rather than itinerant with me, and I know that he, in turn, has given satisfaction to his new employers." Sousa and his band are coming to this city on September 12.

AUG 27 1922

SOUSA BAND WILL APPEAR IN CITY



John Phillip Sousa and his famous band will open Mrs. George S. Richards all-star course at the Armory, Oct. 13.

'Jazz Death Knell Sounded'-Sousa

"The death knell of 'jazz' has sounded," said John Phillip Sousa, a few days ago in an interview in the Rochester (N. Y.) Post Express. "The so-called modern dancing—vulgar, unmusical, ungraceful, without rhythm or sense—is about to go. In its place will come an era of sense, with everything just the opposite to what has reigned so supreme in this country and other lands as well for so long. The oldtime waltz, with its wonderful musical strain, will return. Real musical scores will be adapted to graceful dance tunes, and the ballroom of the future will be a pride to any real music-loving man or woman."

Lieutenant-commander Sousa expressed it as his opinion that opera—light, comic and grand opera—were about to return to popular favor. "Marches," said the conductor, "will

always live. The role of the march in the late war made it a permanent institution. The Germans and the Austrians were the first to realize the enormous amount that a good march strain could accomplish at the front and for recruiting as well. The British soon followed and the French had music well to the fore in all their trials and tribulations.

"Many a man died with the strain of a march song on his lips as the tune came to his ears from a distance in the rear. Music, good music, will do much to retain world-wide peace. Appropriate music can calm the roughest crisis, and for this alone it must be fostered now and always."

THE MUSICAL WORLD

March-King Brings New "Fantasia" of the Famous to Maine Concert



JOHN PHILIP SOUSA

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 ten 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 toreador, 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 Mussetta's lovely waltz in Puccini's "La Boheme"? How about the Miserere in Verdi's "Il Trovatore" and the bolero in the same composer's "Sicilian Vespers"? Which tune do you think will "live" the longer as between, say, Sousa's own "The Stars and Stripes Forever" and the well-known Serenade by Richard Strauss? What would you do if asked,

to make a preference between Johann Strauss' waltz of "The Blue Danube" and Oscar Strauss' waltz of "My Hero" in "The Chocolate Solitaires" in the second act of "The Pirates in the second act of "The Pirates"? How about the chorus of 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 faces, when he undertakes to write a new fantasia, called "A Bouquet of Beautiful Inspirations." It is his medley and characteristic instrumental arrangement of what he regards as the world's "ten

best tunes." You will hear his list of ten when, on the evening of Sept. 10 he and his famous band come for a concert in Portland. The new fantasia is but one of a number of novelties in the program he has arranged for the visit.

This is the only concert Mr. Sousa and his famous band will give in the section and it is expected that Sousa enthusiasts will come from all directions.

AUG 20 1922

Musical Activity In Roanoke Is Reviving

With the approach of the concert season and the resumption of private and college music classes, interest and activity in musical matters is reviving in Roanoke. While there are no local features of moment to mention, it is known that many of the private teachers are prepared to resume work in September. The summer in some respects has been dull, but not without enough to prove that Roanoke is yet on the map musically.

The three concerts by local bands in Elmwood Park have served to keep popular interest alive. Director Burt, of the Norfolk and Western Band, whose organization gave the last of the concerts, promised the Altruistic Committee of the Music Club another before the season ends. No announcement of date for this final public entertainment has been made through the Music Club and it could not be learned yesterday if any had been fixed.

The first thing of more than local importance on the music calendar is the Lazzari-Diaz concert on October 28. Four days later, on November 1, comes the long-heralded engagement of John Philip Sousa and his band. Both these events are likely to prove of first rate drawing power, the one being the premiere of the Music Club series and the other offering music of the more popular kind by an organization of international fame.

So far as present announcements show there is nothing else in December 15, and the concert series of the Music Club will close little over a month later, when Harold Bauer, the pianist, and Pablo Casals, the cellist, come for a joint recital on January 18. This will bring the close of the club's regular series much earlier than in recent years.

Of course, the membership concerts of the Music Club and its other activities designed to bring out talent from the local colleges, will have a large place in the complete program of the season, but announcement of plans along this line have not yet been made.

There are several prospective choir reorganizations and the next few weeks are expected to develop as well as in other directions. While one of the most energetic and efficient workers in the cause of music appreciation and interest in Roanoke knew last year—Miss Florence C. Baird—has gone back to the State Normal School at Radford, recruits to the teaching profession are numerous and there will hardly be a lull in the progressive program which marked the art in all lines here last winter.

It is understood that the Music Club will put through an even more elaborate season than last year. Miss Daisy in the public service of music in the public schools, is understood to have in mind another memory contest and it is not unlikely she will inaugurate other innovations in connection with her department, after a summer spent in study of the work in New York. Miss Wingfield promises some announcements of her plans soon.

Both Virginia and Hollins Colleges expect a large enrollment in their music departments and the extension of classes at the colleges will probably more than make up for the loss of talent and activity following abandonment of Elizabeth College by the Lutherans, due to the loss of buildings by fire last year. It is learned that Everard College, where a part of the year has been engaged as part of the time instructor for some time, will make a stronger bid for recognition in musical circles than heretofore.



THE ONLY SOUSA

MUSIC NOTES

Attractive Municipal Concerts for To-day at Roger Williams Park.—Sousa Speaks of His Career as Bandmaster.—Berkshire Music Festival

The double series of municipal band concerts at Roger Williams Park continues to-day with attractive programmes for afternoon and evening. The afternoon programme contains a number of request selections and popular solo numbers are given for each performance.

Mr. Fairman has chosen the following selections for the afternoon: Overture, "The Mill on the Cliff," Reissner; scenes from "The Queen of Sheba," Rocco; trumpet solo, selected, Rocco E. Checca; excerpts, "The Masked Ball," Verdi; "Village Life in the Olden Time," Le Thiere; (a) night, (b) sunrise, (c) Le Thiere; (d) night, (e) sunrise, (f) moonlight, (g) moonlight, (h) moonlight, (i) moonlight, (j) moonlight, (k) moonlight, (l) moonlight, (m) moonlight, (n) moonlight, (o) moonlight, (p) moonlight, (q) moonlight, (r) moonlight, (s) moonlight, (t) moonlight, (u) moonlight, (v) moonlight, (w) moonlight, (x) moonlight, (y) moonlight, (z) moonlight.

And in the evening there will be played: Overture, "Barber of Seville," Rossini; grand opera selection, "The Daughter of the Regiment," Donizetti; trombone solo, "Callina Polka," Liberti; Alessandro S. Olivieri; suite, "Ballet Egyptian," Luigini; descriptive, "A Hunting Scene," Bucalossi; gems of Stephen Foster (arr.), Tobani; sextet from "Lucia," Donizetti, Messrs. Checca, Ventura, Famiglietti, Olivieri, Gamble and Langevin; suite, "A Day in Venice," Langevin; melodies from the operetta, "A Waltz Dream," Oscar Strauss; "Star Spangled Banner."

Sousa Recounts His Career

This year is the 30th year on the concert stage of John Philip Sousa and his band, coming here for a concert Sunday night, Sept. 24, at the Shubert Majestic Theatre. "Thirty years ago," says Mr. Sousa in a recent interview, "I left the Marine Band at Washington, which I had conducted for 12 years and came to New York to organize the band which in these years has borne my name. As managers during this period I had David Lakely, Everett R. Reynolds, George Frederic Hinton, Frank Christianer, James R. Barnes, Edwin Clarke and since 1916 Harry Askin.

"A record of the organization in membership has contained many names famous in band and orchestral history, a number of the brilliant players of the band of former years are now conductors of their own organizations. It is believed that the repertoire of the band has been remarkably eclectic in embracing the best compositions of all lands. I have always felt

that the music of the old masters written for orchestra, in which the division of instruments is sharply drawn, and the strings of outstanding importance, do not lend themselves to the best effects for a wind combination, any more so than purely string combination would be effective in the higher flights of Wagner or Richard Strauss.

"In the 30 years of the existence of my band it has made many tours of Europe and one around the world. It has covered over 800,000 miles of travel. It has depended entirely for its support on the musical public and it has shown its gratitude by giving at all times the best efforts to its audiences.

"The new compositions of mine to be played on this tour will be a march entitled 'The Gallant Seventh' dedicated to the officers and men of the Seventh Regiment, N. Y. N. G. (One Hundred and Seventh of the Twenty-seventh Division). History records their brilliant achievements overseas. A new suite, 'Leaves from My Notebook,' containing musical references to a 'Genial Hostess,' 'The Campfire Girls' and 'The Lively Flapper,' a collection 'A Bouquet of Beloved Inspirations,' entwines themes by Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini.

Sousa says that "in selecting a repertoire my method is first to consider the merit of the composition and last the reputation of the composer."

Berkshire Music Festival

A number of musical premieres are planned for the annual Berkshire music festival to be held the last three days of this month at South Mountain. Mrs. Coolidge has engaged among other artists the Wendling String Quartet from Stuttgart, Germany; Mabel Beddoe, contralto of the New York Trio and the San Francisco Chamber Music Society's string quartet, which will appear for the first time in this part of the country.

The Wendling players will give the prize-winning quartet in F-sharp minor by Leo Weiner at the final concert. They will also play for the first time in America a quintet by Max Reger. Another first performance in this country will be that of Pierne's Trio in C-minor to be played by the New York Trio. The San Francisco musicians will offer a first performance in Brescia's second suite "Rhapsodie" dedicated to Mrs. Coolidge. The programme will be devoted to Brahms.

The New York Philharmonic Orchestra under the direction of Josef Stransky, scheduled to open its season Oct. 23, New York with a personnel of 100 or more members. Walter Damrosch and the New York Symphony Orchestra will appear Oct. 29 in New York, on which occasion Damrosch will give Saint-Saens' "Carnaval of Animals," which he will produce for the first time in America in Washington a week previous.

Further progress in the co-operation between concert managers and the National Federation of Music Clubs in establishing a sort of clearing house for concert

SOUSA AND HIS BAND COMING SUNDAY, SEPT. 24

Sousa and his great band are billed to play at the Shubert-Majestic Theatre Sunday evening, Sept. 24. This will be the first important concert of the coming musical season and lovers of the best in band music will hear the popular organization at its best. On tour this summer the noted leader and his men aroused great enthusiasm, their appearances bringing out tremendous crowds.

In America Sousa and his band are a national institution. Their visits to this city have been frequent, and music lovers have invariably turned out in force to welcome them. At their coming concert two excellent soloists will assist. These are Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist. The band itself will supply noted soloists. Among its members are some of the best known names in the instrumental solo field. They are: John Dolan, cornet; George J. Carey, xylophone; P. Meredith Wilson, flute; William K. Kunkel, oboe; Paul O. Gerhardt, oboe; Charles C. Thompson, bassoon; Joseph DeLupis, euphonium; J. P. Schueler, trombone, and William J. Bell, sousaphone.

SOUSA'S BAND HERE TODAY AT ELMWOOD MUSIC HALL

Lieut.-Commander John Philip Sousa, who will arrive in Buffalo this morning with his famous band for a matinee and evening concert at Elmwood Music hall, will put in a busy time during his brief stay in this city. In addition to conducting his musical organization in these two concerts, Lieutenant Sousa will speak at the luncheon of the Rotary club at the Statler Hotel today. He is an honorary member of many Rotary clubs throughout the country, and Rotarians will welcome the opportunity to hear him.

Sousa's organization comes here after a tour through the New England states, in which it has played to the largest crowds ever assembled to hear the band.

Lieut. Sousa brings with him several well-known soloists, whose work is always enjoyable. They include Miss Marjorie Moody, soprano, Miss Winifred Bambrick, harp, Miss Caroline Thomas, violin, John Dolan, cornet, Geo. J. Carey, xylophone, P. Meredith Wilson, flute, and many others. Seats are on sale at Denton, Cottier & Daniels, until 5 o'clock this afternoon, after which they may be obtained at the hall. Matinee tickets may be obtained at the hall.

LOCAL NEWS

John Philip Sousa of Port, writes to the New York Herald to inquire what has become of the more or less well known water wagon. Years ago he says it was an ever-ready help in time of trouble, but now its usefulness seems to have been exhausted.

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Port Washington
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Chicago, Ill.

Aug 24 1922

SOUSA'S BAND AT SYRACUSE

Syracuse, N. Y., Aug. 16, 1922—Syracuse enjoyed the world-famous John Philip Sousa's Band and the assisting artists on the evening of Aug. 3, in the State Armory, with the seating capacity of approximately three thousand taxed, foyers filled at all times, and hundreds thronging the sidewalks surrounding the building. The tour of the band included a week of open-air concerts at Montreal, one performance at Rochester prior



Lieut.-Commander John Philip Sousa

to the concert here, to be followed by a three-weeks' engagement at Willow Grove, Philadelphia.

Miss Marjorie Moody, soprano, was enthusiastically received and her work conceded equal to that of the finest artists who have visited Syracuse; while the work of John Dolan, cornetist, reminded those old enough to remember, of the famous Levee. Syracuse musical critics agreed that rarely has a better harpist appeared on concert tour than Miss Winifred Bambrick.

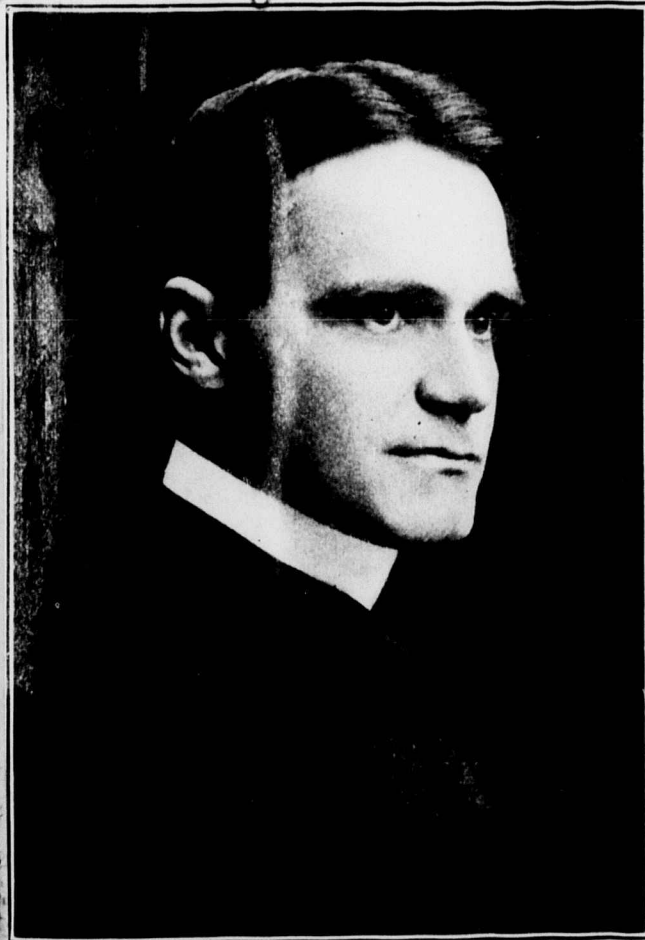
The audience reached a high point of enthusiasm during the band's playing of "The Stars and Stripes Forever," but the "United States Field Artillery" march was the climax. Mr. Sousa, as is his custom, was extremely liberal with encores.

While in Syracuse, the great leader was entertained at a noon-day luncheon by William Allen Dyer, president of the Chamber of Commerce and one of the leading business men of the city. During his stay in the city he was the guest of George P. Pyle, president and general manager of the Syracuse Entertainment Directors, which organization assisted the Syracuse Musical Bureau in presenting this world-famous band to Syracuse.

Program:
Overture, "The Red Sarafan".....Erichs
Cornet Solo, "Centennial Polka".....Bellstedt
John Dolan
Suite, "Leaves from my Note Book" (New).....Sousa
Vocal Solo, "Caro Nome".....Verdi
Marjorie Moody
Intermezzo, "Golden Light".....Bizet
"A Bouquet of Beloved Inspirations" entwined by.....Sousa
Xylophone Solo, "Nola".....Arndt
George Carey
March, "The Gallant Seventh" (New).....Sousa
Harp Solo, "Fantasie," Op. 35.....Alvars
Winifred Bambrick
"Hungarian Dance," from "In Foreign Lands".....Moskowsky
I. L. F.

New York City

Aug 21 1922



JOHN DOLAN,

one of the principal soloists with John Philip Sousa and his band on their national tour.

Springfield, Mass.

SOUSA LOVER OF ROMANCE

In the time between afternoon and evening concerts one day last March in Chicago, John Philip Sousa entertained a number of friends at an informal dinner. His guests included three newspaper men, the bandmaster of a near-by university, two theatrical managers, his personal physician, and their wives. It was one of the wives, a long-time friend of the march-king, who at length said, when the conversation had traversed most of the first-page topics of the day:—

"Well, Commander, I often think

WINIFRED BAMBRICK
Harpist With Sousa and His Band

that, with your Latin blood and your world-wide experience, you have been a masterful man in sticking to the business of music, and permitting its romance and adventure to pass you by untouched!"

"My dear and mistaken lady," replied Sousa, his eyes a-twinkle, "I should have been put away in the cold, cold ground back about the time Grover Cleveland was first elected President had I not had romance as my inseparable companion! Romance and I have been pals. I married when young, on pay of \$25 a week, and have the same wife to this day. That, believe me, is the true romance. I have seen all of the known world; and that, too, is the very stuff of romance. I have written the tunes to which our military, our marines, and our sailors march and drill; and that, I think, is romance; anyway, it has all the thrills for me. When one of my two daughters decided that she had found the right man, she came and asked me if it would be all right for her to say 'Yes.' And that, dear lady, was ultimate romance; I think I am unique among American fathers!"

Sousa and his "Estimable Eighty," as a Chicago writer calls the famous band, are to come here Saturday, September 16, and will give their program of new material and old pets in the Auditorium, afternoon and evening.

John Philip Sousa was telling the other day that he had a unique experience recently while in England with his band. Every morning when he went down to breakfast in his hotel he saw a charwoman scrubbing the floor, and it occurred to him that she led a most dreary life. He asked the manager for a pass to give her, as he thought it might cheer the poor old lady up. Meeting the woman next morning, he said:

"Would you care to go to the band concert next Thursday afternoon?" The charwoman expressed great joy and said: "Is that your only day off, mister?"



JOHN PHILIP SOUSA

SOUSA'S FAMOUS BAND

Sousa's band is in its thirtieth season. For 12 years John Philip Sousa, of Port, conducted the marine band, which he left to form an organization of his own. Many of the brilliant players who have been with him have formed bands of their own. He has had seven managers. The latest of these is Harry Askin, who has been with him since 1916. In the 30 years the band has toured the United States and Canada several times, has been five times around the world. It has traveled more than 800,000 miles. The present tour is to be comparatively brief, for on November 5 Mr. Sousa will return to Port to begin the writing of an opera on a strictly American subject. A new suite of his is "Leaves from My Notebook," containing passages from some of his best known works.

AUG 10 1922

MANY SOLOISTS COMING WITH SOUSA'S FAMOUS BAND

Thorough musicianship is the essential for every member of Sousa's band that will be heard here on September 13 in Woolsey hall and by the same token every member of that renowned organization is a soloist. But there are some who stand out above others and these virtuosos constitute an important part of the concert personalities to be heard whenever Sousa and his band are the attraction. Yet it is not alone the instrumentalist who lends distinction to programs of the band. Vocal solos are offered and they are given with rare skill and with consequent

music of the trombone the allure-ment of more generally recognized solo instruments is a tribute to his skill. The unique instrument the Sousaphone, invented by the bandmaster and demanding a player of fine ability, has a master in William Bell, who offers novel solos for that "brass."

The list of soloists would not be complete without a special reference to that charming young Canadian, Winifred Bambrick, who regularly is heard with the band but who, on occasion, presents some of the most appealing and beautiful of composi-

MISS MARGARET MOODY
Soprano Soloist With Sousa

delight to audiences by Miss Marjorie Moody, soprano. She has a winning personality that places her in rapport with her auditors and there is in her voice the loveliness and the sympathy that gives one a feeling of exaltation. Miss Moody has been heard with Sousa and his band on various tours and she has an especially large following in Boston where she is pleasantly remembered for her appearance with the Boston Opera company.

A real genius of the cornet is John Dolan, whose thorough musicianship is apparent in the brilliancy and the proficiency of his solo work.

Then on the list there is George Carey, master of the xylophone. He plays an instrument of unusual magnitude and of the finest tone and the effects he attains are unapproached by other soloists devoted to this type of instrument. The flute soloist, H. Meredith Wilson, has a perfection of artistry and his playing possesses rare beauty.

Then there is John P. Schueler, trombonist. That he can give to the

tions for the harp. Miss Bambrick is among the foremost of the world's harpists.

There will be a matinee and evening performance and tickets are on sale at Steinert's, 183 Church street.

Some falls Sept 9

THE WORLD'S GREATEST MUSICAL ORGANIZATION SOUSA AND HIS BAND



PLAYS EXCLUSIVELY FOR THE VICTOR

John Philip Sousa and his band opened their annual tour last week at Albany en route to Montreal, where they will appear for a week. They will be heard several weeks in New England and for five weeks at Willow Grove Park, Philadelphia. The band will play at Ocean Grove, N. J., Aug. 25.

Lieut. Commander Sousa and his bandmen have traveled over 800,000 miles in past seasons. They have journeyed twice to Europe and once around the world.

His new music this year includes "Leaves from My Notebook," about "girls" from campfire to flapper; "Bouquet of Inspiration," "The Gallant Seventh" and "Humoresque" on new melodies.

John Philip Sousa is no less entertaining in the role of raconteur than that of a bandmaster. This was demonstrated when he addressed members of the Montreal Rotary Club. No title for his address was announced, and it was not known whether he was going to deliver an oration on music or international relationship, says the Montreal "Gazette." On the contrary, it proved to be on boiled eggs, the British admiration for "Punch" and an English charwoman.

The speaker stated that he came second to no man in his admiration for the British Empire. He had traveled into nearly every corner of the globe over which flew the Brit-

ish flag and the more he had seen of British institutions the more he liked them. But since his arrival in Montreal he had become rather sad. When he was very young, said he, he was always given eggs for breakfast which were beaten up and served in a pot like a shaving pot. He had never been able to eat them with decency since a yellow streak always made its appearance on his shirt front or on the tablecloth. But during his first visit to London he stayed at the old Morley's Hotel and, going down to breakfast, he ordered eggs. The waiter appeared with a weird cup containing an egg still possessed of its shell. "Do I just swallow it?" inquired the bewildered Sousa. Thereupon the waiter seemingly amazed with his client's ignorance, lifted his knife and decapitated the top of the egg. "It occurred to me, gentlemen," said Sousa, "how very artistic this was, and I wondered why on earth such artistry was not introduced into America, and I was determined never again to eat my egg in any other way. On my arrival in Montreal a prominent citizen invited me to be his guest, and at breakfast the following morning sure enough eggs were served, but, alas, in the American shaving pot." "Gentlemen," added the speaker with emphasis, "you are slipping."

Lieut.-Commander Sousa then related that while he was in New York

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

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

Cleveland, Ohio

Sousa Coming to New Auditorium

NO man in the world of music has had so extensively advertised a personality as Lieut. Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band, numbering nearly 100, have done and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his band are here on September 30, matinee and evening, at the new public auditorium.

Symphony Orchestra, Conservative; Concert Band Less So—Sousa

Tradition of the symphony orchestra may be defined, in a sense, as the obligation "to keep its skirts below the ankle"; the category of the concert band, which has no tradition is to run more to the "bobbed-haired and short-skirted" flapperism in music, so says Lieut.-Comdr John Philip Sousa, whose famous band gave concerts at the Auditorium yesterday. The noted band leader made it clear, however, that the concert band did not go in for anything freakish, as the flapper plunges in for the latest style of garter watch; he summed up in popular terms the broad difference between the species of each type of music.

Sousa apparently has little of the "temperamental," as it is popularly understood to exist among musical artists; he probably devotes his energies to the greater perfection of his distinctive organization. There was no pacing of the floor nor running of the fingers through a leonine mane, for he has no such type of hair. Instead a quiet, pleasant person with glasses, smoking a cigar sat in his hotel room and gave a smooth, even exposition on concert bands and symphony orchestras.

"The repertoire of the concert band has kept pace with that of the symphony orchestra, with this exception," said Sousa, "the concert band has become more eclectic. It has covered a wider range of music than the orchestra and, except in a very few cases, has paid no attention to the symphonic compositions of the great masters, because the wise conductor

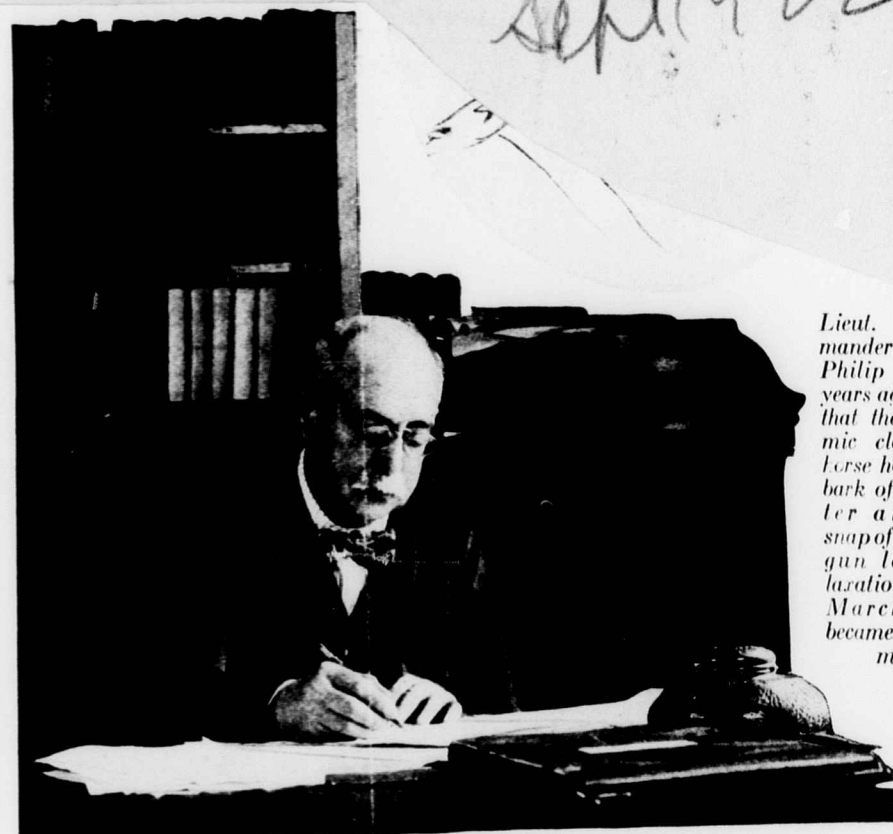
of concert bands realizes that these productions of the masters were written for specific purposes—the stringed instruments of the symphony orchestra—and should never be tampered with for the concert bands."

Regarding the modern compositions, he thought the repertoire of the modern concert band was much larger than that of the symphony orchestra, and the concert band had one advantage over the symphonic body in that there was no tradition back of it "In other words," he said, "the tradition of the symphony orchestra is to keep the skirts below the ankle, whereas the band is the bobbed-haired, short-skirted flapper."

"We have, too, the advantage in building a program; we have the audience which goes to see the symphony orchestra and the much larger one which goes for entertainment. So we can run from grave to gay without being open to sacrifice of tradition." But the symphony orchestra must maintain its tradition as "a highly intellectual body," he said, if not always an entertaining one.

As far as the individual merit of musicians composing a concert band and a symphony orchestra was concerned, there was very little to choose from, he believed, unless the selection were to be in favor of a member of the band.

The players of a band have got to do "everything a fiddle can do, plus what their own instruments can do," Sousa pointed out. Hence, he concluded, they were apt to reach a higher plane of excellence.



Lieut. Commander John Philip Sousa years ago found that the rhythmic clatter of horse hoofs, the bark of the setter and the snap of the shotgun lent relaxation, so the March King became a sportsman.

SOUSA WORKS HARD AGAINST DEFICIT ON THE RAILROADS

Not the March King's Fault That the Great Carriers are in Financial Difficulties at Present; Big Sums Spent by Organization for Rail Fare

If you be among those who go to the concert by Sousa and his Band on October 9th in the Armory, you will see a reason why the March King does not feel at all guilty over the recurrent reports that the great railroads of the country are running behind when they set income against the outgo. There are more than 80 men to be carried every time Sousa makes a jump; and he makes an average of five jumps to the week during the season. Thus in March, in a week devoted to all effort to make up some of the concerts lost through his ill-

ness in the autumn of 1921, Sousa and the band went from Huntington, West Virginia, to Chicago and then back to Cincinnati, although the latter place was passed on the way to Chicago! "That," as Harry Askin, Sousa's manager says, "is handing it to the railroads after taking it in at the box-office."

And there is no classified rate when it comes to passenger travel in this country. Even if there were Sousa believes that the best is none too good for his bandmen. It is always the best and the fastest trains and the lowers in the sleepers for them. It costs as much to carry the colored boy who cleans the drums and the Japanese boy who cleans and polishes the trombones as to carry Sousa, or Askin or John Dolan the cornetist.

In a season when hundreds of small theatrical companies gave up the ghost because of high rail rates as compared with the pre-war rates, he and his Estimable Eighty boxed the national compass from Portland to Portland, from Jacksonville to San Diego and detoured over into Canada, with a side trip to Havana!

"BANDS RUN TO FLAPPERISM" SAYS SOUSA

Orchestral music is "high-brow," band music "low-brow," such, at least, is the commonly accepted designation of the two classes; for even the man in the street recognizes that there is a distinct difference. John Philip Sousa took the same attitude towards the subject when he said:

"The traditions of the symphony orchestra may be defined, in a sense, as the obligation 'to keep its skirts below the ankle'; the category of the concert band, which has no tradition, is to run more to the 'bobbed-haired and short-skirted' flapperism in music."

"The repertoire of the concert band has kept pace with that of the symphony orchestra, with this exception," said Sousa, "the concert band has become more eclectic. It has covered a wider range of music than the orchestra and, except in a very few cases, has paid no attention to the symphonic compositions of the great masters, because the wise conductor of concert bands realizes that these productions of the masters were written for specific purposes—the stringed instruments of the symphony orchestra—and should never be tampered with for the concert bands."

Regarding the modern compositions, Mr. Sousa thought the repertoire of the modern concert band much larger than that of the symphony orchestra, and the concert band had one advantage over the symphonic body in that there was no tradition back of it. "In other words," he said, "the tradition of the symphony orchestra is to keep the skirts below the ankle, whereas the band is the bobbed-haired, short-skirted flapper."

"We have, too, the advantage in building a program; we have the audience which goes to hear the symphony orchestra and the much larger one which goes for entertainment. So we can run from grave to gay without being open to sacrifice of tradition." But the symphony orchestra must maintain its tradition as "a highly intellectual body," he said, "if not always an entertaining one."

As far as the individual merit of musicians composing a concert band and a symphony orchestra was concerned, there was very little to choose from, he believed, unless the selection were to be in favor of a member of the band.

The players of a band have got to do "everything a fiddle can do, plus what their own instruments can do," Sousa pointed out. Hence, he concluded, they were apt to reach a higher plane of excellence.

SOUSA PROVES PROSPERITY

In the midst of a strenuous tour, Lieut.-Commander John Philip Sousa and his band maintain their record for "breaking records." This telegram from Sousa's manager, Harry Askin, tells the story:

Peoria, Ill., Sept. 24, 1922.

MUSICAL LEADER, Chicago, Ill.:

Last week in the cities of Boston, Worcester, Lowell, Concord, Manchester, Portland, Bangor, Lynn, Haverhill, Sousa and his band broke every record known in the history of amusements, playing to gross business exceeding forty-five thousand dollars, proving prosperity is here. Many hundred more turned away unable to gain admission.

SOUSA IN BOSTON AGAIN

SEPTEMBER 16, 1922

SOUSA IN BOSTON AGAIN

The annual Boston concerts of Sousa and his band will be given in Symphony Hall tomorrow afternoon and evening under the personal direction of the great bandmaster. The programs are as follows:

- AFTERNOON CONCERT.**
1. Overture, "The Red Sarafan".....Erichs
2. Cornet solo, "Centennial Polka".....Bellstedt
3. Suite, "Leaves from My Notebook" (new).....Sousa
4. Vocal solo, "The Camp-Fire Girls".....Verdi
5. Vocal solo, "The Lively Flapper".....Sousa
6. Vocal solo, "Ah Fors e Lui".....Verdi
7. Vocal solo, "La Traviata".....Verdi
8. Vocal solo, "Golden Light".....Bisetz
9. Vocal solo, "A Bouquet of Beloved Inspirations".....Sousa
10. Vocal solo, "Witches".....MacDowell
11. Vocal solo, "The Gallant".....Sousa
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100. Vocal solo, "The Gallant".....Sousa

Sept 30 1922

Another Sousa Triumph

John Philip Sousa and his band are well along in their season before most musicians give their opening recital. The famous organization played two concerts at New Haven, Conn., Sept. 13, and scored the usual triumph. The following account comes from a New Haven newspaper critic:

John Philip Sousa reiterated in the hearts and ears of New Haven that he is still "The March King." And not only "The March King" but a musician extraordinary, and the conductor of more than three score musicians extraordinary with a repertoire of music ranging from genuine classic to the most melodious of popular and catchy airs, that appeal to the untutored ear as well as to that which has been trained to recognize the best in music.

It was a typical John Philip Sousa program, with snap and go from start to finish. From the most difficult of classic instrumental music to the most martial of Sousa marches, and down to the old familiar "Turkey in the Straw" there was a variety which is probably the keynote of Sousa popularity. And while there was only one Sousa march listed on the regular program the audience, which thronged Woolsey Hall, heard the beautiful "El Capitan," the stirring "Bullets and Bayonets," the new "On the Campus" and the perennial favorite "Stars and Stripes Forever," in addition to "The Gallant Seventh," which was on the list.

The Sousa encores are as important to a large portion of Sousa audiences as the regularly listed numbers and probably a great many, consciously or unconsciously, go to hear these numbers most of all. Every one was received with delight and continuous applause and the "Stars and Stripes Forever" "brought down the house," to use the parlance of the theater.

But if Sousa and his Band are to be judged, not by their ability to please what might be called the popular ear, but by their music of a more serious and exalted nature, surely no one who had the pleasure of listening through the well selected program will deny a full meed of praise to a great composer and his carefully chosen instrumentalists and soloists. The main program was crowded with music of genuine appeal which was played with appreciation and understanding and with the military precision and exactness which goes so far to express the true spirit of Sousa marches.

Opening with "The Red Sarafan" by Erichs, which was beautifully played and which made a most delightful overture to the evening of music, Lieut. Commander Sousa responded to the applause which swept the house with his fine march, "El Capitan," and for two hours Woolsey Hall echoed music almost unceasingly. A new Sousa suite, "Leaves From My Note Book," formed an important part of the first half of the program, being in three characteristic interpretations under the titles, "The Genial Hostess," "The Camp Fire Girls," which was especially good, and "The Lively Flapper," a feeling musical interpretation of the type flapper.

The other Sousa pieces of the regular program included the march, "Gallant Seventh," and a potpourri of familiar and loved musical themes described as a "Bouquet of Beloved Inspirations Entwined by Sousa," which was deeply appreciated by the large audience.

The solo work was excellent. Seldom is it possible

THE MUSICAL LEADER

to hear so excellent a selection of vocal and instrumental soloists of merit on a single program, and the audience showed its keen appreciation. Miss Marjorie Moody, the vocal soloist, possesses a soprano of great range and volume and at the same time of appealing sweetness and melody. Her artistic singing of Verdi's "Ah Fors e Lui" from "La Traviata" was a thing of beauty. For encores she gave "The Sweetest Story Ever Told" and when the applause continued Sousa's charming song, "The American Girl," an attractive lilting piece that scored deeply.



Lieut.-Commander John Philip Sousa

John Dolan played Bellstedt's "Centennial Polka" with fine feeling and execution on the cornet and his encore, "I Love a Little Cottage" was equally well done.

Miss Caroline Thomas' violin playing was another genuine treat. Her classical selection was a difficult composition that revealed her true technic and mastery of this wonderful musical instrument.

The xylophone playing of George Carey well merited the storm of applause which it received and which resulted in his being forced to give a double encore. His work was a revelation of the music which can be produced on this less usual instrument.

It is safe to say no one left Woolsey Hall in any but a satisfied mood and with real appreciation of John Philip Sousa and his Band as entertainers and artists.

Sousa and Band at Dominion Park are As Popular as Ever

Montrealers have come to regard Sousa and his band as much a Canadian institution as it is American. Every time he comes to us, he wins new friends and admirers; and he never loses the old ones. His work retains all the essential merits of his earlier period, while to these are added now all that sound judgment, wise discretion, and consummate exercise of judicious reserve which the experience of years has brought in its train.

The band is at its peak of high achievement. It responds to the slightest indication of the conductor just as a sensitive spring responds to the slightest vibration. There is, moreover, a solidity of tone, particularly to be marked in the woodwind, which is quite unusual in bands of this kind. The brasses are as sonorous as ever, and as rich in tonal quality. Tympani could not be improved upon. The band, at its lightest effort, can suggest a zephyr passing; at its greatest, the storming of a great volume of harmony through the air.

His programmes are more catholic than ever, alike in their range and their freedom from predilection or prejudice. No modern conductor has been more generous to the works of others than John Philip Sousa, and few band conductors of our time have done more to popularize the work of new and unknown men.

As for the Marches, they will never lose their popularity, it is safe to believe. They possess a peculiar fascination of rhythm that stirs the body and the blood at the same time. And his new compositions are in this respect as full of vim and spirit as those that have won their way around the world and home again, and are still played wherever there is a band to play them.

The band soloists must be ranked of high quality. Mr. Dolan's cornet playing is a revelation in technique. And Miss Marjorie Moody is well remembered by all who had the pleasure of hearing her last year. Her voice is as rich, as round and warm in tone, and as impeccably true as then. Miss Bambrick, the harpist, belongs to us, for she is an Ottawa girl. Also, she is real mistress of her delightful instrument.

Crowds are flocking to the park to hear Sousa and his band play. The reason will be obvious to all who have heard him before.

S. M. P.

KIWANIS CLUB HONORS SOUSAS

Lieutenant Commander John Philip Sousa, who gave a concert here this afternoon and will give a second this evening at Woolsey Hall, arrived in town this morning. He is the guest of honor at the Kiwanis club luncheon at the Hotel Taft together with Miss Steiner, under whose auspices he is making a two weeks tour of England.

At the conclusion of the luncheon Lieutenant Commander Sousa was introduced by H. B. Kennedy, who presided and he gave a very entertaining talk to the members.

THE SUNDAY HERALD, BOSTON

SOUSA'S BAND

The annual Boston concert of Sousa and his band will be given in Symphony Hall this afternoon and evening, under the personal leadership of Mr. Sousa. The programs are as follows:

AFTERNOON CONCERT

Overture, "The Red Sarafan".....Erichs
Cornet solo, "Centennial Polka".....Bellstedt
John Dolan
Suite, "Leaves from My Note-book" (new).....Sousa
(a) "The Genial Hostess".....Sousa
(b) "The Camp-Fire Girls".....Sousa
(c) "The Lively Flapper".....Sousa
Vocal solo, "Ah Fors e Lui," from "La Traviata".....Verdi
Miss Marjorie Moody
Intermezzo, "Golden Light".....Bizet
"A Bouquet of Beloved Inspirations".....Sousa
entwined by.....Sousa
(a) Xylophone solo, "Witches' Dance".....MacDowell

George Carey
(b) March, "The Gallant Seventh" (new).....Sousa
Violin solo, "Romance and Finale from Second Concerto".....Wienlawski
Miss Caroline Thomas
Cowboy Breakdown, "Turkey in the Straw".....Transcribed by Guion

EVENING CONCERT

Rustic dance, "The Country Wedding".....Goldmark
Cornet solo, "Ocean View".....Hartman
John Dolan
Suite, "Dwellers of the Western World".....Sousa
Vocal solo, "Caro Nome" from "Rigoletto".....Verdi
Miss Marjorie Moody
Finale, "Fourth Symphony".....Tschalkowsky
Scenes Historical, "Sheridan's Ride".....Sousa
(a) Duet for Piccolos, "Fluttering Birds".....Gannin
Messrs. Willson and Kunkel
(b) March, "Bullets and Bayonets".....Sousa
Harp solo, "Fantasia op. 35".....Alvares
Miss Winifred Bambrick
Overture, "Light Cavalry".....Suppe

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PICTORIAL SECTION, THE BOSTON POST, THURSDAY, SEPTEMBER 21, 1922



SOUSANA TUNES UP HIS ALLEY BAND

Almost celestial harmony issues from this musical group, guided by the hand of the young director, if only your ears are attuned to hear it. Especially good are they in playing stirring martial music, to the strains of which knights and warriors march.

MISS MARJORIE MOODY



DRIE MOODY, SOPRANO, SYMPHONY HALL; BLANCHE

Sousa Believes Jazz Will Pass

During his stay at Willow Grove Park, Lieutenant Commander John Philip Sousa has given a series of most interesting concerts. But he has paid little attention to jazz. True it is that some of the melodies he has played, such as "Stumbling" and "California," are of the recognized jazz type, but it will be realized by all those who may examine his programs that he does not have a place for that type of melody which is generally regarded as jazz and which is of the type called "blues."

"It is dancing that has made jazz popular," said he yesterday during a chat. "The soldier and sailor boys had to have some sort of relief and dancing was one method of relaxation. Jazz resulted and it has held on, but largely for dancing. Yet it cannot be lasting for, to a large extent, it is borrowed music—music of the eminent composers twisted and made different through synchopation. Thus there is lack of originality and this is sure to interfere with the longevity of the fad."

"I believe that American composers today are as good as those of any other country. Yet I don't like to think of any music as 'American music' or rather that it is good simply because an

American composed it. If a man writes something that is great that is the first thing to be considered. National lines mean nothing. We must not coddle our American writers of music. They must stand on their own merits and I am sure they will want to. Europe since the war has not given us much that is notable in music. The war melodies have passed. They served their purpose and now are passing to oblivion. But there are some melodies that have that within them which will never die. We see that in opera and we know it is true of ballads. There is 'Annie Lumb' one of the greatest of ballads. Indeed, I place it at the head of the list. Next comes 'Swanee River,' which also will live. These are the melodies that endure and they never grow old."

Sousa will go on a tour of New England with his band following the close of his engagement at Willow Grove Park tonight. He has been spending delightful weeks at the Huntington Valley Country Club, where he has been host at a number of dinner parties in honor of friends in Philadelphia and suburbs. He has had long daily walks for exercise, having eschewed horseback riding following the accident that incapacitated him for a time last autumn when he was thrown by a fractious horse.

SOUSA'S BAND WINS ALBANY AUDIENCES

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

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

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

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

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

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

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

American Composers Good as Any, March King Declares.

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

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

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

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

The tom-tom of the oriental and African tribal music has largely been introduced into jazz music and is responsible for its "jazziness" and adaptability for dancing, Mr. Sousa believes. He noted this particularly, he said, when he visited Africa and some of the Arabian tribal clans and listened to their music. "Do you believe America will move to the head of music producing nations and that the American school of music will eventually be recognized as the leading one?" he was asked.

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

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

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

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

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

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

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

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

He laughed when the question was asked again.

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

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

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

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

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

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

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

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

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

Sousa is Luncheon Guest of World War Veterans.

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

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

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

Philadelphia Enquirer
Aug 27/22
Rochester Herald
Aug 31/22

Hears Desert's Call



GERALD BYRNE

Who has received a letter from the Arab friends with whom he once lived.

DESERT AGAIN LURES SOUSA BANDSMAN

Gerald Byrne, Former Arab Captive, Hears New Call of the Wild

Rodolph Valentino made believe when he assumed the guise of an Arab chieftain in the motion picture presentation of that erotic tale, "The Sheik," but Gerald Byrne, who is now in Philadelphia, actually had the experience of living the life of the wild men of the desert and he has just been asked, in a letter received yesterday, to return to the tribe he temporarily "passed up."

He is debating with himself the wisdom of leaving his post as a French horn soloist with Sousa and his band and rushing back to his former comrades in arms. If he does not go at once, however, he will take steamer as soon as the band season is at end and will again don the picturesque garb and live the free and happy life of those intrepid wanderers of the desert.

Byrne's call of the wild came in a letter from one of his Arab friends, "Your comrades are awaiting you. Come to us. We have your favorite horse with our band. (Signed) Safar." Byrne's fellow musicians heard of the message and they induced him to wear again the garb of the desert.

"My first acquaintance with the Arabs came when I was little more than a baby," said Byrne yesterday. "My father was first master gunner of the Royal Garrison Artillery at Aden, where, in 1896, I was born. One day I wandered far from home and I fell in with a band of desert wanderers. For several years I stayed with the tribe, playing with the Arab children and knowing no English people. Then, one day, I was seen by some people who thought I must be the long-lost Gerald Byrne, over whom there had been such a stir. The result was an attack upon the band by soldiers and several of them were wounded. I was rescued and my father and mother were supremely happy."

"I lived subsequently in India, Gibraltar and other distant lands, but I went to school in Ireland, and I was given a good musical education. The call of the desert was strong in me though, and when I had come to man's estate I went back to Africa to find some of those men of the desert whom I had learned to respect and to admire. They welcomed me as a brother and I went out with them on many an expedition."

Where's the Water Wagon?

John Philip Sousa Puts In a Call for an Old Institution.

TO THE NEW YORK HERALD: An old friend has written asking if I can give him the whereabouts of the well known and beloved water wagon so much in evidence during the days preceding prohibition. He says its disappearance is as great a mystery as the identity surrounding the individual who struck Billy Patterson.

During the greater part of his life he would get on the water wagon and ride sometimes a month, sometimes two, three or six months, and on one occasion he liked the going so well he sat by the driver on that aqueous vehicle from New Year's Day to the following Christmas!

Since the Eighteenth Amendment went into effect he sadly misses his periodic ride. He has been so busy sampling various kinds of home brew, battling with booze, hobnobbing with hooch, sipping synthetic brandies and gins, monkeying with moonshine, guzzling swizzles and concocting all sorts of cocktails out of all sorts of things he feels run down and badly needs a ride on the water wagon.

With tears on his pen he writes the water wagon was a great refuge and barrier against the demon Rum, for when that fiend nosed in, exhibiting his alcoholic antics, he would give the old soak the merry ha! ha! by mounting the water wagon. He also writes that in his opinion the jitney of prohibition might be safe riding for some, but he believes it's a rotten carryall, for it often skids on slippery places, is a poor hill climber, and you can't depend on the clutch going down grade.

Can you tell my friend where the water wagon is?

JOHN PHILIP SOUSA.
WILLOW GROVE, Pa., August 17.

Court Calendar

COURT OF APPEALS—Court of Appeals Hall—

Recess to October 3.

APPELLATE DIVISION—THIRD DEPARTMENT.

Recess to September 12.

SUPREME COURT—ALBANY COUNTY—Special

term, July 22. Court House, Justice Rosch, presiding.

SUPREME COURT—ALBANY COUNTY—Trial

term, Court House, recess to October 2.

ALBANY COUNTY COURT—Court House, Judge

Isadore Bookstein, presiding, recess to Aug. 2.

HENSSELAER COUNTY COURT—Court House

Troy, Judge Pierce H. Russell, presiding, recess

to September 5.

SCHENECTADY COUNTY COURT—Court House,

Schenectady, Judge John J. McMullen, presiding,

recess to October 2.

ALBANY COUNTY SHERIFFS COURT—Court

House, George Lawver, presiding.

Calendar for today:

In re estate of Erskine Miller; administration

estate of Dennis Kelly; probate will of Rose H.

Kalbfleisch; in re estate of Isaac J. Fuller.

ALBANY RECORDER'S COURT—City Hall Tues-

day.

ALBANY CITY COURT—Judge Hirschfeld, pre-

siding.

Cases returnable at 9 A. M. today:

C4969, Lipschutz vs. Eckert company; C4970

Mannevitch vs. Thomas, etc.; C4971, Losier vs.

Parman; C4972, Bernstein vs. Lozoni; C4973

Sorrentino vs. Peeney; C4974, Rizzo vs.

Cramond; C4975, Sherman vs. Phillips; C4976

Sutton company vs. Jerry.

ALBANY BANKRUPTCY COURT—Federal

Building, Judge Edwin King, presiding.

UNITED STATES COMMISSIONER

Building, 11 A. M.

Questions, etc.

Two Sousa Concerts at Symphony Hall

The annual Boston concerts of Sousa and his band will be given in Symphony Hall this afternoon and evening, under the personal leadership of the great bandmaster. The soloists this season are: Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone; Miss Caroline Thomas, violin; Messrs Willson and Kunkel, piccolos, and Miss Winifred Bambrick, harp.

At the matinee the selections will be as follows: Overture, "The Red Sarafan," Erichs; cornet solo, "Centennial Polka," Bellstedt; suite, "Leaves from My Note-book," Sousa; vocal solo, "Ah Fors e Lui" from "La Traviata," Verdi; intermezzo, "Golden Light," Bizet; "A Bouquet of Beloved Inspirations," entwined by Sousa; xylophone solo, "Witches' Dance," MacDowell; march, "The Gallant Seventh," Sousa; violin solo, "Romance and Finale from Second Concerto," Wieniawski; cowboy breakdown, "Turkey in the Straw," transcribed by Gulon.

The program for the evening—Rustic dance, "The Country Wedding," Goldmark; cornet solo, "Ocean View," Hartman; suite, "Dwellers of the Western World," Sousa; vocal solo, "Caro Nome" from "Rigoletto," Verdi; finale "Fourth Symphony," Tchaikowsky; scenes historical, "Sheridan's Ride," Sousa; duet for piccolos, "Fluttering Birds," Gannin; march, "Bullets and Bayonets," Sousa; harp solo, "Fantasy op. 35," Alvares; overture, "Light and airy," Suppa.

Another Triumph Scored By Sousa

John Philip Sousa reiterated in the hearts and ears of New Haven again yesterday afternoon and last evening that he is still "The March King." And not only "The March King," but a musician extraordinary, and the conductor of more than three score musicians extraordinary with a repertoire of music ranging from genuine classic to the most melodious of popular and catchy airs that appeal to the untutored ear as well as to that which has been trained to recognize the best in music.

It was a typical John Philip Sousa program, with snap and go from start to finish, and without pause between numbers except for the generous response to encores, for which Sousa is noted and the one short interval midway through the list of numbers. From the most difficult of classic instrumental music to the most martial of Sousa marches, and down to the old familiar "Turkey in the Straw" there was a variety which is probably the keynote of Sousa popularity. And while there was only one Sousa march listed on the regular program last night the audience, which thronged Woolsey hall, heard the beautiful "El Capitan," the stirring "Bullets and Bayonets," the heavy thunder of the "U. S. Field Artillery," the new "On the Campus," and the perennial favorite "Stars and Stripes Forever," in addition to "The Gallant Seventh," which was on the list.

The Sousa encores are as important to a large portion of Sousa audiences as the regularly listed numbers and probably a great many, consciously or unconsciously, go to hear these numbers most of all. Every one was received with delight and continuous applause and the "Stars and Stripes Forever," rendered in the dramatic Sousa band style, "brought down the house," to use the parlance of the theatre. But if Sousa and his band are to be judged, not by their ability to please what might be called the popular ear but by their rendition of music of a more serious and exalted nature surely no one who had the pleasure of listening through last evening's well selected program will deny a full meed of praise to a great composer and his carefully chosen instrumentalists and soloists. The main program was crowded with music of genuine appeal which was played with appreciation and understanding and with the military precision and exactness which goes so far to express the true spirit of Sousa marches.

Opening with "The Red Sarafan" by Erichs, which was beautifully played and which made a most delightful overture to the evening of music, Lieut. Commander Sousa responded to the applause which swept the house with his fine march, "El Capitan," and for two hours Woolsey hall echoed music almost unceasingly. A new Sousa suite, "Leaves From My Note Book" formed an important part of the first half of the program being rendered in three characteristic interpretations under the titles, "The Genial Hostess," "The Camp Fire Girls," which was especially good, and "The Lively Flapper," a feeling musical interpretation of the type flapper.

The other Sousa pieces of the regular program included the march, "Gallant Seventh," and a potpourri of familiar and loved musical themes described as a "Bouquet of Beloved Inspirations" entwined by Sousa which was deeply appreciated by the large audience.

The solo work was excellent. Seldom is it possible to hear so excellent a selection of vocal and instrumental soloists of merit on a single program and the audience showed its keen appreciation not only by the outward and visible sign of unstinted applause but more impressively by its rapt attention to the solos. Miss Marjorie Moody, the vocal soloist, possesses a soprano of great range and volume and at the same time of appealing sweetness and melody. Her artistic singing of Verdi's "Ah Fors e Lui" from La Traviata was a thing of beauty to listen to. For encores she obliged

with "The Sweetest Story Ever Told" and "The American Girl," an attractive little piece that scored deeply.

John Dolan played Bellstedt's "Centennial Polka" with fine feeling and execution on the cornet and his encore, "I Love a Little Cottage" was equally well done.

Miss Caroline Thomas' violin playing was another genuine treat. Her classic selection, Romance and Finale from Second Concerto, was a difficult selection that revealed her true technique and mastery of this wonderful musical instrument. She also responded generously to encores with well chosen melodies.

The xylophone playing of George Carey, well merited the storm of applause which it received and which resulted in his being forced to give a double encore. His work was a revelation of the music which can be produced on this less usual instrument.

It is safe to say no one left Woolsey hall in any but a satisfied mood and with real appreciation of John Philip Sousa and his band, not only as entertainers but as artists.

THE BOSTON TRAVELER.

PROGRAMS FOR SOUSA CONCERTS

The annual Boston concerts of Sousa and his band will be given in Symphony Hall tomorrow afternoon and evening, under the personal leadership of the great bandmaster. The programs are as follows:

AFTERNOON CONCERT	
Overture, "The Red Sarafan".....Erichs	Cornet solo, "Centennial Polka".....Bellstedt
Suite, "Leaves From My Note-book" (new).....Sousa	
(a) "The Genial Hostess".....Verdi	
(b) "The Camp-Fire Girls".....Verdi	
(c) "The Lively Flapper".....Verdi	
Vocal solo, "An Fors e Lui" from "La Traviata".....Verdi	
Intermezzo, "Golden Light".....Bizet	
"A Bouquet of Beloved Inspirations".....Sousa	
(a) Xylophone solo, "Witches Dance".....MacDowell	
(b) March, "The Gallant Seventh" (new).....Sousa	
Violin solo, "Romance and Finale from Second Concerto".....Wieniawski	
Miss Caroline Thomas	
Cowboy breakdown, "Turkey in the Straw".....Sousa	
Transcribed by Gulon	
EVENING CONCERT	
Rustic dance, "The Country Wedding".....Goldmark	
Cornet solo, "Ocean View".....Hartman	
Suite, "Dwellers of the Western World".....Sousa	
Vocal solo, "Caro Nome" from "Rigoletto".....Verdi	
Miss Marjorie Moody	
Finale, "Fourth Symphony".....Tchaikowsky	
Scenes historical, "Sheridan's Ride".....Sousa	
(a) Duet for piccolo "Fluttering Birds".....Gannin	
Messrs. Willson and Kunkel	
(b) March, "Bullets and Bayonets".....Sousa	
Harp solo, "Fantasia op. 35".....Alvares	
Miss Winifred Bambrick	
Overture, "Light Cavalry".....Suppe	

Sousa Gives Two Concerts Here Today

JOHN PHILIP SOUSA, the "March King," and his famous band, will give concerts at Symphony Hall this afternoon and evening.

Marjorie Wood, soprano; Caroline Thomas, harpist; John Dolan, cornet soloist, and George Carey, xylophonist, will assist. As usual, the band has been assembled and trained by Sousa himself. The celebrated leader is said to be in the best of health and spirits this season — quite different from a year ago, when illness caused him to miss his Boston engagement.

Sousa novelties on today's matinee program are "Leaves From My Notebook," a new suite and "The Gallant Seventh," a new march. Erich's "Red Sarafan" overture will open the concert, and the cowboy breakdown, "Turkey in the Straw," will close it. Features of the evening program will be two big suites by Sousa, "Dwellers of the Western World" and "Sheridan's Ride." Encores will be numerous as usual.

TUESDAY, SEPTEMBER 5, 1922

SOUSA COMES OCTOBER 19TH GREAT CONCERT

Dr. Philip G. Clapp, head of the Iowa university school of music, has completed arrangements for the re-appearance of John Philip Sousa, the world's greatest bandmaster and composer, in Iowa City.

The famous artist will be here with his augmented organization October 19 for an afternoon concert.

The event—and it is a real event—will doubtless draw thousands of people to the University City, from far and near. It is contemporaneous with the state Odd Fellows' grand lodge meeting, and kindred assemblages of brothers and sisters of the I. O. O. F. circles.

The Shriners hold their conclave nearly contemporaneously.

Dr. Clapp has been rarely fortunate to secure the great maestro once more, as not many cities are thus favored in the comparatively short season. Lieutenant-Commander Sousa has scheduled through his manager, Mr. Harry Askin.

Sousa In Masonry

Iowa City Masons are especially interested in Sousa's coming.

A musician of many and far journeys, he but recently completed one which he began many years ago. He is now a Noble of the Mystic Shrine, having been received into Almas Temple, Washington, D. C., at a session attended by Imperial Potentate Cutts and other celebrities of the order. Lieutenant-Commander Sousa, after being accepted as a Noble, appeared on the stage in his

newly acquired ten and directed the band of Almas Temple through two marches, "The Stars and Stripes Forever," and "The Washington Post."

Many years had passed, and Sousa had been in many places since he first started Shrineward on the threshold of his first degree in the Blue Lodge. That, too, was in Washington; and he decided then and there that, so long as he should be acceptable to higher degrees, he would take the various steps in his Masonic journey only in the city of his birth. The evening of May 3 offered to him the first opportunity to become a Noble in Washington; for, in the intervening years after he became eligible for the Shrine, he never was in Washington when Almas was putting in new members or Almas was not installing when Sousa was in Washington.

Sousa's Friendliness to Young Aspirants

He Could Give Concerts Without Soloists, But
He Likes to Encourage Talented Musicians
Who Are Ambitious.

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

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

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

Some of the most famous musicians in the United States took their schooling with Sousa and his band. There was the late Maude Powell, the violinist, who died in 1919, lamented by what was perhaps the largest permanent clientele ever possessed by a violinist in this country. When, new from her years of study in Germany, she came home to this country, she was engaged by Sousa as a soloist with his band, and after three tours under him set forth on her brilliant career as a recital-giver. She never forgot to explain that she owed all the attributes that made her a successful recitalist to the seasons she spent with Sousa on tour—"and I," she would add, "the only woman in an entourage of 70 or more!"

Estelle Lieblich, the soprano and a well-known and well-liked figure in recitals and concerts, also was a "Sousa girl," making her first concert appearances under the March King, and tour-

ing with him and his band. For many years the symphony orchestras of the United States have kept their eyes and ears on the Sousa organization on the lookout and "on the listen" for players on this or that instrument who could profitably be drafted.

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

SUNDAY GLOBE—

BEST TONES COME FROM BRASS INSTRUMENTS, SAYS SOUSA

It is because he so thoroughly believes in the band of brass instruments as opposed to the orchestra with its strings that John Philip Sousa is so successful with his organization. He has demonstrated that there is nothing impossible to the band—that the greatest of music may be played and with more sonority by the band than is almost wholly of brass.

"The strings are feminine and the orchestral leaders discovered that they needed brass to provide a balance of tone," he said. "Without intending to criticize, I may say at least that the band is superior. I am really a violinist, and but an indifferent pianist. I used to play in an orchestra, but I came to the belief that the band is a much more expressive organization than the orchestra, and so I have continued as a bandmaster."

"But my band is unlike others for the most part, because it is a concert organization, and my men are the best obtainable. You will find that orchestra leaders, in an effort to attain sonority, permit brasses to dominate. That is not possible with a band where we have the woodwinds in counter-balance and where evenness of tone is attained. Many a person marvels at my band and

it is because it is instrumentally balanced. There is never an instrument lost—that is, in the sound emanations. Let me add that the orchestra as at present organized does not take cognizance of the possibilities. The mandolin and the guitar might well have a place in the orchestra, and there are other stringed instruments that well could be utilized."

MARCH KING SOUSA, who comes to Symphony Hall for two concerts today.



SCREEN NEWS.

Lloyd Hamilton, film comedian, has just returned to work in Los Angeles after a brief fishing trip. The details, as to size are unnecessary, but he admits he caught the limit on two occasions.

Nothing to do all day but play

EVENING TRANSCRIPT,

SOUSA FOR SEPTEMBER

Two Band Concerts of His Usual Pattern at Symphony Hall Tomorrow

ACCORDING to annual custom, Mr. Sousa and his band—too well established with their public to need either explanation or acclaim—are making through September a tour of New England. To Symphony Hall it will bring them tomorrow for a concert in the afternoon and a concert in the evening. As usual and to the liking of audiences, Mr. Sousa's own music strewn both programmes—for novelty "Leaves from My Notebook" and a new march, both listed for the afternoon. Light and resounding pieces are also plentiful, along with solo-numbers for cornet, xylophone, piccolo, harp and assisting violin. Miss Caroline Thomas is the violinist; Miss Winifred Bambrick, the harpist; Miss Marjorie Moody, familiar and pleasing singer, to be heard at each concert in an operatic

DRY LAW A TRAGEDY—SOUSA



Lieut. Com.
John Philip
Sousa,
His Autograph
and Bars
from
"Stars and
Stripes
Forever,"
as He Penned
Them for The
Journal Upon
His Arrival
in Syracuse
To-day.

Instead of a farce, as the vaudeville comedians have it, prohibition is a tragedy.
So says Lieut. Com. John Philip Sousa, bandmaster, composer, author, horseman and sportsman, who, perhaps, is as great an enemy of drunkenness as the bluest of blue law advocates.
Lieut. Com. J. P. Sousa, wearing his cheery smile and displaying the personality that has made him beloved by all American music lovers, arrived in Syracuse shortly before noon at the head of his band, which plays at the Jefferson Street State Armory to-night.
In the course of an interview with The Journal, he said:

Prohibition a Tragedy.
"Prohibition spells tragedy rather than farce, for it is bringing a new class of drinkers, men and women who use only the hard stuff. I believe that I am in a position to judge fairly the fruits of the Eighteenth Amendment. During my 12 years in Washington and my 30 years with the band, I have been entertained at least as much as any other person in the United States.
"I have studied the persons I have met at the dinner table during that period. Before prohibition, I am frank to say that only about one woman out of ten would take a cocktail at dinner. If there were 20 persons present at the affair, I am sure that not more than a third would take a glass of light wine. Whiskey was practically unknown.
"It was, in truth, exceptional to see a woman drink. To-day, the woman who does not drink is rather the exception.
Drink to Defy Law.
"Let me say that I do not consider that they drink because of love of

liquor. It is rather a defiance of a badly constructed law.
"When you say that I can go to church and take a glass of wine at communion and be law abiding, but that the minute I take a drink outside the church, I am a criminal and a law breaker, you do not appeal to my reason.
"Before the Eighteenth Amendment was added to the Constitution, there were not more than 500,000 drunkards in America. This element comprised about one-half of one per cent. of our population. The lawmakers should have written a statute to control them, not the rest of us.
"The bootlegger, one of the strongest advocates of prohibition, is gaining the dignity of numbers. Soon he will be sufficiently strong to prevent any change in the law.
"The saloon, to be sure, should have been eliminated. But as it now is, the saloon is only half closed. Personally, I know little of the saloon; in the past 40 years, I have passed through the doors of a saloon but three times.
Would License Drinkers.
"Certainly, we want a Nation of clear-headed people, but I believe that better measures could have been written than the Eighteenth Amendment. I suggest that dispensaries be licensed by the state, with Federal inspection mandatory. Let every man who drinks be licensed. Make him show his license every time he buys a drink. And make drunkenness punishable by forfeiture of the holder's license. That, I feel, would be a certain cure.
What does Sousa think of jazz?
Just this:
"It's dying, and so far as my band is concerned, it's dead. Only the dancers now seem to demand it."

SOUSA'S PLAYERS TO AMUSE YOUNG AUDIENCE TOMORROW

Special features have been arranged for the matinee concert to be given at Elmwood music hall tomorrow afternoon at 3:45 for the benefit of the school children. Lieut.-Commander Sousa will introduce a musical novelty, "Showing Off Before Company," in which members of the band will do individual stunts.
Seats are now on sale for afternoon and evening concerts at Denton, Cottier & Daniels'. Special school children's tickets at a reduced rate are on sale at J. N. Adam & Co's.

Sept 23/22
Buffalo, N. Y.

SOUSA'S BAND TO PLAY FOR CHILDREN

Sousa's band will give a matinee concert at Elmwood Music hall, Thursday afternoon at 3:45 o'clock to afford school children an opportunity to attend. Seat sale for both afternoon and evening concerts opens today at Denton, Cottier & Daniels.

SOUSA TO DIRECT HIS GREAT BAND HERE SEPT. 24

John Philip Sousa, who will positively direct his great band at its appearance in this city at the Shubert-Majestic Theatre Sunday evening, Sept. 24, is a man of varied



GEO. CAREY
THE WORLD'S GREATEST
XYLOPHONE PLAYER
WITH SOUSA'S BAND

The Story of Sousa's Band

Generally you keep it off while you're young and put it on when you're advancing in years. John Philip Sousa, of the band and "Stars and Stripes Forever" fame, reversed the process and put it on when he was young and took it off when the world imagined he was getting old.

Now I am not propounding a riddle, nor am I referring to avoirdupois or its commoner relative fat, though either might easily be inserted in the preceding sentence with relation to the subject under our observation glass. However, the "it" is none other than "beard" and the way that John Philip Sousa added and subtracted the beautiful and immortal Van Dyke hairstyle adornment is a leading theme of our present symphony.

I would never dare to ask Mr. Sousa his age. That would be lese majeste. For when I first knew him, in the days when my father held me by the hand and said, "Shake hands with the great John Philip Sousa," until the present epoch, he has grown steadily younger, and I fear that in the course of the next few years we will meet on a common ground as men of the same age, with the inevitable future when I am his senior, he my junior!

WAS MUSICAL CHILD
From the very earliest days Johnny Sousa was found to be a musical child. He could imitate any bird that ever warbled in the trees. He had a voice that could carry any tune, and he took to musical instruments with an instinctive understanding that laughed at most teachers and their slow-going instructions. I think I remember reading somewhere that Sousa conducted his first band when he was nine years old (the rest of the aggregation were almost the same age). There were six in the band and they charged admission—one cent—and they counted up their surplus and divided the nine cents equally and democratically.

In the course of time the fisherman-huntsman-boxing musician grew to youth's estate, and he found ready enough engagements in the theatre orchestras. He had a glowing, round, boy face and he looked younger than he was. But that did not alter the fact that he knew music, could play spiritedly and could lead any body of musicians with a fire and a virility which shook audiences from their lethargic insouciance. There was an engagement with a prominent light opera company, an engagement for a conductor. It offered a splendid salary, and young Sousa was told to go after it. He did. But the manager could not be made to understand that he had come for the position of director. He told Sousa he was not looking for an office boy but conductor.

"What experience have you had?" the gentleman snapped.
"Several years, sir; and I have directed orchestras and I know that I could make good, sir," young Sousa pleaded.

SAID HE WAS TOO YOUNG
"You may be all right, son," the manager declared, rising significantly from from his chair, "but you're too young, too young, sir."

That set Sousa to thinking, and he decided that if people liked to be camouflaged, or whatever it was termed in those days, he was willing to aid them in their sinfulness. He grew a beard. It was not an ordinary beard. It was a Sousa beard. It was a beard destined to fame, aye, immortality. In the years to come it was to be as famous as Caruso's voice or the Rock of Gibraltar (without the advertising on it), or Napoleon's hat or Egypt's sphinx or Roosevelt's teeth. Such a beard! All who were one similar to it were simply copying Sousa. At the banks any paying teller would honor a check without further evidence than the beard.

It made John Philip Sousa no longer a boy, but a dignified looking man. He soon found himself a very successful director.
"When the world war seemed imminent," said Sousa, "I offered myself again to the government. I was appointed in charge of the Great Lakes Navy Band, with a thousand musicians under my direction. I think it was the largest musical organization in the history of the world. It was a great joy to watch the periodic reviews.

"Capt. Moffatt, the commanding officer of the station, was a genius of the highest rank. He knew psychology. In the parade he scattered the new recruits among the highly trained, physically perfect marines. There was a thrill.

"I saw the farmers, the city boys, the old and young, going into the mill, to be shown the trick of war. That sight said to me, 'Behold, man, America! At the call of our country's need, the plow and the pen are thrown aside by these men, and as long as they will answer the cry in this manner, America need never fear defeat. There can be no defeat while these civilians join the ranks.' It was on one of these great review days that I decided on a critical step.

WAS EMBARRASSED
"On the reviewing stand were all the officers and visiting officials. We stood as the thousands of men passed by. I beheld the parade this particular day with a growing sense of personal embarrassment. On the stand was an old, old man, who had been in the service all his life. That old, old gentleman wore a beard. So did I—the beard of my youth, now grown white. I looked at him. I felt my beard. I looked at the others of the reviewing staff. I looked at the thousands of men marching by. It came to me with a flash—John Philip Sousa, you and the old fellow are the only ones with a beard in all this American gathering.

"I sidled over to the veteran, 'Listen,' I whispered to him, 'Look at the men. Look at our officers. Do you know that you and I are the only ones with a beard?' The veteran was startled. Then he became calm. 'Yes, what of it?' he asked. 'Why, it makes us old fellows. We're not in the picture. We don't belong. What do you say if we shave them off?' At first, I thought the veteran was going to have a stroke of apoplexy at the suggestion. 'Sousa, if you want to be a d—d fool, go ahead. Nobody's stopping you.

21, 1922

HOW SOUSA GOT HIS PAY AS LEADER OF NAVAL BASE BAND

Great Band Leader, Whose Organization Appears Here for Two Performances October 9, Under Direction of Miss Mary Lawler, Joshes Officer

The announcement that Sousa and his band are coming to this city on Monday, October 9, to appear in the armory at a children's matinee and an evening performance, makes pertinent in these days of conversation and discussion about the soldiers' bonus and "adjusted compensation"—the true story of how the march-king revelled at the \$2500 a year offered to him as bandmaster of Great Lakes Naval Training Station, Lake Bluff, Ill., a month or so after the United States entered the world war. Many versions of the story have been told and have been printed; but none of them contain the precise "drama" of the situation as it was acted out in the office of the commandant, Admiral (then captain) William Moffet on a May-day afternoon in 1917.
Sousa, asked for his advice as to a good bandmaster of American birth, who would be willing to devote his time to organizing and training naval bands for the immense training station, with its 40,000 naval recruits, went from New York to Great Lakes, and explained that he thought that he might be able to do the work if he were not too old to re-enlist in the

navy. Captain Moffet, delighted, said Sousa might re-enlist at once—but, what about the pay?
"How much?" asked Sousa.
"I can promise \$2500 a year," replied Moffet, "and may be able to persuade Secretary Daniels to give more when I point out your importance to the service."
"How much more?" asked Sousa, frowning like Wall street capitalists.
"Well—well," faltered Moffet, so embarrassed that some of Sousa's friends who stood by turned away to hide their grins—"maybe \$3500. I—I say maybe. You see."
Sousa sniffed, and retorted:
"I refuse to take such a sum; Tell Secretary Daniels that if he wishes my help in this war, he will have to part from not less than \$1 a month for the duration of the conflict."
Sousa's band is being brought here under the auspices of Mary Lawler.

SOUSA BOOKING TO BE ALLOWED

BOARD CONSENTS TO USE OF SCHOOL AUDITORIUM.

Action Taken on Controverted Point After Threats of Injunction Had Been Made.

The school board has decided to allow Sousa's band to keep its disputed engagement at the High school auditorium Oct. 7. Dr. R. B. Dugdale, member of the board, said to-day.

This decision was reached despite intimations by the Palace theater interests, lessees of the Oliver theater, that injunction proceedings might be brought to prevent use of the public schools for a commercial purpose.

However, Dr. Dugdale said that at the time when E. H. Wood, manager of the Oliver, first objected to the use of the school, he finally agreed that no objection would be made to the concert and to the bookings of Newman's Traveltalk, later in the season.

The next step, if there is any, will be taken by the Palace interests, but it is thought possible that the objections will be withdrawn on the understanding that no such engagements are made in future, because of the unfair competition which they would create with the theater interests.

Sousa's Famed Musicians In Concert Here Tonight

An event long awaited, the concert by John Philip Sousa's world-famous organization of musicians, will take place in the city hall auditorium this evening, and need less to say, local music lovers will be given one of the greatest treats of their lives.

That Meriden is to hear the great composer's work is a source of gratification to hundreds who are familiar with his outstanding accomplishments while touring this and European countries over many years of triumph.

His group of nearly one hundred musicians will play stirring military marches that have inspired nations in time of war, as well as every kind of composition to suit any fancy. The program will include solos, group selections and numbers by the full company.

SEP 20 1922

SOUSA GUEST OF LOWELL ROTARY CLUB

John Philip Sousa, bandmaster and composer, whose famous and popular organization gave two excellent concerts in Lowell yesterday, was a dinner guest of the Lowell Rotary clubmen yesterday noon. Mr. Sousa received a warm reception, shook hands with everybody present and gave the Rotarians one of the most delightful talks that they have listened to for some time. The bandmaster was in rare form, as usual, bubbling over with jokes, neat quips and snappy descriptions of world sights and topics. The Rotarians made the visitor an honorary member of the club before his departure. He expressed sincere pleasure at being able to come to Lowell at this time. He was introduced by Blake Irvine.

Mr. Sousa denied that he intended to give a \$500 address for a 50-cent luncheon, but the Rotarians told him to go right ahead. He promptly offered for their approval stories of travels in European lands, always with humorous touches that kept the Rotarians smiling. The clubmen sang for the bandmaster, too, "America" being the last number of the program arranged in honor of the musician—Rotarian.

SEP 19 1922

SOUSA'S BAND COMING.

Regardless of Opposition, Will Keep Local Engagement.

Sousa's band, booked for a concert in the High school auditorium Oct. 7, is coming to South Bend despite opposition to the engagement made by Palace theater interests, lessees of the Oliver theater. Local agents of the band have received this definite word. The concert is being advertised for the High school auditorium although rumors have been heard of an injunction to prevent this use of the public property.

So far no court action has been instituted and therefore, the band management claims, it is justified in keeping its engagement, despite the inclination of the local school board to cancel, in order to avoid a court suit.

The band is said to be determined to come to South Bend even if necessary to give the concert in the courthouse square and pass the hat to partially defray the expenses.



John Philip Sousa
The Stars and Stripes Forever
1922

His Autograph
and Bars
from
"Stars and
Stripes
Forever,"
as He Penned
Them for The
Journal Upon
His Arrival
in Syracuse
To-day.

children's tickets at a reduced rate
are on sale at J. N. Adam & Co's.

Sept 20/22
Buffalo, N. Y.
**SOUSA'S BAND TO
PLAY FOR CHILDREN**
Sousa's band will give a matinee
concert at Elmwood Music hall,
Thursday afternoon at 3.45 o'clock to
afford school children an opportunity
to attend. Seat sale for both after-
noon and evening concerts opens to-
day at Denton, Cottier & Daniels.

appearance in this city at the Shu-
bert-Majestic Theatre Sunday eve-
ning, Sept. 24, is a man of varied



though either might easily be inserted
in the preceding sentence with re-
lation to the subject under our ob-
servation glass. However, the "it"
is none other than "beard," and the
way that John Phillip Sousa added
and subtracted the beautiful and
immortal Van Dyke hirsute adorn-
ment is a leading theme of our pre-
sent symphony.
I would never dare to ask Mr. Sousa
his age. That would be lese majeste.
For when I first knew him, in the days
when my father held me by the hand
and said, "Shake hands with the great
John Phillip Sousa," until the present
epoch, he has grown steadily younger,
and I fear that in the course of the
next few years we will meet on a com-
mon ground as men of the same age,
with the inevitable future when I am
his senior, he my junior!

WAS MUSICAL CHILD
From the very earliest days Johnny
Sousa was found to be a musical child.
He could imitate any bird that ever
warbled in the trees. He had a voice
that could carry any tune, and he took
to musical instruments with an in-
stinctive understanding that laughed
at most teachers and their slow-going
instructions. I think I remember read-
ing somewhere that Sousa conducted
his first band when he was nine years
old (the rest of the aggregation were
almost the same age). There were
six in the band and they charged ad-
mission—one cent—and they counted
up their surplus and divided the nine
cents equally and democratically.
In the course of time the fisherman-
huntsman-boxing musician grew to
youth's estate, and he found ready
enough engagements in the theatre or-
chestras. He had a glowing, round,
boy face and he looked younger than
he was. But that did not alter the
fact that he knew music, could play
spiritedly and could lead any body of
musicians with a fire and a virility
which shook audiences from their
lethargic insouciance. There was an
engagement with a prominent light
opera company, an engagement for a
conductor. It offered a splendid sal-
ary, and young Sousa was told to go
after it. He did. But the manager
could not be made to understand that
he had come for the position of direc-
tor. He told Sousa he was not looking
for an office boy but conductor.
"What experience have you had?"
the gentleman snapped.
"Several years, sir; and I have di-
rected orchestras and I know that I
could make good, sir," young Sousa
pleaded.

Instead of a farce, as the vaudeville
comedians have it, prohibition is a
tragedy.

So says Lieut. Com. John Phillip
Sousa, bandmaster, composer, au-
thor, horseman and sportsman, who,
perhaps, is as great an enemy of
drunkenness as the bluest of blue law
advocates.

Lieut. Com. J. P. Sousa, wearing his
cheery smile and displaying the per-
sonality that has made him beloved
by all American music lovers, ar-
rived in Syracuse shortly before
noon at the head of his band, which
plays at the Jefferson Street State
Armory to-night.

In the course of an interview with
The Journal, he said:

Prohibition a Tragedy.

"Prohibition spells tragedy rather
than farce, for it is bringing a new
class of drinkers, men and women
who use only the hard stuff. I be-
lieve that I am in a position to judge
fairly the fruits of the Eighteenth
Amendment. During my 12 years in
Washington and my 30 years with
the band, I have been entertained at
least as much as any other person
in the United States.

"I have studied the persons I
have met at the dinner table during
that period. Before prohibition, I
am frank to say that only about one
woman out of ten would take a cock-
tail at dinner. If there were 20 per-
sons present at the affair, I am sure
that not more than a third would
take a glass of light wine. Whiskey
was practically unknown.

"It was, in truth, exceptional to see
a woman drink. To-day, the woman
who does not drink is rather the ex-
ception.

Drink to Defy Law.

"Let me say that I do not consider
that they drink because of love of

liquor. It is rather a defiance of a
badly constructed law.

"When you say that I can go to
church and take a glass of wine at
communion and be law abiding, but
that the minute I take a drink out-
side the church, I am a criminal and
a law breaker, you do not appeal to
my reason.

"Before the Eighteenth Amend-
ment was added to the Constitution,
there were not more than 500,000
drunkards in America. This element
comprised about one-half of one per
cent. of our population. The law-
makers should have written a
statute to control them, not the rest
of us.

"The bootlegger, one of the strong-
est advocates of prohibition, is gain-
ing the dignity of numbers. Soon he
will be sufficiently strong to prevent
any change in the law.

"The saloon, to be sure, should
have been eliminated. But as it now
is, the saloon is only half closed.
Personally, I know little of the sa-
loon; in the past 40 years, I have
passed through the doors of a saloon
but three times.

Would License Drinkers.

"Certainly, we want a Nation of
clear-headed people, but I believe
that better measures could have been
written than the Eighteenth Amend-
ment. I suggest that dispensaries be
licensed by the state, with Federal
inspection mandatory. Let every
man who drinks be licensed. Make
him show his license every time he
buys a drink. And make drunk-
ness punishable by forfeiture of the
holder's license. That, I feel, would
be a certain cure."

What does Sousa think of jazz?
Just this:
"It's dying, and so far as my band
is concerned, it's dead. Only the
dancers now seem to demand it."

21, 1922
Rochester, N.Y. Sept 21

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LEADER OF NAVAL BASE BAND**

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for Two Performances October 9, Under Direction
of Miss Mary Lawler, Joshes Officer**

The announcement that Sousa and
his band are coming to this city on
Monday, October 9, to appear in the
armory at a children's matinee and
an evening performance, makes per-
tinent in these days of conversation
and discussion about the soldiers'
bonus and "adjusted compensation"—
the true story of how the march-king
revealed at the \$2500 a year offered to
him as bandmaster of Great Lakes
Naval Training Station, Lake Bluff,
Ill., a month or so after the United
States entered the world war. Many
versions of the story have been told
and have been printed; but none of
them contain the precise "drama" of
the situation as it was acted out in
the office of the commandant, Admiral
(then captain) William Moffet on a
May-day afternoon in 1917.

Sousa, asked for his advice as to a
good bandmaster of American birth,
who would be willing to devote his
time to organizing and training naval
bands for the immense training sta-
tion, with its 40,000 naval recruits,
went from New York to Great Lakes,
and explained that he thought that he
might be able to do the work if he
were not too old to re-enlist in the

navy. Captain Moffet, delighted, said
Sousa might re-enlist at once—but,
what about the pay?

"How much?" asked Sousa.

"I can promise \$2500 a year," re-
plied Moffet, "and may be able to per-
suade Secretary Daniels to give more
when I point out your importance to
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"How much more?" asked Sousa,
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"Well—well," faltered Moffet, so
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"I refuse to take such a sum; Tell
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TO BE ALLOWED**

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SCHOOL AUDITORIUM.**

**Action Taken on Controverted Point
After Threats of Injunction
Had Been Made.**

The school board has decided to al-
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engagement at the High school audi-
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member of the board, said to-day.

This decision was reached despite
intimations by the Palace theater in-
terests, lessees of the Oliver theater,
that injunction proceedings might be
brought to prevent use of the public
schools for a commercial purpose.

However, Dr. Dugdale said that at
the time when E. H. Wood, manager
of the Oliver, first objected to the use
of the school, he finally agreed that
no objection would be made to the
concert and to the bookings of New-
man's Traveltalk, later in the sea-
son.

The next step, if there is any, will
be taken by the Palace interests, but
it is thought possible that the ob-
jections will be withdrawn on the
understanding that no such engage-
ments are made in future, because of
the alleged unfair competition which
is thus offered the theater interests.

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and European countries over many
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fine form, as usual, bubbling over
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scriptions of world sights and topics.
The Rotarians made the visitor an
honorary member of the club before
his departure. He expressed sincere
pleasure at being able to come to
Lowell at this time. He was introduced
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The band is said to be determined
to come to South Bend even if neces-
sary to give the concert in the court
house square and pass the hat to
partially defray the expenses.

"Capt. Moffat, the commanding
officer of the station, was a genius of
the highest rank. He knew psychology.
In the parade he scattered the new
recruits among the highly trained,
physically perfect marines. There was
a thrill.

"I saw the farmers, the city boys,
the old and young, going into the
mill, to be shown the trick of war.
That sight said to me, 'Behold, man,
America!' At the call of our country's
need, the plow and the pen are thrown
aside by these men, and as long as
they will answer the cry in this man-
ner, America need never fear defeat.
There can be no defeat while these
citizens join the ranks." It was on
one of these great review days that I
decided on a critical step.

WAS EMBARRASSED

"On the reviewing stand were all
the officers and visiting officials. We
stood as the thousands of men passed
by. I beheld the parade this particular
day with a growing sense of personal
embarrassment. On the stand was an
old, old man, who had been in the
service all his life. That old, old
gentleman wore a beard. So did I—
the beard of my youth, now grown
white. I looked at him. I felt my
beard. I looked at the others of the
reviewing staff. I looked at the
thousands of men marching by. It
came to me with a flash—John Phillip
Sousa, you and the old fellow are the
only ones with a beard in all this
American gathering.

"I sidled over to the veteran, 'Lis-
ten,' I whispered to him, 'Look at the
men. Look at our officers. Do you
know that you and I are the only
ones with a beard?' The veteran was
startled. Then he became calm. 'Yes,
what of it?' he asked. 'Why, it makes
us old fellows. We're not in the pic-
ture. We don't belong. What do you
say if we shave them off? At first, I
thought the veteran was going to have
a stroke of apoplexy at the suggestion.
'Sousa, if you want to be a d—d
fool, go ahead. Nobody's stopping you.
But this beard has traveled with me
sixty years, and it's staying here.
Get the attention and show the men
you're watching them.' Well, that
night I shaved off my beard."

Can you imagine the temerity of
John Phillip Sousa in throwing away
the mark by which he was known all
over the world? Can you imagine the
Smith Brothers, of cough drop fame,
without their beards, or Douglass, the
shoe man, without his mustache or
Samson without his hair? Can you
dream of a nationally advertised food
product like National Biscuit changing
its package or Ford changing the shape
of his car? It seemed like professional
suicide.

But John Phillip Sousa had caught
the inspiration. He was looking old
and he was determined to remain
young. So he fixed his thoughts first
on his beard and shaved off twenty-
five years in a flash.

SOUSA ON FLYING TRIP THRU MAINE

Tumultuous Applause as Usual Greeted the "March King" at Portland

PORTLAND, Sept. 22. (Special).—Sousa and his band are making a sort of whirlwind trip to Maine. They blew into Portland Thursday and stopped just long enough to give one concert, then on to Bangor, pausing on the way to give a matinee concert in Waterville, Friday afternoon. These are the only concerts they are giving in this State.

At six P. M. Thursday, Mr. Sousa with Donald McMillan was guest of honor at a banquet given by Portland Rotary Club at the Portland Hotel. Both guests were presented with bouquets. The concert was in the Portland City Building and, as customary at a Sousa concert, the hall was filled, standing room and all.

It was the typical Sousa concert—a veritable musical tonic with its verve and its variety, bristling with novelties and surprises, and crowding upon encore and programmed number with hardly a breathing space between. No musical conductor so well brings out the humorous and the sportive in music. There is not a variety of musical drollery in which he does not indulge—and it is always musical.

Tumultuous Applause
The usual tumultuous applause greeted the great band-master and composer, which he recognized as a cordial man recognizes the greetings of old friends, and as he promptly got busy. The years have left their mark but he is the same old Sousa. There are many familiar faces, too, among the bandmen, and the new men are up to the old standard. There is that quality in Sousa's band that stills old and young alike and "The Red Sarafan" overture had everybody keyed up to an evening of keen enjoyment.

The program showed that John Philip Sousa has been composing for the last year or two with undiminished industry. It contained two of his popular suites—new ones—and numerous marches. "Leaves from My Note-Book" was descriptive—an inconsequent interchange of felicities between the various instruments, flowing along in graceful suavity. One "leaf" was dedicated to the "Camp-fire Girls" and you could hear the drumbeats from over the hills, the military

tramp of the Camp-fire Girls approaching, the crackling of their campfire and the clear voice of a soloist in evening song, accompanied by ukeleles. "The Lively Flapper" was presented by Sousa's band like a young whirlwind. She almost took one's breath away.

The "Bouquet of Beloved Inspirations" entwined by Sousa and played by his band, with a full sense of the musical possibilities and varied effects, contained such universal favorites as "The Toreador Song" from "Carmen" and Weber's "Invitation to the Dance." The different sections of the band seemed to vie with each other to get the most out of the music, whether it was the delicious lightness of Mendelssohn's "Spring Song," or the tempestuous storm scene from "William Tell," and now and then distinct from the ensemble, sounded the beautiful tone of John Dolan's cornet, or the wonderfully melodious first trombone, or an oboe solo.

"The Gallant Seventh," is Sousa's latest and it has the true military swing. No work of the band was more charming than their playing of the Bizet Intermezzo, "Golden Light," with its romantic cornet solo, followed by a chorus of the brasses, then the woodwinds, the whole suffused in a golden glow.

In the selection of his soloists, Mr. Sousa shows unerring judgment. Miss Marjorie Moody is the best soprano he has brought here. She seems to have been chosen, like the other soloists, first of all, for melodiousness of tone and the smoothness of her work. She sang an aria from "La Traviata," and the hearty applause brought encore songs, sung with admirable simplicity and grace. The last of these was "The American Girl," composed by Mr. Sousa, strongly reminiscent of his early opera-composing days.

The audience watched, with a sort of fascination, George Carey, as he juggled with the xylophone. Probably Mr. Carey cannot be beaten by any xylophonist in the world and the listener is ready to admit after the "Witches' Dance" that he is something of a magician with this instrument. Delighted bursts of applause brought a succession of encores—"March of the Wooden Soldiers," "Nola" by Arndt, "Ka-lu-a," by Kern and Dvorak's "Humoreske."

No cornetist could be more satisfying than John Dolan. The audience, as always, marvelled at the ease which makes work seem like play, as they enjoyed the mellow sweetness and smoothness of his tone. He played the "Centennial

FRANCE NOW SEEKS TO PRESERVE PEACE

Sends Bouillon to Meet Mustapha Kemal Pasha and Urge That He Remain in Asia Minor Until Terms Decided

PARIS, Sept. 22 (By the Associated Press).—The French cabinet today decided that in view of the refusal of the British to withdraw their forces from Chanaik, on the Asiatic side of the Dardanelles, the efforts of the French government should be directed toward preventing war between Turkey and Great Britain. To this end it was agreed immediately to send Franklin Bouillon to Smyrna. M. Bouillon, who was the negotiator of the agreement reached at Angora between the French and the

Turkish Nationalists, will urge upon Mustapha Kemal Pasha the necessity of remaining in Asia Minor until the peace terms are decided upon.

The French negotiator will probably leave today or tomorrow and he hopes to arrive in Smyrna before the termination of the conference now in progress there between Kemal and his governmental and military chiefs for the purpose of deciding whether to push on in the face of the British military and naval concentration or await the results of the peace negotiations.

Polka" and some songs which the cornet veritably sang.

Miss Caroline Thomas' number from a Wieniawski concerto, showed her a real artist with the violin. The Dreda "Souvenir" played by her was a thing of beauty.

One couldn't do justice to the evening's entertainment without a mention of the encores. Many of them were of Sousa's composing—old marches and new, "El Captain," "Sabre and Spurs," and the crashing "U. S. Field Artillery," with bursting of shells that never fails to arouse enthusiasm, and a trombone trio (the trombones, by the way, are particularly satisfactory this season) "Social Laws," a whimsical thing, as the different sections of the band, in a spirit of rivalry, were making light of the absurdities of conventions; and then a sort of "Humoresque," built by Sousa around the popular song, "Look for the Silver Lining." It was a bit of Mr. Sousa's musical drollery. He turned the old popular favorites into jest and nobody's sensibilities were hurt.

No Sousa concert could be complete without "Stars and Stripes Forever," and its old power to stir was augmented by the corps of drums and trumpets and trombones.

The concert wound up with a "Cowboy Breakdown," Turkey in the

New Bedford

SOUSA TO DIRECT THEM.
Local Portuguese Band to Take Part in Sunday's Concert.
Cambridge's Portuguese-American band of this city will take an interesting part in the Sousa concert at the Olympia Sunday afternoon when it will play the Portuguese national anthem, and then, under the direction of Sousa himself, will play one of that composer's celebrated marches. The Portuguese colony of New Bedford numbers among its members some excellent musicians, and ever since the announcement was made that Sousa was to appear here for one concert, these musicians have been practising for the purpose of appearing, if possible, with him. Yesterday arrangements were made whereby a band of forty or fifty Portuguese musicians will take part in the Sunday program, and Sousa's consent to wield the baton during the playing of the march was obtained.

New Bedford



The March King on His Horse.

O. L. Hall, who for many years has been a drama critic and topical commentator of great popularity for the Chicago Daily Journal, recently wrote some words in that newspaper about John Philip Sousa and his varied and contrasted interests and activities.

Thus: "The march-man of a thousand tunes naturally gets his name into the columns devoted to music; for he is, in the minds of hundreds of thousands throughout the land, the foremost American musician."

"Sousa gets himself into the columns devoted to drama by reason of his being the librettist of two of his comic operas, 'The Bride-Elect' and 'The Charlatan.'"

"Further, he goes into the sports-pages through his prowess as a marksman; for J. P. is, when he puts them all on, encrusted with medals won by accuracy at the traps with his gun; while his cups and other trophies would fill a baggage car."

"When, in an earlier day, horses were given special space in the newspapers, Sousa's name was involved, also; for he has bred and raised many

fine animals, and to this day denies that the automobile will ever displace the horse."

"The book pages, too; for Sousa is the author of three novels: 'The Fifth String,' 'Pipetown Sandy,' and 'The Transit of Venus.'"

"Politics? Yes; for, although a showman and, therefore, a man who should make a slogan of non-partisanship, Sousa is an old-fashioned, 'red-hot' Republican, and takes part in every campaign when at his home, Port Washington, L. I., N. Y. Incidentally, he and President Harding are warm friends—a friendship of musical origin; for the President from Marion, O., was a member of the city's cornet band."

"And, then, in both divisions of the pages devoted to news of the army and navy. As an enlisted member of the United States Marines, Sousa was at once soldier and sailor; and he went back into the navy when he enlisted at Great Lakes in May, 1917, for the world war."

Sousa and his band, going on a brief tour, have been booked to appear in this city at 2:30 tomorrow afternoon in the Olympia theatre.

29, 1922.

Old Daily for "News" Readers



Three leaders in their line: On right is John Lund, local director of music; in the center is John Philip Sousa, the march king; and on the left is W. E. Hering of Philadelphia, a man who manufactures 40,000,000 absolutely different articles daily—theater tickets, each numbered differently.

SOUSA AT HIGH SCHOOL TUESDAY

The first public event at the auditorium of the new high school affording the first opportunity to the public to inspect this handsome adjunct of the new structure, is to be held next Tuesday, when Sousa and his famous band will give a matinee and evening concert. This will be a fitting introduction for this commodious and ornate assembly hall.

Women's Lunch Cools as Sousa Dines in Hotel

Concord, N. H., Sept. 21.—The Concord Women's Club had arranged a luncheon for Lieut. Commander John Philip Sousa band leader, prior to his concert in City Auditorium yesterday afternoon. He did not appear and investigation found him, lunching in a local hotel, in ignorance of the social function arranged with his secretary. He got to the clubhouse in time to shake hands, but a regretful glance was all he could give the refreshments.

AT ARMORY



JOHN PHILIP SOUSA

SEP 24 1922

Sousa's Band Comes Again.

John Philip Sousa, with his world famous band, will be at the Public Hall Saturday afternoon and evening. For a quarter of a century and more, Mr. Sousa's aggregation of brass and reed players has been without a serious rival; and the great march writer knows how to make his skilled musicians responsive to his every gesture. Our new auditorium offers both by reason of its size and of its splendid appointments a wonderful opportunity to Mr. Sousa and his skilled performers. Without doubt, immense audiences will hear Saturday's concerts. Marjorie Moody, soprano, and Winifred Bambrick, harpist, will assist.

The matinee program will include:

Rustic dance—"The Country Wedding", Goldmark
Cornet solo—"Ocean View", Hartman
Mr. John Dolan.

Suite—"Camera Studies", Sousa

"The Teasing Eyes of Andalusia,"

"Drifting to Loveland,"

"The Children's Ball,"

Vocal solo—"Caro Nome," from "Rigoletto", Verdi

Miss Marjorie Moody.

Finale—"Fourth Symphony", Tchaikowsky

Intermission.

Melange—"The Fancy of the Town" (new),

Duet for Piccolos—"Fluttering Birds", Gannin

Messrs. Willson & Kunkel.

March—"Bullets and Bayonets", Sousa

Harp solo—"Fantasia Op. 35", Alvars

Miss Winifred Bambrick.

Overture—"Light Cavalry", Suppe

At the evening concert the following

list will be presented:

Overture—"The Red Sarafan", Bellstedt

Cornet solo—"Centennial Polka", Sousa

Mr. John Dolan.

Suite—"Leaves from My Note Book" (new), Sousa

"The Genial Hostess,"

"The Camp Fire Girls,"

"The Lively Flapper,"

Vocal solo—"Ah Fors e Lui," from "La

Traviata", Miss Marjorie Moody.

Intermezzo—"Golden Light", Bizet

Interval.

"A Bouquet of Beloved Inspirations" entwined

by Sousa

Xylophone solo—"Witches' Dance", MacDowell

Mr. George Carey.

March—"The Gallant Seventh" (new), Sousa

Violin solo—"Romance and Finale," from

"Second Concerto", Wieniawski

Miss Caroline Thomas.

Cowboy breakdown—"Turkey in the Straw",

Transcribed by Guion

Newark



PROGRAMS OF THE TWO SOUSA CONCERTS.

The long and fondly anticipated visit of Lieutenant-Commander John Philip Sousa and his famous band, will materialize next Tuesday when this wonderful organization of musicians will entertain local music-lovers in the Cyrus W. Irish auditorium at the High school. Aside from the magnetic power of this greatest of bands, the fact that this

affords the initial opportunity to the public to view the interior of the handsome auditorium lends additional interest to the occasion. These concerts are under the local management of Albert Edmund Brown of this city.

The matinee program, it will be observed, is especially designed for the young students of music. The programs follow:

Miss Marjorie Moody, Soprano
Miss Winifred Bambrick, Harp
Rustic Dance, "The Country Wedding", Goldmark
Rustic Dance, "The Country Wedding", Hartman
Mr. John Dolan

A Mixture, "Showing Off Before Company", Sousa

The various instruments and their part in the ensemble will be described by Mr. Clarence Russell, formerly superintendent of Schools at Pittsfield, Mass.

Vocal Solo, "Caro Nome" from "Rigoletto", Verdi

Miss Marjorie Moody

INTERVAL

Scenes Historical, "Sheridan's Ride", Sousa

(a) Duet for Piccolos, "Fluttering Birds", Gannin

Messrs. Willson & Kunkel.

(b) March, "Bullets and Bayonets", Sousa

Harp Solo, "Fantasia op. 35", Alvars

Miss Winifred Bambrick

Overture, "Light Cavalry", Suppe

EVENING

Miss Marjorie Moody, Soprano

Miss Caroline Thomas, Violinist

Overture, "The Red Sarafan", Bellstedt

Cornet Solo, "Centennial Polka", Sousa

Mr. John Dolan.

Suite, "Leaves from My Note-book" (new), Sousa

"The Genial Hostess; "The Camp-Fire Girls"; "The Lively Flapper";

Vocal Solo, "Ah Fors e Lui" from "La Traviata", Verdi

Miss Marjorie Moody.

Intermezzo, "Golden Light", Bizet

INTERVAL

"A Bouquet of Beloved Inspirations" entwined by Sousa

The compiler believes that the themes embodied in this number are

universally admired by music lovers.

(a) Xylophone Solo, "Witches' Dance", MacDowell

Mr. George Carey

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

Violin Solo, "Romance and Finale from Second Concerto", Wieniawski

Miss Caroline Thomas

Cowboy Breakdown, "Turkey in the Straw", Transcribed by Guion

LT. COM. JOHN PHILIP SOUSA
The famous conductor and his band will play at the Elmwood Music Hall Thursday afternoon and evening, Sept. 28.

EXCELLENT CONCERTS

Sousa's Band Delights Capacity Audiences in High School Auditorium

Nearly 4000 men, women and children yesterday afternoon and last evening heard Lieutenant Commander John Philip Sousa and his band give two concerts in the auditorium of the new high school. The number is set at 4000 because the hall has a seating capacity of more than 1800 and at each concert it was necessary to place more than 100 chairs on either end of the large stage.

Accompanying artists were Miss Marjorie Moody, soprano, and Miss Caroline Thomas, violinist.

The program followed last evening was typically Sousa. It brought in many of his best known marches as encore selections, which, by the way, were freely given and it seemed that the audience enjoyed "El Capitan," "Bullets and Bayonets," "U. S. Field Artillery," and "Storrs and Stripes Forever" fully as much as the more diversified program numbers.

After so many years of training under the critical baton of Commander Sousa it is to be expected that the band instantly will comply with his every nod, but although this is accepted as a matter of fact, one cannot fail to be impressed at the manner in which the 65 musicians solidify their tones and perform in concert to the expressive twirl of his baton. It is the last word in unified action and, of course, secured now by the director with a minimum of effort on his part.

After a colorful overture, "The Red Sarafan," Mr. John Dolan again showed his beautiful control and skill as a cornetist in a solo number, "Centennial Polka." He easily met the demands made upon the instrument and played the selection with grace and beauty.

Sousa never has failed to embody his own impressions of the beautiful and unusual things of the world in many of his compositions and so it was in "Leaves From My Notebook," depicting "The Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper," the last named being a strictly 1922 model.

Miss Moody sang beautifully the "Ah Fors e Lui" aria from La Traviata and for an encore gave Sousa's "The American Girl." Miss Moody will be remembered as an accompanying artist on the band's last visit to the city two years ago.

In "A Bouquet of Beloved Inspirations" the composer-director has embodied themes that he believes are universally admired by music lovers, including the beautiful lilt of Mendelssohn's Spring Song and the majestic William Tell overture.

"The Gallant Seventh" is one of the director's most recent march tunes and was played with inimitable spirit. The band was taxed considerably in the closing selection, a transcription of the cowboy breakdown, "Turkey in the Straw."

Miss Thomas, violinist, played three times and was instantly appreciated by her audience. She showed both skill and temperament in marked degree and her playing was enhanced by Miss Bambrick's harp accompaniment.

In the afternoon the program was of an educational nature throughout for the benefit of many school pupils who attended. The quality of the various instruments was brought out in novel ways and one member of the organization gave an interesting explanation of each.

The appearance of the noted band-master was due to the efforts of Albert Edmund Brown, local manager for the Messrs. Steiner.

Sousa's "Musical Whiskers" Gone Forever--War Sacrifice, He Says

When John Philip Sousa went to Washington, D. C., the city of his birth, to organize and conduct the Marine Band, he was a whiskered youth; indeed, with the possible exception of the Smith Brothers of cough drop fame, he was the most unmistakably whiskered celebrity in the United States of America.

Not even the election to the Presidency of Benjamin Harrison, in 1888, and the consequent appearance of his set of whiskers in print could kill off the popular impression that, of all the whiskers in the world, only those of Sousa were first-class, first-hand, and the genuine article. It was as if Sousa's whiskers had been made first, and then the others had been fashioned from the leavings!

When, forsaking the government service and the leadership of the musical marines, and setting up shop for himself with the band which now bears his name, Sousa took along the whiskers.

Sousa without them was as unthinkable as well, as General Pershing would be without his Sam Browne belt or as a grand opera diva without a temper. Sousa took the whiskers everywhere he went. Theatergoers got to know them when he conducted the premiere of his famous comic opera, "El Capitan." He took them to Paris when he went there to lead his band through the great World's Exposition of 1900. The whiskers of Sousa became known on the Seven Seas, for he stuck to them when he made his trip around the world with his band.

"Musical Whiskers."

As a matter of fact, Sousa set a fashion in musical whiskers.

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

The Sousa whiskers were still a flourishing crop when, in May of 1917, their owner re-enlisted in the navy and proceeded to organize his gigantic band

of 1,800 players at the Great Lakes Naval Training Station at Lake Bluff, Ill. The band grew day by day, and was trimmed of its weaklings; the whiskers grew day by day, and were trimmed of their graylings. And so, things went on as normal with music and whiskers, although abnormal in the fever and emotions of the World War, until one Sunday late in November of 1917.

"Sousa Had Disappeared."

Sousa, that afternoon, was with Mrs. Sousa, the guest of some Chicago intimates at an afternoon special performance of "Romeo and Juliet" in the Chicago Auditorium, with Muratore and Galli-Curci as the lovers.

Hector Dufranne, the Belgian basso, was the singer of Capulet, and he was a superb figure as the bearded patriarch Veronese father when he held the stage at the end of the first act, making safe the escape of the young Montagues and holding back from attack the bloodthirsty young Capulets.

The curtain fell; there were recalls and cheers; and the audience turned in the entrance to have a look at the March-King, who at the age of 61 had given up his band and his flourishing business and re-enlisted to help win the war. Sousa had disappeared from the box.

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

"Take 'em all off!"

Great Public Indignation.

The following morning, the Chicago Tribune carried a first-page news item saying that Sousa's whiskers were gone. Letters of protest thereupon poured into the paper, to the effect that it should not print false stories, and that there could not be a Sousa without whiskers. "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 sweepings on the floor of the barber shop. The 40,000 "gobs" at Great Lakes, used to discipline, recovered from their shock in about a week, and went along with Sousa in the job of winning the war.

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

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

SOUSA SAYS CONCERT BAND CAN RUN TO FLAPPERISM IN MUSIC

Famous Leader Asserts Symphony Orchestras Hampered by Tradition

Tradition of the symphony orchestra may be defined, in a sense, as the obligation "to keep its skirts below the ankle"; the category of the concert band, which has no tradition to run more to the "bobbed-haired and short-skirted" flapperism in music, so says Lieut. Commander John Philip Sousa, whose famous band will give its only concert of the season in this section at the Olympia theater, at 2:30 Sunday afternoon.

The noted band leader discussing the subject after a recent concert in a New England city made it clear, however, that the concert band does not go in for anything freakish, as the flapper plunges in for the latest style of garter watch.

Respecting the modern compositions, Sousa thinks the repertoire of the modern concert band is much larger than that of the symphony orchestra, and the concert band has one advantage over the symphonic body in that there is no tradition back of it "in other words," he said, "the tradition of the symphony orchestra is to keep the skirts below the ankle, whereas the band is the bobbed-haired, short-skirted flapper."

"We have, too, the advantage in building a program; we have the audience which goes to see the symphony orchestra and the much larger one which goes for entertainment. So we can run from grave to gay without being open to sacrifice of tradition." But the symphony orchestra must maintain its tradition as "a highly intellectual body," he said, "it not always an entertaining one."

"The Lively Flapper" is the number on his program wherein Sousa gives expression to the band's ability to overstep the strictly conventional.

THEY HAVE SOCIAL.

SOUSA AND HIS BAND

Among the soloists with Sousa and his band when they come to this city Sunday afternoon, in the Olympia theatre will be John Dolan. The march-king regards Dolan as a sort of superman of his instrument and says of him:

"Dolan is the greatest cornet player 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 became stark."

SOUSA TO SPEAK AT ROTARY CLUB

John Philip Sousa, noted band leader and an honorary member of 29 Rotary clubs, is to be the special guest of the Lowell Rotary club at its noon luncheon next Tuesday. Incidentally, the celebrated musician will tell his fellow-Rotarians something about his numerous jaunts about the globe. It is sure to be an interesting session.

TOMORROW WILL BE SOUSA DAY IN BANGOR

Tomorrow will be Sousa day in Bangor for the great marching king will be here with his remarkable organization of 90 musicians for a concert at the auditorium in the evening—an event that all eastern Maine has been looking forward to for weeks and an event that will bring to the auditorium from miles around an audience that will pack the big building. The band will arrive here late in the afternoon on a special train from Waterville where a matinee performance will be given in the afternoon and shortly after his arrival the great director and composer may be found as guest of the local Rotary club at a special dinner given in his honor.

The seat sale for the concert has been such as always greets a Sousa event. Richard Newman, concert manager for M. Steinert & Sons Co., under whose auspices the New England tour of the band is being made, Thursday wired Samuel Hill, Jr., local manager for Steinert's from Concord, N. H., that the band was having phenomenal houses all along the route. Bangor will be no exception to the enthusiastic receptions being given the great musician.

A glance at the program to be rendered here tomorrow night shows that there are at least four soloists on the program: John Dolan, cornetist; Miss Marjorie Moody, soprano; George Carey xylophone and Miss Caroline Thomas, violinist—all wonderful artists who are a concert in themselves.

The program follows:
Miss Marjorie Moody, Soprano; Miss Caroline Thomas, Violinist; John Dolan, Cornet Soloist; George Carey, Xylophone Soloist.

Overture, The Red Sarafan.....Erichs
Cornet Solo, Centennial Polka.....Bellstedt
John Dolan.

Suite, Leaves from My Note-book (new), Sousa
(a) The Genial Hostess.....Sousa
The hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

(b) The Camp-Fire Girls.....Sousa
Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. The ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and anteches 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. A clear light shadows deepen into night. A clear voice of one maiden is heard accompanied by ukeleles. The strain is set 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.....Sousa
She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
Vocal Solo, Ah Fors e Lui from La Traviata.....Verdi
Miss Marjorie Moody.

Intermezzo, Golden Light.....Bizet

INTERVAL.
A Bouquet of Beloved Inspirations, entwined by.....Sousa
The compiler believes that the themes embodied in this number are universally admired by music lovers.

(a) Xylophone Solo, Witches' Dance.....MacDowell
George Carey.
(b) March, The Gallant Seventh (new).....Sousa
Violin Solo, Romance and Finale from Second Concerto.....Wieniawski
Miss Caroline Thomas.
Cowboy Breakdown, Turkey in the Straw.....Transcribed by Gulon

SOUSA AND HIS BAND.

The program for the concert to be given by Sousa and his band at the Olympia theatre tomorrow afternoon at 2:30, eastern standard time, is given below. The soloists are John Dolan, cornet; Miss Marjorie Moody,

soprano; Miss Caroline Thomas, violinist; George Carey, xylophone. Besides his regular program Sousa will lead a specially organized Portuguese band of 40 pieces in giving two pieces.
Overture—"The Red Sarafan".....Erichs
Cornet Solo—"Centennial Polka".....Bellstedt

John Dolan.
Suite—"Leaves from My Note-book" (new).....Sousa

(a) "The Genial Hostess."
The hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

(b) "The Camp-Fire Girls."
(c) "The Lively Flapper."
She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.

Vocal Solo—"Ah Fors e Lui" from "La Traviata".....Verdi
Miss Marjorie Moody.

Intermezzo—"Golden Light".....Bizet

(Interval).
"A Bouquet of Beloved Inspirations" entwined by.....Sousa
The compiler believes that the themes embodied in this number are universally admired by music lovers.

(a) Xylophone Solo—"Witches' Dance".....MacDowell

George Carey.
(b) March—"The Gallant Seventh" (new).....Sousa

Violin Solo—"Romance and Finale from Second Concerto".....Wieniawski
Miss Caroline Thomas.

Cowboy Breakdown—"Turkey in the Straw".....Transcribed by Gulon

WITHOUT BATON, BUT WITH OTHER JOYS



Lieut. Commander John Philip Sousa is the midst of his grandchildren. The "march king" is seated, with his son, the father of the children, directly behind him. The children, left to right, are John Philip, 3rd, Nancy, Jane, Priscilla, Thomas and Irene. Sousa's band will play at the Olympia theater this afternoon at 2:30.

SOUSA AND BAND COME TOMORROW TO THE COLONIAL

March King Famous Not Only as Conductor But Also as a Composer

Sousa and his band are coming to the Colonial tomorrow afternoon for a concert at 2 o'clock, so, perhaps, it is timely and topical to print here an interesting estimate of the comparative popularity of the compositions by which Sousa is best known—the popular marches which gave to him the title of the March-King. Lieut.-Commander Sousa, himself, provides the statistics and the estimate, not out of his own opinion, which is firm enough, but from his years of observation and tabulation. "I have no false modesty," he once said, "and am intensely interested in watching the popular reaction to or from whatever I do or undertake to do."

The oldest of the marches is "The High School Cadets," written in Philadelphia, and sold to a publisher for \$25 or \$35—Sousa is not certain as to the correct sum. It is second in popularity with a vast section of the American and Canadian public—schoolboys and school-girls from primary grades to the "quiz" for college or university. As it was written in the '80s it may be pointed out that not fewer than seven "generations" of school children have marched to it since it was first put on the presses.

The second oldest of the marches is second in popularity, also, with another but smaller section of the general public, here, in Canada, and throughout Europe. That is "The Washington Post," written in the second year of Sousa's leadership of the Marine Band of Washington. That section is made up of the men and women who were eager, receptive, and joyful when "The Washington Post" was first played in public: they detected in it a new and fresh and vital note in march-time composition, and a note essentially American.

"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 not only with the marines (who love it as a matter of course), but also with the soldiers and sailors of Uncle Sam.

"Manhattan Beach" holds its own through the years since it was composed as second in popularity with those who were sweethearts or newly made brides and grooms in the mid-'90s and down to 1902 or 1903, for it had in it the color of the surroundings in which it was written—Manhattan Beach, adjoining Coney Island proper, when it was the pet resort of New York City dwellers in the good old summertime.

"King Cotton," a tribute to the South, is second in popularity throughout what is still called the Old South—the cotton-raising states east of the Mississippi.

"El Capitan" is 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. In the operetta the march was sung by De Wolf Hopper and chorus and known in the list of numbers as "Behold El Capitan!"

This list represents, as indicated, second choice with the groups or divisions described. What, then, may be asked, is first choice? The answer is:

"The Stars and Stripes Forever," now 25 years old. It came into its great popularity in the days of the war with Spain, in 1898, and has grown in favor as the years have rolled by. So far as anything may be "official" which lacks the formal and written sanction of the congress, "The Stars and Stripes Forever" is the "official" tune of the United States of America.

Is it Sousa's own first choice? It is not!

What, then, is?

"Semper Fidelis."

There are two Haverhill boys with Sousa's band this season, Howard L. Rowell of Pine street, Bradford, trumpet, and Edwin L. Daniels of Georgetown, flutist. Both have been with Sousa for the entire season and have had wonderful success.



JOHN PHILIP SOUSA

SOUSA PROGRAM IS INTERESTING

Several Widely Different Compositions to Be Played

If Lieut. Commander John Philip Sousa had not achieved and held preeminence as march king, bandmaster and composer, he could not have missed celebrity as horseman, hunter, marksman and sportsman. For the distinguished American leader of the great band now in the midst of its 23th consecutive season of unified and growing success, is known among all of the devotees of high-class sport in America as an expert rider and lover of horses, as a "high gun" among the best wing and trapshooters of the world and as a nimrod and woodsman of the highest accomplishments and the most varied experience.

At the close of his present concert tour in March, Lieut. Commander Sousa will indulge himself in his favorite recreation by retiring to the fastness of the vast wilderness in the lowlands of North Carolina which he and a group of his contemporary sportsmen own and control. This well-wooded and water expanse of more than 10,000 acres in a "Lost Paradise" of the Southland, is the home and haunt of all the game fish and fauna of what experienced hunters and fishermen know to be the best hunting preserve in States.

There, with a few friends, the march king will take a well-earned vacation, isolated from the outside world, tramping through the swamps, riding over the hills and—who knows—catching from the songs and challenges of the wild creatures there the motif or melody of some new march whose stirring cadences will soon move the hearts of his countrymen.

For the spring trapshooting tournaments and competitions, Lieut. Commander Sousa is widely entered and in various sections of the United States. The hands that wield the band baton also carries a wicked trigger-finger and the best marksmen in the world are sure to know that they are in a real "shooting scrap" when John Philip Sousa walks out towards the traps.

Sousa and his band will appear at the Colonial Saturday afternoon.

Sousa's Haverhill program will be as follows:

Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; John Dolan, cornet soloist; George Carey, xylophone soloist.

Overtrude—"The Red Sarafan".....Erichs
Cornet solo—"Centennial Polka".....Bellstedt
John Dolan.

Suite—"Leaves From My Notebook" (new).....Sousa

(a) "The Genial Hostess"
(b) "The Camp-Fire Girls"
(c) "The Lively Flapper"

Vocal solo, "Ah, Fors e Lui" from "La Traviata".....Verdi

Miss Marjorie Moody

Intermezzo, "Golden Light".....Bizet

"A Bouquet of Beloved Inspirations" entwined by.....Sousa

(a) Xylophone solo, "Witches' Dance".....MacDowell

George Carey.

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

Violin solo, "Romance and Finale from Second Concerto".....Wieniawski

Miss Caroline Thomas

Cowboy breakdown, "Turkey in the Straw".....Transcribed by Gulon

SOUSA AND HIS BAND.

The program for the concert to be given by Sousa and his band at the Olympia theatre tomorrow afternoon at 2:30, eastern standard time, is given below. The soloists are John Dolan, cornet; Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; George Carey, xylophone. Besides his regular programme Sousa will lead a specially organized Portuguese band of 40 pieces in giving two pieces.

1. Overture, "The Red-Sarafan".....Erichs
2. Cornet solo, "Centennial Polka".....Bellstedt
John Dolan.

3. Suite, "Leaves from My Note-book" (new).....Sousa

(a) "The Genial Hostess."
The hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

(b) "The Camp-Fire Girls."
(c) "The Lively Flapper."
She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.

4. Vocal solo, "Ah Fors e Lui" from "La Traviata".....Verdi

Miss Marjorie Moody.

5. Intermezzo, "Golden Light".....Bizet

(Interval).

6. "A Bouquet of Beloved Inspirations" entwined by.....Sousa

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

(a) Xylophone solo, "Witches' Dance".....MacDowell

George Carey.

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

Violin solo, "Romance and Finale from Second Concerto".....Wieniawski

Miss Caroline Thomas.

7. Cowboy Breakdown, "Turkey in the Straw".....Transcribed by Gulon

BOURNEHURST

Cleveland
Sept 24/22



Marjorie Moody, Soprano with Sousa's Band at the Shubert-Majestic, Sun

SOUSA HERE THURSDAY NIGHT
If you wish to know all about marches, it is reasonable to go to John Philip Sousa for the information. He is always ready to tell you all about it. He is coming here soon, for a concert on Thursday, September 14, in the auditorium;

and it may well be that, with these tips, the young Sousas in our midst will have ready a dozen or more masterpieces for his inspection when he strikes town.

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

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

"The point is, compose your march when you have the inspiration! Don't do it before that hour, and don't wait too long after you get the inspiration. This applies also to sonatas, symphonies, waltzes, grand and light operas, and songs about love, about mother and about Dixie." Tickets on sale at J. A. V. Thomas, 21 State St. and the Pathe Studio, 17 State street.

A TRAGEDY.

John Philip Sousa, qualifies as an expert on liquor and its use "because during my twelve years in Washington and my thirty years with the band I have been entertained perhaps as much as any person in the United States." Mr. Sousa says that prohibition is "a tragedy."

It is. Stark tragedy for some. It is tragedy for the men who patronize the bootleggers and the moonshiners. Almost any day one may read of bootlegging tragedies; of children left fatherless because their father patronized a bootlegger.

One of the most gruesome stories yet heard in connection with bootleg liquor comes from the west. It is to the effect that the alcohol in which cadavers used by medical students were kept has been drained off, time and again by unscrupulous janitors, and sold to the bootlegging fraternity. These gentry simply diluted this horrible alcohol with water colored it a little with chemicals and sold it for "whiskey."

Yes, prohibition is a tragedy for some. It is a tragedy for many of those who take it as a joke. "I can get mine, why worry?" is a common attitude. "My bootlegger" is a common reference. "Prohibition? When will it begin?" is another smart saying.

There is some real whiskey in circulation. Some of it comes from Cuba, Mexico and Canada. But it can be afforded only by the rich. The vast quantity of liquor consumed in the United States is for the most part filthy stuff, composed of dyes, alcohol of suspicious antecedents, "corn juice" and "white mule" with a ten mule kick. Most of it is made in barns and outhouses, where cleanliness is a stranger and no one cares what is done to "the stuff" as long as it is made and sold.

Yes, prohibition is a tragedy—for those who like to think it is a joke.

Sousa's Band Enchants A Large Audience at Strand

March King Generous With Encores—John Dolan Most Popular Soloists—Miss Moody and Miss Thomas Score Hit

John Philip Sousa, the march king, waved his magic conductor's wand, over a select group of about 85 musicians last night in the Strand theatre, enchanting an audience of fully 1,200 lovers of band music. As the great band master was extremely generous with his encores, scattering the old favorites among the new compositions which were on the regular program.

While his latest compositions won hearty applause, and merited it, they could not displace that stirring march which, although heard many times, never becomes old. "The Stars and Stripes Forever," sandwiched into the last of the program as an encore, reigned supreme as the feature piece of the evening.

Only Sousa could arrange the popular melody, "Look for the Silver Lining," in such a manner to bring forth appreciative laughter from an audience. The piece was played in an ingenious manner, each instrument sounding a single note.

John Dolan, cornetist, was the most popular soloist of the four who appear

last night. The ease with which he "trilled-tongued" through "I Love a Little Cottage" won the admiration of everyone. George Carey, who rendered "Nola" and "Witches' Dance" in xylophone solos, also appeared to greatly please those present. Miss Marjorie Moody, soprano soloist, possessed a sweet, pleasing voice, but it lacked strength. Miss Caroline Thomas, however, showed great ability in her rendition of "Souvenir" and another selection on the violin.

While his marches, including "The Gallant Seventh," the latest composition of Lieutenant-Commander Sousa, were naturally the most popular pieces played during the night, the march king demonstrated his versatility by offering "Leaves from My Notebook," another new piece, which won instant favor.

from The Attleboro, Mass.

SOUSA'S BAND TO PLAY AT PROVIDENCE THEATRE

When Sousa and his "estimable eighty" come to town, they are to give the first big concert of the Providence musical season at the Shubert Majestic theatre, Sunday evening, Sept. 24—there will be many in the audience whose fond memories will go back many years to the days when "Wally" Reeves and his famous American band turned out to a man to welcome what was then, as now, considered the greatest organization of its kind in the world. Even in those days it was difficult for late comers to get a seat so great was the demand to hear Sousa's thrilling marches, his great soloists and to revel in the wealth of good things provided. And, at visits, sometimes twice during a season, the splendid Reeves march—"The Second Regiment"—was always included in the program.

At the present day—30 years later—the incomparable Sousa retains all his early enthusiasm plus the rich fruits of experience and a ripe musical knowledge which has manifested itself in the composition of a truly wonderful array of works for brass band, and vocal and instrumental solos. There is certainly no more prolific American composer today than John Philip Sousa and the character of his works is at once high in musical worth and admirably suited to the popular taste.

For those who look forward to the pleasure of hearing descriptive pieces and stirring marches from the "March King's" pen, there will be provided new, good things which have caused demonstrations of approval at the band's concerts this season.

Sousa, undoubtedly, is personally the most popular musician in America today. Wherever he goes he makes new friends, and he never loses the old ones. In Montreal, Rochester, Boston—it is the same everywhere—he is the guest of honor among representative gatherings, civil and military, and his views on subjects of personal interests are eagerly sought both for their soundness and the extremely interesting manner of their presentation.

The subject of "jazz" was discussed at length by the band leader during his visit to Rochester. "It was the tremendous popularity of dancing during and subsequent to the war which created the great sweep of jazz music in the United States," Mr. Sousa declared. "But," he continued, "I feel that jazz cannot be lasting; that it cannot be handed on to generations in the future, because to a very large extent, the melody of all jazz is stolen from great compositions and is not original." Mr. Sousa believes that this lack of originality will more than anything defeat the longevity of jazz music.

EXCELLENT CONCERTS BY SOUSA'S BAND

The band of Lieut. Commander John Philip Sousa gave two excellent concerts in the W. Irish auditorium, high school, yesterday, and the big hall was packed to the doors on both occasions. The afternoon concert was largely attended by school children of various ages. There were so many of them that some were placed on the stage.

The concerts were liberally sprinkled with Sousa compositions, he sending his big band through some of the wonderful marches which have made him famous. Albert Edmund Brown was quite largely responsible for bringing

the march king and his organization to this city.

MANCHESTER'S GOOD TASTE

LAST evening Manchester's music lovers, and they were legion, enjoyed the pleasure of hearing John Philip Sousa's band at the Strand theatre.

The house was well filled and the concert was all that one could desire.

This is but another demonstration of the fact that the people of Manchester appreciate the good things that come in this life and surely good music is to be ranked among the highest influences for good.

The talk that is often heard today that "jazz" is replacing real music could not be substantiated by the turnout to hear Sousa. It may be that other cities in the country have turned from music in all that the word implies to the present day "jazz" but we may compliment ourselves that this city still contains in sufficient numbers persons whose good taste allows them to enjoy to its fullest a concert such as was given at the Strand.

AT THE SHUBERT MAJESTIC



John Philip Sousa, who will positively direct his great band at its appearance in Providence at the Shubert Majestic theatre, Sunday evening, Sept. 24th, is a man of varied talents, known to millions as the "March King," there are comparatively few, perhaps, who know the scope and variety of his other interests and activities.

Modesty—usually an attribute to true greatness—is one of the bandmaster's most charming qualities and it is from his friends only that one may learn of his skill in other fields. As a prominent Chicago editor and friend puts it: "when he puts them all on, he is encrusted with medals won by accuracy at the traps with his gun; while his cups and other trophies would fill a baggage car."

Sousa is also an author. Three novels, "The Fifth String," "Pipetown Sandy" and "The Transit of Venus" are products of his pen. He has been successful as a breeder of fine horses and it is said that to this day he denies that automobile will ever displace the horse.

Musicians are seldom found in the ranks of the politicians, but the march—man of a thousand tunes is

an exception. A 'red hot' Republican, he takes active part in every campaign when at his home, Port Washington, L. I. N. Y. Incidentally he and President Harding are warm friends. It may also be recalled that the President was once a member of the Marion, Ohio, cornet band.

As an enlisted member of the United States Marines, Sousa was at once soldier and sailor. He went back into the navy when he enlisted at Great Lakes in May, 1917 for the World War.

Prominent among the soldiers who will assist at the band's concert here Sept. 24 is Miss Marjorie Moody. Miss Moody's home is in Boston, Mass., where she began the musical training which eventually made her one of the leading concert sopranos of the country. Aside from her engagements with Sousa and his band, she has made many notable appearances in Boston and elsewhere as concert artist and recitalist. She has been soloist with the Apollo Club and other famous organizations and won the untold praise of the critics at a recent recital in which she sang operatic arias in French, Italian, Spanish, German and Russian. Although the

recipient of many offers for operatic engagements, Miss Moody prefers, for the present at least, to do concert work.

Of interest to the many Providence friends will be the presence among the Sousa Bandmen of Gerald Byrne, a native of this city. Mr. Byrne is, by the way, enjoying the reputation of being the world's most handsome Bandman. These in attendance at the concert, Sept. 24 will have a chance to compare him with Rudolph Valentino, the Movies' most famous actor.

Among the hundreds of popular melodies arranged for band used by Sousa, and which will be played at the coming concert, is "Look for the Silver Lining," a song now being featured by Marilyn Miller during her engagement at the Colonial theatre, Boston. Miss Miller who married Jack Pickford of movie fame attended a recent Sousa concert and was delighted by the band's splendid rendition of the piece.

And many of the old and beloved Sousa marches—which "set the world a stepping" will also receive inimitable presentation at the season's musical opening Sept. 24th at the Shubert Majestic Theatre.

Sousa Coming To Des Moines For Concert, Oct. 18

Noted Musician and Band Will Appear Under Auspices of Woman's Club.

Des Moines' fall concert season will formally open Oct. 18 at the Coliseum when John Philip Sousa's band of seventy pieces will appear under the auspices of the Des Moines Women's Club. Announcement that the noted band leader and his musicians would come to Des Moines next month was authorized last night.

The band will give an evening concert. The program has not been definitely selected, but those interested have been informed there will be at least six soloists.

Whether the club will attempt to bring other artists here this season will depend on the support given the Sousa concert it was said. Tickets will be placed on sale at downtown points at an early date. Popular prices will prevail.

Boston, Mass. SEP 22 1922

MACMILLAN AND SOUSA HONORED BY ROTARIANS

PORTLAND, Me., Sept. 21—Donald R. MacMillan, Arctic explorer, and John Philip Sousa, band leader, were guests of the Rotary Club at a dinner in the Falmouth Hotel at 6 o'clock tonight with 300 present, including many women.

Both guests spoke briefly. Prof. MacMillan reported that the Bowlin, his ship, lost her shoe in the ice up north as examination at Boothbay has shown. He said her staunch construction saved her from being wrecked.

Dr. Franklin A. Ferguson, president of the club presided and introduced as speakers, Mayor Carroll S. Chaplin, Ralph T. Robinson, second in command of the Roosevelt, and Richard H. Goss, chief magnetic director.

Lowell Mass

Lowell Mass

Haverhill Mass

SOUSA IS GUEST OF ROTARY CLUB

Noted Band Leader Keeps Large Audience Entertained and Is Made Honorary Member.

One of the best story tellers this city has heard in a long time is John Philip Sousa, noted band master and composer of marches, who yesterday appeared before the Lowell Rotary Club, as a member of the Rotorian organization. It was unfortunate that only Rotarians were present, for the humor of the lieutenant commander was infectious and he was roundly applauded. Later he was made an honorary member of the local club.

Perhaps because the noted bandmaster was the guest of honor the attendance was larger than usual. It was about the full membership; no doubt of it. Luncheon was served at 12:15 o'clock, and at 1 o'clock Blake Irvine of the Steinert Co. introduced the bandmaster. He referred to him as "the world's greatest bandmaster," and this very evidently pleased the lieutenant commander.

He is getting a little stouter as the years go by, a little more of the age thickness of body, and his hair is silver. The moustache is there, but trimmed very close, and he wears glasses. He speaks easily, and with a little sly humor touching much that he says.

He referred to the introduction and said that really Mr. Irvine should have consulted his press agent for terms. "I think, really, that I should be called the greatest of the universe, dead or alive, in any profession, but you should certainly talk to my press agent about it," he said.

"I always like to be invited to Rotary Club affairs," he said, "except when I am supposed to give a \$500 address for a 50-cent luncheon."

After that he got onto his stories, two of which were gems.

The first concerned his meeting with a travelled Englishman in Johannesburg, South Africa. It was in a hotel, and the bandmaster had met the man years before. He was a most accomplished man, and he was talking over 5 o'clock tea to a group of English men and women. He had been endeavoring to impress them with the fact that no American-made play had a chance of being accepted in London if it dealt with sectionalism, with sectional dialect. There were those in his party who disagreed with him, whereupon the English traveller said that he would give a dinner to any member of the party who thoroughly understood his story. However, if the story was understood then he would furnish the dinner. The story concerned a Virginian who had returned from a gathering in Washington D. C. He was asked if there were any notables there.

"There was a most excellent gentleman from Virginia, said; and a fine gentleman from Georgia, and a gentleman from Louisiana, and a man from New York, and a damned Yankee from Bangor, Maine," said the man to his friend.

The Englishman who related the story waited a minute to see if his audience got the point of the story. Finally one woman said: "Then what happened?"

The English traveller said it was very plain that his friends would have to pay for the dinner.

Lieutenant Commander Sousa then went on to state that a few hours later the English traveller came to him, and said that a man and a woman of the afternoon party had come to him and said they saw the point of the whole story—it all hinged on the word gentleman.

"Just how does it hinge on the use of the word 'gentleman'?" asked the English traveller.

"Because there are no gentlemen in America," was the reply.

Bandmaster Sousa's second story had to do with his visit to a club of the nobility in St. Petersburg, Russia, some 10 or more years ago. He knew little or no Russian, yet he was called upon to speak. He was told that it didn't matter what he said, so long as he made it long. So he told the story about the Negro who asked the Negro wench if her program was full, and she replied that she had eaten only two olives, and the story about the Negro who was arrested and brought before court and who told the judge that he had been arrested for "fragrancy," whereupon the judge said "Not guilty." The lieutenant commander told several of these stories to the nobility—and received a tremendous ovation.

The next morning the leading journal of St. Petersburg described the triumph of the bandmaster at a luncheon of the nobility, during which luncheon he described for over an hour "Modern Developments of American Music."

There was much more to that this splendid raconteur gave. Every story he told had point and nothing got by the gathering.

The members of the club rose as one to pay honor to the noted march king, and at once it was voted to make him an honorary member of the club.

The lieutenant commander said that he would be perfectly willing to become an honorary member of one more Rotary Club—providing this club did as all others had done—put him on salary.

The meeting closed with the singing of "America," with Bill Mitchell leading, and with Charley Grasse at the piano.

SOUSA PLEASES IN TWO CONCERTS

Capacity Audiences in Auditorium of New Addition to High School.

Lieutenant Commander John Philip Sousa and his band of nearly 100 musicians opened the musical season here yesterday with two concerts in the fine auditorium of the new addition to the High school, playing to capacity audiences of about 1800 at each performance.

Manifestly Director Sousa constructed his programs to please his public, and there was no mistaking the fact that he accomplished his purpose. At a summer resort in Maine one of the natives was heard to remark: "There is a lady over at the hotel who is a fine singer, but she sings nothing but her husband's composites." That illustrates the attitude of those who go to hear Sousa. They want to hear his stirring marches that quicken the pulse and set the feet a-tapping, or the musical sketches which depict in tone the bandmaster's impression of various episodes in life and travel or in history.

So for the concert last evening there was the new march, "The Gallant Seventh," with its due place on the program, while by way of the encores with which Sousa so generously responds, there were other quicksteps, ranging from "El Capitan" through "Bullets and Bayonets," with its rattle of musketry and the U. S. artillery with its staccato explosives, down to the favorite "Stars and Stripes," than which Sousa has written no better marching tune.

For impressionism, as Sousa attempts it, there was the "Leaves From My Notebook," suggesting, at least with the assistance of the synopsis in the program, "The Genial Hostess," "The Camp-Fire Girls" and "The Lively Flapper." Of these the second and third were musically more realistic than the first, the flapper theme furnishing opportunity for Sousa in his merriest vein.

"A Bouquet of Beloved Inspirations" proved to be an ingeniously arranged medley of favorite operatic airs and old melodies well calculated to make an appeal because of their familiarity.

The overture by Erichs, "The Red Sarafan," proved a spirited opening number in a somewhat trite style. Some of the best qualities of the band were brought out in Bizet's tuneful intermezzo, "Golden Light," a number which proved the skill of the musicians in the various choirs of the band.

Miss Marjorie Moody gave the aria "Ah Fors e Lui" from Verdi's "La Traviata" with excellent effect, displaying a voice flexible enough for the florid passages and maintaining tonal quality. Numbers which she added to the program included one by the conductor himself, "The American Girl," so that it may fairly be said that the composer evidently has an eye for the fair sex, if one is to judge by the inspiration it afforded for his program last night.

A young violinist, Miss Caroline Thomas, with skill at her fingers' ends and no little temperament to guide them, gave a capital performance of the Romance and final movement from Wieniawski's Second Concerto. Of her added numbers the Drda "Souvenir," to Miss Bambrick's exquisite accompaniment on the harp, was easily the best.

Once more John Dolan showed his virtuosity as a cornetist in his solo "Centennial Polka," in which all the skill of an artist in his line was demanded. Popular numbers given as encores proved also his merit in the smooth production of a simple melody.

The super-critical might well have felt dubious at the announcement of a MacDowell work as a xylophone solo. It must be said, however, that "The Witches' Dance" in a very considerable degree lent itself to interpretation on that generally unresponsive and tubby instrument, and as George Carey played it, the number, barring a lack of mystery, really suggested the picture, while technically it was a veritable tour de force.

The afternoon program was especially designed for the benefit of pupils and teachers of the High school and included an amusing travesty which served to illustrate the quality of the various instruments. An explanation by a member of the organization was an educational feature of the program. Harp solos and a duet by the piccolos, varied a popular program.

Mr. Albert Edmund Brown, local manager for the Messrs. Steinert, who are sponsoring the New England tour, had every reason to be satisfied with the success of the venture. S. R. F.

SOUSA'S THOUGHTS ON COMPOSERS

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

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

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

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

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

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

Sousa sums up the question of riches from music as indirect wealth; a man

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

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

Sept 22

Providence, R. I.
Sept 23/22

SOUSA'S BAND TO PLAY AT SHUBERT TOMORROW NIGHT

Lieutenant Commander John Philip Sousa and his band will be the attraction at the Shubert-Majestic Theatre tomorrow evening in the first important concert of the season. Now in the midst of their New England tour, which has broken all records in point of enthusiasm shown by huge audiences, the popular leader and his men are to present to Providence music lovers one of the best programmes ever given here.

Miss Marjorie Moody of Boston is the band's vocal soloist. She is recognized as one of America's foremost sopranos. Miss Moody is a pupil of Mme. Piccolini, a famous European operatic star.

John Dolan, cornetist, is considered by Sousa the greatest soloist upon that instrument. P. Meredith Wilson, flutist, another member of the band, is an artist of national reputation.

The band is now in its 30th season. From the beginning it had been an organization typically

American in its makeup, leadership and in the character of the programmes offered. No other American composer has founded a truer national ideal in music than John Philip Sousa, March King.

SOUSA'S BAND IN CLEVELAND, SEPT. 30

Lieut. Commander John Phillip Sousa and his famous band, on a brief tour, will appear at the New Public Auditorium, Cleveland, Sept. 30, in two performances, matinee and evening. As Cleveland is the only town in Ohio in which the band will appear on this tour, and everyone is interested in the New Public Auditorium, one of the largest in the country, seating more than 10,000 people, this musical event is tremendously interesting.

The program for the matinee will be entirely different from that of the evening. Both programs are extremely interesting, including among the number a new march called "Keeping Step With the Union," dedicated to Mrs. Warren G. Harding, wife of the President of the United States; another called "On the Campus" and still another "The Fancy of the Town", a Sousa medley of ten popular tunes. Mr. Kraft, the official organist of the auditorium, will play a number, accompanied by the band, the first time this marvelous organ will have been used in conjunction with a musical organization. A number of old favorites will be played as encores, including "El Capitan" and the incomparable "Stars and Stripes Forever" which is now twenty-five years old, the march which thrilled every one so much during the World War.

SOUSA PREPARES FOR BIG CONCERT HERE

Tickets are already going like hot cakes for the first really big musical event of the 1922-1923 season, the coming of Lieutenant-Commander John Philip Sousa and his band on Tuesday evening, Sept. 12, at the High school auditorium.

Word comes from Sousa that he has taken time from his vacation to arrange a fantasia having as its basis his choice of the ten best from what musicians everywhere agree to be the world's greatest melodies. There is much speculation in the musical world as to which are Sousa's "best ten."

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 to be given in this city under the management of Rudolph Steinert of M. Steinert & Sons, where tickets are now on sale.

Bridgept
Sept 2/22

John Philip Sousa was telling the other day that he had a unique experience recently while in England with his band. Every morning when he went down to breakfast in his hotel he saw a charwoman scrubbing the floor, and it occurred to him that she led a most dreary life. He asked the manager for a pass to give her, as he thought it might cheer the poor lady up. Meeting the woman next morning, he said:

"I would care to go to the band concert next Thursday afternoon?"

The charwoman expressed great joy and said: "Is that your only day

1940

Sousa and His Famous Band Play Twice Today



JOHN PHILIP SOUSA.

Having scored a tremendous popular success in Boston on Sunday and again in Worcester yesterday John Philip Sousa and his famous band of nearly 100 musicians will appear in matinee and evening performances in the new high school auditorium today.

The indications from the sale of tickets are for large audiences at each performance, but there is still opportunity to secure good seats.

With the band as special soloists are Majorie Moody, soprano; Winifred Bambrick, harpist; Caroline Thomas violinist; John Dolan, cornetist besides several virtuoso members of the various choirs of the band.

The afternoon program will contain educational features for the especial benefit of the teachers and pupils of the public schools in the course of which the instrumentation and the tone quality of the various instruments will be illustrated and explained showing just how the effects a composer desires are attained. Another

special number will be Sousa's Scenes Historical, depicting in tone the episodes of Sheridan's famous ride. Miss Moody's solo number will be the difficult Caro Nome from Verdi's "Rigoletto." The other soloists will have prominent parts in the program.

At the evening concert the chief number from Sousa's pen will be "Leaves from My Notebook," musical sketches portraying "The Genial Hostess," "The Campfire Girls" and "The Lively Flapper." Miss Moody will sing the familiar aria "Ah Fors e Lui" from "Traviata." Xylophone, cornet and harp solos will vary the program. Some of the latest of the conductor's marches are down on each of the programs of the day and encores will undoubtedly give opportunity for the hearing of some of the old favorites in the special form of music which Sousa has made his own in America.

At noon today Sousa will be the guest of the Rotary club and has promised to give the members an informal talk on musical matters.

SOUSA'S FAMOUS BAND PLAYS HERE TOMORROW

Tomorrow afternoon and evening, Sousa's famous band will be heard in concerts at Elmwood Music hall, the matinee at 3:45 p. m., and the evening concert at 8:30 p. m., under the personal direction of Lieut-Commander John Philip Sousa. The advance sale at Denton, Cottier & Daniels indicates that the hall will be filled to capacity to hear this popular conductor and his country-famous musical organization.

The band has been meeting with wonderful success on its present tour. The local management received a telegram last evening from the manager of the band, as follows:

"Last week in the cities of Boston, Worcester, Lowell, Concord, Manchester, Portland, Bangor, Lynn, Haverhill, Sousa and his band broke every record known in the history of amusements playing to gross business exceeding forty-five thousand dollars, proving prosperity is here. Many hundred more turned away unable to gain admission."

MAKES MUSIC TO CATCH THE EYE

This Is One of the Reasons Why a Concert by Sousa's Band Is Like No Other

Parties are being made up in Lewiston and surrounding towns to attend the Sousa concert in Portland City Hall Thursday evening, Sept. 21, for this is the only occasion for the many admirers of Sousa in this vicinity to hear the famous band this year.

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

Seventy-five musicians are in the organization this season and the personnel includes Miss Marjorie Moody, soprano who has delighted Maine audiences on previous appearances; Miss Winifred Bambrick, harpist; Mr. George Carey, xylophonist; Mr. John Dolan, cornetist, and Mr. R. Meredith Willson, flautist.

The band's season opened at Albany July 19 and included two weeks at Montreal and engagements at Rochester, Utica and Syracuse. Five weeks were spent at Willow Grove Park, Philadelphia. This is the band's thirtieth season.

Patrons of Sousa and his band throughout the world have found in his concerts an appeal lacking, in whole or in part, in the concerts of other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible." Let him tell it, thus:

"Why is two hours the outside limit of a symphony concert? Why

AMERICA'S "MARCH KING" AND HIS FIVE GRANDCHILDREN.



Copyright by Underwood & Underwood.

Left to Right—John Philip Sousa, Nancy, Jane, Priscilla, Thomas Adams and Eileen. The last named was honored by her grandfather when he composed the "Debutante."

will an audience sit four hours, or even five, for a performance of opera? Well, in the former case, only the ear is held; the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera-house, the eye is enchained, also; therefore, with two avenues of absorption, there is greater receptivity, and a correspondingly smaller tax on the faculties.

"Well, in the concerts with my hand, I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out



MARJORIE MOODY, Soprano Soloist With Sousa's Band in Portland

a sort of human picture the idea behind or suggested by the music. My trombone-corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet, sub-consciously, the spectator fails 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 historical—Biblical, in fact."

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever" will all be features of the Portland concert.

Along with the Camp-Fire Girls, the much misunderstood flapper scores in the recognition given her in Sousa's musical compositions. Included in the third number entitled, "Leaves From My Note-Book," a new Sousa offering, of the program to be presented at the Olympia Sunday afternoon is the selection "The Lively Flapper." Typical of the Sousa touch, the description reads, "She was an adorable young thing, bobbed hair,

bright-eyed; the embodiment of joyous youth." The spirit and vim of a Sousa composition rendered by a Sousa trained band have their best expression in the free, unconventional selections like this.

Thorough musicianship is the essential for every member of Sousa's band, which will play an afternoon and evening concert in Elmwood Music hall on Thursday, September 28th, and many members of that renowned organization are soloists. But there are some who stand out above others, and these virtuosos constitute an important part of the soloists heard wherever Sousa and his band are the attraction. Vocal solos also are offered and they are given by Miss Marjorie Moody, soprano, who has a winning personality as well as vocal equipment. Miss Moody has been heard with Sousa and his band on various concert tours. She has an especially large following in Boston, where she is pleasantly remembered for her appearance with the Boston Opera company. A real genius of the cornet is John Dolan, who succeeded the veteran cornetist, Herbert Clarke, long with Sousa, and has won music-loving crowds wherever he has played. He is repeating this season the great success that was his at earlier concerts with the famous bandmaster. Then there is also George Carey, master of the xylophone. He plays an instrument of unusual magnitude and of fine tone, and the effects he attains are unapproached by other soloists on this instrument. The flute soloist, R. Meredith Willson, has a coloratura birdlike in quality. Then there is John P. Schueler, admirable trombonist. That unique instrument, the Sousaphone, invented by the bandmaster and demanding a player of fine ability, has a master in William Bell, who offers novel solos for that brass. The list of soloists would not be complete without special reference to the charming young Canadian, Winifred Bambrick, who presents some beautiful compositions for the harp. The programmes for Thursday follow:

- MATINEE AT 3 O'CLOCK.**
- Rustic Dance, The Country Wedding. Goldmark
 - Cornet Solo, Ocean View. Hartman
 - Suite, Dwellers of the Western World. Sousa
 - (a) The Red Man
 - (b) The White Man
 - (c) The Black Man
 - Vocal Solo, Caro Nome from Rigoletto. Verdi
 - Miss Marjorie Moody.
 - Finale, Fourth Symphony. Tchaikowsky
 - Melange, The Fancy of the Town (new). Compiled by Sousa
 - Duet for Piccolos, Fluttering Birds. Gannin
 - Messrs. Willson and Kunkel.
 - (b) March, Bullets and Bayonets. Sousa
 - Harp Solo, Fantasia Opus. Alvares
 - Miss Winifred Bambrick.
 - Overture, Light Cavalry. Suppe
- EVENING.**
- Overture, The Red Sarsaparilla. Erichs
 - Cornet Solo, Centennial Polka. Bellstedt
 - John Dolan.
 - Suite, Leaves from my Note-Book. Sousa
 - (a) The Genial Hostess
 - (b) The Camp-fire Girls
 - (c) The Lively Flapper
 - Vocal Solo, Ah Fors e Lui from La Traviata. Verdi
 - Miss Marjorie Moody.
 - Intermezzo, Golden Light. Bizet
 - A Bouquet of Beloved Inspirations. Sousa
 - (a) Xylophone Solo, 'Witches' Dance. MacDowell
 - (b) March, The Gallant Seventh. Sousa
 - Violin Solo, Romance and Finale from Second Concerto. Wienlawski
 - Miss Caroline Thomas.
 - Cowboy Breakdown, Turkey in the Straw. Transcribed by Gulem
- Encores will be selected from the following compositions of John Philip Sousa: Semper Fidelis, Bullets and Bayonets, Comrades of the Legion, Who's Who in Navy Blue, Sabre and Spurs, U. S. Field Artillery, Stars and Stripes Forever, Minorsque of Silver Lining from Sally, March of the Wooden Soldiers.



SOUSA'S BAND TO MAKE ELMWOOD MUSIC HALL RING. The famous conductor is bringing his famous musicians here for concerts Thursday afternoon and evening.

SOUSA'S BAND MADE UP OF AMERICANS

Sousa is always a staunch proponent of American music and musicians. "I want to cite an instance of the Americanism of our musicians," the great bandmaster, who brings his organization to Bangor Thursday, said recently in Philadelphia: "Last spring I took 83 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 80 passports, for that many members of the organization would then, of necessity, be 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 now is made up of Americans—most of them native, and all the others naturalized, or on the way to naturalization. The others, by the way, are but four in number.

"Just the other day my leading cornetist, John Dolan, gave exemplification of devotion to his art. It was his duty for a long period to play the difficult and exhausting cornet part in an arrangement of arias from 'Samson and Delilah.' That would have been enough to require in the olden days from the cornet lead, but in this case Mr. Dolan immediately afterward played a solo and two encores, taking 25 minutes in all. Yet he had no complaint to make of imposition, and he was surprised when it was suggested that he had done an extraordinary thing. His devotion to his art knows nothing of 'exhaustion'."

"I doubt if there is a finer flutist than R. Meredith Willson, who the other day played a difficult concerto by Chaminade with a brilliancy of execution that was impeccable. He is a native American, who, to be sure, had the benefit of instruction from that master flutist, Bartore, but who has within him the genius that was bound to assert itself."

SEP 2 1922

New Bedford Mass

Sept 16/22

Boston Mass

SEP 15 1922

Coming With Sousa's Band



MARJORIE MOODY

SOUSA'S BAND COMING TO BUFFALO SEPT. 23

John Philip Sousa's famous band is coming to Buffalo Thursday, September 23, for an afternoon and evening concert in Elmhurst Music hall. Special arrangements have been made for reduced rates to school children at the afternoon concert, so that they may have an opportunity to hear the band. A program has been arranged which is designed to interest them from an educational as well as an entertaining viewpoint. Sousa started his band 29 years ago. It is pointed out that it has been a self-supporting musical organization since then and has not had to ask for subsidies. Mr. Sousa's band has always been immensely popular and has always endeavored to give the public their money's worth.

Sousa Soloist



(Photo Copyright, Underwood and Underwood Studios, N. Y.)
MARJORIE MOODY.

Marjorie Moody, who will appear as soloist with Sousa's Band next Sunday afternoon and evening, is an American girl who has won triumphs in grand opera in Europe as well as in her own country. She is a coloratura soprano and she will be heard in the celebrated air from "Traviata," "Ah Fors e Lui" in which Melba and Tetrazzini have been heard at their best.

SOUSA MAKES HIS MUSIC VISIBLE TO EYE

Patrons of Sousa and his band throughout the world have found in his concerts an appeal lacking, in whole or in part, in the concerts of other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible." Let him tell it, thus:

"Why is two hours the outside limit of a symphony concert? Why will an audience sit four hours, or even five, for a performance of opera? Well, in the former case, only the ear is held; the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera house, the eye is enchained, also; therefore, with two avenues of absorption, there is greater receptivity, and a correspondingly smaller tax on the faculties.

"Well, in the concerts with my band, I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music. My trombone corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet, subconsciously, the spectator falls for the notion of a triumphant march of of tribal appeal being poured out by the classic figures of the traditional trumpeter. The 'picture' we create is historic—Biblical, in fact."

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever" will all be features of the concert to be given here at 2:30 next Sunday afternoon in the Olympia theatre.

SOUSA TICKETS SOON ON SALE

Seats will go on sale at Sullivan's drug store next Friday morning at 9 o'clock, for the Sousa's Band concert to be given at the Auditorium, Wednesday afternoon, Sept. 20. Many inquiries received both at the box office at the Auditorium and at Sullivan's as to when the ticket sale will begin, indicates a lively interest among local musicians and music lovers. Some of the inquiries have been from out of the city, with requests that tickets be saved, but no reservations can be accepted in advance of the beginning of the sale next Friday morning, Manager David J. Adams of the Auditorium announces. Those in line at that time will have the first choice of seats.

SEP 8 1922

Music

Lieut. Commander John Philip Sousa, famous bandmaster and "march king," has joined the ranks of those who boost for American musical artists in preference to foreigners. Thirty years ago most of the members of his band were aliens. Today only a few are foreign artists.

"America has come into her own in music," Sousa said recently in an interview. "We do not need to go abroad for musicians for we have as fine instrumentalists and singers in this country as may be found anywhere. There are no better bands or symphony orchestras than America is hearing daily and these organizations are largely made up of American whose musical education was obtained in this country."

"I want to cite an instance of the Americanism of our musicians," he added. "Last spring I took 83 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 80 passports, for that many members of the organization would then, of necessity, be foreigners. It would have been impossible for me to engage an American band. Today the American musician stands in the front

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 with the distinguished leader and composer for his concert at the Olympia theatre on Sunday afternoon. Miss Moody hails from Boston, so that New England feels she is especially one of her own. 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

ank and many of them are superior to those who come from abroad. My band now is made up of Americans—most of them native and all the others naturalized or on the way to naturalization. The 'others,' by the way, are but four in number.

"This is but an instance of the trend of things. Our symphony orchestras are similarly increasingly American in make-up. The men in the orchestras have had the benefit of fine instruction and they have proven themselves to be adaptable. To whom do I attribute it all? To the war. That great conflict made many changes and one of the best of these, for America at

least, was the stimulation of an art impulse. A higher intelligence is now manifest among the men who are devoting their lives to music and that not only can play instruments but they have a well founded musical education, augmented by education along other lines."

WITH SOUSA'S BAND



Several seasons of appearances as the soprano soloist with Sousa's band broadened the art of Miss Marjorie Moody, who will come with the distinguished leader and composer to The Colonial for his concert Saturday afternoon, Sept. 23. Miss Moody hails from Boston, and it was in that city that she took her first steps in her chosen profession of music. Offers have been made to Miss Moody for operatic engagements, but for the present at least she prefers to do concert work and to be the soloist with Sousa's band.

Boston, Mass.

Sousa Gives Two Concerts Here Today

JOHN PHILIP SOUSA, the "March King," and his famous band, will give concerts at Symphony Hall this afternoon and evening.

Marjorie Wood, soprano; Caroline Thomas, harpist; John Dolan, cornet soloist, and George Carey, xylophonist, will assist. As usual, the band has been assembled and trained by Sousa himself. The celebrated leader is said to be in the best of health and spirits this season—quite different from a year ago, when illness caused him to miss his Boston engagement.

Sousa novelties on today's matinee program are "Leaves From My Notebook," a new suite and "The Gallant Seventh," a new march. Erich's "Red Sarafan" overture will open the concert, and the cowboy breakdown, "Turkey in the Straw," will close it.

Features of the evening program will be two big suites by Sousa, "Dweller of the Western World" and "Shepherd's Ride." Encores will be numerous as usual.

MARCH KING SOUSA, who comes to Symphony Hall for two concerts today.



SCREEN NEWS.

Lloyd Hamilton, film comedian, has just returned to work in Los Angeles after a brief fishing trip. The details as to size are unnecessary, but he admits he caught the

LIEUTENANT COMMANDER JOHN PHILIP SOUSA, the famous band leader and composer, with his five grandchildren. They are children of Mr. and Mrs. John Philip Sousa, 2d, of New York (c) U. & V.

SEP 17 1922

SOUSA, THE MARCH KING, SPENDS DAY WITH GRANDCHILDREN AT PORT WASHINGTON, N. Y.



SOUSA AND HIS GRANDCHILDREN.

One thing that has so greatly endeared Sousa to the public is his interest and regard for children. Perhaps his greatest delight is to visit his grandchildren, who live at Port Washington, N. Y. These are John Philip III, Nancy Jane, Priscilla, Thomas Adams and Eileen. Eileen was honored by her grandfather when he composed "The Debutante" in her honor. John Philip III already shows an ambition to follow in the footsteps of his famous grandfather as a director. Sousa and his band will play at the New Armory Oct. 13 as the opening number in Mrs. George S. Richards' All-Star course.

From SEP 17 1922
American
Baltimore, Md.



Prohibition Not Farce, Says Sousa, but Real Tragedy

Hartford, Conn., Sept. 15.—Prohibition is not a farce, but a tragedy, in the belief of John Philip Sousa, who said here:

"Prohibition is a tragedy rather than a farce, as some vaudevillians would have it, for it is bringing a new class of drinkers, men and women, who use only the hard stuff. I believe I am in a position to judge fairly the fruits of the Eighteenth Amendment, as during my twelve years in Washington and my thirty years with the band I have been entertained perhaps as much as any person in the United States, and I have studied the persons I have met at the dinner table during that period. Before prohibition I am frank to say that about only one woman out of ten would take a cocktail at dinner. If there were twenty persons present at the affair, I am sure that no more than a third would take a glass of light wine. Whisky to them was practically unknown.

"It was, in truth, exceptional to see a woman drink. Today the exception is the other way. Let me say I do not consider that they drink because of love of liquor. It is rather a defiance of an unpopular and badly constructed law."



SOUSA AND HIS BAND AT THE MIDDLESEX, THURS., SEPT. 14TH. MATINEE ONLY.

SEP 16 1922

"Let Sousa Do It!" Is Musical Motto

March-King Seems to Classify as a Sort of Admirable Chrichton Within and Without His Especial Calling as Tune-Master to the American People



JOHN PHILIP SOUSA

The Famous March King Who Brings His Band of 90 Pieces to Bangor Next Week

A memorandum to the editor of this newspaper from Harry Askin, manager of Sousa and his band, tells that the March-King has composed a new march, named it The Gallant Seventh, dedicated it to the Seventh Regiment of the National Guard of New York state, and been made an honorary officer of that famous organization. As Mr. Askin says, it again has been a case of "Let Sousa do it!" because Sousa always does. Not fewer than eight American composers have sought to write a march for the Seventh Regiment of New York; but, as the English Tommies in the World war would have said, "they didn't click."

When, in 1918, the late Reginald De Koven, the composer, called attention to the fact that this vast nation did not possess a wedding-march of its own—that is, one by a native composer—and had always used either Wagner's out of Lohengrin or the equally familiar one by Mendelssohn, it was another case of "Let Sousa do it!" Within a fortnight after De Koven, in the New York Herald, had uttered his complaint, every music publisher in the United States was in receipt of at least one manuscript called a wedding march. Poor De Koven, himself, felt called upon to try, and wrote one; but it was not fair to judge him by it, inasmuch as he was at the time busy on the opera which was to be his swan-song, "Rip Van Winkle." The gifted American lived to see the premiere of that opera by the Chicago Opera association, and died suddenly in Chicago while waiting for the second performance.

Sousa, when the American wedding march question was agitated, was idling his time away in Chicago. And he really had nothing to do—save to drill, rehearse and prepare six bands of 300 players each, men of the Great Lakes Naval Training station at Lake Bluff, Ills., in which Sousa enlisted about a month after the United States entered the World war. He averaged two concerts a day at the time, traveled a bit between Boston and San Francisco to lead his young bandmen of the navy in drives for the Liberty Loans, the Red Cross, the Y. M. C. A., etc., and in other ways lived the easy, lazy, carefree life of an honest, conscientious American officer in war-time. So, Sousa did it; he composed an American wedding march, had it accepted, and, not long afterward, while he lay ill in a post-armistice, sick-

room and fought to recover from the exposure to which he had subjected himself in the closing months of the World war, the march was formally made known to the country via the Chicago Symphony orchestra, under Frederick A. Stock.

"Let Sousa do it!" was the slogan when, in May of 1917, a little group of patriotic men in Chicago, themselves unsuited for combatant work, sought to do their bit in the conflict by making life better and brighter for those who would face the perils and hte fighting. John Alden Carpenter, the composer; Frederick Donaghey, known wherever English is read as a publicist and critic; and Admiral (then Captain) William Moffett, commander of Great Lakes Naval Training Station and its 40,000 "gobs", talked over, one bright May afternoon, the problem of providing real music for the recruits. They had a pitiful, well-meaning band of their own, but were without musical leadership, organization, or discipline. Captain Moffett at length said he could manage \$2,500 a year for the right bandmaster, the same to be an American "and a genius." He put it up to the Messrs. Carpenter and Donaghey to find the man.

"Twas a big order. Bandmasters there were a-plenty; but few were Americans, and but one would qualify as a "genius"—and he was unobtainable. "Why unobtainable?" asked Harry Askin, now Sousa's manager and at that time manager of the New York Hippodrome, to whom the problem was submitted. The answer was that Sousa had served a long term of enlistment in the United States Marines when a young man, and had passed the age of military or naval service. Besides, \$2,500 a year—!

"Let Sousa do it!" advised Mr. Askin; and a telegram flashed in the names of the Messrs. Carpenter and Donaghey to ask the March-King if he would "suggest somebody for the ob." He did; he suggested John Philip Sousa; and four days later he had re-enlisted in the navy, and was made a lieutenant-commander. Sousa was still doing it when "let," although he was then 60 years old.

Sousa and his band are to appear here on Friday night in the Auditorium. Mr. Askin sends word that the program will contain numerous novelties, including the march described in the beginning of this article, The Gallant Seventh.

Lynn Sept 14
Bridgeport Sept 17
Meriden Sept 19
Concord Sept 21

SOUSA AND THE JAZZ-QUESTION
"It's Good and It's Bad," Says the March-King—A Confusion of Terms Results in "Loose Talk," He Adds.
Celebrities in every walk of life are called upon from day to day to talk about jazz in music. It is praised, it is condemned, it is extolled, and it is execrated by musicians,

clergymen, statesmen, novelists, soldiers, butchers, bakers, theatrical managers, actors, profiteers, the new-poor, movie performers and movie magnates, private detectives, laundrymen, Japanese politicians, the Friends of Irish Freedom, the Foes of Bolshevism, editors and publishers, opera stars, visiting firemen, policemen on the pension roll, and visiting English lecturers. Mrs. Asquith talks about it, and so does Mr. Sze, the Chinese diplomat. Lady Astor has views on jazz, and so has Rebidnarath Tagore, the Indian poet. Marshall Foch is asked to say something about it, and so are the ex-Crown Prince of Germany and Jack Dempsey.

Well, John Philip Sousa is coming back: he and his famous band, "The Edimable Eighty," as they were termed by one Chicago writer, have been booked for next Wednesday afternoon to appear in the Auditorium; 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 Lieut. Commander Sousa, "because of a confusion of terms. Jazz is good or bad according as you use the word. Music is such, whether composed by Bach or Berlin, by Peter Tschakovsky or Deems Taylor, by Saint-Saens or (I trust!) Sousa. Now, let's see just what the word 'jazz' really means."

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

"And, so, about ten years ago, the word in its extended meaning found its way into the cabarets and the dance-halls, and was used to stir up the players of ragtime who were inept in adopting the split beat or rubato to the exactions of modern ballroom dancing. So far, you see, 'jazz' was perfectly respectable, if a bit vernacular. Then came along the abuse of the word, its misapplication, and its degradation. It entered the cocaine or 'dope' period: it became a factor in that time of activity which Joseph Hergesheimer, in his recent novel of 'Cytherea,' calls 'the rising tide of gin and orange-juice.' May I describe 'jazz,' in that connection, as 'tonal hooch'? Or, perhaps, as the substitute for real music beloved of apes, morons, half-wits, gaga boys, koo-koo girls, deficients, cake-eaters, professional packists, goofs, saps, and persons who should be put away for mental loitering on the highway of life."

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

"It's 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.'"



John Philip Sousa Coming to Waldorf with His Famous Band.

SOUSA AND BAND HERE SEPT. 23d

Many musical novelties will feature the concert program by Sousa's band at the Waldorf Saturday evening, Sept. 23, a beguiling fantasy, "Feather Your Nest," "The Fancy of the Town," a melange of popular tunes of the past decade, the great bandmasters new marches, "Keeping Step with the Union" and "On the Campus," besides a cowboy "break-down," will be among the new numbers presented.

Aside from the fame of the leader and his company of 85 musicians, the concert will have a decidedly local interest because the soloist will be Miss Marjorie Moody, formerly of Swampscott.

The concert to be given in Lynn is a part of the musical invasion being made this season by this band. Twenty thousand miles of travel, including trips to Canada, Mexico and Cuba and more than 500 concerts, is the task undertaken for this season. Lt. Com. Sousa's latest march is "The Gallant Seventh," and this is promised as a part of the Lynn program. As no program would be complete without "Stars and Stripes Forever," this famous stirring number will also be played.

SOUSA GIVEN GREAT WELCOME IN S. NORWALK

South Norwalk, Conn., Sept. 12.—Lieut. Commander John Philip Sousa was given an enthusiastic welcome when he conducted his band of 100 men at the State Armory here last night under the auspices of the American Legion. Lieut. Commander Sousa was the guest of honor between concerts, of the Legion.

Sousa and his band will give the following program at his Meriden concert in the City hall auditorium next Thursday evening:

- Miss Marjorie Moody, Soprano.
- Miss Caroline Thomas, Violinist.
- John Dolan, Cornet Soloist.
- George Carey, Xylophone Soloist.
- Overture, "The Red Sarafan". Ericks
- Cornet Solo, "Centennial Polka". Bellstedt

- John Dolan
- Suite, "Leaves from My Notebook" (new) Sousa
- (a) "The Genial Hostess."
- The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.
- (b) "The Camp-Fire Girls."
- (c) "The Lively Flapper."
- She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
- Vocal Solo, "Ah Fors e Lui" from "La Traviata" Verdi
- Miss Marjorie Moody
- Intermezzo, "Golden Light" Bizet

- INTERVAL
- "A Bouquet of Beloved Inspirations" entwined by Sousa
- The compiler believes that the themes embodied in this number are universally admired by music lovers.
- (a) Xylophone Solo, "Witches' Dance" MacDowell
- George Carey
- (b) March, "The Gallant Seventh" (new) Sousa
- Violin Solo, "Romance and Finale from second Concerto" Wieniawski
- Miss Caroline Thomas
- Cowboy Breakdown, "Turkey in the Straw" Transcribed by Guion

PROGRAM FOR SOUSA CONCERT TONIGHT

John Philip Sousa, the world's greatest band master, and his company of 80 leading musicians arrive in Bridgeport late this afternoon preparatory to giving their concert at the High school auditorium tonight.

Bridgeport is particularly interested in the coming of the veteran leader as four local boys are members of his organization, Howard N. Goulden, trap drummer; Peter Birschak, French horn player; Otto Jacob, clarinetist, and Anthony D'Orentino, saxophone player.

The Elks and Masons of the city, of both of which organizations Sousa is an honored member, plan to turn out in full force at tonight's concert, while the flappers of the city the planning to attend to hear his latest composition, "The Lively Flapper."

Most of the famous Sousa marches will be used as encores and those having favorites not on the program should request them and they will be played.

The program follows: Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; John Dolan, cornet soloist; George Carey, xylophone soloist.

- 1. Overture, "The Red Sarafan". Ericks
- 2. Cornet solo, "Centennial Polka". Bellstedt
- John Dolan.
- 3. Suite, "Leaves from My Notebook" (new) Sousa
- (a) "The Genial Hostess."
- The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.
- (b) "The Camp-Fire Girls."
- (c) "The Lively Flapper."
- She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
- 4. Vocal solo, "Ah Fors e Lui" from "La Traviata" Verdi
- Miss Marjorie Moody.
- 5. Intermezzo, "Golden Light". Bizet

INTERVAL

- 6. "A Bouquet of Beloved Inspirations" entwined by Sousa
- 7. (a) Xylophone solo, "Witches' Dance" MacDowell
- George Carey.
- (b) March, "The Gallant Seventh" (new) Sousa
- 8. Violin solo, "Romance and Finale from Second Concerto" Wieniawski
- Miss Caroline Thomas.
- 9. Cowboy Breakdown, "Turkey in the Straw". Transcribed by Guion

SOUSA'S BAND GIVES SPLENDID CONCERT HERE

John Philip Sousa, one of the most interesting musical personalities this country has ever produced, came to Meriden with his remarkable band last evening and entertained an audience at the auditorium that voiced its enthusiastic appreciation at every opportunity. It was a most popular program that he presented and besides the newer compositions of this march king, there were some of the delightful favorites of a score of years ago that will always be remembered, for they are original, zestful and haunting in their tones, even when played on the phonograph. When Sousa's band, led by Sousa, played "The Stars and Stripes Forever," "El Capitan," and those other inspiring melodies, they were distinct and really marvelous entertainments in themselves.

The patriotism of Sousa, is a wonderful thing, for it is so intense, so inspirational, so genuine. It breathes through all his compositions, it is apparent in his directing and the bandmen seem to absorb the spirit of it to such an extent that it stands alone, one of the greatest

musical organizations the nation has ever known. The lieutenant commander sensed the fact that his meriden audience was delighted for he was generous in his encores and very number seemed to make a greater hit than the one that preceded it.

But the band was not the only satisfying feature of the evening's program for Sousa presented some soloists who were brilliant stars. First of these was Miss Marjorie Moody, soprano of great quality, who has a voice of such sweetness and clarity that it will long be remembered here. That solo "Ah Fors e Lui," from "La Traviata" was exquisitely done and the simpler melodies that she gave as encores were also splendidly rendered.

A cornet solo is usually a bore, for it generally consists of a lot of trick stuff and shows an effort on the part of the performer to display novelties, punctuated by loud blasts. John Dolan, who played for Sousa, got marvelous tones out of his golden throated instrument and he was a delight. Miss Caroline Thomas, another find of the great composer and bandmaster proved to be a violinist of unusual ability, who found no difficulties she could surmount even in the most intricate numbers. George Carey and his xylophone was a popular hit and the audience could not get enough of him.

Some of the band numbers showed great ability, especially his big composition, "Leaves from My Notebook." It ran the gamut of popular expression and yet was dignified and effective and indicates that Sousa is not alone the march king. He will be remembered no doubt for his patriotic compositions but his versatility and genius cannot be confined to these more popular things, for he is really a great artist.

Sousa's Band at Middlesex Theatre.

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

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

Sousa and his band are coming to this city on Thursday afternoon, Sept. 14th, when they will appear in the Middlesex theatre. Harry Askin, Lieut.-Commander Sousa's manager, writes to say: "You will find this programme, in point of novelties and new ideas, the best which Mr. Sousa has ever arranged, I am certain."

MONEY THAT MUSIC PAYS

Sousa Has a Few Words to Say About Rewards Of Art

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

John Philip Sousa, most beloved of American musicians and most successful and popular of all native composers, recently uttered an apothym on riches which is a curious paraphrase of Carnegie's famous slogan.

"The composer that dies rich," said the March-King, "may die disgraced, but not out of his earnings in music!"

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

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

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

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

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

Sousa Comes Soon
Sousa and his band, making what they call a "pint-size tour" this season, will visit this city on Wednesday afternoon, Sept. 20, appearing at the Auditorium. Needless to add, the program will contain the customary liberal measure of new things, including Sousa's latest march, "The Gallant Seventh," dedicated to the Seventh Regiment of New York State Militia.



SEP 19 1922

Concord Mass Sept 14/22

SOUSA SEEKS TIME FOR LIGHT OPERA COMPOSING

The "Only Successful Optimist in American Music" Includes This City in Briefest Tour of His Brilliant Career—At Work on Another "El Capitan."

That Sousa and his band will appear here on Wednesday, Sept. 20, in the Auditorium is already known

and organized his own famous organization.

The explanation is that Sousa is yielding to an impulse he has long held in suppression to compose another operetta. The plan is matured in his musical mind; and he is going to work on it in earnest at the end of his tour. Theatrical managers all over the world are forever supplicating him to "write another

Three generations of Sousas: Lieutenant Commander John Philip Sousa is located centrally among the children, behind him is John Philip, 2nd, to his left John Philip, 3rd, in his arms baby Nancy, then Jane Pricilla, Thomas, and Eileen.

SOUSA WORKS HARD AGAINST DEFICIT ON RAILROADS

Not the March-King's Fault That the Great Carriers Are in Financial Difficulties at Present.

If you be among those who go to the concert by Sousa and his band on Sept. 20, in Portland, you will see a reason why the March-King does not feel at all guilty over the recurrent reports that the great railroads of the country are running behind when they set income against outgo. There are more than 80 men to be carried every time Sousa makes a jump; and he makes an average in the season of five jumps to the week, some of them of great length. Thus, in March, in a week devoted to an effort to make up some of the concerts lost thru his illness in the autumn of 1921, Sousa and the band went from Huntington, West Va., to Chicago, and then back to Cincinnati, altho Cincinnati was passed on the way to Chicago! "That," as Harry Askin, Sousa's manager, says—"is handing it to the railroads after taking it in at the box-office!"

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



John Philip Sousa

to music-lovers of the city and vicinity. What is not known save to those "in the profession" is that the March-King is including the city on the briefest tour he ever shall have made since he resigned as conductor of the Marine Band

"El Capitan." Now the March-King's answer is: "I'll try." "El Capitan," first heard in 1896, is in revival this Summer by not fewer than twelve comic-opera companies, and it is to be staged in spectacular style in Vienna in August.

Boston, Mass.

Two Sousa Concerts at Symphony Hall

The annual Boston concerts of Sousa and his band will be given in Symphony Hall this afternoon and evening, under the personal leadership of the great bandmaster. The soloists this season are: Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone; Miss Caroline Thomas, violin; Messrs Willson and Kunkel, piccolos, and Miss Winifred Bambrick, harp.

At the matinee the selections will be as follows: Overture, "The Red Sarafan," Erichs; cornet solo, "Centennial Polka," Bellstedt; suite, "Leaves from My Note-book," Sousa; vocal solo, "Ah Fors e Lui" from "La Traviata," Verdi; intermezzo, "Golden Light," Bizet; "A Bouquet of Beloved Inspirations," entwined by Sousa; xylophone solo, "Witches' Dance," MacDowell; march, "The Gallant Seventh," Sousa; violin solo, "Romance and Finale from Second Concerto," Wieniawski; cowboy breakdown, "Turkey in the Straw," transcribed by Guion.

The Program for the Evening—Rustic dance, "The Country Wedding," Goldmark; cornet solo, "Ocean View," Hartman; suite, "Dwellers of the Western World," Sousa; vocal solo, "Caro Nome" from "Rigoletto," Verdi; finale "Fourth Symphony," Tschaiakowsky; scenes: historical, "Sheridan's Ride," Sousa; duet for piccolos, "Fluttering Birds," Gannin; march, "Bullets and Bayonets," Sousa; harp solo, "Fantasia on a Theme by Alvaro," Alvaro; overture, "Light Cavalry."

Cincinnati Sept 14/22

AMERICAN MUSICIANS Praised by John Philip Sousa

In a recent interview during the engagement at Willow Grove Park, Philadelphia, John Philip Sousa, than whom there is no more famous bandmaster, paid high tribute to the musicians of America. In the course of the interview the noted band leader said: "I want to cite an instance of the Americanism of our musicians. 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, be 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 now is made up of Americans—most of them native, and all the others naturalized, or on the way to naturalization. The 'others,' by the way, are but four in number."

Boston, Mass.

SEP 21 1922

WOMEN'S LUNCH COOLS AS SOUSA DINES ALONE

CONCORD, N. H., Sept. 20—The Concord Woman's Club had arranged a luncheon for Lieut. Commander John Philip Sousa, band leader, prior to his concert in City Auditorium this afternoon. He did not appear and investigation found him lunching in a local hotel, in ignorance of the social function arranged with his secretary. He got to the clubhouse in time to shake hands, but a regretful glance was all he could give the refreshments.

COMING TO ARMORY



LIEUT. COMM. JOHN PHILIP SOUSA

SOUSA'S BAND COMING.

Regardless of Opposition, Will Keep Local Engagement.

Sousa's band, booked for a concert in the High school auditorium Oct. 7, is coming to South Bend despite opposition to the engagement made by Palace theater interests, lessees of the Oliver theater. Local agents of the band have received this definite word. The concert is being advertised for the High school auditorium although rumors have been heard of an injunction to prevent this use of the public property.

So far no court action has been instituted and therefore, the band management claims, it is justified in keeping its engagement, despite the inclination of the local school board to cancel, in order to avoid a court suit.

The band is said to be determined to come to South Bend even if necessary to give the concert in the court house square and pass the hat to partially defray the expenses.

SOUSA TICKETS SELLING WELL

Tickets are already going like cakes for the first really big musical event of the 1922-1923 season, the coming of Lieutenant-Commander John Philip Sousa and his band on Tuesday evening, Sept. 12, at the High School Auditorium.

Word comes from Sousa that he has taken time from his vacation to arrange a fantasia having as its basis his choice of the ten best from what musicians everywhere agree to be the world's greatest melodies. There is much speculation in the musical world as to which are Sousa's "best ten."

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 to be given in this city under the management of Rudolph Steiner of M. Steiner & Sons where tickets are now on sale.

TRIB TUES. SEPT 19

Budget Sept 14/22

SOUSA TO DIRECT HIS GREAT BAND HERE SEPT. 24

John Philip Sousa, who will positively direct his great band at its appearance in this city at the Shubert-Majestic Theatre Sunday evening, Sept. 24, is a man of varied



GEO. CAREY, THE WORLD'S GREATEST XYLOPHONE PLAYER, WITH SOUSA'S BAND

talents. Known to millions as the "March King," there are comparatively few, perhaps, who know the scope and variety of his other interests and activities.

Sousa is also an author. Three novels, "The Fifth String," "Pipetown Sandy" and "The Transit of Venus" are products of his pen. He has been successful as a breeder of fine horses, and it is said that to this day he denies that automobiles will ever displace the horse.

Musicians are seldom found in the ranks of the politicians, but the march man of a thousand tunes is an exception. A "red hot" Republican, he takes an active part in every campaign when at his home, Port Washington, Long Island, N. Y. Incidentally he and President Harding are warm friends.

As an enlisted member of the United States Marines, Sousa was at once soldier and sailor. He went back into the navy when he enlisted at Great Lakes in May, 1917, for the World War.

Of interest to his many Providence friends will be the presence among the Sousa bandmen of Gerald Byrne, a native of this city. Mr. Byrne is, by the way, enjoying the reputation of being the world's most handsome bandman.

Among the hundreds of popular melodies arranged for band used by Sousa, and which will be played at the coming concert, is "Look for the Silver Lining," a song featured by Marilyn Miller during her engagement at the Colonial Theatre, Boston.

The programme is as follows: Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; John Dolan, cornet soloist; George Carey, xylophone soloist. Overture, "The Red Sarafan," Erichs; cornet solo, "Centennial Polka," Bellstedt, John Dolan; suite, "Leaves from My Note-book" (new), Sousa; (a) "The Genial Hostess" (b) "The Camp-Fire Girls" (c) "The Lively Flapper," (she was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth); vocal solo, "Ah Fors e Lui" from "La Traviata," Verdi, Miss Marjorie Moody; intermezzo, "Golden Light," Bizet. Interval. "A Bouquet of Beloved Inspirations," entwined by Sousa; (a) xylophone solo, "Witches' Dance," MacDowell, George Carey; (b) march, "The Gallant Seventh" (new) Sousa; violin solo, "Romance and Finale from Second Concerto," Wieniawski, Miss Caroline Thomas; cowboy breakdown, "Turkey in the Straw," transcribed by Guion.

While Sunday has ever been John Philip Sousa's favorite day for a Chicago visit, his itinerary has not, since 1912, included two concerts on a Sunday in this city. Travel schedules have always since then prevented his remaining over to give an evening concert on Sunday, although he had both afternoon and evening concerts when here last March, on a Saturday. He has engaged the Auditorium for Sunday, Oct. 8, for two concerts. This, it is said, will be his sole Chicago appearance for more than a year—if, needed, he gets back before the spring of 1924; for he is negotiating for a tour of Mexico, the West Indies, and South America under an arrangement whereby the several governments "back" the tour.

SEP 15 1922

MR. SOUSA'S PLAN

That prohibition is far from being a complete success must be admitted by its most ardent friends. So long as there is no law against drinking and so long as men have a thirst and are willing to pay good money to gratify it, sellers will be found to meet the demand. It is a fact which cannot be gainsaid that thousands of otherwise worthy and upright citizens do not hesitate to patronize bootleggers and thus encourage them to break the law. Therefore we see merit in a plan advanced by John Philip Sousa, the celebrated bandmaster, by which men who want to use liquor be required to take out a license and show their license card whenever they make a purchase, the penalty for drunkenness to be the revocation of a man's license.

The use of liquor is not a crime. Its abuse is. The great majority of men are not teetotalers. But they drink only occasionally and sparingly and by so doing injure neither themselves nor others. The minority who drink to excess and commit crimes of violence, make nuisances of themselves and abuse or neglect their families are the ones who caused the sentiment for prohibition.

If after a reasonable period of trial of prohibition it is found impossible to enforce the law, then we should like to see, the Eighteenth Amendment repealed and the plan of Mr. Sousa tried.

Date AUG 16 1922

SOUSA LIKES SOLOISTS

Gives Young Musician Chance, March King Says.

From the days of the Marine band onward, John Philip Sousa has been a firm believer in soloists as a feature of all band concerts. The public is in agreement with him; but he is often asked by the economist of the amusement field why he goes to the extra expense and labor of having soloists when, after all, he and his band are the real attraction. His answer is that of the true musician. "Where is the young player to get his chance?" asks Sousa, in replying to the oft-asked question. "For a number of years in my youth, I sat in the ranks of the orchestra of a theatre in Philadelphia. I didn't get much pay; I gave lessons on the violin in my spare time to eke out my income; I desired to get married; I needed money to buy other instruments, so that I might master them all. But my mood was such that all other considerations were swept aside when I got a chance, now and again, to play a small solo or a bit of obligation. Those opportunities gave to me the direct appeal to the public; and the response of an audience to my efforts gave to me the confidence which every musician must have if he or she is to be a successful soloist." Sousa and his Band are coming to Buffalo on Thursday, September 28, when they will appear at Elmwood Music Hall for an afternoon and an evening concert.

Sousa Coming Back for Two Concerts

John Philip Sousa has engaged the Auditorium for the afternoon and evening of Sunday, October 8, and, for the first time since 1912, will give two Sunday concerts in Chicago. He has been compelled in recent seasons, by travel schedules or by other arrangements for the Auditorium, to omit an evening concert on Sunday or, as was the case last March, when he came on a Saturday.

"I'm getting too far along in years to classify as a matinee idol," he complained as to his Chicago bookings since 1912; "besides, I think good music is just as good Sunday evening as Sunday afternoon."

A new coloratura soprano, Miss Marjorie Moody, will make her first Chicago appearance with the "March King" in these concerts; another soloist will be John Dolan, the bugler and cornetist.

Sousa's Band at the Middlesex, Thursday Afternoon, September 14th. Celebrities in every walk of life are called upon from day to day, to talk about jazz in music. Well, John Philip Sousa is coming back; and he and his famous band, "The Estimable Eighty," as they were termed by one Chicago writer, have been booked for Thursday afternoon, September 14th, to appear in the Middlesex; 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, according to as you use the word."

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

Sousa's Band at the Middlesex Thursday Afternoon, Sept. 14th.

"Roll your own!" is the slogan of Sousa and his band in the matter of extra numbers and encores for the concert he is to give here at the Middlesex Thursday afternoon, Sept. 14th. The March King has two set rules with respect to his concerts: 1, never to depart from the printed program, save when compelled to do so by the illness of a soloist or the possible accident or non-arrival of an "effect," such as the riveting-machine used in the march called "The Volunteers," written in the course of the world war as a tribute to the men who did their bit in the nation's shipyards; and, 2, never to tell an audience what it ought to listen to when it calls for more. But there is an exception, or rather, a semi-exception to this rule. Sousa reserves the right always to place "The Stars and Stripes" where he thinks it belongs. Thus, if an audience calls for that great march as an extra following a number in which the trumpets and trombones have been worked hard, Sousa takes the second choice of the audience, and plays "The Stars and Stripes" later, after the trumpet-corps has had a brief rest.

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

Boston, Mass.

PROGRAMS FOR SOUSA CONCERTS

The annual Boston concerts of Sousa and his band will be given in Symphony Hall tomorrow afternoon and evening. Under the personal leadership of the great bandmaster. The programs are as follows:

- AFTERNOON CONCERT**
- Overture, "The Red Sarafan".....Erichs
Cornet solo, "Centennial Polka".....Bellstedt
Suite, "Leaves from My Note-book" (new).....Sousa
- (a) "The Genial Hostess".....Sousa
(b) "The Camp-Fire Girls".....Sousa
(c) "The Lively Flapper".....Sousa
Vocal solo, "An Fors e Lui" from "La Traviata".....Verdi
Miss Marjorie Moody.....Bizet
Intermezzo, "Golden Light".....Bizet
"A Bouquet of Beloved Inspirations" entwined by.....Sousa
(a) Xylophone solo, "Witches' Dance".....MacDowell
- (b) March, "The Gallant Seventh" (new).....Sousa
Violin solo, "Romance and Finale from Second Concerto".....Wieniawski
Miss Caroline Thomas
Cowboy breakdown, "Turkey in the Straw".....Guion
Transcribed by Guion
- EVENING CONCERT**
- Rustic dance, "The Country Wedding".....Goldmark
Cornet solo, "Ocean View".....Hartman
Suite, "Dwellers of the Western World".....Sousa
Vocal solo, "Care Nemo" from "Rigoletto".....Verdi
Miss Marjorie Moody.....Tchaikowsky
Finale, "Fourth Symphony".....Sousa
Dust for piccolos "Fluttering Birds".....Gannin
Messrs. Willson and Kunkel.....Sousa
March, "Bullets and Bayonets".....Alvares
Har. solo, "Fantasia Op. 35".....Bambrick
Overture, "Light Cavalry".....Suppe

New Haven

SOUSA AND HIS BAND FURNISH MOST DELIGHTFUL EVENING FOR MUSIC LOVERS OF NEW HAVEN

John Philip Sousa and his marvelous band furnished an evening of rare pleasure at Woolsey hall last night, it being the first of a series of five concerts offered under Steinert auspices. The March King was at his best, and while the program gave some hint of the enjoyment in store, the generous encores of martial music were a revelation and rounded out a most felicitous menu.

The evening's enjoyment opened with Erichs' stirring overture, "The Red Sarafan," which gave opportunity for full scope of the musicians' skill and served to place the vast audience in instant good humor. To the enthusiastic applause, an encore, "El Capitan," was played. As the martial strains of this old popular favorite rang out, the audience recalled that this was veritably, "The Captain's March," led by the Great Captain of Music, himself. The audience would not cease in the remembrance of the "March of the Wooden Soldiers" was rendered, its catchy, jerky strains furnishing a pleasing change at this juncture.

The first soloist of the evening, Mr. John Dolan, rendered the brilliant "Centennial Polka," with a wealth of triple-tongues and easily securing flute tones in the highest register. To a recall he offered "I Love a Cottage," the plaintive melody of O'Hara, a very pleasing variation, and as dulcet as the tones of a cello.

Mr. Sousa's compositions were introduced in a suite, entitled, "Leaves from My Note Book." "The Hostess," a rollicking melody, redolent of vivacious sociability, short and concise, was well received. It was in "The Camp Fire Girls," that the great genius of Sousa was more clearly demonstrated. It was a theme posited, all of which were accepted in masterly manner. The military march of the girls, the lighting of the fire, the songs with ukelele toying, the deepening twilight and the last strains on the camp is lulled to slumbers—all were depicted by the talented musical artist as a painter outlines a landscape with skilled blending of colors.

As a finale, Mr. Sousa introduced "The Lively Flapper," a delightful skit, hinting of jazz, pep, bobbed hair and dimpled knees. The air was juggled back and forth from trombone to saxophone, ending with bone to drums, making a brilliant finish to the entrancing suite.

As an encore, the latter being "onets" was played, the latter being typified by clashing cymbals, while the rat-tat-tat of the bullets furnished a pleasing realism.

As the musical panoply of war faded away, the vocalist of the evening, Miss Marjorie Moody made her initial bow, selecting the difficult and beautiful "Ah fors e Lui" of "La Traviata" as her offering. As the Master held the great band to a murmur of accompaniment, the silvery notes of Verdi's great masterpiece rippled in glorious melody from the singer's lips. To an encore, Miss Moody responded with "The Sweetest Story Ever Told," an old sweet

song, her rendition holding the vast assemblage in breathless silence. Again tumultuous applause brought a third favor, "The American Girl," one of Sousa's all too few vocal compositions.

The intermezzo, "Golden Light," by Bizet proved a very difficult and pretentious effort, showing perhaps the versatility of the members of the band as much as any number on the program. As an encore, the "U. S. Field Artillery" march was rendered with an accompaniment of cannon firing to accentuate the loud passages.

After the intermission, the first number was "A Bouquet of Beloved Inspirations," entwined by Sousa, the most popular number of the evening, the old favorite strains of "The Toccador," "William Tell," "Tannhauser" being recognized among the pleasingly selected medley. Following came "Look for the Silver Lining," with an aggregation of musical pyrotechnics as amusing as novel.

Mr. George Carey, the xylophone soloist proved himself instantly a master of his unique instrument. His rendition of the "Witches' Dance" put the audience on the qui vive and to the vociferous demands he responded with the popular "Nola." This seemed only to whet the musical appetite and he was obliged to respond with the plaintive seductive Hawaiian melody, "Ka-lu-a," a most finished exposition of xylophone artistry.

The new march, Sousa's latest, "The Gallant Seventh," was then offered for approbation, another of those satisfying march movements of the prolific composer. It was splendidly received and then came an encore of that sterling old favorite, "The Stars and Stripes Forever," the march that invariably stirs the blood of every virile American. It was splendidly rendered with piccolo quartet obligato, and platoon brass formation. This number ended with a third encore, "On the Campus," a Sousa college march.

The violin solo of Miss Caroline Thomas was a most ambitious offering, the "Romance and Finale from the Second Concerto" of Wieniawski. But Miss Thomas was thoroughly able to meet the artistic requirements and difficult technique of this composition. In the appoggiatura passages and stringing effects she was marvelous, and her harmonic finale with kettle drum accompaniment made a weird and impressive finish to a most remarkable performance on the violin. Miss Thomas responded to an encore by playing "Traumerel," a most gratifying rendition of this heart-moving melody.

The last number was listed as a "Cowboy Breakdown," and proved one of the delightful surprises of the evening. It was an apotheosis of "Turkey in the Straw" and furnished a most amusing and pleasing finale for one of the most delightful evenings ever vouchsafed to the music lovers of New Haven.

Too much praise cannot be accorded the Messrs. Steinert for securing this gratifying attraction, and if this concert is any criterion of the others to follow, there is a delightful musical season in store for New Haveners.

THE PROGRAM TO BE GIVEN BY SOUSA

The complete program for the evening performance by the Sousa band, in Cyrus W. Irish Auditorium, Tuesday has been given out by the management. It is excellent in every way, and it is as follows:

Miss Marjorie Moody, Soprano.
Miss Caroline Thomas, Violinist.
John Dolan, Cornet Soloist.
George Carey, Xylophone Soloist.
1—Overture: The Red Sarafan.....Erichs

- Cornet Solo: Centennial Polka, Bellstedt
—Suite: Leaves from My Note-Book (new).....Sousa
(a) The Genial Hostess
(b) The Camp-Fire Girls
(c) The Lively Flapper
—Vocal Solo: A Fors e Lui, from La Traviata.....Verdi
Miss Marjorie Moody.
—Intermezzo: Golden Light.....Bizet
Interval.
—A Bouquet of Beloved Inspirations, entwined by.....Sousa
—(a) Xylophone Solo: Witches' Dance, MacDowell.
George Carey.
(b) March: The Gallant Seventh (new).....Sousa
—Violin Solo: Romance and Finale from Second Concerto, Wieniawski
Miss Caroline Thomas.
—Cowboy Breakdown: Turkey in the Straw.....Transcribed by Guion

Bridgeport
SEP/3/1922

NEW COMPOSITIONS DELIGHT AUDIENCE AT SOUSA CONCERT

Musically depicting scenes of war, of a Camp Fire Girls' camp, of a flapper, and of a genial hostess, Sousa's band with Lieut.-Commander John Philip Sousa, U. S. N., conducting, was enthusiastically received by a large audience last night in the High School auditorium.

"The Red Sarafan," "El Capitan" and the "March of the Wooden Soldiers" were played as an overture, but the first big number given was a new composition of Lieut.-Commander Sousa's "Leaves from My Note Book." The first leaf was "The Genial Hostess," and the second "The Camp Fire Girls." A foot note on the program minutely described the piece. As a painter applies the different colors and amounts of paint to a picture so Sousa's band with its musical brush applied the tone coloring which made this picture a masterpiece. "The drums beat softly as the militant figure of Camp Fire Girls approached. Their ranks were increased by girls who had been chopping wood and gathering fagots. At a command from the Guardian wood and underbrush were heaped and match 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 and a clear voice of one maiden is heard accompanied by ukuleles. 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."

Among other things, Lieut. Commander Sousa is up-to-the minute and delightfully human; so up-to-date and so human that he is now presenting as a concert number a new work, "The Lively Flapper." The music shows the much talked of young lady, as an adorable young thing, with bobbed hair and bright eyes, the very embodiment of happy youth. This number went over to the audience with a sizz and a bang and received so much applause that the band was forced to respond to an encore for which they played Sousa's "Bullets and Bayonets."

Although the second part of the program was rich with splendid numbers, the outstanding feature was the popular "Stars and Stripes." Never had this well-known tune been played in a better manner. The martial, strong and forceful strains of the "Stars and Stripes" invariably brought reminiscences of the days when Sousa toured the country with his famous sailor band.

While the military music never failed to delight the audience the band displayed its versatility in rendering many lighter and classical compositions which were compiled by Sousa under the title "A Bouquet of Beloved Inspirations." So enthusiastic and so persistent were the applause after the rendition of "Look For the Silver Lining" that it was several minutes before the band could begin its next encore.

The program closed with the playing of the very well-known "Turkey in the Straw."

Lt. Commander Sousa's work last night showed why this man has become the greatest bandmaster of the world. His masterful direction and power over his players, was cleverly covered by the gracious, and gentle manner in which he did his work.

Several specialties were introduced during this program. John Dolan, a former local man, played two cornet solos, "Centennial Polka" and "I Love a Little Cottage," the aria "Ah Fors e Lui" from La Traviata was splendidly rendered by Miss Marjorie Moody, who possesses a soprano voice of rare quality and range. A noticeable and pleasant feature of Miss Moody's selections was her perfect diction. For encores she sang "The Sweetest Story Ever Told," and "The American Girl." In the second part of the program George Carey gave two xylophone solos "Witches' Dance" and "Kalul" after which Miss Caroline Thomas violinist played "Romance and Finale from second Concerto," Wieniawski.

Sousa Band Will Play "Leaves from My Note Book," a New Suite

John Philip Sousa, the world's greatest band master and his company of 80 leading musicians arrived in Bridgeport late this afternoon preparatory to giving their concert at the High School Auditorium tonight.

Bridgeport is particularly interested in the coming of the veteran leader as four local boys are members of his organization, Howard N. Goulden, trap drummer, Peter Broschak, French Horn player, Otto Jacob, Clarinetist and Anthony D'Ortenso, saxophone player.

The Elks and Masons of the city, of both of which organizations Sousa is an honored member, plan to turn out in full force at tonight's concert while the flappers of the city are planning to attend to hear his latest composition, "The Lively Flapper."

Most of the famous Sousa marches will be used as encores and those having favorites not on the program should request them and they will be played.

The program follows:
Miss Marjorie Moody, soprano.
John Dolan, cornet soloist. Miss Caroline Thomas, violinist. George Carey, xylophone soloist.

Overture, "The Red Sarafan." Erichs; cornet solo, "Centennial Polka," Bellstedt, John Dolan; suite, "Leaves from My Note-book" (new), Sousa. (a) "The Genial Hostess," (b) "The Camp-Fire Girls," (c) "The Lively Flapper," vocal solo, "Ah Fors e Lui" from "La Traviata," Verdi, Miss Marjorie Moody; intermezzo, "Golden Light," Bizet. Interval. "A Bouquet of Beloved Inspirations" entwined by, Sousa, (a) xylophone solo, "Witches' Dance," MacDowell, George Carey; (b) march, "The Gallant Seventh" (new) Sousa; violin solo, "Romance and Finale from Second Concerto," Wieniawski, Miss Caroline Thomas;

cowboy breakdown, "Turkey in the Straw," transcribed by Guion.

Sept 23/22

Sousa and his band of 85 musicians and soloists including Miss Marjorie Moody, soprano will give a concert at the town hall, Rockville, on Friday afternoon at 2.15, under the auspices of the Rockville Lodge of Elks. Mr. Sousa will present a number entitled "Showing Off Before Company," in which the individual members and groups of the organization perform stunts and paraphrase many of the popular musical numbers. During the rendition of this number Clarence Russell, the librarian of Sousa's band, who was formerly superintendent of schools in Pittsfield, Mass., gives an interesting talk to the audience and explains to them the names of the different instruments and the relative value of the relationship they bear to the combinations of harmony and musical settings. This number appeals to the adults as well as to the children. It is a great novelty, and proves to be one of the most interesting compositions ever arranged by Mr. Sousa.

"The Stars and Stripes Forever," the greatest march ever written was composed in 1896 by Sousa. This season, the 25th anniversary of that famous piece is celebrated by featuring "The Stars and Stripes" at all concerts. Prices: main floor, \$1.65; balcony, \$1.15

Sept 23/22
Sousa Band Here
Friday Afternoon

When John Philip Sousa comes to Rockville on Friday afternoon with his band of 85 musicians and many noted soloists, he will be greeted by a large audience of local music lovers. The sale of tickets has been most gratifying, and the Rockville Lodge of B. P. O. Elks are to be commended for securing such an event for this city.

A special interest will be shown in the presence with the band of William Blankenberg, a musician who was formerly with the Rockville band some twenty years ago, and who is known to several Rockville people. His father and brothers were also band musicians. Mr. Blankenberg plays the clarinet.

On Friday evening, following the concert here, the band will play at Foot Guard hall, Hartford.

2:15 is the hour set for the afternoon concert in Town Hall.

SEP/2/1922



John Philip Sousa.

SOUSA'S BAND COMING SEPTEMBER FIFTEENTH

"Roll your own!" is the slogan of Sousa and his band in the matter of extra numbers and encores for the concert he is to give in Rockville on Friday afternoon, September 15th. The March-King has two set rules with respect to his concerts: 1—Never to depart from the printed program, save when compelled to do so by the illness of a soloist or the possible accident of non-arrival of an "effect" such as the riveting-machine used in the march called "The Volunteers," written in the course of the World war as a tribute to the men who did their bit in the nation's shipyards; and, 2—never to tell an audience what it ought to listen to when it calls for more. "Oliver

Twist knew that he would get more than gruel if his audacious request were granted," says Sousa, "and, surely, an American audience has the right to say what it wants when it, too, asks for more."

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

Many persons from Manchester are planning to attend Friday afternoon's concert in the Rockville Town Hall.

SEP/4/1922

South Norwalk

PROGRAM COMPLETE FOR CONCERT BY SOUSA AND HIS BAND TOMORROW

WILL BE IN TOWN HALL TOMORROW AFTERNOON UNDER AUSPICES OF ELKS

The program has been completed for the concert to be given in Town Hall tomorrow afternoon at two-fifteen by Sousa and his band. The band will arrive in this city Friday morning coming from Meriden where they will appear this evening. This will probably be the last opportunity to hear Sousa's band of eighty-five musicians in Rockville for several years and Town Hall should have a capacity crowd at this concert.

The band is coming here under the auspices of Rockville Lodge No. 1359, B. P. O. Elks who are making it possible for the public of this city and vicinity to hear the greatest band in the world at a minimum cost and they have worked with unstinting energy to make the event one of the greatest of its kind ever held in Rockville, asking only the support of the public tomorrow afternoon.

The following is the program:
Lieut. Commander, John Philip Sousa, Conductor

Harry Askin, Manager
Miss Marjorie Moody, soprano
Miss Caroline Thomas, violinist
Mr. John Dolan, cornet soloist
Mr. George Carey, xylophone soloist

1. Overture—"The Red Sarafan" by Erichs.

2. Cornet Solo—"Centennial Polka" by Bellstedt. Mr. John Dolan.

3. Suite "Leaves from My Note book" (new) by Sousa

(a) "The Genial Hostess"
The Hostess was graciously personified. It was an event to be her guest at a dance or dinner.

(b) "The Camp-Fire Girls"

Drumbeats 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 underbrush are heaped and matches 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 ukuleles. The strain is caught 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 embodiment of joyous youth.

4. Vocal Solo—"Ah Fors e Lui" from "La Traviata" by Verdi Miss Marjorie Moody.

5. Intermezzo—"Golden Light" by Bizet

INTERVAL

6. "A Bouquet of Beloved Inspirations" entwined by Sousa.

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

7. (a) Xylophone Solo—"Witches' Dance" by McDowell. Mr. George Carey.

(b) March—"The Gallant Seventh" (new) by Sousa.

8. Violin Solo—"Romance and Finale from Second Concerto" by Wieniawski. Miss Caroline Thomas.

9. Cowboy Breakdown—"Turkey in the Straw" Transcribed by Guion.

SEP 17 1922

NEW SOUSA MARCH TO BE ON PROGRAM

His Band To Play "Gallant Seventh" Here.

The question of programs is always an interesting one when John Philip Sousa announces a visit of his famous band, for never a year goes by that Sousa does not add another opus to the long list of compositions credited to him.

During the last summer he wrote a new march entitled "The Gallant Seventh," inspired by the record of the famous 7th Regiment of the New York National Guard in New York City. It will be part of the list of works offered Sunday afternoon and evening, Oct. 1, in Orchestra Hall, when the band pays its first visit in two years.

The complete programs have not been announced yet, but in addition to the new march there will be several new arrangements of old favorites, and a new suite entitled "Leaves From My Note Book." How popular it will prove may be judged from the titles of the three divisions, "The Genial Hostess," "The Camp-Fire Girls" and "The Lively Flapper."

As always there will be a generous allotment of encores, with "The Stars and Stripes Forever" bound to be included, and probably the always popular novelty which he called "Showing Off Before Company," where the various sections of the band perform alone and then combine into a full-voiced ensemble, all without direction of their leader.

Besides individuals from the ranks of the band there will be three special soloists—Marjorie Moody, soprano; Winifred Embrich, harpist, and Caroline Thomas, violinist.

Duluth
SEP/5/1922

Sousa's Manager Visits Duluth.
Harry Askin, manager of Sousa's band, to appear in Duluth, Oct. 13, was in the city yesterday. He left last night for Chicago, where he will make arrangements for Sousa's band to play previous to the Duluth engagement. Mr. Askin was formerly manager of the New York Hippodrome.

Boston, Mass.

SOUSA'S BAND

The annual Boston concerts of Sousa and his band will be given in Symphony Hall this afternoon and evening, under the personal leadership of Mr. Sousa. The programs are as follows:

AFTERNOON CONCERT

Overture, "The Red Sarafan".....Erichs
Cornet solo, "Centennial Polka," Bellstedt
John Dolan
Suite, "Leaves from My Note-book" (new)
(a) "The Genial Hostess".....Sousa
(b) "The Camp-Fire Girls"
(c) "The Lively Flapper"
Vocal solo, "Ah Fors e Lui," from "La Traviata".....Verdi
Miss Marjorie Moody
Intermezzo, "Golden Light".....Bizet
"A Bouquet of Beloved Inspirations" entwined by.....Sousa
(a) Xylophone solo, "Witches' Dance" MacDowell
George Carey
(b) March, "The Gallant Seventh" (new).....Sousa
Violin solo, "Romance and Finale from Second Concerto".....Wieniawski
Miss Caroline Thomas
Cowboy Breakdown, "Turkey in the Straw".....Transcribed by Guion

EVENING CONCERT

Rustic dance, "The Country Wedding" Goldmark
Cornet solo, "Ocean View".....Hartman
John Dolan
Suite, "Dwellers of the Western World" Sousa
Vocal solo, "Caro Nome" from "Rigoletto".....Verdi
Miss Marjorie Moody
Finale, "Fourth Symphony," Tchaikowsky
Scenes Historical, "Sheridan's Ride" Sousa
(a) Duet for Piccolos "Fluttering Birds".....Gannin
Messrs. Willson and Kunkel
(b) March, "Bullets and Bayonets".....Sousa
Harp solo, "Fantasia op. 35".....Alvares
Miss Winifred Embrich
Overture, "Light Cavalry".....Suppe

Sousa's Band Friday

Rockville Lodge No. 1359, B. P. O. Elks will have a big time in the Town Hall on Friday afternoon when Sousa's Band will give a concert under the auspices of the Elks Lodge. Director John Philip Sousa will be in charge and will have a full staff of eighty musicians. There will be six celebrated soloists, William Blankenberg, a former Rockville boy who was a member of the Rockville City Band in 1901-2, is with Sousa's Band this season. Mr. Blankenberg has a large number of friends in this city.

Interest in Concerts

POST, SEP 14 1922
Chicago, Ill.

Sousa's Band Coming

JOHN PHILIP SOUSA, "composer extraordinary to the American public," has engaged the Auditorium for the afternoon and evening of Oct. 8, a Sunday, and will for the first time since 1912 give two Sunday concerts in Chicago. He has been compelled in recent seasons, by travel schedules or by other arrangements for the big opera house, to omit an evening concert on Sunday or else to take another day of the week as was the case last March when he came on a Saturday. A new coloratura soprano, Marjorie Mooney, will make her first Chicago appearance with the "March King" in this pair of concerts. Another soloist will be John Dolan, the bugler, and cornetist, who won so much applause at the Sousa visit of last

SOUSA'S BAND AT MECHANICS HALL

There is but one Sousa and but one Sousa's band—and that means Sousa and his band are in a class by themselves. A concert by Sousa's band means that those who attend have the privilege of listening to the best conceivable, each appearance of Sousa and his band creates renewed interest and increased enthusiasm. Next Monday afternoon and evening, Sept. 18, Sousa and his band, the "estimable eighty," will give two concerts in Mechanics hall, Worcester.

Webster has four or five brass bands, as many orchestras and musical clubs and hundreds of music students and devotees of the art. All thru the winter season Worcester music offerings are being liberally patronized by Webster and vicinity people. The winter's program is to be auspiciously opened by Sousa and his wonderful band. Altho this band has seemed to have attained the top notch of perfection heretofore—they do say this year it is more startling and delightful than ever. Those solid, rhythmic marches, entrancing overtures and snappy, crashing jazz jumbles will all be vividly portrayed. To hear Sousa's band, directed by Sousa, is to hear the preeminent brass band organization of America.

Sousa to Play an Unusual Fantasia in Concert Here

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 treader, 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 Mauser'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 "Siellian Vespers"? Which tune do you think will "live" the longer as between, say, Sousa's own "The Stars and Stripes Forever" and the well-known Serenade by Richard Strauss? What would you do if asked to make a preference between Johann Strauss' waltz of "The Blue Danube" and Oscar Strauss' waltz of "My Hero" in "The Chocolate Soldier"? How about the chorus of pirates in the second act of "The Pirates of Penzance" and "He's Going to Marry Yum-Yum" in "The Mikado," both operettas being by the same composer, Sullivan?

These, doubtless, are among the million problems in tune which John Philip Sousa faced when he undertook his new fantasia, called "A Bouquet of Beautiful Inspirations." It is his medly and characteristic instrumental arrangement of what he regards as the world's "ten best tunes." Haverhill will hear his list of ten when, on Saturday afternoon, Sept. 23, Sousa and his band appear at the Colonial. The new fantasia is but one of a number of novelties on his program.

SOUSA ANTICIPATES MERIDEN CONCERT

When Bandmaster Sousa arrived at Hotel Taft Wednesday for his New Haven concert he was delighted at the prospect of giving his series of concerts in Connecticut cities. Meriden was referred to and the march king expressed particular appreciation at the generous response in past years to the efforts of his artists to please Meriden audiences. On his last visit a reception was arranged at the J. A. V. Thomas Victor suite which Sousa recalled. For this engagement Mr. Sousa will arrive in Meriden late this afternoon and his program, announced in Tuesday's Journal, is one which he assures his many Meriden friends will prove delightful to all.

SEP 16 1922

SOUSA FOR SEPTEMBER

Two Band Concerts of His Usual Pattern at Symphony Hall Tomorrow

ACCORDING to annual custom, Mr. Sousa and his band—too well established with their public to need either explanation or acclaim—are making through September a tour of New England. To Symphony Hall it will bring them tomorrow for a concert in the afternoon and a concert in the evening. As usual and to the liking of audiences, Mr. Sousa's own music strews both programmes—for novelty "Leaves from My Notebook" and a new march, both listed for the afternoon. Light or resounding pieces are also plentiful, along with solo numbers for cornet, xylophone, piccolo, harp and assisting violin. Miss Caroline Thomas is the violinist; Miss Winifred Bambrick, the harpist; Miss Marjorie Moody, familiar and pleasing singer, will be heard at each concert.

SOUSA'S WAR-PAY

Story of His "Salary" as a Naval Bandmaster.

The announcement that Sousa and his band are coming to this city on Wednesday afternoon, Sept. 20, to appear in the Auditorium, makes pertinent in these days of conversation and discussion about the soldiers' bonus and "adjusted compensation" the true story of how the March-King rebelled at the \$2,500 a year offered to him as bandmaster of Great Lakes Naval Training Station, Lake Bluff, Ill., a month or so after the United States entered the world-war. Many versions of the story have been told and have been printed; but none of them con-

tains the precise "drama" of the situation as it was acted out in the office of the commandant, Admiral (then Captain) William Moffett on a May-day afternoon in 1917.

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

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

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

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

RECEPTION FOR SOUSA

At Chamberlain House on Wednesday Afternoon, Sept. 20

Music lovers of Concord will have an opportunity to greet John Philip Sousa in this city next Wednesday when the noted composer and band master comes to Concord with his famous band. The Concord Woman's Club announced today, through its president,



JOHN PHILIP SOUSA

Miss Myle Chamberlain, that Chamberlain House on Pleasant Street will be thrown open to the public from 1 o'clock to 2:30, Wednesday afternoon, Sept. 20, for an informal reception to Mr. Sousa.

Every one who so desires will be welcomed at the club house.

Famous Band Once Under Direction Former Local Man

The coming of Sousa's band on the 22nd of September reminds some of the citizens of Waterville of the fact that the band was once under the control of a Waterville boy, for when Colonel Charles Heywood, afterwards Brigadier General and Major General, was in charge of the Marine Corps, the band was naturally under his orders. General Heywood was born in the old house on Silver street now occupied by Messrs. Noel and Stewart, next the Sentinel building and the Heywood apartments are named for his family. When some Waterville people were visiting the Heywoods, they had the privilege of

hearing the band every morning and can assure our citizens they have a rare treat in store.

Once when with the Heywoods, a party of friends desired a trip to Mt. Vernon, the birthplace of Washington and mentioning the fact to Mrs. Heywood, they remarked that probably she would not want to go, to which she replied:

"I was born in Washington and lived here all my life but have never been to Mt. Vernon and so am going with you today."

HERALD SEP 18 1922
Boston, Mass.

SOUSA PLAYS HIS NEW WORKS

Wins Ovation from Large Audiences at Symphony Hall Concerts

SOLOISTS ALSO WIN WARM APPLAUSE

Sousa and his band attracted large audiences both afternoon and evening at their annual fall concerts in Symphony Hall yesterday.

John Philip Sousa needs no introduction to Boston people and those who heard yesterday's performances greeted with much applause his old selections as well as several new compositions. To some it might seem that the announced programs formed but a background for selections—mostly marches—that have made him famous. Sousa knows how to respond with encores and gives an audience just the right thing at the right time.

PLAYS NEW COMPOSITIONS

"Leaves from My Note Book," one of the new compositions, is especially interesting. "The Genial Hostess," the first "star" is, as its name applies, a sketch full of warm tones and radiating well-being. But in the second theme, "The Camp Fire Girls," there are beautiful contrasts and the sense of the great outdoors at nightfall is most effectively woven through several changing moods. "The Lively Tapper," which ends the suite is a lively air that does credit to its name.

Another suite, "Dwellers of the Western World," brings in a rousing Indian war dance, a storm at sea, with a majestic finale, and ends with a bit of happy negro music. With all the vigor and dramatic effect that are characteristic of his compositions, "Sheridan's Ride" tells its historic and stirring story.

WHAT HE THINKS OF JAZZ

No one who hears the great bandmaster's arrangement of "Look for the Silver Lining" has any doubt of his possessing a keen sense of humor. Through the medium of this popular tune that has delighted followers of popular music during the past year, Sousa tells his audiences just what he thinks of jazz, and tells it in a most amusing vein.

Among the well-known selections played as encores were "Stars and Stripes Forever," "U. S. Field Artillery" and "El Capitan." All these favorites aroused long applause.

Miss Marjorie Moody, soprano soloist, has a delightfully clear, high voice that can become very low and sweet when she sings "Annie Laurie" and other ballads. The other soloists are John Dolan, cornet; Winifred Bambrick, harp; Caroline Thomas, violin; George Cary, xylophone, and Messrs Willson and Kunkel, piccolos.

Sousa at the Lawler Theatre. Sousa and his band, making what they call a "pint-size" tour this season, will visit Greenfield on Monday night, Sept. 25, appearing in the Lawler theatre. Needless to add, the program will contain the customary liberal measure of new things, including Sousa's latest march, "The Galant March," dedicated to the 7th of New York state Militia.

Springfield, Mass.

"Showing Off Before Company."

There is a decided educational value to the programs Lieut.-Comdr. John Philip Sousa prepares for his matinee concerts because he has in mind the large number of children who attend these performances. So when the March King and his band come to the Auditorium next Saturday afternoon there will be on the program a musical novelty, the title of which is "Showing Off Before Company," wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant, the first section that appears are the clarinets, playing the ballet music from "Sylvia." This is followed by other sections of the band also doing strange things with their instruments, many of them

very funny. The whole resolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Clarence Russell, formerly superintendent of schools in Pittsfield and now librarian of Sousa's Band. Mr. Russell will explain to the children and grownups the relative merits of the different instruments and the names of the same as there are many instruments in Sousa's Band that are not seen elsewhere. This work of Mr. Russell is a valuable educational feature for the entire audience.

BEST TONES COME FROM BRASS INSTRUMENTS, SAYS SOUSA

It is because he so thoroughly believes in the band of brass instruments as opposed to the orchestra with its strings that John Philip Sousa is so successful that John Philip Sousa is so successful with his organization. He has demonstrated that there is nothing impossible to the band—that the greatest of music may be played and with more sonority by the band that is almost wholly of brass.

"The strings are feminine and the orchestral leaders discovered that they needed brass to provide a balance of tone," he said. "Without intending to criticize, I may say at least that the band is superior. I am really a violinist, and but an indifferent pianist. I used to play in an orchestra, but I came to the belief that the band is a much more expressive organization than the orchestra, and so I have continued as a bandmaster."

"But my band is unlike others for the most part, because it is a concert organization, and my men are the best obtainable. You will find that orchestra leaders, in an effort to attain sonority, permit brasses to dominate. That is not possible with a band where we have the woodwinds in counter-balance and the evenness of tone is attained. Many a person marvels at my band and

it is because it is instrumentally balanced. There is never an instrument lost—that is, in the sound emanations. "Let me add that the orchestra as at present organized does not take cognizance of the possibilities. The mandolin and the guitar might well have a place in the orchestra, and there are other stringed instruments that well could be utilized."

AMUSEMENTS

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Concord Shriners may see Sousa and hear his band at the Auditorium next Wednesday afternoon.

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Cornet Solo—"Centennial Polka".....Belstedt

Suite—"Leaves from My Note-book" (new) Sousa
(a) "The Genial Hostess."
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Vocal Solo—"Caro Nome".....Verdi
Miss Marjorie Moody.

Intermezzo—"Golden Light"....Bizet
"A Bouquet of Beloved Inspirations" entwined bySousa

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(a) "Nola".....Arndt
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March—
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"The Turkey and the Straw."
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Present Tour Last for Sousa's Players

The famous Sousa band, which appears at the Auditorium Sunday, Oct. 15, will be disbanded at the end of its present tour, but Sousa will not retire, according to Harry Askin, manager for the march king, who is in Milwaukee to arrange for the band's appearance here.

When the present tour ends, Mr. Askin says, Sousa intends to write an opera for Mary Garden. The march king is determined to do this, Askin says, and is convinced that he will be able to write a successful opera, although it will be his first effort along this line.

While Sousa will not longer tour with his band, he intends to form a new organization composed of celebrated soloists, orchestra musicians and band members. It will be a combination of opera company, symphony orchestra and band, unlike anything yet offered in America. Mr. Sousa will go to Europe next summer to engage artists.

DOLAN IS THE GREATEST OF CORNETISTS

Among the soloists with Sousa and his band when they come to this city, on September 19th to give a concert in the High School Auditorium will be John Dolan. The March-King regards Dolan as a sort of superman of his instrument, and says of him:

"Dolan is the greatest cornet player 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 in order to end travel. I know that playing the cornet is often the subject of comic paragraphs and of jest in the variety theatres; and nobody laughs at such jokes more heartily than I. But the cornet is, none the less indispensable, as an instrument in modern symphonic concerts; for all the great composers now write for the instrument, finding in it a tone-color to be had from no other member of the trumpet family. Richard Strauss, who has gone further in instrumentation for its own sake than any other composer—not excepting even Berlioz—says modern orchestration is unthinkable without the cornet."

"Dolan is a genius! I must go back to Jules Levy to find a fair comparison; and Levy did not possess the improved instrument of today when he was the idol of the American public, more than a generation ago."

Springfield, Mass.

PROGRAMS FOR THE TWO CONCERTS BY SOUSA'S GREAT BAND

When Lieut-Comdr John Philip Sousa and the largest band he has ever taken on the road come to the Auditorium for two concerts on Saturday, afternoon and evening, lovers of band music will hear two of the best programs the "March King" has ever selected. There are more than 80 picked instrumentalists and soloists in Sousa's band this season, every one of them chosen for his ability by the leader himself. The soloists include Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; Miss Winifred Bambrick, harpist; John Dolan, cornetist, and George Carey, xylophonist, each one an artist in his or her line. There will be several new Sousa compositions in the program, including a march, "The Gallant Seventh," a suite, "Leaves from My Notebook," that includes "The Genial Hostess," "The Campfire Girls" and "The Lively Flapper" and "A Bouquet of Beloved Inspirations" that includes themes universally admired by music-lovers. Sousa may also be depended upon for numerous encores that will include many of his best-known marches and a number of novelties. The programs follow:

Afternoon Concert
Rustic Dance, "The Country Wedding" Goldmark
Cornet Solo, "Ocean View" Hartman
John Dolan
Suite, "Dwellers of the Western World" Sousa
Vocal Solo, "Caro Nome," Verdi
from "Rigoleto" Verdi
Miss Marjorie Moody
Finale, "Fourth Symphony" Tschalkowsky

Intermission
Scenes Historical, "Sheridan's Ride" Sousa
Duet for Piccolos, "Fluttering Birds" Gannin
March, "Bullets and Bayonets" Sousa
Harp Solo, "Fantasia, op. 35" Alvares
Miss Winifred Bambrick
Overture, "Light Cavalry" .. Suppe

Evening Concert
Overture, "The Red Sarafan" Erichs
Cornet Solo, "Centennial Polka" Belstedt
John Dolan

Suite, "Leaves from My Notebook" (new) "The Genial Hostess," "The Campfire Girls," "The Lively Flapper" Sousa
Vocal solo, "Ah Fors e Lui" from "La Traviata" Verdi
Miss Marjorie Moody
Intermezzo, "Golden Light" ... Bizet

Intermission
"A Bouquet of Beloved Inspirations," entwined by Sousa
Xylophone Solo, "Witches' Dance" MacDowell
George Carey
March, "The Gallant Seventh" (new) Sousa
Violin Solo, "Romance and Finale from Second Concerto" Wieniawski
Miss Caroline Thomas
Cowboy Breakdown, "Turkey in the Straw"

Transcribed by Guion

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SEP 16 1922

Bandmaster Sousa, declaring that prohibition is a tragedy, says that he would license every man who wants to drink. Does he want to pay off the Nation?

CORRECTION



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Present Tour Last for Sousa's Players

The famous Sousa band, which appears at the Auditorium Sunday, Oct. 15, will be disbanded at the end of its present tour, but Sousa will not retire, according to Harry Askin, manager for the march king, who is in Milwaukee to arrange for the band's appearance here.

When the present tour ends, Mr. Askin says, Sousa intends to write an opera for Mary Garden. The march king is determined to do this, Askin says, and is convinced that he will be able to write a successful opera, although it will be his first effort along this line.

While Sousa will not longer tour with his band, he intends to form a new organization composed of celebrated soloists, orchestra musicians and band members. It will be a combination of opera company, symphony orchestra and band, unlike anything yet offered in America. Mr. Sousa will go to Europe next summer to engage

DOLAN IS THE GREATEST OF CORNETISTS

Among the soloists with Sousa and his band when they come to this city, on September 19th to give a concert in the High School Auditorium will be John Dolan. The March-King regards Dolan as a sort of superman of his instrument, and says of him:

"Dolan is the greatest cornet player 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 in order to end travel. I know that playing the cornet is often the subject of comic paragraphs and of jest in the variety theatres; and nobody laughs at such jokes more heartily than I. But the cornet is, none the less indispensable, as an instrument in modern symphonic concerts; for all the great composers now write for the instrument, finding in it a tone-color to be had from no other member of the trumpet family. Richard Strauss, who has gone further in instrumentalization for its own sake than any other composer—not excepting even Berlioz—says modern orchestration is unthinkable without the cornet. 'Dolan is a genius! I must go back to Jules Levy to find a fair comparison; and Levy did not possess the improved instrument of today when he was the idol of the American public, more than a generation ago.'"

Springfield, Mass.

PROGRAMS FOR THE TWO CONCERTS BY SOUSA'S GREAT BAND

When Lieut-Comdr John Philip Sousa and the largest band he has ever taken on the road come to the Auditorium for two concerts on Saturday, afternoon and evening, lovers of band music will hear two of the best programs the "March King" has ever selected. There are more than 80 picked instrumentalists and soloists in Sousa's band this season, every one of them chosen for his ability by the leader himself. The soloists include Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; Miss Winifred Bambrick, harpist; John Dolan, cornetist, and George Carey, xylophonist, each one an artist in his or her line. There will be several new Sousa compositions in the program, including a march, "The Gallant Seventh," a suite, "Leaves from My Notebook," that includes "The Genial Hostess," "The Campfire Girls" and "The Lively Flapper" and "A Bouquet of Beloved Inspirations" that includes themes universally admired by music-lovers. Sousa may also be depended upon for numerous encores that will include many of his best-known marches and a number of novelties. The programs follow:—

Afternoon Concert
Rustic Dance, "The Country Wedding" Goldmark
Cornet Solo, "Ocean View" Hartman
John Dolan
Suite, "Dwellers of the Western World" Sousa
Vocal Solo, "Caro Nome" Verdi
from "Rigoletto" Verdi
Miss Marjorie Moody
Finale, "Fourth Symphony" Tschaiakowsky

Intermission
Scenes Historical, "Sheridan's Ride" Sousa
Duet for Piccolos, "Fluttering Birds" Gannin
March, "Bullets and Bayonets" Sousa
Harp Solo, "Fantasia, op. 35" Alvares
Miss Winifred Bambrick
Overture, "Light Cavalry" Suppe

Evening Concert
Overture, "The Red Sarafan" Erichs
Cornet Solo, "Centennial Polka" Bellestet
John Dolan

Suite, "Leaves from My Notebook" (new) "The Genial Hostess," "The Campfire Girls," "The Lively Flapper" Sousa
Vocal solo, "Ah Fors e Lui" from "La Traviata" Verdi
Miss Marjorie Moody
Intermezzo, "Golden Light" Bizet

Intermission
"A Bouquet of Beloved Inspirations," entwined by Sousa
Xylophone Solo, "Witches' Dance" MacDowell
George Carey
March, "The Gallant Seventh" (new) Sousa
Violin Solo, "Romance and Finale from Second Concerto" Wieniawski
Miss Caroline Thomas
Cowboy Breakdown, "Turkey in the Straw"

Transcribed by Guion

SEP 16 1922 SOUSA SAYS DRY LAW IS A TRAGEDY

Hartford, Ct., Sept. 16.—Band-master Sousa says prohibition is a tragedy. He regrets the increase in women drinking and would license every man who drinks.

SEP 16 1922

Bandmaster Sousa, declaring that prohibition is a tragedy, says that he would license every man who wants to drink. Does he want to pay off the Nation?

SCHOOL BOARD TO CANCEL BOOKINGS FOR HIGH SCHOOL

Action Follows Threatened Injunctions by Theatrical Interests.

The possibility of a further controversy between the school board and the theatrical interests of the city over the rental of the high school auditorium for commercial purposes is considered slight, according to statements made by Dr. R. B. Dugdale and Atty. Harry R. Wair of the board last night.

As a result of threatened injunctions against the school board by attorneys representing the Palace theater corporation, the board yesterday noon agreed to attempt cancellation of several bookings for the high school auditorium which had been promoted by Mr. and Mrs. S. W. Pickering, former managers of the Oliver theater.

The controversy between the school board and theatrical interests is said to have arisen as a result of the board leasing the auditorium to the Pickering for the Newman travel lectures and a tentative booking of Sousa's band. Samuel Parker, of the firm of Anderson, Parker, Crabbill and Crumpacker is said to have informed the school board that an injunction would be filed if an attempt is made by the Pickering to carry out the bookings.

Dugdale Explains Stand.

Mr. Parker, who is said to be representing the Handiesman Palace theater interests, insists that he is acting purely as a private citizen, anxious to keep the auditorium from the taint of commercialized performances. E. H. Wood, manager of the Oliver theater, has previously made similar representations to the board.

Dr. R. B. Dugdale, of the board, in explaining the attitude of the board last night stated: "The board granted permission of the use of the auditorium for the Newman Travel Talks because the lectures are of an educational value. The high school auditorium, we believed, was the only suitable place for the holding of the lectures. The board thought it advisable to lease the auditorium for the showing rather than have this city miss the attraction. The Sousa band booking does not come into the same category. Every effort will be made to cancel the bookings in order to avoid trouble with the theatrical interests."

Wair States Position.

That the board has no desire to enter into the theater business was pointed out in a statement made by Atty. Harry Wair last night. "We realize that the high school auditorium is to be used only for educational and civic meetings," Mr. Wair said. "The bookings were made to afford this city of attractions which the board thought might be lost to the city had they not granted the use of the auditorium."

A new auditorium is being completed in the new building now in construction by the Palace theater corporation at the corner of Colfax av. and Michigan st.

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VOICE OF THE PEOPLE.

The South Bend Tribune invites communications, but will not be responsible for utterances made or opinions expressed. Communications should be limited to 250 words and must be signed with the full and correct name and address of the writer as an evidence of good faith but not necessarily for publication. Unless, in the judgment of the editor, the name should be published. The right is reserved to condense any communication exceeding 250 words. Communications which might create religious controversies not accepted. No communications returned unless accompanied by sufficient postage.

Commercializing High School Auditorium.

To the Editor of The South Bend Tribune:

Please permit space to express briefly my opinion concerning the reported action on the part of certain theatrical interests here in South Bend to prevent interests, not quite so theatrical, from bringing to the city such meritorious and worthwhile productions as the Newman traveltalks, Sousa's band and Schumann-Heink.

Mr. Parker and the Palace theater corporation seem to be very much perturbed over the fear that the school board is willing to commercialize the High school building. As a good citizen and a taxpayer Mr. Parker protests against such action. He wishes to see the thousands of students in South Bend saved from the contamination certain to result from such procedure. Failure to get the educational benefits of the wonderful Newman traveltalks or to hear the stirring strains of Sousa's magnificent band will be amply compensated for, he evidently believes, by the splendid example of morality displayed by the school trustees in keeping the High school auditorium free from the taint of commercialism. How Grand! Now, if he will follow up his moral crusade and close up the theaters and dance halls which operate unmolested on Sunday he may consider himself quite a Don Quixote.

I make no pretense of being learned in the law. The rental of the High school auditorium for commercial purposes may be a legal misdemeanor but I am intelligent enough to know that it is not immoral as long as the entertainments presented therein are of the class booked by Mr. and Mrs. S. W. Pickering. Some of the moving pictures and the cheap, so-called musical comedies seen in the South Bend theaters lately certainly cannot be considered anything but degrading, vulgar and decidedly immoral. Why not meet clean competition by clean competition?

G. W. K.

South Bend, Sept. 16, 1922.

Says It Is Ridiculous.

To the Editor of The South Bend Tribune:

This threat of an injunction suit to keep Newman's traveltalks, Sousa band concerts and other entertainments of high educational and artistic value out of the High school is ridiculous, not to say presuming, on the part of Chicago promoters who come to South Bend and try to kill the enterprises of people who have been in the amusement business here for decades.

The forces behind the effort should be willing to meet any fair competition and their seeming attempt to establish a monopoly on amusement enterprises should be promptly thwarted. If the High school hall can be utilized for high class entertainments when it would otherwise be standing idle, by all means let it be so used.

By carrying opposition to this to a logical conclusion all sorts of legitimate meetings, political, religious or otherwise, and even the class play could be prevented. The High school is a public building and should be open to any purpose that is in the public interest. It should be available for use at any time not interfering with its educational purpose and should be a true community center.

C. D. J.

South Bend, Sept. 15, 1922.

The Stage

It is reasonable to go to John Philip Sousa for the information about marches. He is always ready to talk about them. He is coming here soon, for a concert on Oct. 7, in the High school auditorium.

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

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

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

SOUSA CONCERT

"Roll your own!" is the slogan of Sousa and his band in the matter of extra numbers and encores for the concert he is to give here on September 13, in Woolsey Hall. The March-King has two set rules with respect to his concerts:—1—Never to depart from the printed program, save when compelled to do so by the illness of a soloist or the possible accident of non-arrival of an "effect" such as the riveting-machine used in the march called "The Volunteers," written in the course of the world-war as a tribute to the men who did their bit in the nation's shipyards; and, 2—never to tell an audience what it ought to listen to when it calls for more. "Oliver Twist knew that he would get more than gruel if his audacious request were granted," says Sousa; "and, surely, an American audience has the right to say what it wants when it, too, asks for more."

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

SOUSA TRIUMPHS IN 2 CONCERTS

"March King" Receives an Ovation in Symphony Hall Programs

Yesterday afternoon and evening lovers of band music were given a rare treat by that "king of bandmasters," Lt.-Com. John Philip Sousa, at Symphony Hall, who presented his organization of 85 picked instrumentalists in two programs, both of which were entirely different from each other, and in addition there were solos given by seven members of the band.

The afternoon program included the overture, "The Red Sarafan," by Erichs, cornet solo, "Centennial Polka," played by Mr. John Dolan, whose remarkably sustained tones on that instrument puts him in the class with Jules Levey, the virtuoso; a new suite, "Leaves from My Notebook," one of the latest Sousa compositions, in three parts, introducing "The Genial Hostess," "The Campfire Girls" and finishing with "The Lively Flapper," was given in a descriptive manner that received much applause.

Miss Marjorie Moody, soprano, sang the familiar "Ah Fors e Lul," from "Traviata," with ease, and while her voice is not powerful, still it is sweet and clear. "The Sweetest Story Ever Told" and "The American Girl" were her encore numbers. The intermezzo, "Golden Light," by Bizet, concluded the first part.

"A Bouquet of Beloved Inspirations," entwined by Sousa, consisting of fragments of popular operatic numbers, brought forth tremendous applause, and to this outburst, in response, the sensation of the "Chauve Souris," "March of the Wooden Soldiers," was given.

Another soloist, Mr. George Carey, xylophonist, played the "Witches' Dance," from the McDowell suite, very brilliantly, and two popular selections for encores.

Miss Caroline Thomas, violinist, showed much artistic temperament with her wonderful execution of "Romance and Finale," from the "Second Concerto," by Wieniawski, and her "Souvenir" will long be remembered.

The evening program started with a "Rustic Dance," "The Country Wedding," by Goldmark with its many effective parts, followed by Mr. John Dolan, cornetist, in "Ocean View."

One of the most novel numbers ever attempted by a band is the suite "Dwellers of the Western World," a fantasy in three parts, giving the tribal tones of the "red man," the shuffling, dancing ditties of the "black man," and the full and mighty blending of harmony of the "white man," a number that will stand as a monument to Mr. Sousa, its composer.

Miss Marjorie Moody again pleased all with her excellent rendition of "Caro Nome," from "Rigoletto," and also "Annie Laurie" and "Coming Through the Rye."

The mighty "Fourth Symphony" by Tchaikowsky is always good to listen to, especially with such a band, and for a contrasting number "Sheridan's Ride," with its historical scenes, "waiting for the bugle," "the attack," "death of Thoburn," "the coming of Sheridan" and the apotheosis, proved very effective.

Piccolo duets, "Fluttering Birds" and "Piccolo Pic," were given by Messrs. Willson and Kunkel, and a harp solo was delightfully played by Miss Winifred Bambrick.

As usual, Sousa was very liberal with his encores, and the familiar marches, including "The Stars and Stripes Forever," "El Capital," "Bullets and Bayonets," "The Gallant Seventh" and "The High School Cadets" never failed to receive great applause.

John Philip Sousa Is To Lead East Technical Band

"Washington Post," His Own Composition, Number In Which Nationally Known Conductor Will Direct Local Boys

John Philip Sousa will lead the East Technical band in his own march, "Washington Post," at the public auditorium next Saturday afternoon at 2:15 o'clock as a part of the regular concert of the Sousa organization.

The band which is to be sent to the auditorium is composed of members of the first band and, according to R. V. Morgan, teacher of music, will be a very select one.

"This is a big thing for East Technical music," Mr. Morgan confided.

Last year a similar offer was refused. The boys will wear military uniforms. Tickets will be on sale at school at 55 cents each. These will be exchangeable for 85-cent tickets.

There is one number on Mr. Sousa's program which, according to Mr. Morgan, will prove quite a novelty. It is the first selection of the second part of the program. The stage is empty and then the players walk in by two's and three's playing

their instruments. As they arrive on the stage they take their places and continue playing.

Mr. Morgan also expects to have the East Technical band play at Northeastern Ohio Teachers' Association convention October 27 at the public auditorium. It is expected that there will be 10,000 instructors present.

SOUSA AND HIS BAND ON TUESDAY

Famous Leader Will Open Season in New High School Auditorium.

The musical public will have an opportunity to see the magnificent spacious auditorium of the new high school and to judge of its acoustical properties next Tuesday afternoon and evening when Sousa's famous band, with the march king himself at the conductor's desk will give two concerts. From South Norwalk, Conn., yesterday, Albert Edmund Brown, who is the local manager for Albert and Rudolph Steinert, received the following telegram:

"Lieut. Commander John Philip Sousa yesterday received a rousing reception at the state armory in South Norwalk when he conducted his band of nearly 100 men at two concerts given under the auspices of the American Legion. These two concerts marked the opening of Sousa's New England tour under the management of Albert and Rudolph Steinert. Sousa was the guest of honor at a dinner given by the American Legion."

Prohibition in U. S. A. Tragedy, Sousa Says

HARTFORD, Conn., Sept. 14.—Band Master Sousa says prohibition is a tragedy. He regrets the increase in women drinking and would license men who drink.

SEP 15 1922

Weekly
Searab
Cleveland
Sept 24/22

If your pulse can be stirred by the tilt of marching tunes, you will get some new and memorable thrills by hearing the March King's latest combat positions as played by his reinforced band of nearly 100 star instrumentalists tomorrow's matinee and evening in the new high school auditorium.

Now its 29th year as a homogenous and always successful organization, Sousa's Band, bigger and better selected than ever, is admitted to be the most perfect as well as the most popular, musical organization in the world.

"Comrades of the Legion," one of the latest and most stirring of the irresistible marches by Lieut-Commander John Philip Sousa, is the official quickstep of the American Legion and its popularity with the civilian public is unbounded.

SEP 17 1922
Journal Gazette

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Sousa and the Wide, Wide World



Miss Marjorie Moody, Soprano, Sousa's Band.

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 with the distinguished leader and composer to this city for his concert at Palace theater on Thursday, Oct. 5, matinee and night. 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 coun-

try, 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 it 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 least she prefers to do concert work, and to be the soloist with Sousa and his band.

PROGRAM TO BE GIVEN BY SOUSA

Matinee and Evening Performances in High School Auditorium Tuesday.

At the 3 o'clock matinee performance of Sousa's band next Tuesday, for which a special educational program has been arranged for the pupils of the upper grades and the High School, Lieut. Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company." Various members of the band will do individual stunts with the instruments.

At the beginning of the second part the stage is entirely vacant and the first section that appears is the clarinet section playing the ballet music from "Sylvia." This is followed by other sections of the band, each section doing something individual. The various instruments and their part in the ensemble will be described by Clarence Russell, formerly superintendent of schools at Pittsfield, Mass., but now librarian with Sousa's band. This work of Mr. Russell is a valuable educational feature, as well as a source of amusement to all who attend.

The complete program for the evening performance is as follows:

- 1—Overture: The Red Sarafan... Erichs
- 2—Cornet Solo: Centennial Polka... Bellstedt
- 3—Suite: Leaves from My Note-Book (new)..... Sousa
- (a) The Genial Hostess
- (b) The Camp-Fire Girls
- (c) The Lively Flapper
- 4—Vocal Solo: A Fors e Lui, from La Traviata..... Verdi
- Miss Marjorie Moody.
- 5—Intermezzo: Golden Light..... Bizet
- Interval.
- 6—A Bouquet of Beloved Inspirations, entwined by..... Sousa
- 7—(a) Xylophone Solo: Witches' Dance, MacDowell
- George Carey.
- (b) March: The Gallant Seventh (new)..... Sousa
- 8—Violin Solo: Romance and Finale from Second Concerto, Wieniawski
- Miss Caroline Thomas.
- 9—Cowboy Breakdown: Turkey in the Straw... Transcribed by Guion

Famous Bandmaster



John Philip Sousa, who brings his band to the Auditorium September 27

SEP 18 1922

Manchester NH

ISSUE OF SEP 18 1922

SOUSA'S BAND.

With the biggest band he has ever brought to Portland, a brand new program and fine noted soloists, John Philip Sousa and his world famous organization, will appear at City Hall on Thursday evening, Sept. 21, for what will in all probability be his farewell visit to this city. Among the new soloists will be Miss Marjorie Moody, a coloratura soprano, and Miss Caroline Thomas, a young violinist who has just returned from a successful European tour. Some of the old favorites remain with the band, including Winifred Benbrick, the Canadian harpist, and John Dolan, the greatest cornetist in the world. Among the numbers featured on the program is humoresque on "Sally", introducing the popular song, "Look for the Silver Lining" and a fantasia having as its basis the unique "best" from among what musicians everywhere agree to be the world's greatest melodies. Sousa's latest march, "The Gallant Seventh" also will find a place somewhere on the brilliant program. There is, as usual, a big demand for seats, which are on sale at Steinert's.—Adv.

BIG DEMAND FOR SEATS AT CONCERT BY SOUSA BAND IS PREDICTED

That distinctive annual musical treat, a concert by Sousa's band, directed by the famous leader himself, will take place in the Strand theatre on the evening of Sept. 20 (next Wednesday). W. S. Canning, the local manager for this band of world-wide popularity, is confident that this year's demand for seats for the Sousa concert will be considerably greater than the supply, as the attendance has grown with each reappearance of the band. The sale will open on Monday at the Strand theatre box-office.

Sousa believes he has the finest band this season that he has ever directed. A little more than a week ago he made the following statement concerning his career and his band.

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

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

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

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

"In the thirty years of the existence of my band, it has made many tours of the



JOHN PHILIP SOUSA

United States and Canada, five tours of Europe and one around the world. It has covered more than eight hundred thousand miles of travel. It has depended entirely for its support on the musical public and it has shown its gratitude by giving at all times the best efforts to its audiences.

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

SOUSA CONTENTS MUSIC CAN CATCH THE EYE

Followers of Sousa, who is to bring his band here Tuesday, have found his concerts an appeal which is lacking in whole or in part, in the concerts of other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor he seeks to make his music "visible." Let him tell it, thus:

"Why is two hours the outside limit of a symphony concert? Why will an audience sit four hours, or even five, for a performance of opera? Well, in the former case, only the ear is held; the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera house, the eye is enchained also; therefore, with two avenues of absorption, there is greater receptivity, and a correspondingly smaller tax on the faculties.

"Well, in the concerts with my band, I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music. My trombone corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet, subconsciously the spectator falls for the notion of a triumphal march of tribal appeal being poured out by the classic figures of the traditional trumpeter. The 'picture' we create is historic—biblical, in fact."

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever" will all be features of the concert to be given here on tomorrow afternoon and evening in High school auditorium.

YOU MAY ROLL YOUR OWN WHEN SOUSA COMES

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

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

John Dolan.

- 3—Suite: Leaves from My Note-Book (new)..... Sousa
- (a) The Genial Hostess
- (b) The Camp-Fire Girls
- (c) The Lively Flapper

4—Vocal Solo: A Fors e Lui, from La Traviata..... Verdi- Miss Marjorie Moody.
- 5—Intermezzo: Golden Light..... Bizet
- Interval.
- 6—A Bouquet of Beloved Inspirations, entwined by..... Sousa
- 7—(a) Xylophone Solo: Witches' Dance, MacDowell
- George Carey.
- (b) March: The Gallant Seventh (new)..... Sousa
- 8—Violin Solo: Romance and Finale from Second Concerto, Wieniawski
- Miss Caroline Thomas.
- 9—Cowboy Breakdown: Turkey in the Straw... Transcribed by Guion

JOHN PHILIP SOUSA
ADMITTED TO SHRINE

Special Dispatch to The Sentinel.
WASHINGTON, D. C.—John Philip Sousa has just been made a noble of the Mystic shrine, having been received into Almas temple at a session attended by Imperial Potentate Cutts and other celebrities of the order. After the ceremony he directed the band of Almas temple through two of his marches. Sousa and his band will play in concert at the Milwaukee Auditorium on Sunday, Oct. 15.

You May Roll Your Own When Sousa Comes to Town

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

ence has the right to say what it wants when it, too, asks for more."

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

Two new soloists will be with Lieut. Commander John Philip Sousa when he and his band appear here next week. Miss Marjorie Moody, a coloratura soprano, and Miss Caroline Thomas, a young American violinist, who has recently returned from Europe, where, I have heard, she made a most favorable impression. I have never heard her play, but I have heard Miss Moody sing. She has a brilliant voice

not unlike that of Evelyn Scott, who scored such a success in Portland last winter at City Hall. Miss Moody and Miss Thomas, by the way, will be among the guests of honor at the big Rotarian dinner at which Sousa and Mac Millan, the arctic hero, will be the star attractions.

THE STROLLER

Lowell Mass
Sept 24/22

SOUSA'S FRIENDLINESS TO YOUNG ASPIRANTS

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

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

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

Some of the most famous musicians in the United States took their schooling with Sousa and his band. There was the late Maude Powell, the violinist, who died in 1919, lamented by what was perhaps the largest permanent clientele ever possessed by a violinist in this country. When, new from her years of study in Germany, she came home to this country, she was engaged by Sousa as a soloist with his band, and, after three tours under him set forth on her brilliant career as a recital-giver. She never forgot to explain that she owed all the attributes that made her a successful recitalist to the seasons she spent with Sousa on tour—"and I," she would add, "the only woman in an entourage of 70 or more!"

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

"I never stand in the way of a player's leaving me," said Sousa. "Indeed, every offer made to one of my men is a high compliment to me and to my organization. If this flutist or that trombonist or such-and-such an oboe-

player or trapman gets an offer, I say, 'Take it, my boy, and God bless you!' When he comes back, as he often does, there is always a job for him; if he doesn't come back I know him; if he has found satisfaction in being that he has found satisfaction rather than resident with an orchestra rather than itinerant with me, and I know that he, in turn, has given satisfaction to his new employers."

Lowell Mass
SEP/6 1922

SOUSA LIKES SOLOISTS

Gives Young Musician Chance, March King Says.

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

"Where is the young player to get his chance?" asks Sousa, in replying to the oft-asked question. "For a number of years in my youth, I sat in the ranks of the orchestra of a theatre in Philadelphia. I didn't get much pay; I gave lessons on the violin in my spare time to eke out my income; I desired to get married; I needed money to buy other instruments, so that I might master them all. But my mood was such that all other considerations were swept aside when I got a chance, now and again, to play a small solo or a bit of obligato. Those opportunities gave to me the direct appeal to the public; and the response of an audience to my efforts gave to me the confidence which every musician must have if he or she is to be a successful soloist." Sousa and his band are coming to Buffalo on Thursday, September 28, when they will appear at Elmwood Music Hall for an afternoon and an evening concert.

REPUBLICAN,
Springfield, Mass.

SOUSA'S BANDMEN ENTERTAIN MANY

"El Capitan" and "Stars and Stripes" Still Have Warm Spot in Hearts of Springfield Music Lovers

By FRANCIS REGAL

John Philip Sousa and his world-famous band gave two concerts to large audiences yesterday afternoon and evening at the Auditorium under the management of Albert and Rudolph Steinert. The soloists were Miss Marjorie Moody, soprano, Miss Caroline Thomas, violinist; John Dolan, cornet and George Carey, xylophone. The programs were typical Sousa programs, up-to-date, yet with plenty of room for the old favorites, missing which an audience would feel degraded. For Sousa's own music, only a modest place was reserved, but the excess saw to it that this shortcoming was made good with plenty of ancores. "El Capitan" and "Stars and Stripes" seem every whit as popular now as when they were first introduced to a delighted public.

The principal new Sousa composition given was the suite, "Leaves From My Notebook," a modest title which might be commended to composers who lean too heavily on their recollections of others, but Mr. Sousa's notebook yielded him fresh and pleasing material. The first part was a tone sketch of "The Genial Hostess," whose suavity and grace was well reflected in the music. More romantic was the choro of "The Camp Fire Girls," drum beats, wood chopping, ukeleles at twilight, and all that sort of thing. It went well, but the audience liked even better "The Lively Flapper," whose liveliness was not for one minute in doubt. For encore this was followed by two Sousa numbers, "Bullets and Bayonets," and "Social Laws," both of which were cordially welcomed.

Another Sousa number on the program was "A Bouquet of Beloved Inspirations," a compilation of favorite themes, which the program committee described as "universally admitted by music lovers." Sousa's new march, "The Gallant Seventh," was also much applauded. Other successful numbers were the brilliant "Red Sarafan," overture by Erichs; Bizet's "Golden Light," and the "Cowboy Breakdown," "Turkey in the Straw," transcribed by Guion.

The soloists were all highly successful. Marjorie Moody is a true coloratura soprano, and her singing of the difficult florid passages in Verdi's "Ah fors e' Lui" was easy, brilliant and effective. For encore she sang sweetly and expressively the song "The Sweetest Story Ever Told," by Stulz, and then "The American Girl" by Sousa. The violinist, Caroline Thomas has a facile technique and a sweet tone, but hardly enough breadth of style for the Wieniawski second concerto, of which she gave the Romance and Finale; these were enjoyed, but she gave even more pleasure with her encore the "Souvenir" by Drla, with harp accompaniment, an arrangement which fits the piece well. This was played with a pure tone and good phrasing and showed taste as well as skill.

John Dolan, the principal cornet in the band, showed taste and fine tone quality as well as exceptional technique in Bellstedt's "Centennial Polka" and an arrangement of "I Love a Little Cottage," the phrasing of which was notably good. George Carey, also a member of the band, played with amazing brilliance on the xylophone MacDowell's "Witches' Dance," which is odd but effective in this arrangement—no instrument as a more peculiar timbre than the xylophone, the tones of which penetrate through the thickest ensemble and sound as clear as though they were drummed on one's front teeth. Mr. Carey's dazzling performance brought much applause, and he was obliged to give three encores. "Nola" by Arnot, "Ka lu la," by Kern, and the Dvorak "Humoresque," played without accompaniment.

Sousa's band is much the same as ever, though it numbers many youngsters along with some veterans, and it has kept up well with the times without yielding unduly to the craze for jazz. It keeps its old-time martial precision but has gained in flexibility and variety of style, and the programs this year are exceptionally interesting. Lieutenant-Commander Sousa's conducting has altered little with the years, but it has mellowed without losing snap, and instead of taking on mannerisms with time as is usually the case, it has worked free of eccentricities of all sorts. The band is being fully kept up to the high standard of technical excellence which established its fame, and its playing has become musically more interesting, though it still lacks somewhat in subtlety of rhythm in graceful music like the Cuban air, "Lu," where nuances of expression are needed. But no one band has everything, and Sousa's band has much.

John Philip Sousa, who with his great band will be one of the early autumn visitors to Chicago, has brought about a reversal of form on American music. Instead of sending abroad for a musical show, his operettas will be exported from the United States. The entire list from his pen will be given a hearing in Vienna during the winter. "El Capitan" will be the first. It is announced for performance in January.

Lowell Mass
Sept 16/22

SOUSA'S BAND CONCERTS

Programs for Afternoon and Evening in High School Auditorium Sept. 19

All arrangements have been completed for the afternoon and evening concerts by Sousa's band in the high school auditorium on Tuesday, Sept. 19.

At the matinee performance Lieutenant Commander Sousa will introduce a musical novelty, the title of which is, "Showing Off Before Company," wherein the members of the band will illustrate different instruments. At the beginning of the second part, the stage is entirely vacant. The first section that appears is the clarinet section playing the ballet music from "Sylvia"; this is followed by the other sections of the band doing individual stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Mr. Clarence Russell, formerly superintendent of schools at Pittsfield, Mass., and now librarian with Sousa's band. Mr. Russell will explain to the audience the relative merits of the different instruments and will give the names of the same, as there are many instruments in Sousa's band that are not seen in ordinary bands.

This work of Mr. Russell's is a valuable educational feature.

Matinee Program Sousa and His Band

Miss Marjorie Moody, soprano.
Miss Winifred Bambrick, harp.
Mr. John Dolan, cornet.

Messrs. Willson and Kunkel, piccolos.

Rustic Dance, "The Country Wedding," Goldmark

Cornet Solo, "Ocean View," Hartman

Mr. John Dolan

A Mixture, "Showing Off Before Company," Sousa

The various instruments and their part in the ensemble will be described by Mr. Clarence Russell, formerly superintendent of schools, Pittsfield, Mass.

Vocal Solo, "Caro Nome," from "Rigoletto," Verdi

Miss Marjorie Moody

Finale, "Fourth Symphony," Tchaikowsky

INTERVAL

Scenes Historical, "Sheridan's Ride," Sousa

(a) Duet for Piccolos, "Fluttering Birds," Gannin

Messrs. Willson and Kunkel

(b) March, "Bullets and Bayonets," Sousa

Harp Solo, "Fantasia on 35," Alvyars

Miss Winifred Bambrick

Overture, "Light Cavalry," Suppe

Evening Program

Miss Marjorie Moody, soprano.

Miss Caroline Thomas, violinist.

Mr. John Dolan, cornet soloist.

Mr. George Carey, xylophone soloist.

Overture, "The Red Sarafan," Erichs

Cornet Solo, "Centennial Polka," Bellstedt

Mr. John Dolan

Suite, "Leaves From My Note Book" (new), Sousa

(a) "The Genial Hostess," Sousa

The hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

(b) "The Camp-Fire Girls," Sousa

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 underbrush are heaped and matches 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 ukeles. 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," Sousa

She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.

Vocal Solo, "Ah Fors e' Lui" from "La Traviata," Verdi

Miss Marjorie Moody

Intermezzo, "Golden Light," Bizet

INTERVAL

"A Bouquet of Beloved Inspirations" entwined by Sousa

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

(a) Xylophone Solo, "Witches' Dance," MacDowell

Mr. George Carey

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

Violin Solo, "Romance and Finale from Second Concerto," Wieniawski

Miss Caroline Thomas

Cowboy Breakdown, "Turkey in the Straw," Transcribed by Guion

Bridgeport Conn 179
SEP/7 1922

SOUSA ADVOCATES SPECIAL LICENSE FOR EACH DRINKER

Bandmaster Would Make Drunkenness Punishable By Forfeiture of License.

John Philip Sousa, bandmaster, who has been in Hartford, has a unique method of registering the use of spirituous and intoxicating liquors. Sousa, who does not approve of the Eighteenth Amendment, would have each man who drinks licensed.

"Make him show his license every time he buys a drink," says Sousa, "and make drunkenness punishable by forfeiture of the license."

If Sousa's idea is carried out and the state issues licenses as it does automobile licenses, what a long line there will be on Capitol Hill. The state will have to build an out-of-doors annex.

Sousa, who has lived twelve years in Washington and has led his band for thirty years, says that he notices more drinking at dinner parties than formerly. He says that before prohibition only one in ten women would drink a cocktail. Not more than a third would take a glass of light wine, and whiskey to them was practically unknown.

He says it was exceptional to see a woman drink. Now the exception is the other way. He thinks they do not drink because of love of liquor, but they desire to defy an unpopular and badly constructed law. He thinks that there were not more than 500,000 hard drinkers before the Eighteenth Amendment went into effect.

Musical Courier
SEP 7 1922

Sousa Gives Five-Year-Old Drummer Professional Tips

The following article that appeared in the Syracuse Herald is so unique that it is herewith reproduced:

John Philip Sousa, world famed conductor and musician, clasped hands this morning with Jackie Wood, five, Syracuse drummer, who Mr. Sousa called "his rival," in his suite at the Onondaga Hotel this morning.

"Jackie" is the son of Mr. and Mrs. John M. Wood of 112 East Matson Avenue. His career as a drummer started in his fourth year and he has made such progress that his time and his ability to snare and roll are lauded by experts.

Mr. Sousa, greeted Jackie with: "So, this is my little trap shooter and rival!" Jack was in a serious frame of mind and the great conductor was quick to sense it. Straightway he began to tell him of things professional that come into the life of a musician, how he must learn the various strokes, that his wrists and hands may become flexible, to manage the traps and after he learns these things well, to branch out and become a conductor himself.

He also spoke of the happiness that his profession gave him. "There is no career in the wide world," he said, "that gives greater happiness than that of a musician. It gives solace and comfort to the bereaved; lively marches stir and quicken the blood and merry tunes make folks happy. Of what other profession can so much be said? It's a broad field for you to choose, Jackie, stick to it."

Then Mr. Sousa and Jackie posed for their pictures, Jack astride of Mr. Sousa's knee. Before they said goodby, Jack was invited to go to the concert tonight, and cautioned to sit beside the big bass drum.

Lowell Mass
SEP/8 1922

AMUSEMENTS

SOUSA'S FAMOUS BAND.

With the largest band he has ever had and a wonderful new program, Lieut. Commander John Philip Sousa and his world famous organization, Sousa and His Band, will appear for one night only at City Hall on Thursday evening, Sept. 21, under the management of George W. Peddie. The seats are selling fast at Steinert's, 517 Congress street, and the house will undoubtedly be sold out long before the "March King" steps on to the stage and lifts his baton. There are nine soloists with the band this year, including the beautiful coloratura soprano, Miss Marjorie Moody, who has been engaged to sing with the Chicago Grand Opera Company at the close of the brief tour Sousa is making this year. Miss Caroline Thomas, a young and charming violinist who has made a great name by her successes in Europe, and Miss Winifred Bambrick are among the talented soloists, as is John Dolan, the greatest cornetist in the world.—Advertisement.

EMPIRE THEATRE.
Vocal Solo, "Ah Fors e' Lui" from "La Traviata," Verdi

Lowell Mass
Sept 6/22

New Melange by Sousa to Be Performed Here

A Sousa program without fresh evidence of Sousa's own restless energy in devising musical diversions would be unthinkable. Word comes that he has taken time from his vacation with horses, dogs, and guns to arrange, with characteristic Sousa instrumentation, a fantasia having as its basic 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.

Sousa calls the new fantasia "A Bouquet of Beautiful Inspirations," and includes it, with a number of other novelties, in the program he has prepared for the concert by himself and his famous band in this city on next Saturday afternoon at the Colonial theatre.

Concord MA Sept 26/22

SOUSA HELPS MUSICIANS

Always Ready To Aid The Ambitious and the Promising

From the days of the Marine Band onward, John Philip Sousa has been a firm believer in soloists as a feature of all band concerts.

The public is in agreement with him; but he is often asked by the eco-

nomists of the amusement field why he goes to the extra expense and labor of having soloists when, after all, he and his band are the real attraction. His answer is that of the true musician.

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

All Taken into Account

The March-King, in arranging music for his band, invariably takes into ac-

count the seasons she spent with Sousa on tour—and I," she would add, "the only woman in an entourage of seventy or more!"

Estelle Lieblich

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

Stands in No One's Way

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

Sousa and his Band are coming to this city on Wednesday, Sept. 20, when they will appear in the Auditorium. Harry Askin, Lieut.-Commander Sousa's manager, writes to say:

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



JOHN PHILIP SOUSA

Buffalo, N. Y.
SEP 22 1922

Lieutenant Commander John Philip Sousa, the "March King," will lead his band through an afternoon and evening program next Thursday in Elmwood Music Hall. The band will have the assistance of Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; Caroline Thomas, violinist; George Carey, xylophone soloist, and the Messrs. Wilson and Kunkel, piccolo players. Sousa has continued to write march tunes since his first success, "The High School Cadets," a popular favorite of the 80's. Following this came "The Washington Post," "Semper Fidelis," "Manhattan Beach," "King Cotton," "El Capitan" and the famous "Stars and Stripes Forever," which attained its great popularity during the Spanish-American war. The March King will present the following programs Thursday:

- AFTERNOON:**
- Rustic Dance, "The Country Wedding" Goldmark
 - Cornet solo, "Ocean View" Hartman
 - Suite, "Dwellers of the Western World" Sousa
 - (a) The Red Man
 - (b) The White Man
 - (c) The Black Man
 - Vocal solo, "Caro Nome" from Verdi
 - "Rigoletto" Marjorie Moody
 - Finale, "Fourth Symphony" Tchaikowsky
 - Intermission
 - Melange, "The Fancy of the Town" (new) Compiled by Sousa
 - Duet for piccolos, "Fluttering Birds" Gannin
 - Messrs. Wilson and Kunkel
 - (b) March "Bullets and Bayonets" Sousa
 - Harp solo, "Fantasia Op. 35" Alvars
 - Overture "Light Cavalry" Suppe
- EVENING:**
- Overture, "The Red Sarafan" Erichs
 - Cornet solo, "Centennial Polka" Bellstedt
 - Suite, "Leaves From My Notebook" (new) Sousa
 - (a) The Genial Hostess
 - (b) The Camp-fire Girls
 - (c) The Lively Flapper
 - Vocal solo, "Ah Fors e Lui" from Verdi
 - "La Traviata" Miss Marjorie Moody
 - Intermezzo, "Golden Light" Bizet
 - "A Bouquet of Beloved Inspirations" Sousa
 - (a) Xylophone solo, "Witches Dance" MacDowell
 - (b) March, "The Gallant Seventh" Sousa
 - (new) "Romance and Finale from Second Concerto" Wieniawski
 - Miss Caroline Thomas
 - Cowboy Breakdown, "Turkey in the Straw" Transcribed by Guion
 - Encores will be selected from the compositions of Sousa.

nomists of the amusement field why he goes to the extra expense and labor of having soloists when, after all, he and his band are the real attraction. His answer is that of the true musician.

"Where is the young player to get his chance?" asks Sousa, in replying to the oft-asked question. "For a number of years in my youth, I sat in the

count special opportunities for each group of instruments, so that every man in the band in the course of any Sousa concert gets his chance to do something individual in a musical way, even if the special opportunity be not one which catches the ear of the layman.

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

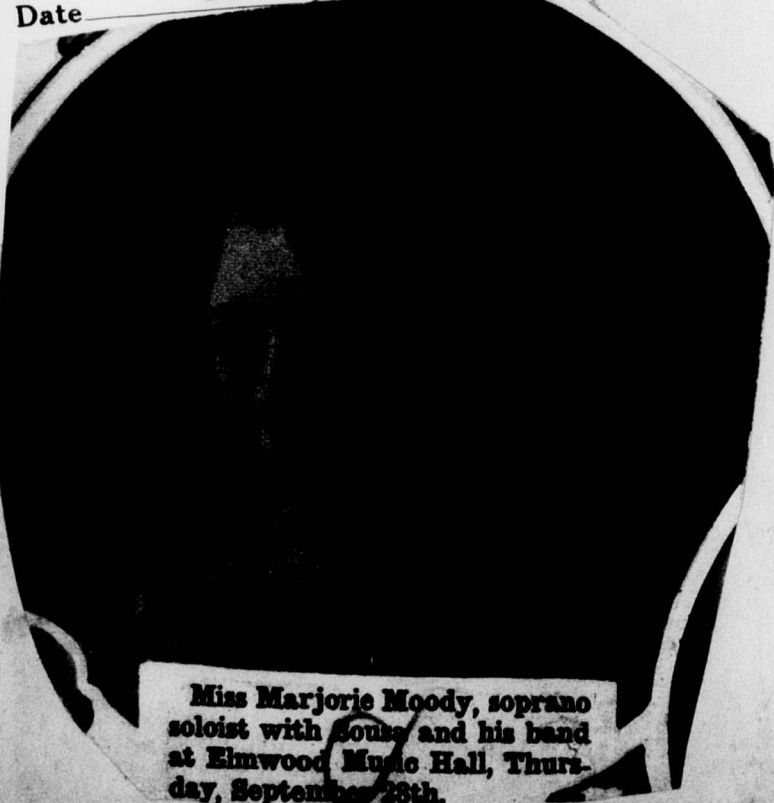
Case of Maud Powell

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

Address: Buffalo, N. Y.

SEP 22 1922

Date



Miss Marjorie Moody, soprano soloist with Sousa and his band at Elmwood Music Hall, Thursday, September 28th.

John Dolan Soloist with Sousa's Band

One of the principal soloists with John Philip Sousa's Band is John Dolan, cornetist. This present tour of the band is perhaps one of the most extensive ever undertaken by the famous leader and his musicians. Mr. Dolan's principal solos are "Only Smile," and that new and very worth while, "I Love a Little Cottage." These numbers are so appealing that Mr. Dolan is always forced to encore, and he usually plays a special arrangement of "Lassie o' Mine" or "One Fleeting Hour." These numbers enjoy the distinction of being successful concert selections, and indications are that their popularity will be emphasized considerably through Mr. Dolan's artistry.

Address: Buffalo, N. Y.

Date Sep 23 1922

ALL CLASSES LIKE SOUSA

Famous Band Leader's Compositions Appeal to All Tastes, it is Said.

Lieut.-Commander John Philip Sousa and his famous band will play an afternoon and evening concert at Elmwood Music Hall next Thursday, September 28th, so perhaps it is timely and topical to print an interesting estimate of the comparative popularity of the compositions by which Sousa is best known—the popular marches which gave to him his title of March-King.

The oldest of the marches is The High School Cadets, written in Philadelphia, and sold to a publisher for \$25 or \$35—Sousa is not certain as to the correct sum.

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 not only with the marines but also with the soldiers and sailors of Uncle Sam.

Days of Long Ago

Manhattan Beach holds its own through the years since it was composed as second in popularity with those who were sweethearts or newly-made brides and grooms in the mid-90s, and down to 1902 or 1903; for it had in it the color of the surroundings in which it was written—Manhattan Beach, adjoining Coney Island proper, when it was the pet resort of New York City dwellers in the good old Summertime.

King Cotton, a tribute to the South, is second in popularity throughout what is still called the Old South—the cotton raising states east of the Mississippi.

The Stars and Stripes Forever, now twenty-five 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. Is it Sousa's own first choice? It is not. What, then, is? Semper Fidelis.

Concord MA
SEP 22 1922

EVERYONE WELCOMED

By Woman's Club to the Reception to Sousa On Wednesday

In an interview today with Miss Myla Chamberlin, president of the Woman's Club of Concord, it was stated that Chamberlin House on Pleasant Street will be thrown open to the public, Wednesday, from 1 to 2:30 p. m., for an informal reception to John Philip Sousa. Miss Chamberlin said that everybody would be welcome at the club house to meet the march king and could not make it too emphatic that the Woman's Club would be glad to welcome all who wished to see and talk with Mr. Sousa and his artists.

Mr. Sousa will be assisted by Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; and Miss Caroline Thomas, cornet. Lovers of music will not forget that Miss Moody is no stranger to Concord, having appeared in song recital before the Concord organization, prior to her appearance with this famous band.

Mr. Sousa has many friends in this city and an opportunity will be given to renew old friendships made by him on previous visits. It will be remembered by some that Miss Dorothy Hoyle of Concord was formerly a soloist in his company and entertainments were always a part of the program when the band appeared in Concord.

The Woman's Club extends a cordial invitation to all who wish to meet Mr. Sousa and his artists.

Musical Courier Sept 24/22

Buffalo, N. Y.

SOUSA'S BAND HERE NEXT THURSDAY; OLD FAMOUS HITS RECALLED

Lieut.-Commander John Philip Sousa and his famous band will play an afternoon and evening concert at Elmwood Music hall next Thursday, September 28, so perhaps it is time and topical to print an estimate of the comparative popularity of the compositions by which he is best known—the popular marches, which gave to him his title of March-King.

Lieut.-Commander Sousa, himself, provides the statistics and the estimate—not out of his own opinion, which is firm enough, but from his years of observation and tabulation. "I have no false modesty," he once said, "and am intensely interested in watching the popular reaction to or from whatever I do or undertake to do."

The oldest of the marches is "The High School Cadets," written in Philadelphia, and sold to a publisher for \$25 or \$35—Sousa does not remember the exact sum. The second-oldest of the marches, popular here, in Canada, and throughout Europe, is "The Washington Post," written in the second year of Sousa's leadership of the Marine Band of Washington. "Semper Paratus," dedicated by the March-King to the United States Marines, and adopted by them as their official march-tune, is second in popularity not only with the marines (who love it as a matter of course) but also with the soldiers and sailors of Uncle Sam.

"Manhattan Beach" holds its own through the years since it was composed, for it had in it the color of the surroundings in which it was written—Manhattan Beach, adjoining Coney Island proper, when it was the pet resort of New York city dwellers in the good old summertime. "King Cotton," a tribute to the south, is popular throughout the old south. "El Capitan" is the 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.

"The Stars and Stripes Forever," now twenty-five years old, 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.

Advs: Buffalo, N. Y.

SEP 23 1922

WITH SOUSA

MARJORIE MOODY,
SOPRANO, who will sing
at Sousa's Band Concerts
in Elmwood Hall Sept. 28
Afternoon and Evening.



MARJORIE MOODY
SOPRANO
Sousa and his Band

Providence R

SEP 26 1922



JOHN PHILIP SOUSA
AT SHUBERT MAJESTIC
STEINERT CONCERT
Sunday Eve. Sept 24

SOUSA GETTING BIG RECEPTION ALL ALONG LINE

Famous Bandmaster Will Be At Auditorium On Wednesday

Sousa's Band, which will be heard in an afternoon concert at the Auditorium Wednesday, has been making a big hit wherever it has shown in New England, the progress being much in the nature of a triumphal tour for Lieut. Commander John Philip Sousa. Wherever he has played, there has been a reception given by some of the leading civic organizations, as is to be the case here, Wednesday,



GEORGE CAREY
THE WORLD'S GREATEST
XYLOPHONE PLAYER
WITH SOUSA'S BAND

when Mr. Sousa will be the guest at a reception given by the Concord Woman's Club at the Chamberlin House, to which the people of Concord are invited.

The following review of the New Haven Journal-Courier of last Thursday, is typical of what has been said about the famous bandmaster and his wonderful organization. Under the caption, "Another Triumph Scored by Sousa," the New Haven reviewer says:

John Philip Sousa reiterated, in the hearts and ears of New Haven again yesterday afternoon and last evening that he is still "The March King." And not only "The March King," but a musician extraordinary, and the conductor of more than three score musicians extraordinary with a repertoire of music ranging from genuine classic to the most melodious of popular and catchy airs that appeal to the untutored ear as well as to that which has been trained to recognize the best in music.

It was a typical John Philip Sousa program with snap and go from start to finish, and without pause between numbers except for the generous response to encores, for which Sousa is noted and the one short interval midway through the list of numbers. From the most difficult of classic instrumental music to the most martial of Sousa marches, and down to the old familiar "Turkey in the Straw" there was a variety which is probably the keynote of Sousa popularity. And while there was only one Sousa march listed on the regular program last night the audience, which thronged Woolsey hall, heard the beautiful "El Capitan," the stirring "Bullets and Bayonets," the heavy thunder of the "U. S. Field Artillery," the new "On the Campus," and the perennial favorite "Stars and Stripes Forever," in addition to "The Gallant Seventh," which was on the list.

The Sousa encores are as important to a large portion of Sousa audiences as the regularly listed numbers and probably a great many consciously or unconsciously go to hear these numbers most of all. Every one was received with delight and continuous applause and the "Stars and Stripes Forever," rendered in the dramatic Sousa band style, "brought down the house," to use the parlance of the theatre.

But if Sousa and his band are to be judged, not by their ability to please what might be called the popular ear but by the rendition of music of a more serious and exalted nature surely no one who had the pleasure of listening through last evening's well selected program will deny a full meed of praise to a great composer and his carefully chosen instrumentalists and soloists. The main program was crowded with music of genuine appeal which was played with appreciation and understanding and with the military precision and exactness which goes far to express the true spirit of Sousa marches.

The solo work was excellent. Seldom is it possible to hear so excellent a selection of vocal and instrumental soloists of merit on a single program and the audience showed its keen appreciation not only by the outward and visible sign of unstinted applause but more impressively by its rapt attention to the soloists. Miss Marjorie Moody, the vocal soloist, possesses a soprano of great range and volume and at the same time of appealing

"Let Sousa Do It!" is Musical Motto. A memorandum from Harry Askin, manager of Sousa and his band, tells that the March-King has composed a new march, named it "The Gallant Seventh," dedicated it to the Seventh regiment of the National Guard of New York state, and been made an honorary officer of that famous organization. As Mr. Askin says, it again has been a case of "Let Sousa do it!" because Sousa always does. Not fewer than eight American composers have sought to write a march for the Seventh regiment of New York; but, as the English Tommies in the world-war would have said: "They didn't click."

Sousa, when the American wedding-march question was agitated, was idling his time away in Chicago. And he really had nothing to do—save to drill, rehearse and prepare six bands of 300 players each, men of the Great Lakes Naval Training Station at Lake Bluff, Ill., in which Sousa enlisted about a month after the United States entered the World war. He averaged two concerts a day at the time. So, Sousa did it; he composed an American wedding-march, had it accepted, and, not long afterward, while he lay ill in a post-armistice sick-room and fought to recover from the exposure to which he had subjected himself in the closing months of the world-war, the march was formally made known to the country, via the Chicago Symphony orchestra, under Frederick A. Stock.

Sousa and his band are to appear here on Thursday afternoon, Sept. 14th, at the Middlesex. Mr. Askin sends word that the program will contain numerous novelties, including the march described in the beginning of this article, "The Gallant Seventh."

Sept 14th
Concord N.H.

sweetness and melody. Her artistic singing of Verdi's "Ah Fors e Lui" from La Traviata was a thing of beauty to listen to. For encores she obliged with "The Sweetest Story Ever Told" and when the applause continued with Sousa's charming song, "The American Girl," an attractive lifting piece that scored deeply.

John Dolan played Bellstedt's "Centennial Polka" with fine feeling and execution on the cornet and his encore, "I Love a Little Cottage" was equally well done.

Miss Caroline Thomas' violin playing was another genuine treat. Her classic selection, Romance and Finale from Second Concerto, was a difficult selection that revealed her true technique and mastery of this wonderful musical instrument. She also responded generously to encores with well chosen melodies.

The xylophone playing of George Carey well merited the storm of applause which it received and which resulted in his being forced to give a double encore. His work was a revelation of the music which can be produced on this less usual instrument.

It is safe to say no one left Woolsey hall in any but a satisfied mood and with real appreciation of John Philip Sousa and his band.

AUG 4 1922

SOUSA'S BAND OF 80 MEMBERS IS KEPT ON MOVE



JOHN PHILIP SOUSA.

Every time that John Philip Sousa and his famous band make a jump there are more than eighty men to be carried and he makes a jump on an average of five times

TELEGRAM FROM
SOUSA'S MANAGER
South Norwalk, Conn.
Sept. 11, 1922

Editor, The Patriot:
Lieut. Commander John Philip Sousa today receiving rousing reception at State Armory, South Norwalk, when he conducted his band of nearly one hundred men at two concerts given under auspices of American Legion. These two concerts marked the opening of Sousa's New England tour under the local management of Albert and Rudolph Steinert. Sousa was guest of honor at dinner given by American Legion.

HARRY ASKIN, Manager.

SEP 3 1922

Springfield 81
males

SPRINGFIELD BOY IS SOLIST WITH THE MARCH KING

Ernest E. Gibbs Was Once Member of Forest Park School Orchestra

More than usual interest attaches to the visit of John Philip Sousa's band to this city Saturday because of the fact that a local boy occupies the chair of trombone soloist with the famous organization. Ernest E. Gibbs, son of Mr and Mrs Harry E. Gibbs of 33 Continental street, although only 22 years old, is now in his second season with Sousa and will play with the band while it is in Springfield.

Ernest Gibbs is well known to the younger people of Springfield and many will remember with pleasure his playing with various musical organizations while he was in this city. When only 10 years old this brilliant young musician was playing with the Forest Park school orchestra, then later with the Central High School orchestra. After leaving school he was soloist in local theaters and during the war he served with his brother Howard in the Coast Artillery band.

After the war, both brothers became soloists in the Palace theater in Washington, D. C. They were offered chairs with Sousa and Ernest accepted. His rise was immediate and within a few months he was playing solo trombone with the "March King."

At one time Arthur Gibbs, present proprietor of the Gibbs Piano Store, was cornet soloist with Sousa, but he left the band to fill the chair of soloist with the orchestra on the "Mayflower," the President's yacht. He retired from concert work to take over the management of the music store his father has conducted in Springfield for the past 35 years.

SEP 20 1922

SOUSA'S BAND

Lieut. Commander John Philip Sousa and his band of nearly 100 musicians and soloists will arrive in Portland tomorrow at 5.30 o'clock. Before the concert at City Hall tomorrow evening Sousa will be the guest of honor at a special dinner given by the Rotary Club at the Fairmouth Hotel at 6 o'clock. Donald

Buffalo
N.Y.

MacMillan, Mayor Chaplin, Mr. and Mrs. William Rogers Chapman, Mr. and Mrs. Edwin H. Lemare, President Sills of Bowdoin College and Adelyn Bushnell of the Jefferson Players, will be among the other special guests.

Miss Marjorie Moody, coloratura soprano, and Miss Caroline Thomas, violinist, two of the soloists in Sousa's Band, will attend the dinner and take part in the musical program, which is to be one of the features of the evening. Mr. Sousa and Mr. MacMillan will make after dinner speeches.

This will be the 30th season of Sousa and His Band, which has come

to be regarded as a sort of national institution. Sousa is making only a short tour this season. The band will play in Waterville on Friday afternoon and in Bangor Friday night. Sousa is a Rotarian, and in almost every city he has appeared this season has been entertained by the local Rotary Clubs. The house is nearly sold out for his concert in City Hall. A brand new Sousa program will be presented with many novelties including a humoresque on "Sally," a new suite by Sousa, and the bandmaster's latest march, "The Gallant Seventh."

Bridgeport, Conn.

a week in season, some of them of great length. Nor is there any classified rate when it comes to passenger travel in this country. Even if there were, Sousa believes that the best is none too good for his bandmen. It is always the best and fastest trains and the lowers in the sleepers for them. It costs as much to carry the colored boy who cleans the drums and the Japanese boy who polishes the trombones as to carry Sousa, himself, or any of his soloists.

In a season when hundreds of small theatrical companies gave up the ghost because of high rail fares as compared with pre-war rates Sousa and his "Estimable Eighty" boxed the national compass from Portland to Portland, from Jacksonville to San Diego and detoured over into Canada,

with a side-trip to Havana. Sousa and his band will play in this city at the High School Auditorium Tuesday evening, September 12 under the local management of Rudolph Steinert of M. Steinert & Sons where tickets are now on sale.

Buffalo N.Y.
Sept 17/22

A Sousa programme without fresh evidence of Sousa's own restless energy in devising musical diversions would be unthinkable. Word comes that he has taken time from his vacation with horses, dogs and guns to arrange, with characteristic Sousa instrumentation, a fantasia having as its basis his choice of the ten "best" from among what musicians everywhere agree to be the world's greatest melodies. It is interesting, in advance, to guess at Sousa's selections. If all of us do not agree with his choice of ten, it will not be because the March-King is unacquainted with the tunes which we, if we were making out such a fantasia, put into the list; for it is doubtful if this distinguished American would undertake such a work without complete knowledge of the field.

Sousa calls the new fantasia "A Bouquet of Beautiful Inspirations," and includes it, with a number of other novelties, in the programme he has prepared for the concert by himself and his famous band, when they come to this city for matinee and evening appearances in Elmwood Music hall on Thursday, September 28. Special numbers have been arranged for the matinee concert, for which suitable prices have been made for school children.

Sousa Is Invited to Address City Club

John Philip Sousa, world-famous bandmaster, has been invited to address the City Club at its luncheon meeting next Saturday in The Hollenden ballroom.

Sousa has not yet accepted the invitation, but he will be in the city for a band concert Saturday and it is expected he will be present at the meeting. City Club officials said.

Sept 20/22
Cleveland

Interesting Bits About Sousa's Band

Band Coming Here September 15th,
For Concert in Afternoon in Town
Hall.

Below are some "notes of interest" concerning John Philip Sousa and his band of 100 pieces which will come to Rockville under the auspices of the local Elks on Friday afternoon, September 15th, to give a concert in town hall.

Twenty-thousand miles of travel which covers the "musical invasion" of three foreign countries—Canada, Mexico and Cuba—with more than 500 concerts, is the happy task that Sousa and his band have undertaken for this season.

Many musical novelties will feature the concert programs by Sousa's Band this season. A beguiling fantasy "Feather Your Nest," "The Fancy of the Town," a melange of popular tunes of the past decade, the great bandmaster's new marches "Keeping Step With The Union" and "On The Campus," besides a Cowboy "breakdown" called "Turkey in the Straw," are among the new numbers that have already made instantaneous hits.

Carefully chosen personnel of 85 of the finest band musicians in America, the largest permanent organization of bandmen in the world and the finest body of musicians ever assembled under the baton of Lieut.-Commander John Philip Sousa, constitutes the regular concert force of the March King's 321-22 transcontinental tour.

George Carey, the Xylophone soloist of Sousa's Band, has proved one of the sensations of the present musical season. He is acclaimed as the greatest master of his instrument, a virtuoso in a class by himself, playing upon an Xylophone made specially for his use, an instrument of great size and startlingly beautiful effects.

Lieut.-Commander John Philip Sousa believes that in Florence Hardeman the young American violin soloist with his band, he has discovered the natural, trained and logical successor to the late Maude Powell. Miss Hardeman has electrified every audience that heard her this season.

If your pulse can be stirred by the thrill of marching tunes, you will get some new and memorable thrills by hearing the March King's latest compositions as played by his reinforced band of nearly 100 star instrumentalists.

To hear the composer of the greatest march ever written conduct his own incomparable band as it plays "The Stars and Stripes Forever" will be the eventful experience of those who hear Lieut.-Commander John Philip Sousa at his coming concert.

Now in its twenty-ninth year as a homogeneous and always successful organization, Sousa's Band, bigger and better selected than ever, is admitted to be the most perfect as well as the most popular, musical organization in the world.

"Comrades of the Legion," one of the latest and most stirring of the irresistible marches by Lieut.-Commander John Philip Sousa, is the official quickstep of the American Legion and its popularity with the civilian public is unbounded.

"Turkey in the Straw," a dancing humoresque best described as a Cowboy "breakdown," or de luxe "barn dance," and one of the quaintest whimsies from the March King's versatile pen, will be played by Sousa's Band in the concert here.

You can't keep abreast of the onward trend of real American music unless you hear the latest marches by Lieut.-Commander John Philip Sousa whose inimitable band will play them for you in the regular concert program of Sousa's Band here. And the composer directs them as none other could conduct them.

WHAT HAPPENED TO THE BEARD OF THE MARCH KING

That Question Has Been Asked Millions of Times Since
the Adornment Disappeared—The True
Explanation

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

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

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

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

The Sousa whiskers were still a flourishing crop when, in May of 1917, their owner re-enlisted in the navy and proceeded to organize his gigantic band of 1,800 players at the Great Lakes Naval Training Station at Lake Bluff, Ill. The band grew day by day and was trimmed

of its weaklings; the whiskers grew day by day and were trimmed of their graylings. And so things went on as normal with music and whiskers, although abnormal in the fever and emotions of the World war, until one Sunday late in November of 1917.

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

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

The following morning the Chicago Tribune carried a first-page news item saying that Sousa's whiskers were gone. Letters of protest thereupon poured into the paper, to the effect that it should not print false stories, and that there could not be a Sousa without whiskers. "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 sweepings on the floor of the barber shop. The 40,000 "gobs" at Great Lakes, used to discipline, recovered from their shock in about a week, and went along with Sousa in the job of winning the war.

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

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

SOUSA'S BAND CONCERT.

Rudolph Valentino made believe when he assumed the guise of an Arab chieftain in "The Sheik," but Gerald Byrne who will come to Bridgeport tomorrow had the actual experience of living the life of the wild men of the desert and he has just been asked, in a letter received the other day, to return to the tribe he temporarily "passed up."

He is thinking seriously of leaving his post as French Horn soloist with Sousa and his band and rushing back to his former comrades in arms. If he does not go at once, however, he will take steamer as soon as the band season is at an end and will again don the picturesque garb and live the free and happy life of those interpid wanderers of the desert.

"Byrne's call to the wild came in a letter from one of his Arab friends. 'Your comrades are awaiting you. Come to us. We have your favorite horse with our band. (Signed) Safar.'

Byrne's fellow musicians heard of the message and induced him to tell of his experiences in the land of the Shiaks.

"My first acquaintance with the Arabs came when I was little more than a baby," said Byrne. "My father was first master gunner of the Royal Garrison Artillery at Aden, when in 1896 I was born. One day I wandered far from home and I fell in with a band of desert wanderers.

"I was with the tribe for several years, playing with the Arab children and knowing no English. Then one day, I was seen by some people who thought I must be the long-lost Gerald Byrne, over whose disappearance there had been such a stir. The result was an attack upon the band by soldiers and several of them were wounded. I was rescued and my father, mother and myself were supremely happy.

"I lived subsequently in India, Gibraltar and other distant places but I went to school in Ireland and I was given a good musical education. The call of the desert was strong in me, though and when I became grown I went back to Africa to find some of those men of the desert with whom I had lived so long. They welcomed me as a brother and I went out with them on many an expedition."

Mr. Byrne will be heard in a solo at the concert at the Bridgeport Auditorium.

Will Ask Sousa for Extra Concert for School Kiddies

A special concert for the members of the senior classes of the Erie high schools is in prospect when John Philip Sousa, the march king and his famous organization play in Erie Sept. 29.

So far the band manager, Harry Askin, has not made this fact known, but it will be remembered last year Prof. Sousa gave a special program for the students, that was a distinct feature of his visit of this extra afternoon concert was to acquaint his listeners with the various woodwind and brass instruments which comprise his famous band. Each instrument was given a solo part and later massed, giving an example of the blending technique.

The program was so roundly appreciated and well-received that the school authorities will again ask Sousa to favor the students with a program.

Last year, which marked the first appearance of Sousa's band in this city in many seasons, standing room was at a premium. Music lovers from far and near had made reservations and many of those who waited until the last minute were disappointed.

This year the famed musical organization includes besides the premier of the cornet, a number of talented singers and instrumentalists. An entirely new program has also been arranged for this year's tour, made up mostly of new numbers composed by the march king. As is Sousa's custom any of his famous old marches or pieces will be played if requested. The genial director and composer never fails to give a splendid entertainment a pleasing part of his program being his liberality in encores. As last year the concert will be given in the auditorium at Academy high school.



MISS MARJORIE MOODY
New England Girl Soprano With Sousa's Band

SOUSA'S BAND HERE TUESDAY



MISS MARJORIE MOODY
Soprano Soloist, Sousa's Band.

One of the lesser things for which Sousa and his band are considered wonderful is the way in which they are able to adapt themselves to the size of the different halls in which they play. If the house be large, as the Hippodrome in New York, where they appear annually, they fill it to capacity with melody. If the hall is small they are able to tone down their instruments so that none of the quality of the performance is lost but the ear is not overburdened with sound. For this reason they are able to play in any hall, no matter what the size or to unlimited numbers in the out of doors.

Sousa's coming to the High school auditorium next Tuesday will be one of the big musical events of the year in Bridgeport. A splendid program, made up of many of the old Sousa favorites which have stood the test of time and emerged as march classics, as well as a number of new compositions, has been arranged.

What Sousa fans are anticipating are the encores, for the encores are always a feature of Sousa concerts. The genial bandmaster loves nothing so much as to give encores and he is ever graciously willing to play any march that is requested. For this reason, the encores of an enthusiastic performance frequently extend the program to two or three times its original length.

The Elks and the Masons of Bridgeport, of both of which organizations Sousa is an honored mem-

ber, are planning to turn out in full force to his concert. Tickets are selling rapidly, local Sousa lovers undoubtedly going by the adage that "The early bird gets the best seat." Tickets may now be obtained at M. Steinert & Sons, 915 Main street.

SOUSA'S BAND TICKET SALE BEGINS FRIDAY AT SULLIVAN'S STORE

The seat sale of Sousa's band will begin at Sullivan's Drug store next Friday morning at 9 o'clock, with every indication that there will be a big rush for the seats. The concert will be held Wednesday afternoon, Sept. 20, and Manager David J. Adams of the Auditorium, who is in charge of the local arrangements announces he has fixed this early date for the beginning of the sale on account of the many calls for tickets at the Auditorium box office and at Sullivan's store.

The interest being shown so far in advance of the concert makes it certain the house will be sold out early. Concord apparently is hungry for an opportunity to hear a good band. It has been a long time since Sousa has been here and arrangements are under way to give him a great reception for his popularity as a composer and bandmaster.



Foot Guard Hall Friday.

SOUSA BAND OPENS SEASON IN NORWALK

Armory Audience Aroused to High Enthusiasm By Renditions of Famous Musicians.

GIVEN UNDER AUSPICES OF AMERICAN LEGION

Charming Young Women Soloists Also Capture the Hearts of All Hearers.

Music lovers of Norwalk were given a rare treat Monday when the eminent composer, Lieutenant-Commander John Philip Sousa, U. S. N. R. F.



COMMANDER RAYNOR WERME. Head of the committee of Frank C. Godfrey post, American Legion, which was instrumental in bringing Sousa's famous band to Norwalk, last night, and which gave the music-loving people of the city an entertainment of supreme excellence.

12, American Legion, by arrangement conductor, and his celebrated band opened their season at the Norwalk armory. The numbers on the program were varied and made one of the finest band concerts ever presented in the city. The audience numbered over 550. The presentation was under the auspices of Frank C. Godfrey Post, No. 12, with F. C. Schang of the Second district, New York concert manager.

There was a concert also in the afternoon. There was a fair attendance at this performance. Through out both programs the audience were impressed by the musicians' performance. The entire body of close to 100 pieces played as one instrument in perfect accord with the renowned leader. Encores were called for from beginning to end. The presentation speaks well for the success of the season's program.

The appearance of the musical leader was marked by applause that made the rafters of the armory resound. The program opened with "The Red Sarafan," by Erichs, followed by a cornet solo, "Centennial Polka," Bellstedt, by John Dolan. Both were received with enthusiasm. The third number had a special appeal in its varied theme. It was a suite, "Leaves from My Notebook," one of Sousa's new compositions. It comprised "The Genial Hostess," "The Camp-Fire Girls," and "The Lively Flapper."

Miss Marjorie Moody, soprano soloist of the company, was received with enthusiasm. She rendered "Caro Nome," by Verdi, and as an encore, "This Mighty Land." Her voice is of excellent quality and range and she showed splendid control in the more difficult of the numbers, "Caro Nome." The first part of the program ended with the intermezzo, "Golden Light," by Bizet.

The audience's appreciation of the program was shown by the continued enthusiasm throughout the second part. The first was "A Bouquet of Beloved Inspirations," "entwined" by Sousa with themes universally admired by music lovers. This number was particularly fine and showed emphatically the great musician's creative ability. George Carey, xylophone soloist, followed with "Nola," by Arndt, and "Kalua," by Kern. He was called back several times. More diversity came with the next number, "The Gallant Seventh," one of Sousa's newest pieces.

Miss Winifred Bambrick, harp soloist, played herself into the hearts of all hearers by "Fantasie Op. 35," by Alvars. Her encore, "Believe Me If All Those Endearing Young Charms," was found equally entrancing.

A violin solo by Miss Caroline Thomas found general favor and necessitated an encore.

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Talented Cornetist Soloist With Sousa



JOHN DOLAN.

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"Dolan is the greatest cornet player it has ever been my privilege to hear. He is a genius. The cornet is indispensable as an instrument in modern symphonic concerts; for all the great composers now write for the instrument, finding in it a tone-color to be had from no other member of the trumpet family. Richard Strauss, who has gone farther in instrumentation for its own sake than any other composer, says modern orchestration is unthinkable without the cornet. No one has ever attained such tone and such effects from the cornet as John Dolan."

A recent article in the Musical Courier stated that Mr. Dolan's principal and most popular solos were "Only Smile" and "I Love a Little Cottage." These numbers are so appealing that he is usually obliged to encore with "Lassie o' Mine" or "One Fleeting Hour."

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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 next Sunday evenings at the Shubert-Majestic Theatre. No living composer has produced such a wealth of popular tunes as the great band-master whose facile pen still continues, season after season, to provide new and beautiful pieces for use on his concert tours. This year his latest march, "The Gallant Seventh," has created a furore wherever played.

Sousa's oldest march, "The High School Cadets" was written back in the '80s in Philadelphia, and was sold to a music publisher for \$25 or \$35. Sousa is not certain as to the correct sum. It has proved second in popularity with a great section of the American and Canadian public, especially among school-boys and schoolgirls, who have looked upon it as their own.

The next in order is the "The Washington Post," written in the second year of Sousa's leadership of the Marine Band of Washington. "Semper Fidelis," dedicated to the United States Marines and adopted by them as their official march-tune; "Manhattan Beach" with its color of the surroundings of the popular New York shore resort; "King Cotton," attribute to the South, and "El Capitan" are others which have set millions of feet a-marching.

What is the first choice? "The Stars and Stripes Forever," is of course, the answer to this question. It is now 25 years old.

But is it Sousa's own choice first choice? It is not. The March King has a particular fondness for "Semper Fidelis."

Sousa's selection of tunes by other composers are found in his many fantasias, so effectively arranged for band use. In his latest fantasia, "A Bouquet of Beautiful Inspirations," Sousa has used for his themes his choice of the 10 "best" from among what musicians everywhere agree to be the world's greatest music. This fine work is included in Sunday's programme.

SOUSA HAS A NEW FANTASIA



A Sousa program without fresh evidence of Sousa's own restless energy in devising musical diversions would be unthinkable. Word comes that he has taken time from his vacation with horses, dogs, and guns to arrange, with characteristic Sousa instrumentation, a fantasia having as its basis his choice of the ten "best" from among what musicians everywhere agree to be the world's greatest melodies. It is interesting, in advance, to guess at Sousa's selections. If all of us do not agree with his choice of ten, it will not be because the March-King is unacquainted with the tunes

which we, if we were making out such a fantasia, put into the list; for it is doubtful if this distinguished American would undertake such a work without complete knowledge of the field.

Sousa calls the new fantasia "A Bouquet of Beautiful Inspirations," and includes it, with a number of other novelties, in the program he has prepared for the concert by himself and his famous band in this city on September 14, in the auditorium.

Tickets are on sale at J. A. V. Thomas' and the Pathe Studio, 17 State street.



THE ONLY SOUSA

Several Soloists Come With Sousa

An especially brilliant array of soloists is promised in the two programs which John Philip Sousa and his famous band will render in Orchestra hall Sunday afternoon and evening Oct. 1, virtually opening the Detroit musical season.

In addition to the seven men from the ranks of the band itself, and Miss Florence Hardeman, violinist, and Miss Mary Baker, soprano, who have been with the organization before, there will be Miss Winifred Bambrick, a young Canadian harpist who ranks among the leading exponents of this instrument.

The presence of a harpist with a band is a somewhat unusual addition but it considerably enlarges the range of the organization's repertoire. Conductor Sousa's fine musicianship in the field of composition stood him in good stead in this connection, for it enabled him to arrange accompaniments for the harp solos when practically all printed scores were for string orchestra.

Besides the three soloists mentioned, the following members of the band are rated by the March King as virtuosos on their respective instruments and they are entrusted with individual numbers: John Dolan, a young cornetist whom Sousa regards as Herbert Clark's logical successor; R. Meredith Willson, flute; William F. Kunkel, piccolo; Joseph Norrilo, clarinet; John P. Schueler, trombone; Joseph De Luca, euphonium; William Bell, sousaphone, and George J. Carey, xylophone.

This engagement will be Sousa's first appearance in Detroit in two years, his concerts last year having been cancelled because of injuries which he received while horse-back riding just before the season opened.

Desert Again Lures Sousa Bandsman

Gerald Byrne, Former Arab Captive, Hears New Call of the Wild

Rudolph Valentino made believe, when he assumed the guise of an Arab chieftain in the motion picture presentation of that erotic tale, "The Shiek" but Gerald Byrne, who is now in Philadelphia, actually had the experience of living the life of the wild men of the desert and he has just been asked, in a letter received yesterday to return to the tribe he temporarily "passed up."

He is debating with himself the wisdom of leaving his post as a French horn soloist with Sousa and his band and rushing back to his former comrades in arms. If he does not go at once, however, he will take steamer as soon as the band season is at end and will again don the picturesque garb and live the free and happy life of those intrepid wanderers of the desert.

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"My first acquaintance with the Arabs came when I was little more than a baby," said Byrne yesterday. "My father was first master gunner of the Royal Garrison Artillery at Aden, where in 1896. I was born. One day I wandered far from home and I fell in with a band of desert wanderers. For several years I stayed with the tribe, playing with the Arab children and knowing no English people. Then, one day, I was seen by some people who thought I must be the long-lost Gerald Byrne, over whom there had been such a stir. The result was an attack upon the band by soldiers and several of them were wounded. I was rescued and my father and mother were supremely happy."

"I lived subsequently in India, Gibraltar and other distant lands, but I went to school in Ireland, and I was given a good musical education. The call of the desert was strong in me though and when I had come to man's estate, I went back to Africa to find some of those men of the desert whom I had learned to respect, and to admire. They welcomed me as a brother and I went out with them on many an expedition."

Gerald Byrne, French Horn Soloist will be with Sousa's Band at Town Hall Friday afternoon the 15th the Elks Committee having received assurance today that the celebrated artist will be with the other 85 musicians when they appear in Rockville the 15th.

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Seats for these concerts are now on sale at Donnelly's, South Norwalk, and Hamilton's, Norwalk. Attention is called to the special rate for school children at the matinee performance when they will be admitted for the small sum of 50 cents plus tax.—Advertisement.

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Sousa resumed his tour this week after his annual five weeks' engagement at Willow Grove Park in Philadelphia, and after two weeks in New Haven, will go into the South for an

Armory Audience Aroused to High Enthusiasm By Renditions of Famous Musicians.

GIVEN UNDER AUSPICES OF AMERICAN LEGION

Charming Young Women Soloists Also Capture the Hearts of All Hearers.

Music lovers of Norwalk were given a rare treat Monday when the eminent composer, Lieutenant-Commander John Philip Sousa, U. S. N. R. F.



COMMANDER RAYNOR WERME.

Head of the committee of Frank C. Godfrey post, American Legion, which was instrumental in bringing Sousa's famous band to Norwalk, last night, and which gave the music-loving people of the city an entertainment of supreme excellence.

12, American Legion, by arrangement conductor, and his celebrated band opened their season at the Norwalk armory. The numbers on the program were varied and made one of the finest band concerts ever presented in the city. The audience numbered over 550. The presentation was under the auspices of Frank C. Godfrey Post, No. 12, with F. C. Schang of the Second district, New York concert manager.

There was a concert also in the afternoon. There was a fair attendance at this performance. Through out both programs the audience were impressed by the musicians' performance. The entire body of close to 100 pieces played as one instrument in perfect accord with the renowned leader. Encores were called for from beginning to end. The presentation speaks well for the success of the season's program.

The appearance of the musical leader was marked by applause that made the rafters of the armory resound. The program opened with "The Red Sarafan," by Erichs, followed by a cornet solo, "Centennial Polka," Bellstedt, by John Dolan. Both were received with enthusiasm. The third number had a special appeal in its varied theme. It was a suite, "Leaves from My Notebook," one of Sousa's new compositions. It comprised "The Genial Hostess," "The Camp-Fire Girls," and "The Lively Flapper."

Miss Marjorie Moody, soprano soloist of the company, was received with enthusiasm. She rendered "Caro Nome," by Verdi, and as an encore, "This Mighty Land." Her voice is of excellent quality and range and she showed splendid control in the more difficult of the numbers, "Caro Nome." The first part of the program ended with the intermezzo, "Golden Light," by Bizet.

The audience's appreciation of the program was shown by the continued enthusiasm throughout the second part. The first was "A Bouquet of Beloved Inspirations," "entwined" by Sousa with themes universally admired by music lovers. This number was particularly fine and showed emphatically the great musician's creative ability. George Carey, xylophone soloist, followed with "Nola," by Arndt, and "Kalua," by Kern. He was called back several times. More diversity came with the next number, "The Gallant Seventh," one of Sousa's newest pieces.

Miss Winifred Bambrick, harp soloist, played herself into the hearts of all hearers by "Fantasie Op. 35," by Alvars. Her encore, "Believe Me If All Those Endearing Young Charms," was found equally entrancing.

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Sousa and his band will play in Danbury and Bridgeport today and will then proceed northward as far as Portland, Me.

The Legion committee in charge of last evening's program included the following: Commander Raynor Werme, Adjutant LeRoy D. Downs, Henry Simons, Philip W. Sherwood, William O'Grady, Earl and Arthur Garfield, Alonzo Canevari, Paul Torpy, Edward E. Hughes, Joseph Hertz, William Bowman and John Perschino.

Members of this committee took up a collection among many persons sitting in their autos outside listening to the concert, receiving \$5.65 to help defray the expenses of the evening.

Soloist With Sousa



JOHN DOLAN.

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"Dolan is the greatest cornet player it has ever been my privilege to hear. He is a genius. The cornet is indispensable as an instrument in modern symphonic concerts; for all the great composers now write for the instrument, finding in it a tone-color to be had from no other member of the trumpet family. Richard Strauss, who has gone farther in instrumentation for its own sake than any other composer, says modern orchestration is unthinkable without the cornet. No one has ever attained such tone and such effects from the cornet as John Dolan."

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Another Triumph Scored By Sousa

John Philip Sousa reiterated in the hearts and ears of New Haven again yesterday afternoon and last evening that he is still "The March King." And not only "The March King," but a musician extraordinary, and the conductor of more than three score musicians extraordinary with a repertoire of music ranging from genuine classic to the most melodious of popular and catchy airs that appeal to the untutored ear as well as to that which has been trained to recognize the best in music.

It was a typical John Philip Sousa program, with snap and go from start to finish, and without pause between numbers except for the generous response to encores, for which Sousa is noted, and the one short interval midway through the list of numbers. From the most difficult of classic instrumental music to the most martial of Sousa marches, and down to the old familiar "Turkey in the Straw" there was a variety which is probably the keynote of Sousa popularity. And while there was only one Sousa march listed on the regular program last night the audience, which thronged Woolsey hall, heard the beautiful "El Capitan," the stirring "Bullets and Bayonets," the heavy thunder of the "U. S. Field Artillery," the new "On the Campus," and the perennial favorite "Stars and Stripes Forever," in addition to "The Gallant Seventh," which was on the list.

The Sousa encores are as important to a large portion of Sousa audiences as the regularly listed numbers and probably a great many, consciously or unconsciously, go to hear these numbers most of all. Every one was received with delight and continuous applause and the "Stars and Stripes Forever," rendered in the dramatic Sousa band style, "brought down the house," to use the parlance of the theatre.

But if Sousa and his band are to be judged, not by their ability to please what might be called the popular ear but by their rendition of music of a more serious and exalted nature surely no one who had the pleasure of listening through last evening's well selected program will deny a full meed of praise to a great composer and his carefully chosen instrumentalists and soloists. The main program was crowded with music of genuine appeal which was played with appreciation and understanding and with the military precision and exactness which goes so far to express the true spirit of Sousa marches.

Opening with "The Red Sarafan" by Erichs, which was beautifully played and which made a most delightful overture to the evening of music, Lieut. Commander Sousa responded to the applause which swept the house with his fine march, "El Capitan," and for two hours Woolsey hall echoed music almost unceasingly. A new Sousa suite, "Leaves From My Note Book" formed an important part of the first half of the program being rendered in three characteristic interpretations under the titles, "The Genial Hostess," "The Camp Fire Girls," which was especially good, and "The Lively Flapper," a feeling musical interpretation of the type flapper.

The other Sousa pieces of the regular program included the march, "Gallant Seventh," and a potpourri of familiar and loved musical themes described as a "Bouquet of Beloved Inspirations" entwined by Sousa which was deeply appreciated by the large audience.

The solo work was excellent. Seldom is it possible to hear so excellent a selection of vocal and instrumental soloists of merit on a single program and the audience showed its keen appreciation not only by the outward and visible sign of unstinted applause but more impressively by its rapt attention to the solos. Miss Marjorie Moody, the vocal soloist, possesses a soprano of great range and volume and at the same time of appealing sweetness and melody. Her artistic singing of Verdi's "Ah Fors e Lui" from La Traviata was a thing of beauty to listen to. For encores she obliged

with "The Sweetest Thing I Ever Told" and when the applause continued with "Sousa's Charming Song," "The American Song," an attractive, fitting piece that scored deeply.

John Dolan played the latest's "Centennial Polka" with fine feeling and execution on the cornet and his encore, "Love a Little Cottage" was equally well done.

Miss Caroline Thomas, violin playing was another genuine treat. Her classic selection, Romance and Finale from Second Concerto, was a difficult selection that revealed her true technique and mastery of this wonderful musical instrument. She also responded generously to encores with well chosen melodies.

The xylophone playing of George Carey, well merited the storm of applause which it received and resulted in his being forced to give a double encore. His work was a revelation of the music which can be produced on this less usual instrument.

It is safe to say no one left Woolsey hall in any but a satisfied mood and with real appreciation of John Philip Sousa and his band, not only as entertainers but as artists.

SOUSA AND BAND HERE THIS WEEK

**Famous Leader Will Appear
Friday at Foot Guard
Hall**

**MILDRED MOODY
SOPRANO SOLOIST**

**Will Render Selected Songs
as Supplement to Regular Program**

If you happen to be among those who go to the concert by Sousa and his band, on Friday evening, Sept. 15, at Foot Guard Hall you will see a reason why he does not feel at all guilty over the recurrent reports that the great railroad's of the country are running behind when they set income against outgo. There are more than eighty men to be carried every time Sousa makes a jump; and he makes an average in the season of five jumps to the week, some of them of great length. Thus, in March, in a week devoted to an effort to make up some of the concerts lost through his illness in the Autumn of 1921, Sousa and the band went from Huntingdon, West Va., to Chicago, and then back to Cincinnati, although Cincinnati was passed on the way to Chicago. "That," as Harry Askin, Sousa's manager, says, "is handing it to the railroads after taking it in at the box-office!"

In a season when hundreds of small theatrical companies gave up the ghost because of high rail-fares as compared with pre-war rates, Sousa and his Estimable Eighty boxed the national compass from Portland to Portland, from Jacksonville to San Diego, and detoured over into Canada, with a side trip to Havana.

Among the soloists with the organization on its current tour is Miss Mildred Moody, a soprano of distinction. Her work with Sousa this season has won Miss Moody the enthusiastic approbation of audiences everywhere and has brought her unstinted commendation of the press.

When the Sousa Band appears at Foot Guard Hall on the evening of Friday, Sept. 15, this delightful singer will be heard in a selected group of songs and the local music lovers are sure to welcome her as a distinguished supplement to the regular Sousa program.

SOUSA ATTACKS DRY LAW.

Says He Finds Increase in Women Drinkers Since Prohibition.

Special to The New York Times.
HARTFORD, Conn., Sept. 14.—Prohibition is not a farce but a tragedy, in the belief of John Philip Sousa, who said tonight he was alarmed at the increase of women drinkers, and favored licensing every person who drinks liquor.

"Prohibition is a tragedy rather than as farce, as some vaudevillians would have it, for it is bringing a new class of drinkers, men and women, who use only the hard stuff, believe I am in a position to judge fairly the fruits of the Eighteenth Amendment, as during my twelve years in Washington and my thirty years with the band I have been entertained perhaps as much as any person in the United States, and I have studied the persons I have met at the dinner table during that period.

"Before prohibition I am frank to say that about only one woman out of ten would take a cocktail at dinner. If there were twenty persons present at the affair, I am sure that no more than a third would take a glass of flight wine. Whisky to them was practically unknown.

"It was, in truth, exceptional to see a woman drink. Today the exception is the other way. Let me say I do not consider that they drink because of love of liquor. It is rather a defiance of an unpopular and badly constructed law.

SOUSA'S EXPERIENCE UNDER PROHIBITION.

The distinguished bandmaster, John Philip Sousa, has become alarmed, he says, at the increase in the number of women drinkers, consequent upon the passage of the prohibition amendment and the enforcement of the Volstead Act. The statement of so experienced an observer cannot be lightly dismissed, although, in the "Citizen's" opinion, the bandmaster is in error. Our belief is that he mistakes for an increase in the number of the unfortunate women to whom he refers the conceded increase of flagrancy in the excesses.

What admits of no doubt whatever is that anyone with eyes can see today a greater number of partially intoxicated women around the chief hotels in New York than were visible when the legitimate trade was carried on. This is no illusion. Yet it does not mean that there has been any increase in the number of actual female drinkers.

Still, as already said, a conclusion reached by a man of so much experience as Mr. Sousa is entitled to careful attention. He is very emphatic. "I am," he says, "in a position to judge fairly the fruits of the Eighteenth Amendment, as during my twelve years in Washington and my thirty years with the band I have been entertained perhaps as much as any person in the United States."

No person will question this statement. The competency of Mr. Sousa as an observer is undeniable, but as just indicated, the "Citizen" is not prepared to concur in the conclusion reached, although there have been enough evils in other quarters to justify abundantly the demand by good men for a change in the law.

MARCH-KING BRINGS NEW "FANTASIA OF THE FAMOUS"

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 ten 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 toreador, or the Song of 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 "ten best tunes." You will hear his list of ten when, on September 20, he and his famous band come for a concert at the Auditorium. The new fantasia is but one of a number of novelties in the programme he has arranged for the visit.

MISS MARJORIE MOODY COMING WITH SOUSA

Several seasons of appearance as the soprano soloist with Sousa and his band have broadened the experience and fame of Miss Marjorie Moody, who will come with the distinguished leader and composer to the High School auditorium, on Tuesday, September 19. 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.



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 in the opera houses of South America, and for some time past she has made her home in a suburb of Boston, wither 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 least she prefers to do concert work and to be the soloist with Sousa and his band.

CREDIT WHERE IT IS DUE

Some people always try to trace the themes of a new composition to their source, evidently with the idea that "there is nothing new under the sun." But sometimes a composer does not have to borrow his ideas. An example is John Philip Sousa, who according to the Washington "Times" based his "Semper Fidelis" on an old bugle call of the United States Army. In refuting this Mr. Sousa writes: "The march is entirely my own composition."

"In 1886 while I was band master of the U. S. Marine Corps, I wrote and published a book of instruction for the trumpet and drum. This work was used generally in the United Service and National Guard. Apart from exercises for the education of field trumpeters and drummers, it contained the musical signals used in all branches of our service, besides a number of trumpet and drum marches, quick steps, a funeral march and a waltz written for the needs of our field music.

"The book contains six original compositions of mine of quick marches which have been continually used by trumpet and drum corps of our land. One of them was incorporated into my march 'The Thunderer,' both the trumpet and drum strains of another, shortly afterwards formed a part of the now well-known march 'Semper Fidelis.' 'The Semper Fidelis' march was written and dedicated to the Marine Corps by me and remains today as the only composition in this country officially recognized.

"Many composers, after they have passed beyond, have been robbed of the fruits of their efforts and I would like it known that 'Semper Fidelis' is mine from the first note to the last, mine and mine alone."

Sousa and His Band.

Lieut. Commander John Philip Sousa and his band will give a concert to-morrow evening at the Shubert Majestic Theatre, assisted by Miss Marjorie Moody, soprano, and Miss Caroline Thomas, violinist. The programme will be as follows: Overture, "The Red Sarafan," Erichs; cornet solo, "Centennial Polka," Bellstedt, John Dolan, cornet soloist; suite, "Leaves from My Note-Book," Sousa; a, The Genial Hostess, b, The Camp-Fire Girls, c, The Lively Flapper; vocal solo, "Ah Fors e Lui" from "La Traviata," Verdi, Miss Moody; intermezzo, "Golden Light," Bizet; "A Bouquet of Beloved Inspirations" entwined by Sousa; xylophone solo, "Witches' Dances," MacDowell, George Carey; march, "The Gallant Seventh," Sousa; violin solo, Romance and Finale from "Second Concerto," Wienlawski, Miss Thomas; cowboy breakdown, "Turkey in the Straw," transcribed by Galin.

SOUSA AND HIS BAND COMING SUNDAY, SEPT. 24

Sousa and his great band are billed to play at the Shubert-Majestic Theatre Sunday evening, Sept. 24. This will be the first important concert of the coming musical season and lovers of the best in band music will hear the popular organization at its best. On tour this summer the noted leader and his men aroused great enthusiasm, their appearances bringing out tremendous crowds.

In America Sousa and his band are a national institution. Their visits to this city have been frequent and music lovers have invariably turned out in force to welcome them. At their coming concert two excellent soloists will assist. These are Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist. The band itself will supply noted soloists. Among its members are some of the best known names in the instrumental solo field. They are: John Dolan, cornet; George J. Carey, xylophone; P. Methedith Wilson, tuba; William K. Kunkel, piccolo; Paul O. Gerhardt, oboe; Charles C. Thompson, bassoon; Joseph DeLucia, euphonium; J. P. Schueler, trombone, and William J. Bell, sousaphone.

WHY SOUSA JOINED LEGION

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

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

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

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



Miss Caroline Thomas, violin soloist with Sousa and his band, at Shubert Majestic Theatre, Sunday evening.

SOUSA WILL BE GUEST OF WOMAN'S CLUB

Miss Lyla Chamberlin, president of the Concord Woman's Club announced Wednesday that the Chamberlin House on Pleasant street will be open to the public from 1 to 2:30 o'clock next Wednesday afternoon, to enable the people of Concord to meet Lieut. Commander John Philip Sousa, who will be here for a concert with his famous band at the Auditorium that afternoon. Miss Chamberlin invited the bandmaster to be a guest of the club through Mr. Sousa's manager, Harry Askin, and Mr. Sousa was delighted with the opportunity to meet the members of the club and Concord citizens generally at an informal reception in his honor.

The invitation to Mr. Sousa is in line with the policy of the Woman's club to afford the club members opportunity to see and hear interesting men and women who have won fame or distinction. In this instance they have invited the general public to participate in the opportunity.

OUR BRIDGEPORT
MUSICIANS NOW
IN SOUSA BAND

Goulden, Biroschak, Jacob
And D'Ortenzio Will Play
With "March King's"
Marvels In High School,
Tuesday Night.

There will be four Bridgeport boys in Sousa's Band when it comes to town to play at the high school auditorium there on Tuesday. The Bridgeport members of this world famous musical organization are Howard N. Goulden, trap drummer; Peter Biroschak, French horn soloist; Jacob, clarinetist; and Anthony D'Ortenzio who plays the saxophone. Mr. Goulden, who is the son of a lieutenant of Police and Mrs. "Al" Goulden, is one of the best known of the younger Bridgeport musicians. He was born in this city and is a graduate of the grammar and High School.



PETER BIROSCHAK
(French Horn Soloist)

Later he played with several well known musical organizations on tour. During the war he joined the navy and because of his musical training was assigned to the U. S. Marine band which was stationed at Groton. After his discharge he played for several months with the Lyric theatre orchestra. He has been a member of the Sousa Band for the last three seasons. Another member of the band who is widely known locally is Peter Biroschak. Mr. Biroschak was born in Bridgeport and studied the violin with Richard Fuessel. Later he attended the Institute of Musical Art at the City of New York where he mastered the French horn. He was a member of the National Guard of Connecticut and at the outbreak of the War was appointed



HOWARD GOULDEN
(Trap Drummer)

and Leader of the Coast Artillery band. While he was in the service he organized several bands that were sent overseas and that did service in the battle of the Argonne and at Meuse Thierry. Mr. Biroschak has played with the Bridgeport, New Haven and New York Symphony orchestras. He is also interested in athletics and has been manager and captain of several American Legion teams. Friends of these young men are planning to turn out in force to the concert on Tuesday night. It need not be added that their mere identification with Sousa's band immediately marks them as among the foremost artists in their line in the world.

New Haven Sept 16

SOUSA'S PROGRAM
Now in its 29th year as a homogeneous and always successful organization, John Philip Sousa's band, bigger and better selected than ever, is admitted to be the most perfect as well as the most popular musical organization in the world.

Sousa and his band, going on a brief tour, are booked to appear in this city tomorrow, matinee and evening, in Woolsey hall. Among the new matter in the program are a march called "Keep Step With the Union," dedicated to Mrs. Warren G. Harding, wife of the president of the United States; "On the Campus," another march, with the Sousa idiom expressed in the boyish spirit of the colleges; a third, "The Gallant Seventh," dedicated to the Seventh regiment of the New York State National Guard, and "The Fancy of the Town," a Sousa medley of ten tunes popular in one year or another of the last decade.

The program follows:
Miss Marjorie Moody, soprano.
Miss Caroline Thomas, violinist.
Mr. John Dolan, cornet soloist.
Mr. George Carey, xylophone soloist.
Overture, "The Red Sarafan".....Ericks
Cornet solo, "Centennial Polka."
..... Bellstedt
Mr. John Dolan
Suite, "Leaves From My Note-Book" (new) Sousa
(a) "The Genial Hostess"
The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.
(b) "The Camp-Fire Girls"
(c) "The Lively Flapper"
She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
Vocal solo, "Ah Fors e Lul" from "La Traviata" Verdi
Miss Marjorie Moody
Intermezzo, "Golden Light".....Bizet
INTERVAL
"A Bouquet of Beloved Inspirations" entwined by Sousa
The compiler believes that the themes embodied in this number are universally admired by music lovers.
(a) Xylophone solo, "Witches' Dance" MacDowell
Mr. George Carey
(b) March, "The Gallant Seventh" (new) Sousa
Violin solo, "Romance and Finale from Second Concerto" Wieniawski
Miss Caroline Thomas
Cowboy Breakdown, "Turkey in the Straw".....Transcribed by Guion
Tickets at Steinert's

Providence Sept 17

SOUSA'S BAND TO
GIVE CONCERT AT
SHUBERT THEATRE

When Sousa and his "estimable eighty" come to town—they are to give the first big concert of the Providence musical season at the Shubert-Majestic Theatre, Sunday evening, Sept. 24—there will be many in the audience whose fond memories will go back many years to the days when "Wally" Reeves and his famous American Band of this city turned out to a man to welcome what was then, as now, considered the greatest organization of its kind in the world. Even in the those days it was difficult for late comers to get a seat so great was the demand to hear Sousa's thrilling marches, his great soloists and to revel in the wealth of good things provided.

At the present day—30 years later—the incomparable Sousa retains all his early enthusiasm plus the rich fruits of experience and a ripe musical knowledge which has manifested itself in the composition of a truly wonderful array of works for brass band, and vocal and instrumental solos. There is certainly no more prolific American composer today than John Philip Sousa and the character of his works is at once high in musical worth and admirably suited to the popular taste.

For those who look forward to the pleasure of hearing descriptive pieces and stirring marches from the "March King's" pen there will be provided new, good things which have caused big demonstrations of approval at the band's concerts this season. Among them may be noted the splendid march, "The Gallant Seventh," dedicated by the composer, to the officers and men of the Seventh Regiment, N. Y. N. G., (107th of the 27th Division) as a tribute to their brilliant achievements overseas. Two novelties, which have delighted audiences are "Leaves From My Notebook" and "A Bouquet of Beloved Inspirations."

Sousa, undoubtedly, is personally the most popular musician in America today. Wherever he goes he makes new friends and he never loses the old ones. In Montreal, Rochester, Boston, it is the same everywhere, he is the guest of honor among representative gatherings, civil and military, and his views on subjects of personal interests are eagerly sought both for their soundness and the extremely interesting manner of their presentation.

New Haven Sept 16
Manchester NH Sept 16/185

Is There Money In Music? Ask John Philip Sousa!

Interesting Data on the "Business" by the March-King,
Who Sold His First Success for \$35—"No Composer
Has Died Rich From Composition Alone,"
He Declares

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

John Philip Sousa, most beloved of American musicians and most successful and popular of all native composers, recently uttered an apothym on riches which is a curious paraphrase of Carnegie's famous slogan "The composer who dies rich," said the march-king, "may die disgraced, but not out of his earnings in music!" Lieutenant Sousa then went on to explain what he meant. Bach, he pointed out, was the greatest composer not only of his own time, but of all time, inasmuch as he is the found-

ation upon which rests the vast body of modern music; yet, he died a poor man, in spite of his appalling fecundity. "I classify as a busy, active man of music," explained Sousa; "but Bach would have fired me as a lazy apprentice!"

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

International copyright has done a great deal to help the composer to realize something on his work, Lieutenant Sousa explains; but, he adds, "music is essentially stealable and adaptable. The feared judge who sits on a copyright suit is not, once in a thousand times, learned in music; and

even a note-for-note demonstration of theft is not necessarily convincing to the layman.

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

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

Sousa and his band, making what they call a "pint-size tour" this season, will visit this city on Wednesday, September 20, appearing at the Strand theatre. Needless to add, the program will contain the customary liberal measure of new things, including Sousa's last march, "The Gallant Seventh," dedicated to the Seventh regiment of New York state militia.

WROTE MARCH FOR
"GALLANT SEVENTH"
John Philip Sousa Will Play
Own Version of New York
National Guard's Courage

For years without number, the 7th regiment of the national guard of New York state has longed for a march of its own, one written for it, dedicated to it, and expressing its essential character. Practically every American composer with a knowledge, real or assumed, of the difficult technique of the modern military band has taken a try at providing the long-sought one step. Even the World War failed to inspire any of the selected composers with the right

MARJORIE MOODY



Soprano Soloist with Sousa and His Band

idea, although marches without number were written and dedicated to the regiment, played over—and forgotten. Along toward the end of his 1921-1922 tour, John Philip Sousa, with rehearsals a thing of the past and his six or eight programs "set," turned, for the sake of keeping busy, to the task of compiling a brief catalog or memorandum of what he calls "local music," meaning music whose appeal is largely local to a given community or district.

As he looked over the titles, the thought struck him that the famous 7th regiment possessed no regimental march—at least, none had come to the march king's knowledge. He quietly asked some questions, to be told that the regiment has never owned a march of its own. Then John P., as he is known to millions, sat himself down at a piano, and at the end of an hour turned to his desk to put on paper "The Gallant Seventh," which is now, and will be forevermore, the march of the 7th regiment, national guard of New York state. For the officers of the regiment, having heard the march, at once begged that the march king give it to them for eternal use.

"The Gallant Seventh" will be but one of the novelties in the Sousa program when he and his "estimable 80," as a Chicago critic termed the band, play here on Saturday, September 16 in the Auditorium.

SEP 18
SOUSA AND HIS FAMOUS
BAND HERE SEPT. 23rd



JOHN PHILIP SOUSA,
Musician, Sportsman, Soldier, Sailor and "Red-Hot Republican"

O. L. Hall, who for many years has been a drama-critic and topical commentator of great popularity for the Chicago Daily Journal, recently wrote some words in that newspaper about John Philip Sousa and his varied and contrasted interests and activities. Thus:

"The march-man of a thousand tunes naturally gets his name into the columns devoted to music; for he is, in the minds of hundreds of thousands throughout the land, the foremost American musician."

"Sousa gets himself into the columns devoted to drama by reason of his being the librettist of two of his comic operas, 'The Bride-Elect' and 'The Charlatan.'"

"Further, he goes into the sports-pages through his prowess as a marksman; for J. P. is, when he puts them all on, encrusted with medals won by accuracy at the traps with his gun; while his cups and other trophies would fill a baggage-car."

"When, in an earlier day, horses were given special space in the newspapers, Sousa's name was involved, also; for he has bred and raised many fine animals, and to this day denies that the automobile will ever displace the horse."

"The book-pages, too; for Sousa is the author of three novels—'The Fifth String,' 'Pipetown Sandy,' and 'The Transit of Venus.'"

"Politics? Yes; for, although a showman and, therefore, a man who should make a slogan of non-partisanship, Sousa is an old-fashioned 'red-hot' Republican, and takes part in every campaign when

at his home, Port Washington, L. I. New York. Incidentally, he and President Harding are warm friends—a friendship of musical origin; for the President from Marion, O., was a member of the city's cornet band.

"And, then, in both divisions of the pages devoted to news of the Army and Navy. As an enlisted member of the United States Marines, Sousa was at once soldier and sailor; and he went back into the navy when he enlisted at Great Lakes in May, 1917, for the world-war."

So, one may say that the March-King has led a full and active life since the days when he played the violin in the Philadelphia theatre of which the late Mrs. John Drew (mother of John Drew and grandmother of Ethel, Lionel, and John Barrymore) was manager, and gave lessons in his spare hours to eke out his wage."

Sousa and his Band, going on a brief tour, have been booked to appear in this city on Saturday afternoon, September 2 at the Colonial theatre. Among the new matter in the program is a march called "Keeping Step with the Union," dedicated to Mrs. Warren G. Harding, wife of the President of the United States; "On the Campus," another march, with the Sousa idiom expressed in the boyish spirit of the colleges; a third, "The Gallant Seventh," dedicated to the Seventh Regiment of the New York State National Guard; and "The Fancy of the Town," a Sousa medley of ten tunes popular in one year or another of the last decade.

rounded by young, beal
Montagues and Capulets that drove
me to it," Sousa later told his friend.
"As I watched the tableaux at the
end of the first act, the thought oc-
curred to me that of all the 40,000
blue-clad souls at Great Lakes, I
alone was sporting a whisker crop."

"This war business seemed to me
to be the business of our American
youth. Old age seemed to me to be
just a little out of place in this set-
ting, and whiskers are certainly the
"divine right," so-called, of an ad-
vancing age. In spirit I was just as
young as any one of the gobs that
were associated with me at Great
Lakes, so I just thought I would keep
my appearance in harmony with my
spirits."

Which frame of mind proved some-
thing in the nature of a permanent
passport for the famous whiskers.

"Would he raise another crop," he
was asked.

Emphatically no! "It happens that
I have neither the time nor the energy
for such an undertaking. Anyway, I
think I am entitled to a rest," is the
way Sousa dismisses the subject.

100 SEP 17 1922

"Farce King" Is Ready to Abdicate

Avery Hopwood Plans to Take What He Considers To Be the Easiest Road

Avery Hopwood and John Philip Sousa are both kings, yet one is told that there is no royalty in America. For years the bandmaster has been hailed as the "March King," and the playwright can rightfully be designated the "Farce King." "King" Hopwood is ready to abdicate, and future efforts from his pen will bear the marks of his self-removal from the throne.

Some twenty-two or twenty-three of his plays have been brought to life in New York before his eyes, and one would expect that Mr. Hopwood has sort of grown accustomed to openings and the after effects by this time. He has. There was no tenseness, anxiety or expectancy apparent on the morning following the opening of "Why Men Leave Home" at the Morosco Theater on Tuesday night last. Of course he talked of the play and of what he had tried to do, but his thoughts were not fixed solely on this subject, and he also chatted cheerfully on topics entirely foreign to the theater. How many authors who have had but one or two plays on Broadway would be able to do this?

"I have been asked by many persons to give up writing farces," Mr. Hopwood said. "Writing farces is much harder work than writing serious plays; in fact, it is the hardest game in the world. And I like it much better, too. When I say farces I have in mind as an example 'Fair and Warmer,' which had a logical, human basis. To create farces is, to me, an intellectual diversion.

"Generally speaking, the writing of farce and comedy is a higher art than dramatic writing, because in the former you have to appeal to the sense of humor of audiences, and that's largely a mental matter. A very considerable proportion of people have a small amount of a sense of humor and a smaller amount of mentality, but everybody in your audience has a fund of emotion which can be called upon, and if you bring a sweet old lady on the stage, or a starving child, or an American flag you are pretty sure to get a response.

"Crime plays are a cinch. All persons are interested in even the most ordinary of accidents, and if they can spend an evening in a chamber of horrors they're perfectly happy. No matter how diversified an audience, the response a drama gets from it is practically uniform, while the response a farce or a comedy gets varies enormously according to the mental caliber of an audience."

"Do you intend giving up the writing of farces entirely?" the playwright was asked.

"Frankly, I shall take the easiest way," Mr. Hopwood replied. "I'll write semi-serious drama interlined with comedy. That's what the public wants. Why should I work my head off?" he asked.

Avery Hopwood has taken unto himself another resolve. Hereafter he'll work little in collaboration or not at all in writing original plays. He explained that he found it no more effort to work all alone, and that he might just as well receive all the returns financially and whatever returns there were in reputation.

Out of town audiences, and apparently, Broadway audiences too, are finding a definite moral in "Why Men Leave Home." Yet the author had no particular moral in mind when he wrote the play. He declares that he did not sit down and say to himself, "I'll write a moral drama to remodel the American home." Instead, he strove to put on the stage his observations of a class of legalized gold diggers, parasitical wives, who are out to get all the money and anything else they can from their husbands, for which they offer little in return.

"The type is peculiarly American because other men would not put up with it," he pointed out. "American men don't like it, but they are chivalrous and the women have long taken it for granted that they have no responsibilities. I do not wish to say that this type of woman is predominant in America. On the contrary she is in the minority, a glittering minority, and she and her sisters tend to make other wives discontented.

"Especially does this type of American wife flourish abroad and the foreigners are puzzled. They think that the husbands are dubs, but, on the other hand, it is probably true that many of these husbands are just like their wives are away.

"I have made Fifi in the play an extremely foolish woman, but she has some heart. It is probably the husband's fault that she has gone as far as she has. He should have put his foot down sooner. But he is the more generous of the two, and, in marital relations, the more generous of the two gets the worst of it."

In writing "Why Men Leave Home," Mr. Hopwood explained, he reverted to a style he had used more than a dozen years ago in "Clothes," a comedy with a dramatic note, in which Grace George appeared. In it he showed the influence of clothes on feminine morals.



John Philip Sousa, with his son and his five grandchildren. Underwood.

SOUSA'S BAND COMING HERE



JOHN PHILIP SOUSA.

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, and is coming to the Colonial Saturday afternoon, Sept. 25. 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 its 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. The success of Sousa and His Band seems to prove 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. He has 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.

SOUSA CONCERT

Among the soloists with Sousa and his band when they come to this city, on Wednesday, Sept. 13, in Woolsey Hall, will be John Dolan. The March-King regards Dolan as a sort of superman of his instrument, and says of him:

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THE WORLD'S GREATEST MUSICAL ORGANIZATION 30th ANNUAL TOUR

SOUSA AND HIS BAND



JOHN PHILIP SOUSA
Conductor
Lieut. Commander U.S.N.R.

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"Before we came to Australia, we were told that the sentiment was markedly anti-American. We were prepared to find it so. But, believe me, Australia is taking from the United States more than she is taking from England! Nine in every ten plays are American in make; while devoted to actors from London, they seem to prefer the American way of 'pepping up' a performance; the bookstores are filled with books by American authors; and the newspapers carry an amazing amount of American news. Sousa will give a matinee concert on September 13."

SOUSA TO SPEAK AT KIWANIS LUNCH

John Philip Sousa will be the speaker at the Kiwanis luncheon to be held at the Hotel Taft on Wednesday, Mr. Sousa, who began to teach music at the age of 15, has a world-wide reputation as a band leader and march composer. He conducted a band at the age of 17. He was the leader of the U. S. Marine Corps band in the '80s and also led a U. S. Naval band during the World war. The following committee will take care of the Kiwanis luncheons and meetings for the month of October, November and December: Charles L. Kirschner, chairman; E. J. Duggan, George P. Day, J. H. Ellers, Albert Kraft, Bob Oliver, H. S. Palmer, C. O. Scoville, "Doc" Stewart, Paul Walker, H. G. Waterhouse, Harry Whipple and James Wood.

Take What He Considers To Be the Easiest Road

Avery Hopwood and John Philip Sousa are both kings, yet one is told that there is no royalty in America. For years the bandmaster has been hailed as the "March King," and the playwright can rightfully be designated the "Farce King." "King" Hopwood is ready to abdicate, and future efforts from his pen will bear the marks of his self-removal from the throne.

Some twenty-two or twenty-three of his plays have been brought to life in New York before his eyes, and one would expect that Mr. Hopwood has sort of grown accustomed to openings and the after effects by this time. He has. There was no tenseness, anxiety or expectancy apparent on the morning following the opening of "Why Men Leave Home" at the Morosco Theater on Tuesday night last. Of course he talked of the play and of what he had tried to do, but his thoughts were not fixed solely on this subject, and he also chatted cheerfully on topics entirely foreign to the theater. How many authors who have had but one or two plays on Broadway would be able to do this?

"I have been asked by many persons to give up writing farces," Mr. Hopwood said. "Writing farces is much harder work than writing serious plays; in fact, it is the hardest game in the world. And I like it much better, too. When I say farces I have in mind as an example 'Fair and Warmer,' which had a logical, human basis. To create farces is, to me, an intellectual diversion."

"Generally speaking, the writing of farce and comedy is a higher art than dramatic writing, because in the former you have to appeal to the sense of humor of audiences, and that's largely a mental matter. A very considerable proportion of people have a small amount of a sense of humor and a smaller amount of mentality, but everybody in your audience has a fund of emotion which can be called upon, and if you bring a sweet old lady on the stage, or a starving child, or an American flag you are pretty sure to get a response."

"Crime plays are a cinch. All persons are interested in even the most ordinary of accidents, and if they can spend an evening in a chamber of horrors they're perfectly happy. No matter how diversified an audience, the response a drama gets from it is practically uniform, while the response a farce or a comedy gets varies enormously according to the mental caliber of an audience."

"Do you intend giving up the writing of farces entirely?" the playwright was asked.

"Frankly, I shall take the easiest way," Mr. Hopwood replied. "I'll write semi-serious drama interlined with comedy. That's what the public wants. Why should I work my head off?" he asked.

Avery Hopwood has taken unto himself another resolve. Hereafter he'll work little in collaboration or not at all in writing original plays. He explained that he found it no more effort to work all alone, and that he might just as well receive all the returns financially and whatever returns there were in reputation.

Out of town audiences, and apparently, Broadway audiences too, are finding a definite moral in "Why Men Leave Home." Yet the author had no particular moral in mind when he wrote the play. He declares that he did not sit down and say to himself, "I'll write a moral drama to remodel the American home." Instead, he strove to put on the stage his observations of a class of legalized gold diggers, parasitical wives, who are out to get all the money and anything else they can from their husbands, for which they offer little in return.

"The type is peculiarly American because other men would not put up with it," he pointed out. "American men don't like it, but they are chivalrous and the women have long taken it for granted that they have no responsibilities. I do not wish to say that this type of woman is predominant in America. On the contrary she is in the minority, a glittering minority, and she and her sisters tend to make other wives discontented."

"Especially does this type of American wife flourish abroad and the foreigners are puzzled. They think that the husbands are dubs, but, on the other hand, it is probably true that many of these husbands are glad that their wives are away."

"I have made Fifi in the play an extremely foolish woman, but she has some heart. It is probably the husband's fault that she has gone as far as she has. He should have put his foot down sooner. But he is the more generous of the two, and, in marital relations, the more generous of the two gets the worst of it."

In writing "Why Men Leave Home," Mr. Hopwood explained, he reverted to a style he had used more than a dozen years ago in "Clothes," a comedy with a dramatic note, in which Grace George appeared. In it he showed the influence of clothes on feminine morals. Incidentally, it was the first of his long list of plays to reach Broadway.

Very soon Avery Hopwood is to return abroad. He wrote his latest play in Paris. He finds less distraction away from America and writes more easily. So as soon as he sees his latest effort established he will pack up and leave.



John Philip Sousa, with his son and his five grandchildren. Underwood.

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SOUSA'S BAND COMING HERE



JOHN PHILIP SOUSA.

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, and is coming to the Colonial Saturday afternoon, Sept. 25. 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 its 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. The success of Sousa and His Band seems to prove 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. He has 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.

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Last Ford Sept 14/24
SOUSA'S BAND
HERE NEXT WEEK

**Will Appear At Foot Guard
Hall September 15.**

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

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

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

Some of the most famous musicians in the United States took their schooling with Sousa and his band. There was the late Maude Powell, the violinist, who died in 1919. When new from her years of study in Germany, she came home to this country, she was engaged by Sousa as a soloist with his band, and after three tours under him set forth her brilliant career as a recital-giver. She never forgot to explain that she owed all the attributes that made her successful recitalist to the seasons spent with Sousa on tour. "And I," she would add, "the only woman in an entourage of seventy or more!"

Estelle Lieblich, the soprano, a well-known and well-liked figure in recitals and concerts, also was a "Sousa girl," making her first concert appearances with him. For many years the symphony orchestras of the United States have kept their eyes and ears on the Sousa organization, on the lookout and "on the listen" for players on this or that instrument who could profitably be drafted. "I never stand in the way of a player's leaving me," said Sousa. "Indeed, every offer made to one of my men is a high compliment to me and to my organization. If this flutist or that trombonist or such-and-such an oboe-player of traps-man gets an offer, I say: 'Take it, my boy, and God bless you.' When he comes back, as he often does, there is always a job for him; if he doesn't come back, I know that he has found satisfaction

in being resident with an orchestra rather than itinerant with me, and I know that he, in turn, has given satisfaction to his new employers."

Sousa and his band are coming to this city on Friday, Sept. 15, when they will appear in Foot Guard Hall. Harry Askin, Lieut.-Commander Sousa's manager, writes to say:

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

Concord Sept 16/24
SOUSA'S BAND;
DULUTH ARMORY

Famous March King Making Farewell Appearance

That John Philip Sousa and his band, the greatest instrumental organization in the world, will open Duluth's seventh annual All-Star Musical course on Oct. 13, is the announcement by Mrs. George S. Richards, of exceptional interest to music lovers in Superior and Duluth.

This will be the farewell appearance of the great American march king whose followers are legion to this part of the country.

Early in November Irene Castle, America's foremost exponent of the modern dance, will appear with her own company of dancers and the Castle Symphony orchestra, on the same program with the Moscow Ensemble of Russian Grand Opera singers from "Chauve-Souris," the imported Russian novelty that has delighted New York audiences since early last winter.

Miss Castle and the young women of her company will display half a million dollar's worth of gowns from the exclusive shops of Paris, London and New York. Miss Castle, who bears the distinction of being not only the best dressed woman in America, but one of the most beautiful stars of stage and screen, will feature the new steps that will be danced this winter. Several carloads of scenic investiture are carried by the Castle company, which will be the greatest novelty sensation seen at the head of the lakes in many seasons.

Later attractions on Mrs. Richards' All-Star course include the full Minneapolis Symphony orchestra of 86 pieces, conducted by the master Belgian, Henri Verbrughen; Mme. Louise Homer, beloved American prima donna and contralto of the Metropolitan

Grand Opera company, in her famous "mother and daughter" concert; and Titta Ruffo, world's greatest baritone and successor to Caruso, with his company from the Metropolitan Grand Opera house.

Bangor Sept 17/24
BRITONS DISPLAY
TENDENCY TO SLIP

JOHN PHILIP SOUSA IN ROLE
OF RACONTEUR AND
CRITIC

John Philip Sousa is no less entertaining in the role of raconteur than that of a bandmaster. This was demonstrated recently when he addressed members of the Rotary Club at their luncheon in the Windsor hotel, Mont-

real. No title for his address was announced, and it was not known whether he was going to deliver an oration on music or international relationship. On the contrary, it proved to be on boiled eggs, the British admiration for Punch, and an English charwoman, says the Montreal Gazette in an account which will be of special interest here because of the fact that Sousa comes to Bangor with his band Friday night, Sept. 22. It was evident at the outset that the members anticipated an enjoyable half hour, for no sooner had Frank Webber, the president introduced the speaker, than they all carried their chairs to the immediate vicinity of the head table in order to make a sort of family gathering.

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

"Gentlemen," added the speaker with emphasis, "you are slipping."

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

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

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

Concord Sept 18/24
SOUSA CONTESTS THAT
MUSIC CAN CATCH THE EYE

Patrons of Sousa and his band throughout the world have found in his concerts an appeal lacking, in whole or in part, in the concerts of other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible." Let him tell it, thus:

"Why is two hours the outside limit of a symphony concert? Why will an audience sit four hours, or even five, for a performance, of opera? Well, in the former case, only the ear is held; the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera-house, the eye is enchained, also; therefore, with two avenues of absorption, there is greater receptivity, and a correspondingly smaller tax on the faculties.

"Well, in the concerts with my band, I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music.

"My trombone-corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet, sub-consciously, the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classic figures of the traditional trumpeter. The 'picture' we create is historic-Biblical, in fact."

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever" will all be features of the concert to be given here on Wednesday, September 20th, in the Auditorium.

Concord Sept 19/24
SOUSA SAYS BRASS
INSTRUMENTS BEST

Phil Sestly
Prefers Tone to Strings in
Playing Greatest Musical Works

PREDICTS CHANGES

It is because he so thoroughly believes in the band of brass instruments as opposed to the orchestra with its strings that John Philip Sousa is so successful with his organization. He has demonstrated at Willow Grove Park during the engagement just ending that there is nothing impossible to the band—that the greatest of music may be played and with more sonority by the band than that is almost wholly of brass.

"The strings are feminine and the orchestral leaders discovered that they needed brass to provide a balance of tone," he said yesterday. "Without intending to criticize, I may say at least that the band is superior. I am really a violinist, and but an indifferent pianist. I used to play in an orchestra, but I came to the belief that the band is a much more expressive organization than the orchestra, and so I have continued as a bandmaster.

"But my band is unlike others for the most part, because it is a concert organization, and my men are the best obtainable. You will find that orchestra leaders, in an effort to attain sonority, permit brasses to dominate. That is not possible with a band where we have the woodwinds in counter-balance and where evenness of tone is attained. Many a person marvels at my band and it is because it is instrumentally balanced. There is never an instrument lost—that is, in the sound emanations.

"Let me add that the orchestra as at present organized does not take cognizance of the possibilities. The mandolin and the guitar might well have a place in the orchestra, and there are other stringed instruments that well could be utilized."

Lieutenant Commander Sousa has had a most enjoyable stay at Willow Grove. He has been staying at the Huntingdon Valley Country Club and he has been the host at a number of dinner parties there. His accident last autumn has deterred him from riding a horse, for it will be remembered that he was thrown when his horse stumbled and fell. However, he is intending at the close of his season to resume his riding. Meanwhile, he has been getting exercise in daily walks thru the beautiful Huntingdon valley.

Duluth Sept 20/24
SOUSA IN JAZZ INTERVIEW
RAPS "TONAL HOOTCH" MUSIC

Celebrities in every walk of life are called upon from day to day to talk about jazz music. It is praised, condemned, extolled and execrated by everyone from clergymen and actors to butchers and bakers, the friends of Irish freedom and visiting English lecturers. Lady Astor and Rabindranath Tagore; Irene Castle and Jack Dempsey.

Well, John Philip Sousa is coming back, for the last time to Duluth and the northwest, in all likelihood; he and his famous band, "The Estimable Eighty," as they were termed by one Chicago writer, are to open Mrs. George S. Richards' All-Star Concert course at the Armory Oct. 13. As after all, the great March-King may be regarded as knowing more than a little about jazz, it may be well to anticipate his visit and set forth his views on this all-important topic.

"We have a lot of loose talk about jazz," says Lieut. Commander Sousa, "because of a confusion of terms. Jazz is good or bad accordingly as you use the word. Music is such, whether composed by Bach or Berlin, by Peter Tschalkowsky or Deems Taylor, by Saint-Saens or (I trust!) Sousa. Now, let's see just what the word 'jazz' really means.

"The old-time minstrels—the men who blackened up with burnt cork—had a word 'jazbo,' meaning stimulation or what is now called 'pepping up.' The word, like many other minstrel terms, passed into the vernacular of the regular theater by the easy stage of vaudeville. In time, it became simply 'jazz,' and took on the value of a verb. 'Jazz it up!' would mean to put more life into the acting or singing or dancing. In brief, infuse a greater element of excitement for the audience.

"About 15 years ago the word in its extended meaning found its way into the cabarets and dance halls, and was used to stir up the players

St Paul Aug 10/24

SOUSA BAND 30 YEARS OLD.
Will Come With Augmented Numbers to Celebrate Anniversary.

John Philip Sousa and his band will make their annual St. Paul appearance on October 10, matinee and evening. This year will mark the thirtieth anniversary of the founding of this great organization, which has now come to be regarded as a national institution. Mr. Sousa is bringing a band of nearly one hundred musicians as well as the usual number of soloists.

The tour this fall is of only six weeks' duration, and only the principal cities of the East and Middle West will be visited.

The local concerts will be under the management of Edmund A. Stein.

Our musical season is going to get "some" start, with a concert at the Auditorium by Sousa's Band, declared by many critics to be the best in the world and beyond any question one of the very best now playing under any leadership. Sousa and his band have held their place for many years and their triumphs abroad have been as impressive as in their own country. They have several times girdled the globe, have played before emperors, kings, queens, and presidents and are scarcely less well known in faraway Australia than in the country they claim as theirs.

Sousa himself is still the "march king," even though other talented composers of march music have given him more competition in recent years than he used to have. A Sousa march played by Sousa's Band is something to stir the blood. I remember that I first heard "The Stars and Stripes Forever" at a flag raising in the earliest days of the Spanish War and even rendered by the local musical organization it made a composition that made the heart beat a good deal faster.

"The Stars and Stripes" and those pieces of earlier date, "Manhattan Beach," "Liberty Bell," "High School Cadets," and "King Cotton," are fairly entitled now to be called march classics. Their swing is as irresistible today as when they were newest of the new. When Sousa gives a concert, he is always generous with encores and he is pretty sure to include several of his old marches among additions to the program; with the result that the encores not infrequently evoke

applause more thunderous than the regularly scheduled numbers. I remember one occasion when "The Stars and Stripes," played as an "extra," brought the folks of the audience to their feet, while they fairly shouted their delight. Sousa is going abroad again after a short early season in this country and when he returns, he will be in demand, as a matter of course, in the bigger cities of America. It is likely to be long before Concord has a chance to hear his band again and the concert of September 20 ought to fill the Auditorium to the limit permitted by city ordinances.

Duluth Sept 20/24

SOUSA PLAYS HERE
SUNDAY, OCTOBER 1

Detroit Sept 14/24
Attractive List of Soloists
With Famous Band.

When John Philip Sousa brings his famous band to Detroit for the first time in two years Sunday, Oct. 1, for afternoon and evening concerts in Orchestra Hall, his programs will be adorned with a more attractive list of soloists than ever before, although he has always given a great deal of attention to this phase of his concerts.

The list this year will include seven virtuoso instrumentalists from the ranks of the band itself and in addition three young women proficient in voice, harp and violin.

Two of these latter are old friends to Sousa audiences, Miss Mary Baker, soprano, and Miss Florence Hardman, violinist, but Miss Winifred Bambrick, the harpist, is a new comer. She is of Canadian origin and education, but she has studied abroad and at her first New York recital in Aeolian Hall, won warm praises from her hearers.

Each of these three will contribute liberally to the programs and some or all of the following first chairmen from the band will also be included: John Dolan, a young cornetist whom Sousa regards as a find; R. Meredith Willson, flute; William F. Kunkel, piccolo; Joseph Norrito, clarinet; John P. Schueller, trombone; Joseph DeLuca, euphonium; William Bell, sousaphone, and George J. Carrey, xylophone.

Sousa and his band did not play Detroit last year because of an accident to the leader just before the season opened which forced the cancellation of the early dates. He was thrown from his horse in Washington, sustaining injuries that cost him several weeks under physicians' care.

NOTED ARTISTS WITH SOUSA'S BAND.

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

A real genius of the cornet is John Dolan, whose thorough musicianship is apparent in the brilliancy and the proficiency of his solo work. Dolan succeeded the veteran cornetist, Herbert Clarke, long with Sousa, and the newcomer has won music-loving crowds wherever he has played. There is a dashing about this superb cornetist whose manner and appearance at once suggest the true artist. He is a season that was his at one of his other tours with the band.

SOUSA'S BEARD NEVER EQUALLED BY HIS RIVALS

Great Bandmaster of America Appreciated His Whiskers

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 sough-drop fame, he was the most unmistakably whiskered celebrity in the United States of America. Not even the election to the presidency of Benjamin Harrison, in 1888, and the consequent appearance of his set of whiskers in print, could kill off the popular impression that of all the whiskers in the world, only those of Sousa were first-class, first-hand and the genuine article. It was as if Sousa's whiskers had been made first, and then the others had been fashioned from the leavings!

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

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

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

The Sousa whiskers were still a flourishing crop when, in May of 1917, their owner re-enlisted in the Navy and proceeded to organize his gigantic band of 1,800 players at the Great Lakes Naval Training Station at Lake Bluff, Ill. The band grew day by day, and was trimmed of its weaklings; the whiskers grew day by day, and were trimmed of their grayings. And so, things went on as normal with music and whiskers, although abnormal in the fever and emotions of the World war, until one Sunday late in November of 1917.

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

And Sousa did not return to the box, although to this day he tells how much he enjoyed the second, third, fourth, and fifth acts of Gounod's opera. The explanation is that another Sousa returned—a

beardless Sousa, who was recognized not at all as he slipped quietly back to his seat by friends or audience, or even by his wife! He had gone around the corner from the opera-house, put himself in a barber's chair, and said quietly: "Take 'em all off!"

The following morning, the Chicago Tribune carried a first-page news-item saying that Sousa's whiskers were gone. Letters of protest thereupon poured into the paper, to the effect that it should not print false stories, and that there could not be a Sousa without whiskers. "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 sweepings on the floor of the barber-shop. The 40,000 "gobs" at Great Lakes, used to discipline, recovered from their shock in about a week, and went along with Sousa in the job of winning the war.

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

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

ADDED ATTRACTIONS FOR SOUSA'S BAND

One of the happiest of the added attractions of this season's concerts of Sousa's band which will give a performance at the High School Auditorium on Tuesday evening, September 12, is the brilliant staff of vocal and instrumental soloists now performing in the different program provided by the March King. Several stars of the first magnitude in addition to the great ensemble of trained band instrumentalists are now at the command of this famous leader and by reason of these extraordinary resources.

The always extensive repertoire of the organization has been enlarged and extended into musical fields of fine adventure that are not open to any other band organization now, or ever before the public.

Precious and memorable examples of great compositions for the harp now enrich the library of Sousa's band which has Miss Winifred Bambrick, a foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornetist stands at the forefront of the great soloists of that instrument. Miss Marjorie Moody, is a young soprano of exquisite voice and charm and each of the other soloists is an artist in his or her particular branch of music.

Reports indicate that the "Standing Room Only" sign will be hung out early on Tuesday for judging from the way tickets are being snapped up, the house will be completely sold out.

Tickets are now on sale at M. Steinert & Sons, 915 Main street.

SOUSA PROGRAM

That Sousa and his band will be heard at Woolsey hall on Wednesday, September 13, afternoon and evening, is already known to music lovers of the city and vicinity. What is not known save to those "in the profession" is that the march-king is including the city on the briefest tour he ever shall have made since he resigned as conductor of the Marine band and organized his own famous organization. His program was announced last night as follows:

1. Overture "The Red Sarafan"..... Ericks
2. Cornet solo, "Centennial Polka"..... Bellstedt
Mr. John Dolan.
3. Suite, "Leaves from My Notebook" (new)..... Sousa
(a) "The Genial Hostess."
(b) "The Camp-fire Girls."
(c) "The Lively Flapper."
4. Vocal solo, "Ah Fors e Lui" from "La Traviata"..... Verdi
Miss Marjorie Moody.
5. Intermezzo, "Golden Light"..... Bizet
Miss Marjorie Moody.
5. Intermezzo, "Golden Light"..... Bizet
(Interval.)
6. A Bouquet of Beloved Inspirations" entwined bySousa

7. (a) Xylophone Solo, "Witches' Dance"..... MacDowell
Mr. George Carey.
- (b) March "The Gallant Seventh" (new)..... Sousa
8. Violin solo, "Romance and Finale from Second Concerto"..... Wieniawski
Miss Caroline Thomas.

9. Boy Breakdown, "Turkey in the Straw".....

Miss Caroline Thomas, cornetist, and George Carey, xylophonist.

SOUSA AND BAND

IN LYNN TONIGHT

Advance sales of tickets for the concert by Sousa's band at the Waldorf this evening indicate that the famous leader and composer will be received enthusiastically in Lynn. Local interest in the concert has also been accentuated by the fact that the vocal soloist with the band will be Miss Marjorie Moody, former Swampscott young woman and well and favorably known here. Other soloists will include Miss Winifred Bambrick, harpist; John Dolan, cornetist, and George Carey, xylophonist.

Tonight's program has been carefully chosen. Rousing Sousa marches, well known airs, a Bizet intermezzo, popular songs and martial compositions will make up a program of 10 numbers and Sousa is generous with his encores.

Miss Moody's number will come fourth on the program. It will be Verdi's "Ah Fors e Lui" from "La Traviata," and those familiar with it and its possibilities when accompanied by such a band are keenly anticipating its presentation.

New band numbers promised for the Lynn concert are "The Gallant Seventh," Sousa's newest march, and the suite, "Leaves from My Note-

SOUSA'S BAND TO GIVE PROGRAM

That distinctive annual musical treat, the concert by Sousa's band directed by the famous leader himself, will take place in the Strand theatre on the evening of September 20. W. S. Canning, the local manager for this band of world-wide popularity, is confident that this year's demand for seats for the Sousa concert will be greater than the supply as the attendance has grown with each reappearance of the band.

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



JOHN PHILIP SOUSA

ago he made the following statement concerning his career and his band: "It one remains long enough in ac-

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

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

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

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

"In the thirty years of the existence of my band it has made many tours of the United States and Canada, five tours of Europe and one around the world. It has covered over eight hun-

ADVANCE AGENT FOR SOUSA'S BAND

Mr. John McGrath, advance agent for Sousa's band, was in Lowell today to consult with Mr. Albert Edmund Brown, local manager, relative to the coming concert in the High School Auditorium, Sept. 19. Mr. McGrath brought along a special educational program that will be played at the matinee concert for the children. Mr. McGrath explains that these matinees for the children are one of Mr. Sousa's greatest delights, and he spares no trouble or expense to make them far outshine any children's entertainment of a musical nature ever presented. The great band master loves children and loves to entertain and educate them.

ded thousand miles or its support on the musical public and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

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

MANY SOLOISTS COMING WITH SOUSA'S FAMOUS BAND

Thorough musicianship is the essential for every member of Sousa's band that will be heard here on September 13 in Woolsey hall and by the same token every member of that renowned organization is a soloist. But there are some who stand out above others and these virtuosos constitute an important part of the concert personalities to be heard whenever Sousa and his band are the attraction. Yet it is not alone the instrumentalists who lend distinction to programs of the band. Vocal solos are offered and they are given with rare skill and with consequent

music of the trombone the allure-ment of more generally recognized solo instruments is a tribute to his skill. The unique instrument the Sousaphone, invented by the bandmaster and demanding a player of fine ability, has a master in William Bell, who offers novel solos for that "brass."

The list of soloists would not be complete without a special reference to that charming young Canadian, Winifred Bambrick, who regularly is heard with the band but who, on occasion, presents some of the most appealing and beautiful of composi-



MISS MARGARET MOODY
Soprano Soloist With Sousa

delight to audiences by Miss Marjorie Moody, soprano. She has a winning personality that places her in rapport with her auditors and there is in her voice the loveliness and the sympathy that gives one a feeling of exaltation. Miss Moody has been heard with Sousa and his band on various tours and she has an especially large following in Boston where she is pleasantly remembered for her appearance with the Boston Opera company.

A real genius of the cornet is John Dolan, whose thorough musicianship is apparent in the brilliancy and the proficiency of his solo work.

Then on the list there is George Carey, master of the xylophone. He plays an instrument of unusual magnitude and of the finest tone and the effects he attains are unapproached by other soloists devoted to this type of instrument. The flute soloist, R. Meredith Wilson, has a perfection of artistry and his playing possesses rare beauty.

Then there is John P. Schueler, trombonist. That he can give to the

tions for the harp. Miss Bambrick is among the foremost of the world's harpists.

There will be a matinee and evening performance and tickets are on sale at Steinert's, 183 Church street.

SOUSA SEEKS TIME TO COMPOSE OPERA

That Sousa and his band will appear here on September 29 in the Academy auditorium is already known to music-lovers of the city and vicinity. What is not known save to those "in the profession" is that the March-King is including the city on the briefest tour he ever shall have made since he resigned as conductor of the Marine band and organized his own famous organization.

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

FAMOUS MUSICIANS TOURED WITH SOUSA

Some of the most famous musicians in the United States took their schooling with John Philip Sousa who comes to New Haven on Sept. 13 with his band. There was the late Maude Powell, the violinist, who died in 1919, lamented by what was, perhaps, the largest permanent clientele ever possessed by a violinist in this country. When, new from her years of study in Germany, she came to this country, she was engaged by Sousa as a soloist with his band and after three tours under him set forth on her brilliant career as a recitalgiver. She never forgot to explain that she owed all the attributes that made her a successful recitalist to the seasons she spent with Sousa on tour—"and I," she would add, "the only woman in an entourage of seventy or more."

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

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

Sousa and his band are coming to this city on September 13.



JOHN PHILIP SOUSA

SOUSA PROGRAM

March King Also to Lead Cambra Band

"The Sousa program will be found, I am certain, in point of novelties and new ideas the best he has ever arranged". So writes Harry Askin, manager of the March King, in outlining the program.

But probably no city has ever furnished the March King himself a novelty so essentially unique as New Bedford will when the bandmaster appears here tomorrow afternoon at 2:30, standard time, in the Olympia theater. For aside from the regular band pieces and novelties which his own program includes, the March King will wield the baton over Cambra's Portuguese-American band of 40 pieces.

The regular Sousa program for tomorrow:

1. Overture, "The Red-Saraphan" . . . Erichs
2. Cornet solo, "Centennial Polka" . . . Bellstedt
3. Suite, "Leaves from My Note-book" (new) . . . John Dolan
- (a) "The Genial Hostess" . . . Sousa
- The hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.
- (b) "The Camp-Fire Girls."
- (c) "The Lively Flapper."
- She was an adorable young thing, bobbed hair, bright-eyed, the embodiment of joyous youth.
4. Vocal solo, "Ah Fors e Lui" from "La Traviata" . . . Verdi
- Miss Marjorie Moody.
5. Intermezzo, "Golden Light" . . . Bizet
- Interval.
6. "A Bouquet of Beloved Inspirations" entwined by . . . Sousa
- The compiler believes that the themes embodied in this number are universally admired by music lovers.
7. (a) Xylophone solo, "Witches' Dance" . . . MacDowell
- George Carey.
- (b) March, "The Gallant Seventh" (new) . . . Sousa
8. Violin solo, "Romance and Finale from Second Concerto" . . . Wieniawski
- Miss Caroline Thomas.
9. Cowboy Breakdown, "Turkey in the Straw" . . . Transcribed by Gulon

Consent on the part of Lieutenant-Commander Sousa to lead the Portuguese-American band might not readily been seen as the tribute it really is. For, in doing this, the March King has cast aside one of his few almost unvariable rules. This is, not to depart from the regular printed program. But so impressed was the bandmaster with the sincerity of Mr. Cambra's assurances of the honor with which it would be regarded by the Portuguese-American music lovers in this city and his own interest so piqued at the prospect of leading a band of a race from which he is himself descended, he readily agreed.

Sousa will direct the band through its selections during the intermission for his own band. While the Sousa program is in progress, the 40 members of the Portuguese-American band will occupy seats in a group in the main body of the theater. Rehearsals for the event have been held by the Cambra band.

New Haven
Sept 7/22



John Dolan, Cornet Soloist.

Famous Cornet Soloist To Be Here With Sousa's Band

Figures Showing Costs Per Day to Run
Organization Are Surprising

ROCKVILLE BOY A MEMBER OF BAND

When a few of the interesting facts concerning the expenses of transportation, salaries and other minor items are taken into consideration, it can be readily realized what a pretentious affair such an organization as Sousa's Band, which will appear here next Friday afternoon the 15th must be. Rockville Lodge of Elks are bringing the march king John Philip Sousa and his band of 85 musicians and soloists to Rockville for which elaborate plans are about completed. This will be the last opportunity for local people to hear such a wonderful organization in concert and the Elks are to be commended for undertaking such a big event. It remains for the people in Rockville and vicinity to attend the concert next Friday afternoon.

Mr. Sousa will be here himself together with several other celebrated soloists including John Dolan conceded to be America's finest cornet soloist George Carey saxophonist and a quartet of others. The figures below may prove interesting to readers. The railroad transportation for Sousa's band costs on an average of \$750 per day, the salaries of nearly 100 musicians like Sousa's is between \$1100 and \$1200 per day, bill posting and posters cost \$250 per day and cost of transferring baggage and return \$60 per day and the overhead on Sousa's band is \$100 per day. Friday afternoon the 15th Lieut. Commander John Philip Sousa and his entire organization numbering 85 will be at the Town Hall. Admission prices will be found in the advertising columns of this issue.

John Dolan cornet soloist and assistant director of Sousa's Band is the recognized king of the cornet soloists in America and by many is conceded to be the worlds best on that difficult instrument of a type that instantly attracts, athletic in build, quiet and unassuming, John Dolan is a credit to his chosen profession. He is not only a wonderful musician but one of the best read men one would care to meet. Mr. Dolan is a personal friend of John N. Keeney, chairman of the Elks Committee and is taking a special interest in the concert to be given in Rockville next Friday afternoon. William Brandenburg, a former Rockville boy and in 1901-2 a member of the Rockville band is with Sousa's band this season and is classed as one of the bands most finished charlinetists. Mr. Brandenburg has a host of friends in Rockville who will be glad to learn of his success in the musical world. Tickets for the concert are on sale at Brooks Clothing Co. Randalls, Rockville Grain and Coal Co. or may be had of the members of Rockville Lodge of Elks.

Willow Grove's Closing Day

Sousa and His Band to Give Concerts—Preparations to Care for Crowds.

Willow Grove Park will close tonight for the season, when John Philip Sousa and his band conclude a most successful engagement. The season has been uniformly successful. There was a preponderance of rainy days during the early summer, but more recently the weather has been of the kind for outdoor entertainment, and Willow Grove Park has had a full share of patronage. The various musical organizations heard during the summer gave concerts of the finest sort.

The park opened early in the outdoor year with Nahan Franko and his orchestra. That organization gave concerts during the period from May 13 to June 3. Then was heard Patrick Conway and his orchestra. Victor Herbert and his orchestra was next on the list and he was followed by Wassili Lepa and his Symphony Orchestra. John Philip Sousa and his band, still supreme as a concert organization, began an

engagement on August 6. Patrons of the park have been enthusiastic in welcoming the famous bandmaster and composer and his various new compositions have come into the high esteem that marks appreciation of such of his works as "The Stars and Stripes Forever" and his operas, "El Capitan" and "The Bride Elect."

The Sousa concerts have been of wide appeal and each is attended by all that brilliance that is synonymous with the name of Sousa. He has arranged attractive programs for the season's closing day, and they will include his delectable "Showing Off Before Company," "A Bouquet of Inspirations" and his "Stars and Stripes Forever" are on the attractive list. Mary Baker, soprano, will be heard at her best in Sousa's "The Crystal Lute" and in "The Wren," which is one of Galli-Curci's most popular solos. In the afternoon there will be a special treat in the playing by George Carey of the xylophone solo, "Nola," by Arndt. John Dolan, cornetist, will be heard in Bellstedt's "Centennial," and in the evening will offer "Inflammatus," by Rossini.

For the final day of the season there have been special preparations to accommodate large crowds. The Casino and the various cafes of the park are in readiness to attend to the wants of diners.

SOUSA TELLS OF THE BEST TIME TO COMPOSE A MARCH

Valuable Tips by the Popular Quick- Step King on When to Turn Out Best Sellers in Music

If you wish to know all about marches, it is reasonable to go to John Philip Sousa for the information. He is always ready to tell you all about it. He is coming here Sept. 12, for a concert in the Auditorium and it may well be that, with these tips, the young Sousas in our midst will have ready a dozen or more masterpieces for his inspection when he strikes town.



JOHN PHILIP SOUSA

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

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

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

Rockville Sept 1899 Phil Sept 1899

August
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Sept
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22

Bridgeport Sept 19/22

Cleveland Sept 24/22

St Paul Sept 27/22

Sousa to Be at Auditorium

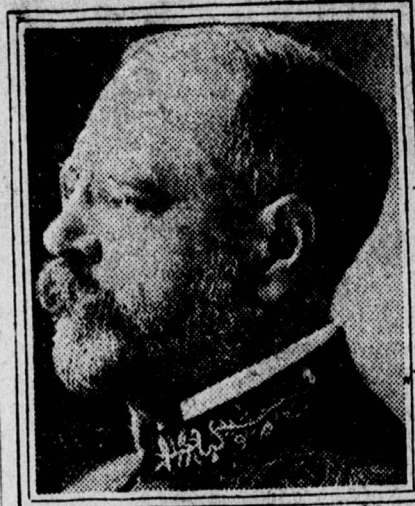
HERE'S STORY OF HOW SOUSA LOST FAMED WHISKERS



Miss WINIFRED BAMBRICK, HARPIST, SOUSA'S BAND

Sousa and His Band.
John Philip Sousa, the March King and the world's greatest band master comes to Bridgeport next Tuesday night with his famous band of more than 80 musicians, to give his annual concert, which will take place this year at the High School Auditorium. There are just two things to whose annual appearance Bridgeport looks forward eagerly throughout the year—one is the circus and the other Sousa's band. And Sousa's band holds a unique place in the hearts of the people. It is beloved equally by those who appreciate the so-called classical music as well as by those who prefer the more popular variety. Hundreds of people go to Sousa's concerts who never attend another

musical during the year. The reason for this is because Sousa stands for something different in their minds. They know and love his marches and they know and love his band. There are many singers or instrumentalists of varying degrees of perfection but there is no other Sousa. One of the pleasures of attending a Sousa concert is hearing some of the new marches which he has composed and not to disappoint his admirers in Bridgeport Sousa will have several new compositions which he has found time to write during the summer on his program on Tuesday. As is always his custom in New England, Sousa will play here under the local management of Rudolph and Albert Steinert of M. Steinert & Sons.



Sousa, Before and After.

JOHN PHILIP SOUSA and his equally famous band are coming to town next Saturday for a matinee and evening performance. And for his first visit in two years the March King has engaged Cleveland's new \$6,000,000 Public auditorium. He will thus have the honor of having initiated the mammoth auditorium for concert purposes. All the facilities of the hall will be used by Sousa in presenting his concerts. The famous lighting effects will be employed, but perhaps the most interesting announcement is that the fine new \$100,000 pipe organ will be used. Edwin Arthur Kraft, the Cleveland organist, who played at the dedication of the organ, has been engaged to preside at the organ during the concert. One of the features will be the playing of "The Lost Chord" on the organ with the band accompaniment. Patrons of Sousa and his band throughout the world have found in his concerts an appeal lacking, in whole or in part, in the concerts of

other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible." Let him tell it, thus: "Why is two hours the outside limit of a symphony concert? Why will an audience sit four hours or even five, for a performance of opera? Well, in the former case only the ear is held; the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera house, the eye is enchained also; therefore, with two avenues of absorption, there is greater receptivity, and a correspondingly smaller tax on the faculties. "Well, in the concerts with my band, I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music. My trombone corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet, sub-consciously, the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classic figures of the traditional trumpeter. The 'picture' we create is historic—Biblical, in fact." Sousa, his band, his trumpeters, and "The Stars and Stripes Forever," will all be features of the concert to be given here on next Saturday afternoon and evening.

March King Decided to Cut Them Off After Evening Spent at Opera.

Where is that world famed crop of whiskers that John Philip Sousa, the march king, sported for nearly fifty years; the whiskers that made his appearance anywhere something to be remembered? Where are those whiskers that many other celebrities in the world of art have imitated? They are "just simply gone," is the way Sousa himself replies now and has replied ever since 1917 when the famous facial adornment went on vacation. But there is something more to the incident than Sousa's unsatisfactory reply. **Re-enlisted in Navy.** Sousa, it will be remembered, was the original conductor of the United States Marine band in Washington more than thirty years ago. In 1917, Sousa re-enlisted in the navy, was sent to the Great Lakes Naval Training station, and there was assigned to the command of the naval band. This band numbered more than 1,800 members. In the course of his work at the Great Lakes Naval station, Commander Sousa enjoyed opportunity to visit with a host of his friends who live in Chicago, just twenty miles away from the Great Lakes station. The Chicago Opera company continued its season in 1917, and Sousa was a frequent member of the audience at the Chicago Auditorium. An intimate friend of the march king is responsible for relating the real facts attending the sudden disappearance of Sousa's whiskers. This is how it is said to have come about: On a Sunday afternoon, late in November, 1917, Sousa, together with Mrs. Sousa, attended a special performance of Gounod's opera, "Romeo and Juliette." Lucien Muratore and Amerita Galli-Curci were cast in the roles of the lovers. Hector Dufranne, the Belgian basso, was the singer of the role of Capulet. Dufranne is

SOUSA AND THE WIDE WORLD

Wherever You Go, by Land or by Sea, You'll Hear the March King's Melodies. The booking of Sousa and his Band for this city on Wednesday, Sept. 20, when they will make merry in the Auditorium, brings to mind some published correspondence from

London, they seem to prefer the American way of 'pepping up' a performance; the book-stores are filled with books by American authors; and the newspapers carry an amazing amount of American news. "When it comes to music, it is a case of 'nothing but,' with John Philip Sousa as a sort of musical idol. I do not assert that the Australian is over-fond of the Star and



John Philip Sousa

a party of well-known American actors who went out to Australia little more than two years ago, and are now on their way back via some of the cities in the Straits Settlements and in India. One of the actors, John P. O'Hara, said, in part: "Before we came to Australia, we were told that the sentiment was markedly anti-American. We were prepared to find it so. But, believe me, Australia is taking from the United States more than she is taking from England! Nine in every ten plays are American in

Stripes; but I do assert that he seems unable to get enough of 'The Stars and Stripes Forever.' When first I heard it, as an entr'acte in the theatre in Melbourne, I supposed it was an easy tribute of welcome to us Americans in the cast; but I hear it is the pet tune of the land. The phonographs seem to be supplied with little else than Sousa marches; and in Sydney the other night I heard a distinguished singer use Sousa's lovely setting of 'In Flanders Field.' Coming here, the Japanese band on shipboard played the Sousa marches at lunch

BIG OVATION FOR THE MARCH KING AT COLONIAL

Haverhill Musicians Honor Sousa Before Great Audience

(BY W. J. P.) "Sousa will be on his last tour next day after you read of his death in the evening papers," exclaimed the great March King to an audience that filled the Colonial theatre Saturday afternoon. A number not down on the concert program brought forth the exclamation, when John W. Adams, president of the local branch of the A. F. of M., presented Lieutenant Commander John Philip Sousa with a bouquet of cut roses, mentioning in his remarks a rumor that this was Sousa's last concert tour. Mr. Adams also introduced Messrs. Howard Rowell and Edwin L. Daniels, Haverhill musicians playing with Sousa, and presented each with gold Masonic emblems in behalf of the Haverhill musicians' organization. Saturday's performance was the first appearance of the Sousa band in Haverhill for many years, and every number of the program was enthusiastically encored. Sousa's marches popular the world over being played in encore. Several characteristic Sousa compositions, new to this city, were featured, the most notable being the suite, "Leaves From My Notebook," which musically portrayed "The Genial Hostess," "The Camp-Fire Girls," and "The Lively Flapper." The newest Sousa march, "The Gallant Seventh" was another typical stirring number. In "A Bouquet of Beloved Inspirations" Sousa has cleverly entwined excerpts from musical compositions internationally beloved into a cleverly harmonious and altogether delightful fantasia. Four soloists appear with Sousa this season: Mr. John Dolan, cornetist; Mr. George Carey, xylophonist; Miss Caroline Thomas, violinist; and Miss Marjorie Moody, soprano. Miss Moody, because of illness, did not sing, a substitute number being played by a harpist. The other soloists were all given merited applause and all responded to encores. Messrs. Dolan and Carey playing several

SOUSA AND BAND AGAIN WIN FAVOR

Famous Conductor Forced to Submit to Demands for Encores.

"LIVELY FLAPPER" PLEAS
It was Sousa night at Elmwood Music hall last evening and triple encores after almost every number lengthened the program to the great delight of the large audience present. The famous conductor led his forces through all the stirring marches and descriptive pieces with consummate musicianship. Mr. Sousa's new suite, "Leaves from My Notebook," in three descriptive episodes ending with "The Lively Flapper," a characteristic bit of musical writing with jazz effect, won great applause. Of course "Stars and Stripes Forever" and "El Capitan" had to be played and by request, "A Mighty Fortress is our God" was given with imposing grandeur. John Dolan, cornetist, played "Centennial Polka," by Bellstedt with such fine effect that he had to give an encore. Miss Marjorie Moody's dyric soprano voice was displayed to advantage in "Ah fors e lui" from "La Traviata." Miss Caroline Thomas, a gifted violinist with a captivating stage presence, played with technical fluency and musical tone "Romance and Fable" from the Second Concerto by Wieniawski. George Carey in his xylophone solo, "Witches Dance," by MacDowell, accompanied by the band, won such applause that he had to play two encores. The programme closed with the favorite "Turkey in the Straw," which made a big hit.

end." Mr. Sousa's friend relates, "There were cheers, encores and plaudits for Dufranne, the venerable old Veronese patrician. Eventually the ovation subsided, and the audience, as audiences always will, turned to the boxes to discover and to see any celebrities that may be in attendance at metropolitan opera. Sousa was discovered, returned the frank recognition, and then quickly left the box. "Sousa returned in about twenty minutes, but not a soul, not even his wife or myself, recognized him. "Sousa returned minus the haughty, aristocratic whiskers that for nearly fifty years had been part and parcel of Sousa, the March King." When Sousa hurriedly left his box he went straight for the little barber shop just around the corner from the Chicago Auditorium, put himself in the barber's chair, and then nonchalantly told his barber to "take 'em all off." The following morning the Chicago papers carried front page news items relating that Sousa's whiskers were gone. Many readers protested against "printing false stories." Sousa, without the Sousa whiskers, simply did not fit in with each other, the wise ones opined. Even at the Great Lakes Naval Training station it took the 40,000 gobs there about a week to recover from the shock, first they discovered their lovable "goldbraids" without a "bush." And the why and wherefore of all? Dufranne Remembered.

SOUSA'S BAND WELL RECEIVED

John Phillip Sousa, unbearded and seemingly no older in appearance than when here several years ago, with his famous band and trumpeters and soloists gave that part of Greater Lynn housed in the Waldorf theatre, Saturday evening, a musical feast that will endure in the minds and hearts of his hearers for a long time. It was the old Sousa with a new band, but with that dynamic personality of the eminent composer and bandmaster ever in the forefront. The resultant music left nothing to be desired except, perhaps, more of it.

The band came to Lynn as a personal tribute to Miss Marjorie Moody, former Swampscott girl and soprano soloist, but unfortunately Miss Moody was handicapped by a severe cold, so that she was not in her best voice and was unable to sing her scheduled number. Miss Moody caught a cold in Maine last week and while singing Friday at Bangor her voice broke completely. It was against the advice of her physician that she sang Saturday evening and prior to the concert was hardly able to speak above a whisper. Rather than disappoint her Lynn friends however, she appeared on the program. Her first number, "The Sweetest Story Ever Told," was chosen because it required a minimum of vocal effort. She sang it through in a most pleasing manner, but was unable to give the overtones the fullness and richness of which she is capable. She gave Sousa's march song, "Our Boys Are Home," as an encore, being assisted through the difficult parts by a sympathetic band accompaniment. Several beautiful floral tributes were presented to her.

Except for the five minutes of intermission the two hours of the program was replete with musical action. Sousa did not even permit the applause to terminate before he started another number. That the audience fully appreciated the treat was evidenced by the continual roll of applause that greeted the scheduled numbers and the encore announcements. The march renditions and especially that given "The Stars and Stripes Forever" fairly lifted the audience to its feet in wild applause.

The program was arranged to suit the greatest number and was well diversified. It contained nine numbers and an equal number of encores all given with that completeness and unique technique for which Sousa is famous. The great band with its 8 members was under the instant control of its conductor and he swerved it from the sweet pipings of the reed instruments to the blare and fanfare of trumpets with masterful skill and intricate delicacy.

The soloists, George Carey, xylophonist, John Dolan, cornetist, an absolute master of their instruments, and Miss Caroline Thomas, violinist, was a revelation of musical artistry.

HEARTY WELCOME FOR SOUSA'S BAND AT ELMWOOD HALL

Famous Musical Aggregation Heard in Two Concerts.

Lieut. Commander John Phillip Sousa, America's march king, conductor-extraordinary, and artist-composer, gave two splendid concerts with his superb body of musicians at Elmwood Music hall yesterday afternoon and last evening. Miss Marjorie Moody, soprano; Miss Winnifred Bambrick, harpist; Miss Caroline Thomas, violinist; John Dolan, cornetist; George Carey, xylophone; and Messrs. Willson and Kunkel, piccolos, were the assisting artists.

In this triumphal tour through the country, Sousa is repeating his early successes. It is a misnomer to call him, as some have, the veteran march king. In appearance and in his virility of musicianship as a conductor, he does not suggest the veteran age, and at the concert yesterday afternoon he was in fine form and received a flattering reception.

The big number of the afternoon programme was the suite, "Dwellers of the Western World," composed by Mr. Sousa, and into which three movements, "The Red Man," "The White Man" and "The Black Man," he has woven some of the melodies peculiar to the three races. As a bit of tonal painting, it was magnificently presented. The finale of the Fourth Symphony, by Tchaikowsky, revealed the resources of the musicians in the classics, and another new Sousa composition, "The Fancy of the Town," a melange compiled of popular tunes during the last decade, received enthusiastic appreciation.

Miss Marjorie Moody, a soprano with a lovely lyric voice, sang the "Caro Nome," from "Rigoletto," with artistic style and was recalled, singing a gay little melody by Mr. Sousa, entitled "Fannie."

Miss Winnifred Bambrick, harpist, played a fantasia, Op. 35 by Alvars, with such beauty of melodic effects as to win an encore. Messrs. Willson and Kunkel won an ovation in their piccolo duet, "Fluttering Birds," by Gounin.

SOUSA AND HIS BAND

Noted Leader and Organization Heard in New Composition

A year ago, when, as the result of a fall from his horse, Sousa was unable to lead his band here, the Elm rink had a capacity audience for the concert conducted by cornetist Dolan. No announcement of the change in conductors was made till the audience had assembled and was reading an entirely new programme from that published.

Yesterday afternoon, with Sousa at the fore, the orchestra floor was not more than half filled, although indeed the balconies were completely sold out. Things generally even up in this world. The day was one of out-of-doors excitement—as some one in the audience said: "If only we could hear them in the open!" But the Olympia was pleasantly cool and under the expert hand of its leader the organization justified a reputation for finesse in stage as well as band stand work. There was a smooth insinuation about the opening number, "The Red Sarafan," that quieted the desire for the open road. When "El Capitan" flashed out on the encore placard, things were moving true to form and all was well.

John Dolan was tonally excellent in cornet work, though his skill was not displayed in numbers of such brilliant character or melodic appeal as last year. His support was a charmingly delicate bit of instrumentation. We remember Mr. Dolan pleasantly from his successful reading of one of Sousa's camera studies: "The Children's Ball," in last year's programme. A similar set of descriptive work came new to hearing this year in the suite: "Leaves from My Note-book," (a) "The Genial Hostess," seemed a lady of little subtlety in her type of entertainment. She evidently turned on the phonograph and let things go as they would. (b) "The Campfire Girls," was a delightful piece of programme music with lovely clarinet work at closing. (c) "The Lively Flapper" was visualized by the music of all the parks and country clubs in the land.

Tonal color in the trumpet section marked the Bizet intermezzo, "Golden Light." In the "Bouquet of Beloved Inspirations" old favorites bloomed anew when plucked and harmonized by the skilled hand of America's veteran band leader. There was the red and orange fanfare of the bull fight music and Escamillo's dashing song; long passages of symphonic beauty in rose and violet. Weber's "Invitation to the Dance," with harp introduction and floating wisps of melody that merged into the brilliant blue of the "William Tell" overture. An encore also in medley form, bore the popular name of "Look for the Silver Lining." There was much effective shading and sweeping phrasing with the brasses that had the true Sousa touch all wrought out of such material as the "Stein Song," "Good Old Summer Time," and "Tavern in the Town." The inevitable freak ending was scheduled here but laid on with reticence.

"The Gallant Seventh," listed as now, showed the march king still fertile in theme. Strongly accented and going with a push, it had the individual quality that has kept the name of Sousa famous. The encores, prompt and generous, ran through "Bayonets and Bullets," and the splendid burst of the drum in "U. S. Field Artillery" to what every Sousa concert knows: "The Stars and Stripes Forever"—four piccolos to the front and the grand and glorious climax: fifteen brasses lined up in a veritable ecstasy of Sousaism.

The xylophone work of George Carey in MacDowell's "Witches Dance" was a thing of absolute quality, marked by pure tone and brilliant execution. It stood out in fine accent against the artistic handling of the supporting band. "Nola" and "Kalua" were given in encore.

The only change in the programme was necessitated by a cold recently contracted by the soprano soloist, Marjorie Moody. An aria from "Traviata" was replaced by "The Sweetest Story Ever Told." Given the courage to put such a single number before the audience, the tendency to slur was not surprising. Miss Moody's voice is of rich quality. One finds her gifted by nature rather than polished by art. A little song of the conductor's, "Fanny," was also untaxing. Miss Moody, who has been described as a young singer of much promise, was doubtless disadvantaged beyond fair judgment.

There was much that was satisfying in the violin number, "Romance and Finale from Second Concerto," Wienlawski. Miss Caroline Thomas has a facile technique, but played with little verve. She was supported as by a highly sensitive orchestra in a performance of much beauty on the part of both violinist and band. The only excuse for the Dydria encore was the exquisite harp accompaniment.

The pleasant courtesy of our Portuguese Sousa in conducting the Cambra band was justified by the spirit with which the local men went through the "King Cotton" march. Taking the baton in a final number, Joseph Cambra led his men most melodiously through the Portuguese anthem. Here arose a delicate question of procedure. The Lusitanian blood of the popular march king, the exchange of courtesies, our big Portuguese colony—"Should we rise?" some one in the

centre of the house asked a neighbor, who happened to be the wife of a high ranking army officer, and well versed in the ways of diplomatic Washington. The lady, being a very charming and gracious person, rose, and one by one the floor followed suit till at the close the homage to Sousa was complete.



WINIFRED BAMBRICK
Harpist in Sousa's Band

This Sousa's Shortest Tour

That Sousa and his Band will appear here, Friday afternoon, in the City Opera House, is already known to music-lovers of the city and vicinity. What is not known save to those "in the profession" is that the March-King is including the city on the briefest tour he ever shall have made since he resigned as conductor of the Marine Band and organized his own famous organization.

The explanation is that Sousa is yielding to an impulse he has long held in suppression to compose another opera-ta. The plan is matured in his musical

mind and he is going to work on it earnestly at the end of his tour. The atrial managers all over the world are forever supplicating him to "write another 'El Capitan'." Now the March-King's answer is: "I'll try." "El Capitan," first heard in 1896, is in revival this summer by not fewer than twelve comic-opera companies, and was staged in spectacular style in Vienna in August. The high school and junior high school students will be able to attend because it has been decided to have but one session of classes on that day. A special price of 50 cents has been arranged for them.

ISSUE OF
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Sousa's Band Coming.

Sousa and his band are coming—their date in this city is Wednesday evening, September 27, and the place is the Auditorium; so, perhaps, it is timely and topical to give an estimate of the comparative popularity of the compositions by which Sousa is best known—the popular marches which gave to him his title of the March-Kings.

Lieut.-Commander Sousa, himself, provides the statistics and the estimate—not out of his own opinion, which is firm enough, but from his years of observation and tabulation. "I have no false modesty," he once said, "and am intensely interested in watching the popular reaction to or from whatever I do or undertake to do."

The oldest of the marches is "The High-School Cadets," written in Philadelphia, and sold to a publisher for \$25 or \$35.

The second-oldest of the marches is second in popularity, also, with another but smaller section of the general public, here, in Canada, and throughout Europe. That is "The Washington Post," written in the second year of Sousa's leadership of the Marine Band of Washington.

"Semper Fidelis," dedicated by the

Sousa and His Band

The musical season in Troy is to open auspiciously at Music hall Tuesday afternoon and evening, September 26, for on those occasions the only John Phillip Sousa and his incomparable band of nearly one hundred musicians and some fine assisting artists will be present under the management of Ben Franklin. There is no other organization just like Sousa's and in fact it has come to be recognized as an institution. In the heat of last July Mr. Franklin presented this organization in the commodious Harmanus Bleeker hall at Albany, and notwithstanding the heat the audiences were so large that many had to stand throughout the concerts and many were turned away. It is doubtful if there is another organization in existence that could have drawn such an audience in such a warm period. Sousa and his band are popular beyond comparison and their concerts interest the young and old, the music lover and those who do not claim to be music lovers. Over half of the program are encore numbers and one has never heard the Sousa compositions played as they should be—unless under the Sousa baton. Extremely large audiences are anticipated for the Troy concerts, the seat sale for which will open at Cluett & Sons next Saturday morning. Until that time mail orders will be accepted and filled if sent to Mr. Franklin at 18 Chestnut street, Albany, and it is a good plan to do this.

Romance and Spousa; They Are True Pals

In the time between afternoon and evening concerts one day last March in Chicago, John Phillip Sousa entertained a number of local friends at an informal dinner. His guests included three newspaper men, the bandmaster of a nearby university, two theatrical managers, his personal physician, and wives various. It was one of the wives, a long-time friend of the march-king, who at length said when the conversation had traversed most of the first-page topics of the day:

"Well, commander, I often think that with your Latin blood and your world-wide experience, you have been a masterful man in sticking to the business of music, and permitting its romance and adventure to pass by untouched!"

"My dear and mistaken lady," replied Sousa, his eyes twinkling, "I should have been put away in the cold, cold ground back about the time Grover Cleveland was first elected president had I not had romance as my inseparable companion! Romance and I have been pals. I married when young, on pay of \$25 a week, and have the same wife to this day. That, believe me, is the true romance. I have seen all of the known world; and that, too, is the very stuff of romance. I have written the tunes to which our military, our marines, and our sailors march and drill; and that, I think is romance anyway. It has all the thrills for me. When one of my two daughters decided that she had found the right man, she came and asked me if it would be all right for her to say 'yes.' And that, dear lady, was ultimate romance: I think I am unique among American fathers!"

Sousa and his "Estimable Eighty" as a Chicago writer calls the famous band, are to come here on September 29th and will give their program of new material and old pets in the Academy High School auditorium.

SOUSA'S BAND IN PLEASEING PROGRAM

Great Director Has Not Slipped,
His Music Most Satisfying
Last Night

A capacity Strand theatre audience of music lovers joined in appreciative applause as Lieut.-Com. John Phillip Sousa again appeared in the Queen City in the leadership of his band after an absence of two years, caused by a serious accident just prior to his engagement in this city last year. The occasion was the annual visit of Sousa and his band to Manchester on the 30th New England tour now being made by Lieutenant Sousa and his 90 talented musicians.

That the annual visit of one of the world's leading bands is fully appreciated was demonstrated by the cordial applause that accompanied the finish of each number and called the leader for one and some times two encores.

No other selection on the entire program stirred the audience to such a high pitch as Sousa's favorite national march "The Stars and Stripes Forever." Each strain seemed to further enthrall the audience until it broke into heated applause at the appearance of the fies, cornets, "rumpets and trombones at the front, in a grand finale.

That Sousa has well earned his title of "The March King" cannot be doubted, for here as in all places where concerts are given, the famous leader is called back again and again for just one more of his own compositions.

The program was one of attractive variety. Sousa gives an original touch to his interpretation of Kern's Broadway success "Look for the Silver Lining" when he presents the chorus with different instruments rotating on the series of leading notes, all sending in an appropriate beat of the giant bass drum.

John Dolan, cornetist of national repute, pleased with several selections played with rare skill.

Miss Marjorie Moody delighted her audience with her sweet and highly cultivated soprano voice. Twice she is recalled to the stage and ends her delightful program with the presentation of Sousa's own interpretation of the "American Girl."

Miss Caroline Thomas, violinist, won hearty applause for her skillful manipulation of her favorite instrument from which she drew the sweetest of music in a manner made possible by years of devotion to her chosen profession.

George Carey, tympani player, wins his audience by speeding over the xylophone keys in the style of wizardry. Snappy jazz that moves the feet of the entire audience.

Sousa's concert was satisfying to a high degree. The great director has not lost any of his magnetism. He is the same Sousa who led his band here a quarter of a century ago. He has not slipped a little bit—a rare musician, a wonderful leader, and the same democratic personality as ever. One's ambition now is to see Sousa leading the band when he is 100 years old.

Waterville High School

There was no afternoon session at the high school yesterday afternoon. Classes were suspended to enable the students to attend the concert given by Lieut. Commander John Phillip Sousa and his band.

The election of officers for the Nautilus, the high school paper, took place in chapel Friday. Elliot Larabee '23 was elected business manager for the coming year, with Harold Palmer '24, and Stephen Larabee '24 as assistants. Caroline Heald '23 was elected editor-in-chief. These four officers will appoint the remainder of the board some time next week.

The mandolin club will meet for a rehearsal Monday at the close of school. Miss Ruth Harlow, director of music in the public schools, is in charge of the club. There will be a band rehearsal Wednesday. Miss Harlow is also conductor of the band.

SOUSA MATINEE FOR SCHOOL CHILDREN

Special features have been arranged for the matinee concert to be given at Elmwood Music Hall next Thursday afternoon at 3:45 o'clock, for the benefit of the school children. At this concert, Lieut.-Commander Sousa will introduce a musical novelty, Showing Off Before Company, in which various members of the band will do individual stunts.

Seats are now on sale for both afternoon and evening concerts at Denton, Cottler and Daniels, and special school children's tickets at a reduced rate are on sale at J. N. Adam & Co.



SOUSA

All Encores and Extras in March King's Concerts at Public Auditorium Will Be by Selection of Audience

"Roll your own!" is the slogan of Sousa and his band in the matter of extra numbers and encores for the concerts he is to give here on September 30, matinee and evening, in the new \$6,000,000 public auditorium. The march king has two set rules with respect to his concerts: First, never to depart from the printed program, save when compelled to do so by the illness of a soloist or the possible accident of nonarrival of an "effect," such as the riveting machine used in the march called "The Volunteers,"

written in the course of the world war as tribute to the men who did their bit in the nation's shipyards; and, second, never to tell an audience what it ought to listen to when it calls for more. "Oliver Twist knew that he would get more than his if his audacious request were granted," says Sousa; "and, surely an American audience has the right to say what it wants when it, too, asks for more."

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

Among the added attractions will be East Tech Band, led by The Great Sousa, and for the first time the great organ will be played by Mr. Kraft in conjunction with a concert.

The Public Hall is big, but it will not be any too big when Sousa raises his baton on September 30th.

Providence

SOUSA'S BAND PLEASES

Diversified and Well-Balanced Program at Shubert Majestic

Received with the customary enthusiastic welcome Sousa's Band, with America's foremost bandmaster, John Philip Sousa directing, presented a diversified and well balanced program before a big audience at the Shubert Majestic Theatre last evening. His assisting artists, Miss Marjorie Moody, soprano, Miss Caroline Thomas, violinist, John Dolan, cornetist, and George Carey, xylophonist, shared in the plaudits which were generously bestowed by a pleased assemblage.

The selections included several of the marches for which Mr. Sousa is justly famous, and Reeves "Second Connecticut Regimental March" was among the favorites offered as encores to the insistent demand for more by the delighted listeners.

Sousa's Band needs no press comment to add to its established recognition in the musical world, and it is only necessary to say that the same perfection, always found in a Sousa concert is still present. The well trained musicians play as a unit and the splendid results obtained by the able leader are demonstrated time and again in their masterful handling of every number.

The accompanying artists were especially successful in their choice and "The Sweetest Story Ever Told," by Miss Moody, was a delightful English composition which pleased immensely, and which was substituted for an operatic aria. "Fanny," a waltz song by Sousa, was offered as an encore. Miss Thomas, Mr. Dolan and Mr. Carey revealed splendid capabilities and the applause be-



Miss WINIFRED BAMBRICK HARPIST SOUSA'S BAND

MARCH-KING BRINGS NEW "FANTASIA OF THE FAMOUS"

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 ten best? In what quality, for example, would you regard Handel's "Largo," great bolero in "Carmen," known as the song of the toreador, or the Song to the Evening Star in "Tannhaeuser"? Would you regard "It's a Long Way to Tipperary" as a great tune? Or "A Hot Time in the Old Town Tonight"? How would you choose as between the great waltz in the Kirmess scene of Gounod's "Faust" and Musetta's lovely waltz in Puccini's "La Boheme"? How about the Miserere in Verdi's "Il Trovatore" and the bolero in the same composer's "Sicilian Vespers"? Which tune do you think will "live" the longer as between, say, Sousa's own "The Stars and Stripes Forever" and

the well-known Serenade by Richard Strauss? What would you do if asked to make a preference between John Strauss' waltz of "The Blue Danube" and Oscar Strauss' waltz of "My Hero" in "The Chocolate Soldier"? How about the chorus of pirates in the second act of "The Pirates of Penzance" and "He's Going to Marry Yum-Yum," in "The Mikado," both operettas being by the same composer, Sullivan?

These, doubtless, are among the million problems in tune which John Philip Sousa faced when he undertook his new fantasia, called "A Bouquet of Beautiful Inspirations." It is his medley and characteristic instrumental arrangement of what he regards as the world's "ten best tunes." You will hear his list of ten when on Sept. 21st, he and his famous band come for a concert in the Dover opera house. The new fantasia is but one of a number of novelties in the program he has arranged for the visit.

There was much that was satisfying in the violin number, "Romance and Finale from Second Concerto," by Wieniawski. Miss Caroline Thomas has a facile technique, but played with little verve. She was supported as by a highly sensitive orchestra in a performance of much beauty on the part of both violinist and band. The only excuse for the Drda encore was the exquisite harp accompaniment.

The pleasant courtesy of our Portuguese Sousa in conducting the Cambria band was justified by the spirit with which the local men went through the "King Cotton" march. Taking the baton in a final number, Joseph Cambria led his men most melodiously through the Portuguese anthem.

SOUSA AND HIS BAND GIVE A FINE CONCERT

The Maestro Also Leads the Portuguese American Band at the Close

Sousa and his band appeared at the Olympia yesterday afternoon and scored the success that always attends them. They were in good form and played with precision, while the great Sousa led with his customary authority.

"The Red Sarafan" overture was the opening number and was played with skill and dexterity. For an encore he gave his famous "El Capitan" march, which set the auditors feet to keeping time with it.

John Dolan the well known cornetist played the "Centennial Polka" and gave an encore in response to much applause. Sousa then gave three of his musical studies called "Leaves from My Notebook." The first was "The Genial Hostess," the second "The Campfire Girls," and the third, "The Lively Flapper." In these the composer exhibited his virtuosity with rare skill and tonal shading.

Miss Marjorie Moody sang two ballads, "The Sweetest Story Ever Told" and "Fanny," by Sousa, which she rendered with delicacy and feeling. She had been suffering from a cold and was unable to sing the familiar aria from Traviata that was on the program.

The band played Bizet's "Golden Light" with fine trumpet accompaniment.

The second part of the program was a compilation of old favorites made by Sousa and called "A Bouquet of Beloved Inspirations." It comprised the toreador's song from Carmen, Weber's Invitation to the Dance, and Suppe's "Light Cavalry" overture. For an encore he gave "Look for the Silver Lining," which included "Good Old Summer Time," the Stein song and "There is a Tavern," which were played with liveliness and expression. The xylophone work of George Carey in MacDowell's "Witches Dance," marked by pure tone and brilliancy, stood out in fine accent against the artistic handling of the supporting band. "Nola" and "Kalua" were given as encores.

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MacMILLAN AND SOUSA, GUESTS

Rotary Club Will Honor the Two at Dinner Tonight

A record breaking attendance is expected at the Rotary Club dinner tonight at the Falmouth Hotel to Donald B. MacMillan, the Arctic explorer, and John Philip Sousa, the band master and composer. The dinner will begin promptly at 6 o'clock in order to enable Commander Sousa to leave for his concert at City Hall and the MacMillan reception will follow that to the band master.

Mayor Chaplin and President Kenneth C. M. Sills of Bowdoin College will be among the speakers, and the two leading soloists of the Sousa organization, Miss Marjorie Moody, soprano and Miss Caroline Thomas, violinist, will take part in the program. Guests of honor will include Professor and Mrs. William R. Chapman, Edwin H. Lemare, municipal organist, and Mrs. Lemare, Adelyn Bushnell of the Jefferson Theater Stock company, Leon V. Walker, president of the Portland Bowdoin Club, and George H. Carey, treasurer of the MacMillan Arctic Association.

SOUSA'S BAND AND SOLOISTS DELIGHT BIG AUDIENCE

Sousa and his band were in Waterville Friday afternoon and gave a wonderful concert at the City Opera House before a large audience composed of local citizens with a liberal sprinkling of Colby, Coburn and high school students. The band was assisted by Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; John Dolan, cornet soloist, and George Carey, xylophone soloist. There were many encores and among these were the Sousa favorites such as "The Stars and Stripes Forever" and other triumphs of the great band master's skill as a composer. The audience was delighted with every moment of a wonderful program, which was as follows: Overture, "The Red Sarafan," Erichs Cornet Solo, "Centennial Polka,"

John Dolan Solo, "Leaves from My Notebook" (new), "The Genial Hostess," (b) "The Camp-Fire Girls," (c) "The Lively Flapper," Vocal Solo, "Ah Fors e Lui," from "La Traviata," Miss Marjorie Moody Intermezzo, "Golden Light," Bizet "INTERVAL," "A Bouquet of Beloved Inspirations," (a) Xylophone Solo, "Witches Dance," MacDowell, George Carey (b) March, "The Gallant Seventh," (new) Violin Solo, "Romance and Finale from Second Concerto," Wieniawski, Miss Caroline Thomas Cowboy Breakdown, "Turkey in the Straw," Transcribed by Guion

Providence, R. I.

SOUSA CONCERT IN SHUBERT THEATRE

John Philip Sousa for many years has held the esteem of the music loving public. As a bandmaster he has had few equals and probably none of contemporary fame. His brand and his own direction, maintained the reputation of many years standing in the concert given last evening in the Shubert Majestic theatre. The large audience and the enthusiasm of the patrons was evidence enough of the continued popularity of director-composer.

One always expects a finished concert when Sousa leads, and every promise was kept last night. The programme was selected with a care which shows the bandmaster's keen appreciation of what audiences desire. He mixed his more familiar marital music with several selections of a softer and more dreamy tone and supplied encores enough to satisfy the most enthusiastic audience.

In addition there is some excellent solo work by John Dolan, cornetist, Miss Margery Moody, soprano; Miss Caroline Thomas, violinist, and George Carey, xylophonist.

Such popular and stirring airs as Sousa's "Sabre and Spurs," "Bull and Bayonets," "U. S. Field Artillery," "Stars and Stripes Forever" and others, together with "The Second Connecticut," as an encore, were included in the unofficial program while a new movement, "Leaves from My Notebook," which included "The Genial Hostess," "The Campfire Girls" and "The Lively Flapper" arranged by the director, furnished additional color and harmony. Perhaps the most delightful number of the evening was "A Bouquet of Beloved Inspirations," which included parts of many favorite compositions arranged by Sousa.

Miss Moody sings with sweet and a clearness of voice which is pleasing. Miss Thomas plays with a fine mastery of technique and poise. The programme follows:

Overture, "The Red Sarafan," Erichs Cornet solo, "Centennial Polka," John Dolan Solo, "Leaves from My Notebook" (new), "The Genial Hostess," (a) "The Camp-Fire Girls," (b) "The Lively Flapper," (c) "The Sweetest Story Ever Told," Vocal solo, Miss Marjorie Moody Intermezzo, "Golden Light," Bizet "A Bouquet of Beloved Inspirations," (a) Xylophone solo, "Witches Dance," MacDowell, George Carey (b) March, "The Gallant Seventh," (new) Violin solo, "Romance and Finale from Second Concerto," Wieniawski, Miss Caroline Thomas Cowboy Breakdown, "Turkey in the Straw," Transcribed by Guion

SOUSA'S BAND TONIGHT

Tonight John Philip Sousa, himself and his world famous band of nearly 100 musicians and nine noted soloists will present an entirely new Sousa program at City Hall at 8.15 o'clock. Portland will give a great welcome to America's beloved composer and conductor, and before night the house will be sold out. There are a few good seats left, and they may be obtained at Steiner's up until 6 P. M. The box-office at City Hall will be open at 7 P. M.

Several new soloists will appear tonight, and among them will be Miss Marjorie Moody, the brilliant coloratura soprano, and Miss Caroline Thomas, the beautiful young violinist, who is making a sensation everywhere. The band appears, Winifred Bambrick, the Canadian harpist; John Dolan, the greatest cornetist in the world; George J. Carey, the wonderful xylophonist, and William J. Ball, the grand xylophone player. Among the

Notables Entertained by Rotary Club in the True Rotary Style

MacMillan and Sousa Guests of Honor With Many Other Prominent Men and Women Sharing Spotlight. Clever Stunts Enliven Dinner at Falmouth Hotel

When notables come to town—and a good many do in the course of a year—Portland Rotarians usually insist on entertaining 'em.

There's John Philip Sousa, for instance. The local club wouldn't think of permitting his splendid aggregation of artists to give a concert here without first having dined the march king and paid fitting tribute to one who had wielded the baton in so many countries of the world and before so many strata of society, including the carefree Russian nobility in the reign of the late Nicholas Romanoff, and just common honest-to-goodness folks engaged in scratching gravel for a living. And Sousa, being a genuine Rotarian, somehow feels that everything will go off better at a performance in this city if he has previously met the live wires of the fraternity and told 'em a few stories of his experiences at home and abroad.

Hence it came about that the Rotarians planned to give a dinner last night before Sousa's band played in City Hall, and inasmuch as Donald Baxter MacMillan, an honorary member of the club, had carried its banner to within 340 miles of the North Pole last season, it was decided to make it a double-barreled affair.

But that isn't all. Festival time is approaching, and with Prof. William Rogers Chapman, the generalissimo of this annual State-wide marshalling of melodies and melodists, and Mrs. Chapman in town, there was naught to do but they must run over to the Falmouth, too, and sit at the head table along with a lot of other widely known folk. Other guests included Mayor Carroll S. Chaplin and Mrs. Chaplin, Mr. and Mrs. Edwin H. Lemare, President Kenneth C. M. Sills of Bowdoin College and Mrs. Sills, Mrs. Letitia N. Fogg of Freeport, a sister of the explorer, Col. H. C. Merriam, commander of the coast defenses of Portland, Leon V. Walker, president of the Bowdoin Club of Portland and Mrs. Walker, W. W. Thomas, president of the local Bowdoin Alumni Association, Arthur Cobb of Boston, Ralph T. Robinson, second in command of the exploring expedition of last year, Richard H. Goddard, magnetic director, and charming Adelyn Bushnell of the Bushnell players.

A Great Night

More than 200, all told, attended the dinner and it was a great night for the Rotarians and their guests, principally because Dr. MacMillan's cup of joy overflowed with a big splash when something that he has long and vainly sought in the Arctic regions was picked up at the feet of Rotarian George C. Soule, last year's president of the club, and laid on the table before him. It represented the fruit of one of the most successful ornithological undertakings since the days of Marco Polo, who lapped some rare birds in his day—likewise the fruit of the blue goose. The names of the men who obtained this material for a six-cylinder scramble will go down in history along with those of Christopher Columbus, Sir Isaac Newton, Louis Agassiz, Henry Ford and other discoverers and scientists.

The egg of the blue goose—or the lack of it—has been the only fly in the ointment for MacMillan. Otherwise he has been pretty well satisfied with the results of his trip poleward, but when he came home without keeping his promise to bring one of these eggs to the Rotarians—as Soule says he did—the smile with which he greeted his old friends and well wishers would sometimes suddenly disappear from his face and deep lines indicative of remorse gnawing his conscience would as quickly take their place. But now all is well, even if the Rotary folk had to give the prix-seam sewn, non-puncture ovoid to this honorary in their organization instead of receiving it from his hand.

Attractive Settings

Settings for last night's dinner were in keeping with the occasion. In each of the pots of fern on the tables was a snow baby or something of the sort, huge musical notes adorned the cloths

and at the head table, directly in front of Dr. Franklin A. Ferguson, president of the club, and the two honor guests was a miniature sector of the northland, with tiny Eskimos peeping out here and there, a polar bear wending his way over the ice and last, but not least, the staunch little Bowdoin herself frozen in for the winter. Flags and bunting were arranged about the walls of the big dining hall.

Following the dinner Dr. Ferguson spoke briefly, and then presented Mayor Carroll S. Chaplin, who was to greet MacMillan and Sousa on behalf of the City. The Mayor told of the great pleasure which this gave him and recalled the days of his boyhood when he apportioned 50 cents of his savings for the Fourth of July and a certain amount for the purpose of hearing Sousa's band play. He then had a few nice things to say about Dr. MacMillan.

Stunt in the Offing.

As the band leader arose to speak, the lights were extinguished and everybody began to look for one of those rotary stunts that have made the Portland club famous. They didn't know whether brickbats or bouquets were to fly, but they did know that something was on tap, and just held their breaths. In times past these people have done most everything imaginable, occasionally starting a row that required the attention of the police, but somebody higher up has been "fixed" in a jiffy and the belligerent birds have come back to their tables without missing more than four forkfuls of French fried or salad. This case-hardened community laughs at such tragic occurrences and calls for more.

This time, though, those in charge of the entertainment swung directly to the opposite, and instead of a regular "hog rattle" at the entrance to the room, there was a song recital, with Messrs. Do, Re, Mi, Fa, Sol, La, Si and Do doing the warbling and Neil R. Taylor at the piano. Creeping stealthily through the corridor behind an enormous sheet of music, the singers popped up their white capped heads and unleashed a melody in honor of Sousa thuswise:

"Here's Sousa and his band. Whose name is praised in every land; His melodies to us are ever new. May Stars and Stripes forever stand The greatest march in this great land. Rejoice in mighty proud of you."

Then they backed out and left the floor to Sousa as the lights came on again. The men who sang were Herbert Splann, Ernest Soule, Ernest J. Hill, Ralph Redfern, Whitman E.

SOUSA'S BAND

Leut. Commander John Philip Sousa appeared on the Olympia theater stage yesterday afternoon and conducted New Bedford's own Portuguese-American band through one of his famous marches. The appearance of the famous band-leader with the local band came toward the close of the program when Joseph Cambra led his 40 musicians onto the stage for the two closing numbers of the afternoon's entertainment.

"King Cotton March" was the Sousa selection played. With Mr. Cambra sitting with the cornetists, the "March King" mounted the raised platform and gave the signal for the start. The New Bedford musicians played through the march in excellent harmony, although it was easy to see that Mr. Sousa did not have the men under the same control as he had his own musicians. Director Cambra, handed the leader's baton by Mr. Sousa, led his men through the Portuguese national anthem.

The smooth strains of Erich's "The Red Sarafan" opened the program with Bellstedt's "Centennial Polka" rendered by John Dolan, cornetist, as the second number. Mr. Dolan raptly gave forth from his instrument harmony as clear as a bell and won a storm of applause as he finished. His rendition of the strains of "Auld Lang Syne" with a tremolo effect, during the piece, was especially pleasing. "I Love a Little Cottage", by O'Hara, was Mr. Dolan's encore selection.

"Leaves from My Note-book", a new suite of Mr. Sousa's composition, was given in three parts.

Miss Marjorie Moody, soprano, sang "The Sweetest Story Ever Told". Sousa's "Fanny" was sung by Miss Moody as an encore.

Bizet's intermezzo, "Golden Light", was the closing number of the first part of the program. Mr. Dolan's work as he played the solo part, accompanied by the harp, was especially pleasing. The rousing "U. S. Field Artillery March" of Mr. Sousa was the well-received encore, in which the six trombone players rose in their places and effectively boomed the martial strains over the audience.

"A Bouquet of Beloved Inspirations" entwined by Sousa" was the opening selection after the interval.

Smith, Charles Winton, George Minott and Orton Buck.

No Speech; Just Yarns
Sousa didn't attempt to make a speech. He was too happy to make one, and he thought he could add to the happiness of his hearers if he just rambled on with a few yarns. They were thoroughly delightful little tales, too, and brought roars of laughter from the Rotarians. When he had concluded the bandmaster was presented with a handsome bouquet of roses by Mrs. Neil R. Taylor and MacMillan received another from her as he finished his story of the trip of the Bowdoin.

Violinist With Sousa's Band



CAROLINE THOMAS.

Details of the programs which John Philip Sousa and his famous band will play in Orchestra hall next Sunday afternoon and evening are complete and promises two concerts which should appeal equally to the ardent music lover and to those seeking casual diversion.

In addition to the new numbers described in these pages last week there will be noted in the evening concert something of an innovation for a Sousa program because it includes one movement or a symphony, the finale to the Tchaikowsky Fourth.

As a rule Sousa steers clear of works designed specifically for orchestra because he is such a good composer himself that he knows there are moments when the most dulcet woodwinds cannot substitute for a choir of strings, but now and then he rearranges an orchestral work where the brass predominates and the string tone quality may be sacrificed without altering the original intent of the composer. The majestic finale to the Fourth symphony by the popular Russian is such an example.

The new works by Sousa included in the two concerts are the suite, "Leaves from My Note-Book," and "The Gallant Seventh," his most recent march, in addition to which several new compilations and arrangements are to be noted, and liberal assignments to the soloists.

Afternoon.
Overture, "The Red Sarafan".....Erichs
Cornet solo, "Centennial Polka".....Bellstedt
Suite, "Leaves from My Note-book" (new).....Sousa
(a) "The Genial Hostess".....Sousa
(b) "The Camp-Fire Girls".....Sousa
(c) "The Lively Flapper".....Sousa
Vocal solo, "Ah Fors e Lui," from "La Traviata".....Verdi
Intermezzo, "Golden Light".....Bizet
"A Bouquet of Beloved Inspirations".....Sousa
entwined by.....Sousa
(a) Xylophone solo, "Witches' Dance".....MacDowell
Mr. George Carey.
(b) March, "The Gallant Seventh".....Sousa
(c) "The Black Man".....Sousa
Violin solo, "Romance and Finale from Second Concerto".....Wieniawski
Miss Caroline Thomas.
Cowboy breakdown, "Turkey in the Straw".....Transcribed by Guion

Evening.
Rustic Dance, "The Country Wedding".....Goldmark
Cornet solo, "Ocean View".....Hartman
Suite, "Dwellers of the Western World".....Sousa
(a) The Red Man.....Sousa
(b) The White Man.....Sousa
(c) The Black Man.....Sousa
Vocal solo, "Caro Nome," from "Rigoletto".....Verdi
Miss Marjorie Moody
Finale, "Fourth Symphony".....Tchaikowsky
Intermission.
Melange, "The Fancy of the Town" (new).....Compiled by Sousa
(a) Duet, "Piccolos".....Gannin
(b) "The Birds".....Gannin
(c) Messrs. Willson and Kunkel.
(b) March, "Bullets and Bayonets".....Sousa
(c) Harp solo, "Fanny".....Alvares
Miss Winifred Bambrick
Overture, "Light Cavalry".....Suppe

Sousa's Band at Troy Music Hall, Sept. 26th

The opening of the musical season in Troy and vicinity will take place Tuesday afternoon and evening, September 26th, at Music Hall, when Ben Franklin presents Sousa and his incomparable band of nearly one hundred musicians and some fine assisting artists. There is no other band that compares with Sousa's and this condition has long prevailed. Its concerts are enjoyed by the young and the old and by those who are not. The band is popular in comparison to its remarkable ability and this is one reason why it is greeted by such large audiences. Last July during the heat Mr. Franklin presented Sousa and his band in commodious Harmanus Blecker Hall, and notwithstanding the heat the large auditorium was packed to capacity, many were forced to stand and many were turned away. It was a great tribute to the popularity of the band, and it is doubtful if any other organization could have attracted such a crowd in such a period. The seat sale for the Troy concert will open at Cluett and Sons, Troy, next Saturday morning, and until that time mail orders addressed to Mr. Franklin at 18 Chestnut street, Albany, will be accepted and filled.

Harmonies from "Carmen", Weber's "Invitation to the Dance" and the overture from William Tell went to make up the medley. "Look for the Silver Lining", from the musical comedy "Sally", was a rollicking contrast to the operatic selections and was given as an encore. George Carey's admirable work on the xylophone in "The Witches' Dance" was another offering.

"The Gallant Seventh", a new march composition by Sousa, followed Mr. Carey's solo, but the encore to the piece was far better received; it was Sousa's famous "Stars and Stripes Forever". As the closing strains were played the piccolos advanced to the front of the platform, followed by the cornetists and the trombones, and the martial music rang through the theater.

Miss Caroline Thomas' violin solo, "Romance and Finale from Second

Concerto" by Wieniawski, and her encore, Dryda's "Souvenir", were followed by "Turkey in the Straw", transcribed by Guion, as the closing numbers by the Sousa musicians.

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RECORD HOUSE FOR SOUSA'S BAND

Famous Players Give Best Concert in History

Seldom is a larger house seen in City Hall than the delighted and most appreciative audience that greeted Lieutenant-Commander John Philip Sousa and his famous band last evening. The concert was one of the finest ever given here—even by Sousa, who has a past record of unparalleled successes. The band is on a New England tour under the direction of Albert and Rudolph Steinert and the concert was under the local management of George W. Peddie.

The event followed the Rotarian banquet at the Falmouth Hotel at which Sousa was one of the guests of honor and many at the banquet went on to the concert which opened at 8.15. The audience filled every seat in the hall, with many standing. The band played with its accustomed finesse, skill and brilliance, with the familiar precision of attack, fine shading, smoothness and inspiring effect. The conductor led his musicians with the absolute control for which he is famous, and wielded them as one man.

In addition to an interesting and brilliant program, there were admirable numbers by an array of talented soloists, as follows: Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; Mr. John Dolan, cornet soloist; Mr. George Carey, xylophone soloist. There were the usual number of encores and the program was extended to what some felt was an undesirable length. But the people had a real good time. They came to hear lots of fine music and they got it. The inspiring strains of Sousa's band went straight to the heart. All the familiar marches by the band master were heard.

A Popular Program.

The program opened with an overture for the band. Mr. Dolan, cornetist, was billed for the second number and played with the utmost skill and expression. He appealed immensely to the audience with his beautiful, rich mellow tones. The artist was received with enthusiasm and was encored.

A descriptive suite, Leaves From My Notebook, by the band leader, presented musical pictures, The Genial Hostess, The Camp Fire Girls and The Lively Flappers.

This work, performed by the band, had pleasing musical passages and taking melody, and the final movement was followed by hearty plaudits.

Miss Moody, the vocal soloist, has a lovely, clear flexible coloratura soprano. She sang a difficult and familiar aria from La Traviata and delivered the passages with appealing charm and excellent vocal method. Although the voice is not of great volume it has adequate carrying quality and the liquid bell-like tones are effective. Miss Moody was twice encored.

Xylophone Artist Scores.

The first half of the program closed with a transcription of Bizet's Agnus Dei (Golden Light) which was finely performed by the band. Other selections which followed were a number embracing familiar and favorite airs, arranged by Sousa for his band; a xylophone solo by George Carey; a new Sousa march; violin solos by Miss Thomas, and a final rollicking piece, Cowboy Breakdown by the band. After Sousa's Bouquet of Beloved Inspirations, which presented some especially dainty little airs, there were lots of encores when some "freak music" was given which mightily amused the kiddies in the audience.

A real wonderful xylophone soloist, Mr. Carey, played the Witches Dance and fairly brought down the house. Of course he was encored—not once but some five or six times. The best xylophonist ever heard in Portland, we'll say. Really made the hit of the evening.

Miss Thomas is a talented violinist who displays a tone of real beauty and a good deal of technical skill. She played from a Wieniawski Concerto and an encore was called for. Special cars took the big audience home at the hour of 11.

SOUSA HERE TODAY

With a brand new Sousa program and the largest band he has ever had, John Philip Sousa will appear at City Hall this evening, September 21, at 8.15. The March King will positively lead the band himself, and the indications are that a crowded house will welcome him to this city. Several new soloists will appear with the band this season, including Miss Marjorie Moody, a coloratura soprano, who, after Sousa's brief tour, will sing with the Chicago Grand Opera Company, and Miss Caroline Thomas, a beautiful young violinist, who has won fame abroad in a recent concert tour of the principal cities of Europe. Other soloists will be Winifred Bambrick, the noted Canadian harpist; John Dolan, the greatest cornetist in the world; and George Carey, who has no equal on the xylophone. His instrument, is 12 feet long and cost \$5,000. On the program will also be a new suite by Sousa entitled Leaves From My Notebook and the Cowboy Breakdown, Turkey in the Straw. Bizet's beautiful intermezzo, Golden Light and Erich's overture, The Red Sarafan are on this program, which should delight everybody. Advertisement.

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SEP 24 1922

AMUSEMENTS

Sousa's Band—A memorandum to the editor of this newspaper from Harry Askin, manager of Sousa and his band, booked for a concert tomorrow afternoon at the Auditorium, tells that the March-King has composed a new march, named "The Gallant Seventh," dedicated to the Seventh Regiment of the National Guard of New York state, and been made an honorary officer of that famous organization. As Mr. Askin says, it again has been a case of "Let Sousa do it!" because Sousa always does. Not fewer

not possess a wedding-march of its own—that is, one by a native composer—and had always used either Wagner's out of "Lohengrin" or the equally familiar one by Mendelssohn. It was another case of "Let Sousa do it!" Within a fortnight after the Koven, in the New-York Herald, had uttered his complaint, every music-publisher in the United States was in receipt of at least one manuscript called a wedding-march. Poor De Koven, himself, felt called upon to try, and wrote one; but it was not fair to



JOHN PHILIP SOUSA

than eight American composers have sought to write a march for the Seventh Regiment of New York; but, as the English Tommies in the World War would have said, "they didn't click."

When, in 1918, the late Reginald De Koven, the composer, called attention to the fact that this vast nation did

judge him by it, inasmuch as he was at the time busy on the opera which was to be his swan-song, "Rip Van Winkle." The gifted American lived to see the premier of that opera by the Chicago Opera Association, and died suddenly in Chicago while waiting for the second performance.

Sousa, when the American wedding-march question was agitated, was idling his time away in Chicago. And he really had nothing to do,—save to drill, rehearse, and prepare six bands of 300 players each, men of the Great Lakes Naval Training Station at Lake Bluff, Ill., in which Sousa enlisted about a month after the United States entered the World-War. But Sousa did it. He composed an American wedding-march, had it accepted, and, not long afterward, while he lay ill in a post-armistice sick-room and fought to recover from the exposure to which he had subjected himself in the closing months of the World-War, the march was formally made known to the country via the Chicago Symphony Orchestra, under Frederick A. Stock.

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The season of music begins Sunday

afternoon, Oct. 1, when the energetic John Philip Sousa will conduct a pair of concerts at Orchestra Hall. The next evening Cameron McLean, the Detroit baritone, will give a program of Scottish songs. After that there is a crowded calendar until May when the festival at Ann Arbor annually indicates that all is over except the student recitals.

Between these dates there will be a great many visitors other than those mentioned in foregoing paragraphs. Mario Chamlee, tenor, comes to entertain with the aid of Edith Mason, soprano. Carolina Lazzari, contralto, and Alberto Salvi, harpist, will give a joint recital. Frieda Hempel comes in the spirit of Jenny Lind and the regal Mary Garden returns after a rather long absence. The piano will be played by Ethel Leginska, the English girl who has taken a flier into composition where her ideas are as ultra as the very modern Leo Ornstein. In Jeritza arrives the "sensation" of last year in New York—Jeritza, the Viennese, who succeeded to some of Gerry Farrar's roles at the Met. These men and women will be presented by Mr. Devoe.

Great names also adorn Mrs. Hurst's roster. Martinelli and Marian Telva, a contralto, will be the first. Salvatore Fucito, accompanist and coach of Caruso, will be accompanist. The towering Chaliapin, great singer and great actor, will make his second appearance here. Others who follow closely after are Rosa Ponselle, soprano; Mischa Elman, violinist; Isadora Duncan and 22 dancers from the Moscow Ballet; Alfred Mirovitch, pianist, and Nina Tarasova, interpreter of Russian folk

MACMILLAN AND SOUSA WILL BE GUESTS TONIGHT

Dinner to Be Tendered Them at the Falmouth By Rotary Club



CAROLINE THOMAS



MARJORIE MOODY

Nearly 300 will greet Donald B. MacMillan, the Arctic explorer, who is to be officially welcomed home from his Baffin Land expedition, and John Philip Sousa, the March King, and band master, at the dinner to be tendered them this evening at the Falmouth Hotel by the Portland Rotary Club.

The program will be as follows: Introductory remarks by Dr. Franklin A. Ferguson, president of Portland Rotary Club; address of welcome, Mayor Carroll S. Chapman; solo, Miss Marjorie Moody, soprano soloist for Sousa's Band; address, by John Philip Sousa; violin solo, Miss Caroline Thomas, soloist for Sousa's Band; address, Pres. K. C. M. Sills, Bowdoin College.

Introduction of Ralph T. Robinson, second in command of the MacMillan Baffin Land Expedition, and Richard H. Goddard, magnetic director of the MacMillan Expedition; address, Donald B. MacMillan.

Stunts to Feature

During the evening there will be various stunts and features, and it is planned to have the affair over in time for those who wish to attend the Sousa concert at City Hall and lose only a comparatively short part of it at the beginning.

Among the guests who will be present tonight in addition to the speakers will be Prof. and Mrs. William R. Chapman of the Maine Music Festival; Municipal Organist and Mrs. Edwin H. Lemare; Mrs. Letitia N. Fogg, Freeport, sister of Dr. MacMillan; Col. H. C. Merriam, commander of the Coast Defenses of Portland; Leon V. Walker, president of the Bowdoin Club of Portland, and Mrs. Walker; Adelyn Bushnel of the Jefferson Theater; and others.

The dinner is to begin promptly at 6. Last year his MacMillan told the story of his hunt for the egg of the blue goose and this year the explorer is expected to recount his further adventures in the search for this much sought after curiosity.

The explorer will tonight tell the story of his trip North, what the expedition was planned to accomplish, what he found, and what remains to be discovered in the future.

SOUSA SENDS HIS PROGRAMS

Some New Marches, Part of Symphony and 7 Soloists for 2 Concerts.

Programs for the two concerts which John Philip Sousa and his band will give in Orchestra Hall next Sunday afternoon and evening are announced by James E. Devoe. They promise much enjoyment for everyone who likes music.

Liberally sprinkled through the two lists are numbers by Sousa, either original compositions or arrangements, and the unlisted encores can be depended on to include several others, principally the marches like "Stars and Stripes Forever," "El Capitan" and "Washington Post."

One innovation will be noted in the presence of a symphonic selection, a rarity on Sousa programs, for he believes in leaving to the symphony orchestras the great works especially designed for them. But in selecting the finale to the Fourth symphony of Tchaikowsky he has picked a movement notable for the sonority and majesty of its climaxes built up by the brass choir and one in which the tone-color of the strings can be readily approximated by the lighter woodwinds.

Another almost orchestral number will be the two movements of the Wieniawski's second violin concerto which Caroline Thomas will play. The generous individual participation of members of the band will also be noted in the programs.

Mr. Devoe announces that although the concerts are to be given in Orchestra Hall, no seats are for sale there, tickets being available only at the Grinnell box office or the Philharmonic-Central offices in the Arcadia.

The complete programs follow:

AFTERNOON

1. Overture, "The Red Sarafan".....Erichs
2. Cornet solo, "Centennial Polka".....Belstedt
3. Suite, "Leaves from My Notebook" (new).....Sousa
 - (a) "The Genial Hostess".....Sousa
 - (b) "The Camp-Fire Girls".....Sousa
 - (c) "The Lively Flapper".....Sousa
4. Vocal solo, "Ah, Fors e Lul" from "La Traviata".....Verdi
5. Intermezzo, "Golden Light".....Bizet
6. "A Bouquet of Beloved Inspirations" entwined by.....Sousa
7. (a) Xylophone solo, "Witches Dance".....MacDowell
- (b) March, "The Gallant Seventh".....Sousa
8. Violin solo, "Romance and Finale from Second Concerto".....Wieniawski
9. Cowboy breakdown, "Turkey in the Straw".....Transcribed by Gulon

EVENING

1. Rustic dance, "The Country Wedding".....Goldmark
2. Cornet solo, "Ocean View".....Hartman
3. Suite, "Dwellers of the Western World".....Sousa
 - (a) The Red Man.....Sousa
 - (b) The White Man.....Sousa
 - (c) The Black Man.....Sousa
4. Vocal solo, "Caro Nome" from "Rigoletto".....Verdi
5. Finale, "Fourth Symphony".....Tchaikowsky
6. Melange, "The Fancy of the Town" (new).....Compiled by Sousa
7. (a) Duet for piccolos, "Fluttering Birds".....Gannin
- (b) March, "Bullets and Bayonets".....Sousa
8. Harp solo, "Fantasia On 33".....Alvars
9. Overture, "Light Cavalry".....Suppe