

WITH SOUSA

Famous Leader Brings
Two Soloists to City.



FLORENCE
HARDMAN



JOSEPH
GREEN

In keeping with his intense feeling of patriotism which leads him to give preference to all things American, John Philip Sousa, the famous composer and conductor, will present as one of his several soloists when his band plays at English's Sunday, Oct. 5. Miss Florence Hardman, an American violinist who is attracting a great deal of attention in the musical world. Miss Hardman was born in this country and received the foundation of her musical education here, although she had the good fortune to study for a time with Prof. Leopold Ayer, the famous Russian teacher, who has given the world such commanding players as Sheffter, Rosen and Edman.

Another remarkable soloist with Sousa

is Joseph Green, xylophonist, who has achieved fame in the phonograph world. He has given talking machine lovers some of the best xylophone records made in some time. He will give a delightful group of selections Sunday with Sousa's concert.

Indianapolis, Ind. Star WILL BE GUEST OF SOUSA

The honor of being the guest of John Philip Sousa at this band concert at English's tomorrow afternoon was won by William James Patterson, 1055 West Michigan street, he being the first man to enlist at the local United States Navy recruiting station yesterday. Patterson will be one of a box party of six arranged through the courtesy of Sousa and the management of the theater, for the first men to enlist yesterday at each of the six Indiana cities where there are navy recruiting stations. Patterson received an honorable discharge from the navy as quartermaster, second class, and re-enlisted for a two year period.

FIRST TO GET IN NAVY WILL BE SOUSA GUEST

SPECIAL PLANS MADE FOR
THEATER PARTY.

RECRUITS FROM SIX CITIES

The first recruit accepted at the local navy recruiting station Friday will have the honor of being the guest of John Philip Sousa, famous band leader and composer, at his concert at the English theater, Sunday afternoon.

Through the courtesy of Sousa and the management of the English theater a box for the "honor" recruits from each of the six Indiana cities where there are navy recruiting stations, has been set aside for the Sunday matinee.

This special arrangement was made in behalf of the navy recruits because of Sousa's interest in the military service (he was commissioned a lieutenant in the navy during the war), and in behalf of the present nation-wide campaign of the navy department for 150,000 recruits.

State-Wide Feature.

This is the first state-wide feature of a national drive for recruits just starting which is to last for six weeks.

The campaign in Indiana is in charge of Lieutenant Thomas E. Orr, who is head of the state recruiting service, and Merle Sidener, of Indianapolis, Indiana, district chairman of the civilian organization which is co-operating with the navy in the present drive. H. W. Nordyke is the local sub-district chairman for the civilian organization.

As the guest of Sousa, the local recruit, who is fortunate enough to be the first accepted Friday morning, will have a distinct honor. Sousa's band is in its twenty-ninth season under his direction, a remarkable record for one musical organization.

Part in War Work.

In addition to his fame as a musician, Sousa is recognized for the part he played in war work as a lieutenant in charge of the navy's largest band of 1,000 pieces at the Great Lakes Naval Training station. During his leadership more than 3,000 musicians were trained at the Great Lakes at different times, as changes were made in the personnel of the band organization.

It is expected the present inducements of the option of a two-year enlistment in the navy without the recruit having had previous military service, and leaving the selection of his training station with the recruit, will bring a large number of men into the service during the drive.

English's—Sousa's Band.

Lieut. John Philip Sousa and his band gave two concerts at English's yesterday, delighting audiences that have a craving for Sousa music. The programs were typical of those given in former years by Mr. Sousa, but it would be stretching a point to say they were an improvement. For the most part they consisted of new compositions by Mr. Sousa. Judging by the applause, the new compositions were not as popular as the old ones, on which Mr. Sousa's fame as a composer and a director were founded. There was nothing on the printed program either at the afternoon or evening concerts to overshadow the old Sousa favorites played as encores. In truth, there is much ground for the statement that the earlier Sousa compositions are better than those of the present. The "Liberty Bell March" apparently had a far deeper and more pleasurable appeal than the "Wedding March," composed by Mr. Sousa in 1918 as a wedding march for American brides. Now and then there was a strain in the "Wedding March" reminiscent of the early compositions of Mr. Sousa, such as the "Liberty Bell," "El Capitan" and others which swept through this country on a great wave of popularity and called attention to Mr. Sousa as a leading American composer and director. There were other new Sousa productions on the programs yesterday afternoon and last night, but, as enjoyable as they were, they merely created the impression that Mr. Sousa years ago set a mark for himself that he has not quite lived up to of late. Perhaps it was because he seems to have attempted to write better music that he has not given to his most recent compositions that appealing something that made his first marches so immensely popular and caused him to become known the world over as the "March King." However, he is the same engaging and interesting director. It may be said also that his are distinctly American concerts and that he endeavors to keep them on a high plane. With the band are four soloists—Miss Florence Hardman, violinist; Miss Mary Baker, soprano; H. Benne Henton, a saxophonist whose music made a real

MARCH KING

Famous Band Leader to
Give 2 Concerts Here.



JOHN PHILIP SOUSA.

Two concerts will be given by John Philip Sousa and his musicians Sunday afternoon and evening, Oct. 5, at English's opera house. As a composer he is known as the "March King," but besides marches, he has written ten operas and a number of other works.

The late King Edward decorated him with a medal of the Victorian Order, the French government conferred on him the Palms of the Academy and Public Instructor, the Belgians gave him the decorations of the Fine Arts academy of Hainault and he has been presented with medals and decorations from numerous societies throughout the world.

SOUSA'S BAND TO BE HEARD AT ENGLISH'S

Sousa in one of his new marches, "The Volunteers," has somehow managed to catch the spirit of the vast army of American shipbuilders, to whom it was dedicated. You hear the clang of the big bells, the rattle and banging of the huge cranes, the roar of the blasts, the seething of fusing metal, and the wild insurgent clangor of the big riv-

eting machines mingling with the weird shriek of the siren. It voices the immense reserve power that was back of it all; the bigness of the work these men are doing is given musical voice. It is a masterpiece of instrumental interpretation, a battle march with a meaning as well as a purpose.

"The Volunteers" rounds out a long and amazingly successful list of musical compositions from the active pen of the "March King" of the world. Some 200 compositions, ranging from marches, through songs, and even into the realms of opera have borne his name. Sousa, who served as a lieutenant in the United States naval reserve force throughout the war, comes to English's Sunday, Oct. 5, for a matinee and night performance.

Sousa's Band

Sousa's Band at English's yesterday delighted lovers of band music in general and of Sousa marches in particular with an afternoon and an evening concert, both of which, in spite of discouraging weather, drew large audiences. The program differed at each concert, but Sousa compositions, old and new, were, as usual, predominant. The older numbers, being more familiar, brought the greatest amount of applause, but some of the later compositions were impressive and all, of course, were beautifully played. Among the new marches were "Bullets and Bayonets," "The U. S. Field Artillery," "Saber and Spurs" and the "Naval Reserve March," all tingling with the martial spirit and excellent marching numbers. The soloists included Miss Florence Hardman, a violinist of rare skill; Miss Mary Baker, singer, and Frank Simon, a cornetist of extraordinary quality.

Indianapolis, Ind.

Oct 5/19 Star

English's—Today, Sousa's Band.

It is a fact that a majority of human beings have a musical sense. To whistle or hum some kind of a tune is almost a universal instinct, and is the primitive musical impulse. This instinct usually takes the form that fits the rhythm of regular motion, something one can keep time to. The popularity of march music is the result of this instinct. While John Philip Sousa has composed many works of a serious nature, and a number of operas that have had unbounded success, he is called the "March King" because he has written so many marches that are favorites in every land. Even the most unemotional will feel a stimulating thrill when Sousa's Band plays a stirring Sousa march as only Sousa's band can. Sousa's Band comes to English's this afternoon and tonight.

Indianapolis

Oct 2 - 1919

and strong.

The Sousa band, coming to English's for concerts next Sunday afternoon and evening, is now in its twenty-ninth year. It probably holds the world record for continuous existence under one director. As usual the regular program of instrumental numbers will be supplemented with several solos, some provided by players in the band and some by special soloists.

No man in the world of music has had so extensively advertised a personality as Lieut. 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 comes to English's Sunday afternoon and night, Oct. 5.

Akron Journal Oct 6/19

SOUSA'S BAND AT THE ARMORY.

John Philip Sousa, American march king, with his band, will appear to a packed house when he comes to the armory Thursday, judging from the demand for seats. Seats are now selling in the armory at the Music League of Akron, under whose auspices Sousa comes here.

The afternoon concert Wednesday is for children and young people. There are seats available now. The evening concert, for the general public, will be of unusual interest. It will include some of Sousa's finest and most appealing compositions. Many choice seats are on hand now at the armory.

Sousa's appearance here is the first event of the elaborate musical season made possible by the Music League of Akron. One of the most notable achievements of the Music League is the inauguration of the "Musical Sundays" at the armory. Beginning Sunday, Oct. 19, when the Akron Orchestra has its premiere, there will be music for the entire city and county, at popular prices, every Sunday.

SOUSA ON 29th TRANS-CONTINENTAL JOURNEY

Oct 6/19



John Philip Sousa.

When John Philip Sousa and his 55-instrumentalists and soloists come to Akron next Wednesday and appear at the Armory, the great American march king will have completed another leg in his 29th trans-continental American tour. This is Sousa's first public appearance since the United States won the war. He had to abandon his tours while he devoted all his time at \$1 per annum to training musicians at the Great Lakes naval training station.

Sousa and his band are known to every American, young and old. Because of his love of children, the famous composer and bandleader has arranged a special program for young people Wednesday afternoon. The evening program, for the general

public, will be of popular appeal and distinguished by the compositions which have made Sousa the world's premier composer and master.

Seats are now selling at the office of the Music League of Akron, the Armory. Sousa and his band are being brought to Akron under auspices of the Music League. Hereafter the Armory will be the music center of Akron. Included in the ponderful program for the coming season are the "musical Sundays." Every Sunday afternoon hereafter there will be a musical program at the Armory, to which the entire community is invited. Prices have been reduced to a minimum in order to make the "musical Sundays" of vast popular appeal.

Akron Journal Oct 6/19

SOUSA PICKS WHITE SOX TO WIN PENNANT

Great Bandmaster Is An, Expert Trapshooter and Ardent Follower of Sports

John Philip Sousa, American march king, who comes to the Armory Wednesday with his band of 55 instrumentalists and soloists, is an ardent sports follower. Notably he is president of the American Trapshooters' association. Sousa is an enthusiast over the clay pigeons.

"A man under strain of giving one and two concerts a day, conducting a large body of musicians, has his vitality used rapidly and it must be replaced," Sousa said recently. "He must have exercise, relaxation, diversion."

"Trapshooting is like playing the violin. The greatest violinist often misses the tone. It is so with the gun."

"One year I had an average of 85, sometimes I shoot and run up to 95

and 97, then I sort of swell up and the next time I can make only 70."

Lieutenant Sousa wears scores of medals denoting his skill with the shotgun. In 1912 he won the Keystone handicap in Philadelphia and also the Charlotte trophy. From January to February, 1912, he shot at about 7,000 targets and with all the bad weather his average was 88.

Sousa has long been a familiar figure at the hunting grounds of Southern waters. This year's tour is a peace and victory celebration for the noted bandmaster. His concert Wednesday afternoon is for young people, and the evening program is for the general public. Some of his most inspiring recent compositions will be heard.

Here follows some news that's not intended for publicity purposes. One of Sousa's advance agents in Akron yesterday confided that the great bandmaster had picked the Sox for winners in the series. The march king, the agent hinted, even backed up his belief a bit with some of his fellow musicians.

Lima Oct. 1/19

SOUSA'S BAND TO APPEAR MEMORIAL HALL OCTOBER 7

Naval Lieutenant, Ameri-
ca's Most Noted Band
Leader, Coming Soon

FIRST OF A SERIES

If Attendance Is Satisfac-
tory More Big Attrac-
tions Coming

Lovers of good music in and around Lima will be pleased greatly to learn that through the efforts of Mr. Frank Harman, Sousa and his famous band will be heard in Lima at Memorial hall, on the evening of October 7. This announcement was made public this morning by Mr. Harman, who is making arrangements to take care of the largest crowd since John McCormick's appearance here.

Some weeks ago, The Times carried the story relative to a communication from the Michigan Philharmonic Bureau, Detroit, asking county commissioners if it would be possible to obtain Memorial hall for the evening of October 7. Commissioners replied in the affirmative and plans were formulated.

Mr. Harman, who is known among promoters of entertainment all over the country for his wonderful work here a few years ago, was communicated with in an effort to have him handle the proposition in Lima. He consented, and the date was settled upon.

This bureau has a number of the most prominent entertainers under its supervision, and whether or not more will be brought to Lima will be governed by the patronage accorded the first event.

It is anticipated Sousa's Band will bring lovers of music from all the neighboring towns, and already indications are the hall will be filled to its capacity. Tickets will be placed on sale at Harman's store in the very near future, and will range in price from 50 cents to \$2.00.

An Accepted Indorsement.

Bandmaster John Philip Sousa, captain of harmony, was entertained at a special dinner Saturday night as a token of appreciation for the favors he had conferred upon Cleveland during the war period.

In the course of the dinner he told this little story. While in an eastern city with his band he closed a business deal with a New York man and gave him a check for a considerable amount. The man took John Philip with him to the bank. The cashier looked at the check and he looked at the man who presented it.

"I don't recognize the signature," he said.

"Here is Mr. Sousa," said the man, "He'll identify it."

"But I don't recognize Mr. Sousa," said the cashier.

By that time the employees had gathered around and were enjoying the situation. Then John Philip slowly turned around with his famous back to the cashier and for a half-dozen seconds conducted an imaginary band. The bank employees roared with delight, and the cashier thereupon remarked:

"The endorsement on the back is accepted!"

Sousa's Famous Band to be With Us Saturday

All lovers of fine band music will rejoice to hear that John Philip Sousa, our premier bandsman, has none, is coming with his celebrated organization for two concerts at the Masonic hall. The first one will be given on Saturday afternoon, the second on the evening of the same day.

It seems a long time since a real Sousa concert has been heard in Cleveland. The last time we saw Lieut. Sousa he was marching down Euclid avenue, at the head of the Great Lakes Training Station band of some 300 members or thereabouts. Quite a sizable band, in any case. A year or two before that Conductor Sousa and his band played a few numbers in a mammoth production of a New York hippodrome show at our own hippodrome.

Mr. Sousa and his band have been a national institution for a quarter of a century, and the Sousa marches have pretty nearly circled the globe. Striving, exhilarating pieces they are, and in pre-ragtime and pre-jazz days their snappy rhythms were the chief dependence of ballroom orchestras. Of all attractions of the sort the Sousa band is by long odds the biggest, and Saturday's concert should, and doubtless will, draw great crowds of lovers of the best music of the sort commonly styled "popular," to our new music hall.

Cleveland Topics Oct 4/19

The Sousa Concerts.

Probably no composer in the world today has a popularity equal to that of Lieut. John Philip Sousa. This is due to two factors—his marches are the recognized criterion in all parts of the civilized world,

and his personality has endeared him to the people at large. He has been rightly called the "Pulse of the Nation." March tunes, though rated by some as not the highest form of art, have nevertheless a function peculiarly their own. Sousa's marches have founded a school and revolutionized martial music, for they possess merit of distinct individuality as well as supreme architectural qualities. Moreover, they have an additional value inherent in themselves—that of instilling courage into the soldiers and furnishing inspiration that will make them march into battle and face death gladly. Sousa has been able to express in these marches the entire scope of military psychology.

In his concerts here at the new Masonic Auditorium on Saturday afternoon and evening, October 11th, Sousa will give programs replete with classic and artistic gems, with many of his famous marches interspersed to arouse the most undemonstrative.



JOHN PHILIP SOUSA

SOUSA, "MARCH KING," PLAYS HERE TODAY

Two attractive programs will be given by John Philip Sousa and his famous band, in Arena, Sunday. The afternoon concert will begin at 2 o'clock; the evening performance at 8 o'clock.

This noted reorganized concert band is making a trans-continental tour and the great "March King" is having a personal success such as he never enjoyed before. His work for the government during the war

and his training the naval band, boys at the great naval training station in Chicago have endeared him to the people, and as a consequence his tour is a triumphant one. He will have the assistance of Miss Mary Baker, soprano, Miss Florence Hardman, violinist, and H. Benne Henton, saxophone soloist, on his local program. The complete list of numbers for the afternoon and evening concerts follows:

Matinee.

"Spanish Fantasia" (new).....Tavan
Saxophone Solo, "Nadine" (new).....Henton
Suite, "The American Maid".....Sousa
(a) "You do not need a Doctor"
(b) "The Sleeping Soldier"
(c) "With Pleasure."
Vocal Solo, "The Moonlight and Starlight".....Hallett Gilberte
Miss Mary Baker.
"Wedding March".....Sousa
(Dedicated to the American People)
Tone Poem, "Breezes from the Southern Seas" (new).....Myddleton
(a) Valse, "The Wood Nymphs" (new).....Eric Contes
(b) March, "Sabre and Spurs".....Sousa
Violin Solo, "La Ronde des Lutins".....Bazzoni
Miss Florence Hardman.
Caprice, "The Caravan" (new).....Hume

Evening.

Overture, "Mignon".....Thomas
Cornet Solo, "Willow Echoes" (new).....Simon
Suite, "Impressions at the Movies".....Sousa
(a) "The Jazz Band in Action"
(b) "The Crafty Villain and the Timid maid"
(c) "Balance All and Swing Partners."
Aria, "Thou Brilliant Bird".....David
Mysoli's song from the Pearl of Brazil
Miss Mary Baker.
(Flue obligato.....Louis F. Fritze).
Memorial, "The Golden Star" (new).....Sousa
(Dedicated to Mrs. Theodore Roosevelt)

Composed in memory of the Brave who gave their lives that Liberty shall not perish).

A Mixture, "Showing Off Before Company" (new).....Sousa
(a) Valse Lente, "Kisses" (new).....Zamecnik
(b) March, "Bullets and Bayonets" (new).....Sousa
Violin Solo, "Concerto".....Vieuxtemps
Miss Florence Hardman.
Satarelle, "The Bohemian" (new).....Hume
Extra numbers at both the matinee and evening concerts: El Capitan; Manhattan Beach; Washington Post, Me-Ow (a cat's tale of a wail and a whale of a tale); High School Cadets; Semper Fidelis; When the Boys Come Sailing Home; Stars and Stripes Forever; Royal Vagabond, and others.

*Free Press
Detroit
Oct 12/19*

Sousa's Band Coming to Detroit on Oct. 12

JOHN PHILIP SOUSA will bring his band to Detroit for two concerts at the Arena Gardens, Sunday afternoon and evening, Oct. 12.

Besides the usual number of old favorites, the program, as yet unannounced, will include "The Golden Star," Sousa's memorial march to Theodore Roosevelt, and the "American Wedding March," which the famous bandmaster was writing when he was in this city last season. In addition to several soloists, members of the band, Lieut. Sousa will bring with him Miss Mary Baker, a young American soprano, and Miss Florence Hardman, violinist.



MISS FLORENCE HARDEMAN

Miss Florence Hardeman accompanies Sousa's band during its visit to Cleveland, Oct. 11.

She is a violinist.

Miss Hardeman has appeared in musical concerts in several of the larger cities throughout the country, but this will be her first visit here.



Cleveland Press Oct 2/19

Three Sousas, and All Musicians



Three generations of musicians. And at the head is John Philip Sousa, the greatest bandmaster of all. The picture shows Sousa, his son (standing at back) and grandson (sitting at piano) gathered about the piano.

ing to Cleveland Oct. 11. Two performances, one in the afternoon and the other in the evening, will be played at the new Masonic Temple, Euclid av and E. 35th-st. Many of Sousa's latest marches will be played.

Bandmaster Brings Band to Cleveland



LIEUT. JOHN PHILIP SOUSA

John Philip Sousa and his famous band come to Cleveland on Saturday for a double concert at the New Masonic temple. The organization numbers sixty players and is making its twelfth trans-continental tour under Sousa's leadership. The last appearance of Lieut. Sousa was during the Liberty loan drive, when he brought his Great Lakes naval band here.

Cleveland Press Oct 24 1919

SOUSA GETS LEGION POST

Band Leader Named Organization's Music Director.

Word was received here yesterday that Lieut. Philip Sousa, band leader, who will be in Cleveland with his band Oct. 11, has been named director general of music for the American Legion.

Cleveland Press Sept 11/19

JOHN PHILIP SOUSA COMING HERE OCT. 12

Noted Bandmaster Brings Pair of Prominent Soloists.

John Philip Sousa, the famous American band master and "marching king," will bring his musicians to Detroit, for two concerts, in Arena Gardens, the afternoon and evening of Sunday, October 12.

As usual, the regular programs of instrumental numbers will be supplemented by several solos, some provided by the excellent players of the band, and others, by two special soloists, Miss Mary Baker, a Brooklyn soprano, whom Sousa found singing at private musicales this summer, and Miss Florence Hardeman, an American violinist, who has toured with Mme. Sarah Bernhardt.

One of the Miss Baker's numbers, according to James E. Devoe, under whose management the local concerts will be given, will be "When the Boys Come Sailin' Home," a recent work of Sousa's words by the composer's daughter, Mrs. Hamilton Abert. Several other new compositions by Sousa will also be on the program, including "The Golden Star" written in honor of the late Colonel Roosevelt.



MISS FLORENCE HARDEMAN

Miss Florence Hardeman accompanies Sousa's band during its visit to Cleveland, Oct. 11.

She is a violinist.

Miss Hardeman has appeared in musical concerts in several of the larger cities thruout the country, but this will be her first visit here.



JOHN PHILIP SOUSA

Cleveland Pres Oct 2/19
s, and All Musicians

Bandmaster Brings Band to Cleveland



LIEUT. JOHN PHILIP SOUSA

John Philip Sousa and his famous band come to Cleveland on Saturday for a double concert at the New Masonic temple. The organization numbers sixty players and is making its velfth trans-continental tour under Sousa's leadership. The last appearance of Lieut. Sousa was during the Liberty loan drive, when he brought his Great Lakes naval band here.



Three generations of musicians. And at the head is John Philip Sousa, the greatest bandmaster of all. The picture shows Sousa, his son (standing at back) and grandson gathered about the piano.

ing to Cleveland Oct. 11. Two performances, one in the afternoon and the other in the evening, will be played at the new Masonic Temple, Euclid av and E. 35th-st. Many of Sousa's latest marches will be played.

SOUSA GETS LEGION POST

Band Leader Named Organization's Music Director.

Word was received here yesterday that Lieut. Philip Sousa, band leader, who will be in Cleveland with his band Oct. 11, has been named director general of music for the American Legion.

JOHN PHILIP SOUSA COMING HERE OCT. 12

Noted Bandmaster Brings Pair of Porminent Soloists.

'John Philip Sousa, the famous American band master and "march king," will bring his musicians to Detroit, for two concerts, in Arena Gardens, the afternoon and evening of Sunday, October 12.

As usual, the regular programs of instrumental numbers will be supplemented by several solos, some provided by the excellent players of the band, and others, by two special soloists, Miss Mary Baker, a Brooklyn soprano, whom Sousa found singing at private musicales this summer, and Miss Florence Hardeman, an American violinist, who has toured with Mme. Sarah Bernhardt.

One of the Miss Baker's numbers, according to James E. Devoe, under whose management the local concerts will be given, will be "When the Boys Come Sailin' Home," a recent work of Sousa's words by the composer's daughter, Mrs. Hamilton Abert. Several other new compositions by Sousa will also be on the program, including "The Golden Star" written in honor of the late Colonel Roosevelt.

Sousa and His Band Distinctly American

Famous Bandmaster Gives Always-Stirring Marches at Arena Sunday.

THERE is an interesting story of a foreigner, who, on landing on these shores, expressed his desire to enjoy two things: Niagara Falls and Sousa's Band. Informed he must limit his choice to one, he remarked: "Well, Niagara Falls will be there a long time."

So he went to hear Sousa.

So, in fact, does everyone go to hear Sousa. If you wish to hear discussions of nuances, constricted voicings on motifs and the like, go to the symphony; but if you want to see the genius Americanus frankly enjoying itself in large numbers, go to a Sousa concert.

MUST HAVE MARCHES.

The audience at the Sousa concert goes with one set purpose—to hear Sousa marches. They will permit the famous bandmaster to play Eric Coates and Bellestadt and the others if he wishes to, but it must be understood tacitly between bandmaster and audience that there shall be at least one extra for every number of the program, and that extra shall be a march.

So it is by tradition; so it was Sunday. And, just as it was 10 years ago, it was on Sunday at the Arena, when Sousa's band swung into "Liberty Bell," "King Cotton," "The Stars and Stripes For Ever," or one of those old-time marches, the audience sighed happily and thumped the floor with its feet.

These marches, though among the earliest of Sousa's efforts, are indeed imperishable. They are common, even vulgar, in straight 4-4 time, but they've got the beating pulse of the man in the street, and are completely, sublimely American from first to last.

Not only is there the vigorous theme, with riotous use of slide trombone, cornet and horns, but there is the bandmaster himself, unvarying in every motion, never wasting a second, marking time with a swing of his shoulders and guiding the expression by a mere flick of the little finger.

HEAR NEW NUMBERS.

In the two programs on Sunday several new compositions were heard, including Tavan's "Spanish Fantasia," and Sousa's "American Wedding March," the latter being a disappointment. Myddleton's tone poem, "Breezes From the Southern Seas," demonstrated the almost orchestral flexibility of the organization, just as the Sousa "Sabre and Spurs" stamped its military precision and vim.

Lieut. John Philip Sousa introduced three soloists, of whom H. Benne Henton, saxophonist, was the most interesting. He played a solo "Nadine." Miss Florence Hardman is a clever young violinist, and the audience enjoyed her. Miss Mark Baker, soprano, was effective, particularly in the Lohr encore number at the matinee.

CYRIL ARTHUR PLAYER.

GENIUS OF SOUSA ENTHRALLS ANEW

"March King" and His Band Welcomed by Thosaunds in Post-War Detroit Debut.

BY CHARLOTTE TARS.

Presenting numerous new to Detroiters and, as well, old favorites that, in spite of many hearings, never fail in interest, John Philip Sousa gave two programs in Arena auditorium Sunday. Thousands who admire the "march king" were in attendance at matinee and evening performances to welcome the distinguished leader on his first appearance in the city since he reorganized his famous band at the close of the war.

For 17 years, with the exception of the time he volunteered his services to train the noted "jackie" bands at the Great Lakes naval training station, Sousa has toured the land with his band, dispensing music of a quality no other band leader has ever equalled. A service flag bearing 31 stars floated over the men Sunday, indicating the patriotic support accorded the government by the organization as well as its leader. This season, with all back from service, Sousa has reorganized and strengthened his band and so exceptionally well drilled it that every little subtlety of interpretation he desires is brought out cleverly and craftily.

All know the smooth, clean cut, concise phrasing for which Sousa is noted. The rhythmic sway, the sprightliness, the fine balance of his work have become as axiomatic as the military precision of attack which brings audience immediately to attention. All this is expected, somehow, at a Sousa concert. But there is another characteristic of a Sousa interpretation—the whimsical little things he can do with a number, either by way of change in tempo or improvisation, that bring the composition out in quite a different light—and this it is that makes a Sousa program ever new, no matter how many times it may have been heard. Sousa has a keen sense of humor, music with him is jolly, good fun, and he has the rare ability to key his audience up to his own pitch, so he sends everyone away in great spirits.

This does not mean to infer that serious compositions are not considered. Sunday he offered a tone poem, "Breezes From the Southern Seas," by Myddleton, played for the first time here, and the interpretation had the charm of an orchestral rendition. The number based on Negro melodies, principally the spiritual, "Swing Low Sweet Chariot," conveying a hint of the Bamboula dance themes, was thrillingly given. So, too, was the eerie beauty of Eric Coates's "The Wood Nymphs," also new, brought out, and the audience liked the oriental flavor of Hume's "The Caravan," this, too, its first performance here.

But the good old standbys—Sousa's own compositions—were what adduced the loudest applause.

His suite, "The American Maid," with its tripping measures and rollicking themes; his "Stars and Stripes Forever," which brought a stampede of approval, and his "U. S. Field Artillery" and "Liberty Bell," were high favorites. This is music typically American, typical of Sousa, and the audience showed him its real delight in it. His "Wedding March," given its initial hearing in Detroit on the afternoon bill, does not quite measure up to expectations. His muse evidently was not as inspired over matrimony as it is over patriotic subjects and the number lacks the dignity and suave beauty of the other wedding marches which have been popularized.

But when Sousa essays the music of the masses, "Wild Women," "Come in Papa," "Smiles," this last with variations and even a xylophone solo, he has his audience on the qui vive. He does such unexpected things with these songs; no vaudeville star can put into or bring out of them quite as much as Sousa.

Miss Florence Hardman, a violinist of excellent talent, and Miss Mary Baker, a soprano of very pleasing quality, assisted and made a fine impression with their work.

Between programs Sousa was entertained at dinner at Dixieland by the Liberty Loan committee as a mark of appreciation for the great help given by the "march king" during the Detroit drives.

ILLINOIS ADDED

Musical Leader Chicago, Ill.

SOUSA IS NEVER IDLE WHILE BOOK AND CONCERTS AWAIT HIM.

Every minute of the time that he can spare from his horseback riding or during concert intermissions is spent by Lieut. John Philip Sousa in putting the finishing touches to his latest novel, to be published within a few weeks. During the summer, as soon as a concert at Willow Grove Park was completed the famous bandmaster went straight in his motor car to the Huntingdon Valley Country Club at Noble to take up the reading and correcting of proof of "The Transit of Venus." He regards the work as the best that has come from his pen, and the story, with its delightful love interest and with its elements of subtle humor, has many touches that will appeal to the person who

has traveled. Sousa has placed some of the situations in remote places of the world, but they are places that he and Mrs. Sousa have visited, and his descriptions are consequently authentic.

However, it is hardly correct to say that Sousa devotes himself completely to his novel, for he has occasional periods in which he composes, and of course the visitor to his concerts is made happy by hearing many of these distinctive and inspiring works. One of the best of his songs, "In Flanders Fields," the musical setting to the famous poem by Col. John McCrae, was written at the request of the lamented poet and was highly regarded by him.

Musical Leader Chicago, Ill.

Sousa and His Band have been represented as follows at certain box offices on their present western tour: Seattle (matinee and evening), \$7,427; St. Paul (matinee and evening), \$5,250; Minneapolis, \$4,600; Grand Forks, \$3,500; Fargo (matinee and evening), \$4,500; Spokane (matinee and evening), \$4,250; Vancouver (matinee and evening), \$5,600; Portland, \$6,430; University of California, \$3,700.

Musical Leader Chicago, Ill.

THE GAUGE John Philip Sousa, who celebrated his sixty-fifth birthday in Butte this month on his way to the Pacific Coast, arrived at the end of his journey with information as to a new characteristic in the American nature. "Never before in my musical career," he reported, "have I found that people demand the bright and sparkling musical numbers to the exclusion of the solemn and sublime as they do at present. People all over the country seem hungry for the band. There is a demand for finesse of expression and tone much more exacting than ever before."

It is not astonishing that people are hungry for Sousa's Band. It is as welcome as the first strawberry shortcake that blooms in the spring. And the fact that audiences have been educated to appreciate technical niceties results naturally from the past labors of Lieut. Sousa and other sincere entertainers, in concert halls and "on the records." But exclusive demand for music bright and sparkling—the origin is less obvious.

Release from the emotional tension of war times may take part of the responsibility, but in addition to this negation a positive cause is seen in the tumultuous unrest of the age. The countries of the earth are in revolution all the more forceful in its aspect of economics rather than of politics. Traditions of government and traditions of personal character have been overturned, and in the fall of so many fair images a scandalous amount of dust has arisen from shattered feet of clay. Humanity knows yet not what to think, and so thinks not at all. Hence emotional music of distraction for the moment, for of all the arts, music is the most sensitive to human emotions and the best concurrent indicator of popular feeling.

Musical Leader Chicago, Ill.

KEYS OF CITY PRESENTED TO SOUSA.

When Sousa and his band visited Cleveland in October Mayor Davis presented the keys of the city to Lieut. Sousa, and the public to the number of 6,600 paid \$5,600 to hear the band play.

SOUSA BORN IN U. S., HE SAYS

Musician Denies Reports He Is a Foreigner—Never Changed His Name

CLEVELAND, Oct. 18.—Lieut. John Philip Sousa was born in Washington, D. C., and has never changed the name given him by his parents, he told members of the Cleveland Advertising club recently, where he was an honor guest at a banquet.

He made the explanation to contradict reports said to have been circulated by an energetic press agent that the bandmaster's name originally was John Philip So and that when he came to America he added the "usa" to show his patriotism. As a result of this story it is said he has been variously referred to as a Greek, Italian, Frenchman and Spaniard.

Three Generations of the Sousa Family



John Philip Sousa II watching John Philip Sousa I teaching John Philip Sousa III to play "Stars and Stripes Forever" on the piano.

PROSPECTIVE brides, a little weary of the classical notes of Lohengrin or of Mendelssohn's wedding march, should attend the matinee concert to be given by John Philip Sousa and his band at Arena Gardens this afternoon, if only to hear the fifth number on the program.

For the fifth number is a wedding march composed by the American bandmaster and dedicated by him to the American people. In May, 1918, the American Relief Legion, through Mrs. Oliver Cromwell Field, its president, requested Sousa to write a Wedding March for American brides, and recommended that it be adopted by all Americans. This composition is the response to that request.

Following are the programs for the afternoon and evening concerts, in which Mr. Sousa will have as soloists Miss Mary Baker, soprano, Miss Florence Hardman, violinist, Frank Simon, cornetist, and H. Benne Henton, saxophonist:

MATINEE.

"Spanish Fantasia," (new), Tavan; Saxophone solo, "Nadine," (new), Henton; suite, "The American Maid," (a) Sousa, (a) "You do not need a doctor," (b) "The

Sleeping Soldier," (c) "With Pleasure"; vocal solo, "The Moonlight and Starlight," (Hallett-Gilbert), Miss Mary Baker; "Wedding March," Sousa; tone poem, "Breezes from the Southern Seas" (new), Myddleton; (a) valse, "The Wood Nymphs" (new), Eric Coates; (b) march, "Sabre and Spurs," Sousa; violin solo, "La Ronde des Lutins," Bazzoni, Miss Florence Hardman; caprice, "The Caravan" (new), Hume.

EVENING.

Overture, "Mignon," Thomas; cornet solo, "Willow Echoes" (new), Simon; suite, "Impressions at the Movies," Sousa, (a) "The Jazz Band in Action," (b) "The Crafty Villain and the Timid Maid," (c) "Balance All and Swing Partners"; aria, "Thou Brilliant Bird," David, Mysoli's song from "The Pearl of Brazil," Miss Mary Baker, (flute obligato, Louis P. Fritze); memorial, "The Golden Star," (new), Sousa, (dedicated to Mrs. Theodore Roosevelt); a mixture, "Showing Off Before Company," (new), Sousa; (a) valse lente, "Kisses" (new), Zamecnik; (b) march, "Bullets and Bayonets" (new), Sousa; violin solo, "Concerto," Vieuxtemps, Miss Florence Hardman; satarelle, "The Bohemian" (new), Hume.

Extra numbers at both the matinee and evening concerts: "El Capitan," "Manhattan Beach," "Washington Post," "Me-Ow" (A cat's tale of a wall and a whale of a tale); "High School Cadets," "Semper Fidelis," "When the Boys Come Sailing Home," "Stars and Stripes Forever," "Royal Vagabond," and others.

SOUSA TO PRESENT AN AMERICAN VIOLINIST

In keeping with his intense feeling of patriotism which leads him to give preference to all things American, John Philip Sousa, the famous composer and conductor, will present as one of his several soloists when his band plays in the Arena Gardens, Sunday afternoon and evening, October 12, Miss Florence Hardman, an American violinist who is attracting a constantly increasing amount of attention in the musical world.

Miss Hardman was born in this country and received the foundation of her musical education here, although she had the good fortune to be sent to Europe to study for a time with Prof. Leopold Auer, the famous Russian teacher.

Miss Hardman was one of the assisting artists chosen by Madam Sarah Bernhardt for her transcontinental tour some years ago and has since broadened her reputation by successful appearances with many of the symphony orchestras, with the big eastern musical clubs and at the Sunday evening concerts in the New York Hippodrome.

Miss Hardman will play at both afternoon and evening concerts in Detroit.

Musical Leader
Chicago, Ill.

SOUSA REAPS BIG REWARDS

Remarkable Success of America's Most Famous Military Band Shown in Box Office Figures —Bandmaster's Elegiac Work.

Sousa's band, which started recently on the triumphant tour of the country that will occupy its twenty-seventh season of existence, has been experiencing remarkable popularity in its eastern engagements. Though prices are restricted between fifty cents and \$1.50, the receipts for the twelve performances given in the first week total \$21,560. A Sunday matinee in Symphony Hall, Boston, brought in \$3,100.

Following Lieut. Sousa's visit to Cincinnati early this month, the following appreciation appeared in the "Enquirer":

Sousa is what has been claimed for him, an American institution. His band, numbering 60 or more, is the best body of reed and brass players gathered together for concert purposes. His programs are always varied and interesting, and his own compositions hold their places firmly in the affections of the American public.

Last night's concert was an estimate of his continued value. The program opened with the "Mignon" Overture of Thomas, well arranged for band and played with musical precision. A suite of Sousa's own, "Impressions at the Movies," is a clever affair in three movements, in which the grotesque vies with the descriptive in a manner which is distinctively of the Sousa kind. Another new composition, a serious work which is very well conceived and finely orchestrated, if the term may be used, was "The Golden Star," written in memory of fallen soldiers. It is an elegiac composition, which ought to be arranged for an orchestra of symphonic proportions.

There were some clever short numbers, and, of course, all the favorite Sousa marches, played with vim and color, such as only their composer can infuse. They were heartily applauded. A fantastic arrangement, called "Showing Off Before Company," served to introduce the various choirs of the band one by one, and was unique as well as entertaining. In fact, throughout it was very good entertainment, which accounts for the continued popularity of the famous band leader and composer.

Look Out, Sousa!

"There's no better march than 'On Wisconsin,' unless it's 'The Stars and Stripes,' and I've played both of

those tunes for American soldiers all over the war territory of France," said Lieut. Harold Bachman, leader of the Million Dollar Band, now playing at the Miller.

"The soldiers were always mighty glad to hear the old home tunes, and many a weary mile they covered in good cheer because of them.

"For myself, there's no air so dear as 'On Wisconsin,' for its the song that was mighty dear to us in the old days at the university at Madison, where I used to play cornet in the band."

The Million Dollar Band, upon whose young shoulders rests a large-sized slice of overseas honors, has a lot of characters in its personnel who can tell no end of interesting yarns concerning wartime experiences.

SOUSA'S BAND TO PLAY NEW NUMBERS SUNDAY

Programs for the two concerts to be given by Sousa's band in the Arena Gardens Sunday afternoon and evening reveal many new numbers and not a few novelties.

The afternoon concert will include a "Spanish Fantasia" by Tavan, a saxophone solo by H. Benne Henton and a caprice "The Caravan," by Hume. In addition there will be a vocal solo by Miss Mary Baker, "The Moonlight and Starlight" (Hallett-Gilbert), Bazzoni's

"La Ronde des Lutins," played by Miss Florence Hardman on the violin and four numbers by the band, two of which are by Sousa.

In the evening Miss Baker and Miss Hardman will offer an aria from David's "Pearl of Brazil" and one of the Vieuxtemps concertos. The new numbers will include "The Golden Star," a memorial march written by Sousa in memory of Theodore Roosevelt and dedicated to Mrs. Roosevelt. Frank Simon will play a cornet solo of his own composition, "Willow Echoes," and an instrumental novelty, in which every member of the band will have a solo part, will be offered in an arrangement by Sousa entitled, "Showing Off Before Company." Besides these there will be four orchestral numbers.

Detroit Free Press Oct 9/19

Milwaukee News Oct 17/19

Musical Leader
Chicago, Ill.

PITTSBURGH LAUDS SOUSA

Anniversary Programs Delight Audiences with Music Old and New—Marches Long Familiar Delight Throngs of Listeners.

Two large and representative audiences greeted Lieut. John Philip Sousa and his band at the concert given Sept. 26 in Syria Mosque and at the matinee program in the Nixon Theater, the Pittsburgh "Gazette-Times" reports.

The concerts were, in a way, anniversary programs. Just twenty-seven years ago Sousa gave his first concert in Plainfield, N. J. At that appearance the famous "Liberty Bell March" was heard for the first time, and this week is being observed by bands and orchestras generally as "Liberty Bell Week." The march was played at the Pittsburgh concerts as an encore.

Celebrating the anniversary and in appreciation of Lieut. Sousa's long and brilliant services at the Exposition Music Hall, T. F. Fitzpatrick, formerly secretary of the Western Pennsylvania Exposition Society, was host at a dinner in the William Penn Hotel, at which the veteran bandmaster was guest of honor. Among those present were Col. J. M. Schoonmaker, F. R. Babcock, Frank J. Lanahan, W. C. Hamilton, A. P. Moore, H. M. Bitner, C. L. Lancaster, J. F. McCandless, Raymond B. Coll, Robert Garland, J. H. Reitinger and Harry Askin, manager of the band.

The majority of the selections on the concert programs were played in Pittsburgh for the first time. All were played with the deft and typical Sousa touch that has an almost universal appeal and seemed to be greatly appreciated by the audiences. "The Golden Star," a memorial dedicated to Mrs. Theodore Roosevelt by Lieut. Sousa, who composed it in memory "of the brave who gave their lives that Liberty shall not perish," made an especial appeal as did Myddleton's tone-poem, "Breezes from the Southern Seas."

Audiences Like Sousa Marches Best of All.

But what the audiences seemed to like best were the old favorite marches. As soon as one of the well-known march tunes so familiar in this country was announced as an extra the listeners would applaud and, although almost all of the famous Sousa marches were played at both concerts, the audience did not seem to tire. "Washington Post," "Semper Fidelis," "The United States Field Artillery" and the thrilling, ever popular "Stars and Stripes Forever" were played as only Sousa's band can play them and were greeted with tremendous enthusiasm. "The Fighting Men," a march by Prof. Rocerito, a local composer, was well received.

There is one part of a Sousa concert that is always looked forward to by a Pittsburgh audience, and that is the popular selections that are played as extras. A number were included in both programs to the great delight of the audiences. "Smiles," played in almost every conceivable way, with the instruments producing tones fantastic, plaintive and catchy beyond description, was met with great laughter and applause.

The soloists were Miss Mary Baker, soprano; Miss Florence Hardman, violinist, and H. Benne Henton, saxophone. As an encore Miss Hardman played a clever little bit, "The Witches' Dances," with amazing skill, although it was more of a mechanical performance than a musical production. Miss Baker's solo was "In Flanders' Fields," music for which was composed by Lieut. Sousa. "Bullets and Bayonets," a new Sousa march, was played last night.

Sousa programs were presented. The new selections had the typical Sousa touch, the ragtime had an appeal that comes only when some ephemeral bit of drift in American music is played by Sousa, the fine familiar marches were played with a zest that produced healthy patriotic thrills, and Sousa himself was erect, martial and genial as ever—even if the familiar beard has given way to a close-cropped moustache. And the audiences were more than satisfied.

Musical Leader
Chicago, Ill.

Anniversary for John Philip Sousa.

John Philip Sousa will not only celebrate an anniversary but also establish a record probably never equalled by any other conductor of prominence when he and his band appear at Plainfield, N. J., Sept. 22. This will follow the successful summer season, one

four-weeks' engagement of which is now in progress at Willow Grove Park, Philadelphia.

It was in the Plainfield Theater on Sept. 22, 1892, that Sousa's Band started its public existence. The band had not at that time attained to its subsequent perfection, but that the Sousa method of musical composition was already established is proved by the fact that this month marks not only the twenty-seventh anniversary of the organization, but also of one of the most successful Sousa marches, "Liberty Bell."

Association of conductor and band or orchestra for so long a period is a phenomenon that appears unique, according to information available. That Sousa's record is appreciated is evidenced by the enthusiasm with which Plainfield has welcomed the anniversary engagement. A project is under way whereby bands all over the country shall assist in the celebration by playing Sousa marches during the anniversary week.

Journal
Milwaukee, Wis.

TARGET TIPS

See by the papers John Philip Sousa did not enter the Grand American handicap. Has he quit the game? Is he in this country at this time?

St. Joe, Mo. P. E. T.
John Philip Sousa did not enter the Grand American. He was unable to so arrange his business that he could get away. He has not quit the patriotic sport of trapshooting. This is his favorite diversion. He is in New York, where he now resides, has been shooting there with some of the local clubs. Will be in attendance at tournaments when he has business matters satisfactorily adjusted.

News
Milwaukee, Wis.

Music

Every new march composed by John Philip Sousa will be included in the program arranged for the four concerts at the Milwaukee Auditorium Saturday, Oct. 18, and Sunday, Oct. 19, under auspices of the Knights of Columbus. Sousa has written Joseph H. Zens, grand knight of the Knights of Columbus, to that effect.

While John Philip Sousa has composed many works of a serious nature, and a number of operas that have had unbounded success, he is called the "march king" because he has written so many marches that are favorites in every land.

Even the most unemotional will feel a stimulating thrill when his band plays a stirring Sousa march as only Sousa's band can.



John Philip Sousa.
Auditorium, Oct. 18-19.

John Phillip Sousa and his band, which comes to the Auditorium on Oct. 18-19, will present a program of music calculated to please everyone. Mr. Sousa particularly prides himself upon the personnel of his band, which is a "concert band" rather than a brass band, the difference lying in the preponderance of wood and the addition of strings in the former. The genial director tells of a funny experience he had in Paris at one time. The program listed a "ragtime" number, for which there was no French equivalent. So what was his amazement to read upon the program a literal translation, "Tems de Chiffon."

Milwaukee Journal
Sept 12/19

THE great band leader is looking forward to his Milwaukee visit with keen anticipation. He has written Joseph H. Zens, grand knight, Knights of Columbus, that he is eager to renew the many friendships he made during the war when he was leader of the Great Lakes band. The name of Sousa is known in every part of the world—no man has



JOHN PHILIP SOUSA

done more to educate the great masses in music. His band music is different than that of other bands because his instrumentation is more elaborate and he, as the leader, has greater resources for producing effects. But perhaps the main reason is that his personality dominates the band.

Milwaukee Journal
Sept 24/19

MUSICAL ACTIVITIES

SOUSA COMES HERE WITH OLD BAND WHICH TOURED WORLD.

When John Philip Sousa appears in Milwaukee, Oct. 18 and 19, he will have with him practically the same band personnel that he has traveled with throughout the world for the past twenty-nine years. The band was demobilized for the four years during which the great leader was band master at Great Lakes. Many of them were in the service during the war and others played in various bands throughout the country.

In an interview given while Sousa was at the naval training station, he said:

"After the war I want to get my old band together again. My whole heart is concerned in the development of these boys under me in the service but I am afraid that my soul, part of it at least, is with my old organization. That was my band! Those boys are waiting for me. Some day I hope to get back to them."

His hope has been realized. The organization gathered again, has been revived with even more success than ever before.

Sentinel
Milwaukee, Wis.

DISABLED SOLDIERS TO WELCOME SOUSA

Number of Receptions for Bandmaster During Two Day Stay in Milwaukee.

Only two cities—New York and Chicago—have claimed Sousa more often as an attraction than Milwaukee.

In honor of his twenty-seventh visit to this city, Knights of Columbus, under whose auspices he will appear at the Auditorium Saturday and Sunday, with his band of sixty selected musicians will arrange several receptions for him at the clubhouse and at the Hotel Pfister.

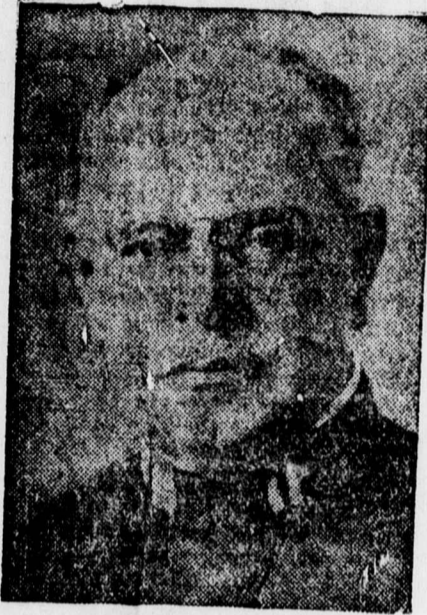
More than 100 convalescent soldiers will hold an informal reception at the Auditorium, and Sousa's many social friends will also claim much of his time.

It was in the fall of 1892 that John Phillip Sousa made his first tour with Sousa's band, and since that day, it is fair to say, he has found no idle time. Sousa is never absolutely idle! His so-called vacations are busy times in some directions—at home and

MUSIC

THE appearance of Lieut. Com. John Philip Sousa and his band in four concerts at the Auditorium today and Sunday marks one of the big musical events of the season.

Milwaukee is included in the itinerary this year because of Sousa's fondness for the city and the fact that he is deeply impressed with Milwaukee as a musical commonwealth. He comes to Milwaukee under the auspices of the Knights of Columbus. In the tours of Sousa's band during



JOHN PHILLIP SOUSA.

the past twenty-two years, it has visited twenty-five countries, given 10,000 concerts, traveled 650,000 miles and delighted millions of people. His audiences have often been vast in numbers, at times reaching the almost incredible figure of 100,000 persons in one day.

Sousa's list of soloists include: Miss Florence Hardeman, violinist; Miss Mary Baker, coloratura soprano; Frank Simon, cornet virtuoso; Louis P. Fritze, flute; H. Benne Henton, saxophone; Joseph Martage, harp; Joseph Norrito, clarinet; Ralph Corey, trombone; Joseph Green, xylophone.

LARGE CROWDS ATTEND CONCERTS BY SOUSA

Two large audiences crowded the Auditorium on Sunday to hear Lieut. John Philip Sousa and his band.

Before and after each concert Lieut. Sousa was tendered an ovation. Sunday night's concert concluded the series, which was staged Saturday and Sunday under the auspices of the Knights of Columbus.

Probably the two pieces which drew the greatest applause were the character studies of "The Dwellers in the Western World," subdivided into musical interpretations of "The Red Man," "The White Man" and "The Black Man," and the march "Solid Men to the Front," both compositions of the great march master.

Miss Mary Baker, soprano, sang Sousa's musical interpretation of the famous poem "In Flanders Field." Miss Florence Hardman, violinist, appeared in the program in a solo entitled "Gypsy Dances."

Joseph Green drew great applause with his xylophone solo of "The Jewels of Madonna," and several popular airs.

Sentinel
Milwaukee, Wis.

SOUSA'S BAND WILL PLAY NEW MARCHES

Every new march composed by John Philip Sousa will be included in the program arranged for the four concerts at the Milwaukee Auditorium on Saturday Oct. 18, and Sunday Oct. 19, under the auspices of the Knights of Columbus. Sousa has written Joseph H. Jens, Grand Knight of the Knights of Columbus saying that all of his late compositions will be played.

MARCH KING

Famous Bandmaster Arrived Friday for Two Concerts at the Auditorium.



JOHN PHILIP SOUSA.

Milwaukee will be host to John Philip Sousa and his famous band on Saturday and Sunday. The famous leader arrived in Milwaukee at midnight, stopping at the Hotel Pfister. His party includes sixty musicians and eleven soloists.

Four different programs have been arranged by Sousa for the concerts—two on Saturday and two on Sunday. Matinee concerts will start at 3 o'clock and evening programs at 8:15 o'clock. His most popular compositions, familiar throughout the land, will be included in his programs, together with his latest marches, all of them of an inspiring character.

During his stay in Milwaukee Sousa will indulge in his two favorite hobbies—horseback riding and trapshooting. He will visit the traps of the Milwaukee Gun club Sunday morning.

Receptions have been planned by the Knights of Columbus, which brings the leader and his band to Milwaukee, and musical societies.

MUSIC

PLAN SOUSA RECEPTION.

An organization representing nine musical societies in Milwaukee is being formed to welcome John Philip Sousa when he arrives for two concerts Saturday and two Sunday in the Auditorium. The Knights of Columbus are in charge of the reception plans.

Sousa has often said he would rather play in Milwaukee than many cities visited on his transcontinental tours. He promises exceptional programs for his Milwaukee appearances. At all concerts he will include his new compositions and marches.

Sousa will bring the largest organization of soloists he has ever had. They include Miss Florence Hardeman, violinist; Miss Mary Baker, coloratura soprano; Frank Simon, cornetist; Louis Fritze, flute; H. B. Henton, saxophone; Joseph Martage, harp; Joseph Norrito, clarinet; Ralph Corey, trombone; Joseph Green, xylophone.

This will be the twenty-seventh season that Sousa has visited Milwaukee. His organization, this year consists of 60 musicians.

News
Milwaukee, Wis.

Sousa's Band to Play at Kohler Dedication

SHEBOYGAN—John Philip Sousa and his famous fifty-five musicians will be the feature attraction at the dedication exercises of Nature Theater built by the Kohler Company, which lies in the hills of Ravine Park in the village of Kohler on Oct. 20.

Journal

Milwaukee, Wis.

SOUSA CONCERT A TREAT

Composer and Leader Offers Program of Variety; Own Compositions Score

A program essentially American that enthused one to the highest pitch of patriotic feeling, was that given by Lieut. John Philip Sousa, "March King," at the Auditorium, Saturday.

From one moment to another as each of the numbers was played, the audience was stirred by strains of martial music, Sousa's own compositions, the appeal of descriptive selections, or the coquetry of Spanish dances. And the ease and grace with which Sousa conducted his musicians was also a matter of comment.

Free from the often too pronounced temperament which characterizes foreign conductors, he has enough of the military to make his conducting sane and graceful.

Old Ballad Makes Hit.

The Court of Granada, a Moorish suite by Chapi, opened the program. It is a selection delightful for its tambourine and flute combinations. H. Benne Henton in his saxophone number, Nadine, showed himself master of the instrument. The harmony and perfect subordination to which Sousa kept his band accompanying the solo number, was a bit of artistry.

The old, old ballad, When You and I Were Young, Maggie, Mr. Henton's encore, was one of the most appealing numbers of the program.

Old Favorites Heard.

Sousa selections, The Wedding March and Sabre and Spurs, brought forth no end of applause. Again and again Sousa was called forth, and he very generously responded with encores. His Stars and Stripes Forever was the treat of the evening.

The entire program was interspersed with popular numbers. Smiles, played in the variations, proved a decided hit. Then there were such selections as Oh, Frenchy, and How Are You Going to Keep Them Down on the Farm?

Vocal and Violin Numbers.

An added feature of the program was a vocal number by Miss Mary Baker, coloratura soprano, and a violin number by Miss Florence Hardeman. Miss Baker sang Hallett Gilbert's, Moonlight and Starlight, and for an encore, a little ditty about Robin. Though Miss Baker has a charming stage appearance and a sweet voice, it is hardly adapted to coloratura roles. As a lyric soprano, she may achieve more success. In her coloratura attempts there is a decided break between the notes of the lower and higher register, and in general was a bit off key.

Miss Hardeman played a violin solo, La Ronde des Lutins, by Bazzoni. She displayed a great deal of technique, but sacrificed much that made for expression and interpretive qualities. Her little Irish jig, St. Patrick's Day, which she played as an encore, was cleverly done.

Many Turned Away.

At the night concert, many were turned away unable to gain entrance, so large was the audience. It is seldom that such enthusiasm has been manifested at a musical event as at this concert.

At the afternoon concert, much interest was taken in the presence of about 50 soldiers who are convalescing at Resthaven, Waukesha. They were brought to the city in automobiles. The young men were a cheerful lot despite their ailments. Several physicians and nurses accompanied them.

Sousa will give a concert Sunday afternoon and evening.

Sentinel
Milwaukee, Wis.

SOUSA WILL APPEAR IN CONCERT OCT. 18-19

Sailors who received their training at Great lakes and are now in civilian life in Milwaukee, are making arrangements to welcome their former Lieutenant, John Philip Sousa when he comes to this city, Oct. 18 and 19. On these two days the "March King" will give concerts at the Auditorium under the auspices of the Knights of Columbus.

TO GIVE AWAY 4,000 TICKETS FOR SOUSA CONCERTS.

More than 4,000 tickets for the Sousa band concerts in the Auditorium Saturday and Sunday, have been accepted by business men and manufacturers for distribution among employees who have seen service.

The Knights of Columbus, under whose auspices the concerts are to be given, ask that the tickets now in the hands of service men be exchanged for reserved seats at the following places: William A. Kaun Music Co., Gimbel Bros., Knights of Columbus club house and the Auditorium.

When Sousa appears with his newly organized band at the Auditorium, it will be his first appearance here since the summer of 1918, when he headed the Great Lakes Navy band. He has prepared four different programs for Milwaukee, embodying his latest compositions, in addition to old favorites.

News Milwaukee, Wis.

Sousa Concert Crowds Fill Auditorium Hall

So great was the desire to hear Lieut. John Philip Sousa and his famous band Sunday night that many persons were admitted back of the curtain which divides the concert stage from the north part of the Auditorium arena.

As always, Sousa electrified his audience. There are no nodding elderly husbands and fathers when Sousa leads his matchless band through composition that he elects to play. The program Sunday night was doubled by encores.

Miss Mary Baker, soprano, sang very prettily and Miss Florence Hardman disclosed nice technique and tone in her playing of the Wieniawski Polonaise.

The band gave four performances in Milwaukee.

MODEL VILLAGE IN GALA DRESS FOR SOUSA'S BAND.

BY SPECIAL CORRESPONDENT OF THE JOURNAL
Kohler, Wis.—Thousands of visitors are expected here Monday, when John Phillip Sousa's band will give two concerts, and Nature theater, the natural amphitheater in Ravine park, will be dedicated. Seats for 6,000 have been provided. Preceding the afternoon concert in the park an American flag, on a 100-foot pole, will be unfurled. Sousa's band will play in the newly erected engineering building at night. This structure will also seat 6,000. The first steel in the building was laid Sept. 16. It is 262 feet long, 130 feet wide and 45 feet high. The plant will be closed all day. The city is dressed in holiday attire and the streets already present a gala appearance.

Journal Milwaukee, Wis.

Musical Activities

Large and enthusiastic audiences greeted Lieut. John Philip Sousa and his band in their concerts Sunday afternoon and evening at the Auditorium, the last of the series of four given under the auspices of the Knights of Columbus. Before and after each concert Lieut. Sousa was given an ovation.

Every number played by the band was greeted with applause but the two which were probably the best liked were The Dwellers in the Western World, a suite which gave tone pictures of the red man, white man and black man, and the march, Solid Men to the Front, both compositions of the noted band leader.

Miss Mary Baker, soprano, sang Sousa's setting of In Flanders' Fields. Gypsy Dances was played by Miss Florence Hardman, violinist. Joseph Green, xylophonist, was well received.

SOUSA PRAISES MARINE WHO ATTENDED HIM

The local marine corps recruiting office has a proud attache in Sergt. James T. Williams, who was detailed to serve as personal aide to Lieut. John Philip Sousa, during his recent stay in the city. In a letter to Lieut. Harry H. Couvrette, officer in charge of the local station, Lieut. Sousa writes:

"I had the honor of being bandmaster of the marine corps from 1880 to 1892, and I want to thank you for sending me Sergt. Williams. He is a typical marine and showed all the neatness, dispatch, soldierly bearing and discipline that has made the marine corps famous throughout the world."

Lieut. Sousa founded the original Marine band, which is now the president's band in Washington and plays at the White house twice weekly. He has a brother and a nephew in the band.

News Milwaukee, Wis. Oct 16/19

Former Service Men to Hear Sousa's Band

Hundreds of former service men will attend the concerts by Sousa's band Saturday and Sunday at the Auditorium. This has been made possible by the heads of business houses and manufacturing plants, who have purchased more than 4,000 tickets, to be distributed among employees who were in the military service. It is urged that these tickets be exchanged immediately for reserved seats at the William A. Faun Music company, Gimbel Brothers, Knights of Columbus clubhouse or at the Auditorium.

News Milwaukee, Wis. Oct 15/19

Musical Societies Will Welcome Sousa

An organization representing nine musical societies of Milwaukee has been formed to welcome John Philip Sousa Saturday. Sousa has often expressed himself as holding Milwaukee his favorite city. It will be impossible to have a section of the Great Lakes sailors visit their former lieutenant.

Sousa has promised an exceptional program for his Milwaukee audiences. Both Saturday and Sunday afternoon and evening concerts will have several new compositions by Sousa. One of his latest compositions is "Bullets and Bayonets." Sunday night he will offer "The Last Days of Pompeii."

Journal Milwaukee, Wis. SEP 21 1919

MUSICAL societies in all parts of the city will pay tribute to John Phillip Sousa in the Auditorium Oct. 18 and 19 when he appears here under the auspices of the Knights of Columbus.

From time to time there have been predictions that Lieut. Sousa would, before long, emulate other musical and theatrical celebrities and make a farewell tour. But Sousa, hale and hearty, has declared there will be no swan song for him.

"My farewell tour, or, to be exact, my farewell appearance," he said recently, "will be the last concert I give before I die. I mean that some day I shall give a concert and before I can give one the following day or so, I shall quit the world forever. The newspapers will say, 'John Phillip Sousa made his farewell appearance in this city because he died ere he could conduct another concert.' That is the way I shall make my farewell tour."

News Milwaukee, Wis.

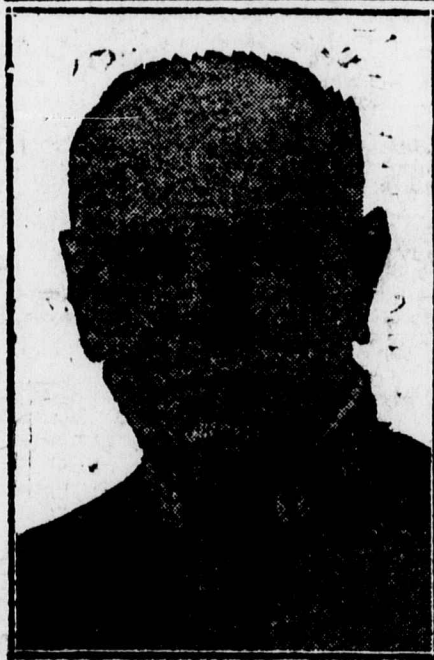
No band leader has had his music reproduced by the phonograph so much as John Philip Sousa, who will be in Milwaukee with his famous organization on Oct. 18 and 19. While he has given concerts in nearly all the large cities of the world, there is hardly a locality where his music is not familiar. Sousa is known through the phonograph. Sousa will give four concerts at the Auditorium—two matinee and two evening.

THE DUBUQUE III

SOUSA'S BAND HERE, OCTOBER 22, PLAY 2 CONCERTS

Majestic Secures Famous Concert Band for Fall Engagement.

Lieut. John Philip Sousa, who recently retired from the United States naval service after having served throughout the war, as chief bandmaster at the Great Lakes Training Station, has gathered his



JOHN PHILIP SOUSA.

old and seasoned bandsmen about him once more and is making a comprehensive tour of the country for the first time in four years.

Sousa and his band are coming to Dubuque on Wednesday October 22, for two concerts at the Majestic theatre, matinee and night. The contract was signed by the advance agent of the band and Manager Jake Rosenthal Monday morning.

With the band are two celebrated artists—Miss Mary Baker, soprano, and Miss Florence Hardman, violinist.

BUSY DURING THE WAR.

Lieut. Sousa had full charge during the war of the training of all the bandsmen who were enlisted for service in the Navy. On several occasions as many as one thousand musicians were under his direct control at the naval station. These were divided into groups of 250 each under the direction of assistant bandmasters. Lieut. Sousa took turns in directing them an don several occasions brought the entire thousand together in one enormous band, probably the largest single group of instrumentalists ever heard together at one time in the recorded history of the world.

TICKET VOTE IN

SOUSA SACRIFICES BEARD.

Will Display Mustache Only When He Appears Here.

America's March King, Lieutenant John Philip Sousa and his band of seventy pieces, selected from more than 3,000 musicians who were mobilized under his direction at the Great Lakes Naval Training Station, will present a changed appearance when he directs his band through an afternoon and evening program at the St. Paul Auditorium, October 27.

Lieutenant Sousa, who has never been seen here except with his most distinguishing feature—a Van Dyke beard—has relieved himself of this incumbrance, and will sport nothing but a stubby little mustache.

He gives two reasons for having made the change. One is that while he was in the service it was more or less of a nuisance trying to keep it trimmed, and that he has attained that period in life when he must do what he can to remain young.

Requests for seat reservations have started coming in. It is announced that in all probability this will be Lieutenant Sousa's last appearance in St. Paul.

PIONEER PRESS

St. Paul, Minn.

American Artists Rising.

Every available concert hall in Gotham and many theaters were occupied afternoon and evening. The audience at the Hippodrome to hear Galli-Curci overflowed 500 strong on the stage and hundreds were turned away at other concerts by individual artists and symphony orchestras.

Practically the same conditions prevail in New York throughout the

week. In fact, the two most popular halls, Aeolian and Carnegie, are engaged so far in advance that morning recitals have come into vogue. And things are about the same in Chicago, Boston and Philadelphia. In a multitude of lesser cities twice as much good music as was ever dealt out in any former season is being patronized to the limit. Symphony orchestras are springing up like mushrooms until scarcely an important center in the country is without one.

Young American artists are forging forward in droves and not a week passes without one or two Yankee girls being added to the operatic firmament, without some violinist or pianist springing suddenly to the heights.

The above statements may seem extravagant to those not in complete touch with conditions, but they are simple facts which may be proved by any one having the sources of information at his disposal. Evidences are not lacking right at home, as we shall see. Three performances of grand opera, with the seats higher than ever before, filled the Auditorium three times. A record audience heard the opening concert of the symphony season. Sousa drew enormous crowds. Galli-Curci, Ganz and Hel-fetz packed the Minneapolis Auditorium. The Vatican choir attracted great audiences in both cities. Music pupils in the Twin Cities are more numerous than ever before and teachers report that they are already overworked.

the world over, and proved himself a citizen extraordinary of the United States? Then why, if you please, Uncle Sam, did you make him merely a lieutenant, like some of the young fellows at our military posts, ask his admirers.

To all these questions, Uncle Sam makes full and complete answer in the American Whitaker Almanac and Encyclopedia by saying that senior lieutenants of the navy, like Sousa, rank with captains of land fighting forces. Therefore, it is plain Uncle Sam has been as appreciative and polite as he always is, and Lieut. Sousa's friends may know that his rank is equal to "Captain," had he chosen the military branch of the service. Lieut. Sousa has been honorably discharged from the service and will be with his world-famous band on Sunday, Aug. 1, at Riverside Park for two concerts, afternoon and evening.

PIONEER PRESS

St. Paul, Minn.

NEW COMPOSITIONS ON BAND PROGRAM

March King Brings Nine Soloists for His Two Concerts Here Tomorrow.

John Philip Sousa and his band of seventy-five pieces, with nine soloists, will give matinee and evening performances in the St. Paul Auditorium tomorrow.

Sousa is making a record tour of the larger cities of the United States with the band which he selected from the 3,000 musicians at his disposal when he directed the Great Lakes Naval band.

The Sousa library, from which he has chosen his St. Paul programs, is the accumulation of thirty years. He has traveled twenty-nine years in America as "The March King," and has made five tours through Europe and one tour around the globe. He was commissioned in May, 1917, and assigned to the Great Lakes naval training station, Chicago.

Two Vocal Soloists.

Lieutenant Sousa brings with him to St. Paul two vocal soloists, Miss May Stone, soprano, of the Boston Opera company, and Miss Mary Baker, a coloratura soprano who has achieved distinction on the concert stage. A number of important instrumental soloists will add diversity to the band concerts. L. P. Fritze, formerly flute soloist with the Philadelphia Symphony orchestra, and who has played in concert with Mme. Galli-Curci, will play a solo. Frank Simon, one of the foremost cornetists in America, and H. Benne Henton, a talented saxophone player, also will be on the programs, together with Joseph Greene, xylophone soloist, and the Sousa Saxophone sextet.

The St. Paul concerts will include many interesting numbers, among them Sousa's "American Wedding March," dedicated to American brides at the request of the American relief legion; "The Golden Star," dedicated to Mrs. Theodore Roosevelt, to honor the soldier dead of America, and several new descriptive compositions.

The Two Programs.

The matinee program will be as follows:
Moorish Fantasia, "The Court of Granada" Chap

MANY 'REQUESTS' FOR SOUSA

March King to Be Here for Two Performances October 27.

Many request numbers are piling up for John Philip Sousa in conjunction with the appearance at the St. Paul Auditorium, October 27, of his band. As many of these will be used as possible.

The march king is taking more



Here's where we ring the city's tocsin good and loud.

J. P. Sousa, brass band impresario simply filled the Auditorium to the brim with music lovers at his two concerts last Monday. In the matter of gate receipts he severely whipped Boston and Baltimore, cities of twice our popula-

tion and then some, and incidentally added to the band's bank roll to the tune of \$4,781.75.

As for Minneapolis, Wow! We beat 'em gloriously.

Manager William (Billy) Mick is herewith extended an armful of credit.

OCT 28 1919

Advance Ticket Sales for Sousa Concert Heavy

Advance ticket sales for the Sousa band concert at the Auditorium at 8:30 o'clock tonight assure a capacity house, it was announced last night at county headquarters of the American Legion, but many desirable seats for the afternoon concert at 2:30 o'clock today remain unsold. Reserved seats for both concerts may be obtained at the Cable Piano company.

The two concerts are given under the auspices of the Hennepin county central committee of the Legion, the purpose being to create an emergency relief fund to cover the expense of burials of deceased service men who have no relatives in the county, and to provide special medical attention for the needy veterans. The Legion is co-operating with the Red Cross in relief work and a plan has been devised which will avoid duplication of benevolences.

The Legion relief fund is to be administered by the Hennepin county central committee, which includes representatives of all local posts in the county.

Saxophone solo, "Scenes That Are Brightest" Wallace Henton
H. Benne Henton.
Suite, "American Maid" Sousa
a. "You do Not Need a Doctor."
b. "The Sleeping Soldiers."
c. "With Pleasure."
Vocal solo, valse from "Romeo and Juliet" Miss Mary Baker, Gounod
"American Indian Rhapsody" (new) Preston Ware Orem
"American Wedding March" (new) Sousa
Valse "The Wood Nymph" (new) Eric Contes
Violin solo, "La Rondo des Lutins" Bazzoni
Miss Florence Hardeman.
Caprice Brillante, "The Caravan" (new) Ord Hume
National Anthem.
Evening concert program:
Overture, "Mignon" Thomas
Cornet solo, "Willow Echoes" (new) Simon
Suite, "Impressions at the Movies" Sousa
a. "The Jazz Band in Action."
b. "The Craft Villain and the Timid Maid."
c. "Balance All and Swing Partners."
Vocal solo, "Moonlight and Starlight" Hallett Gilbarte
Miss Mary Baker.
Memorial, "The Golden Star" (new) Sousa
A mixture, "Showing Off Before Company" (new) Sousa
a. Valse lente, "Kisses" (new) Zamecnik
b. March, "Bullets and Bayonets" (new) Sousa
Violin solo, "Polonaise Brillante" Vieuxtemps
Miss Florence Hardeman.
Satarelle, "The Bohemians" (new) Ord Hume
National Anthem.

than seventy musicians with him on the nation-wide tour. Two performances will be given in St. Paul, afternoon and evening.

Headline Students Give "Vie" \$900

PIONEER PRESS

St. Paul, Minn.

NOV 8 1919

SOUSA IS COINING MONEY.

Writes That One Week Booked Yields \$10,000 Guaranteed.

New York, Nov. 8.—Right in line with the amusement conditions generally, Lieutenant John Philip Sousa and his band are enjoying the most prosperous tour in all their seasons. Only one record in Sousa's history surpasses the figures of this season—that is the showing made in London at Albert Hall.

Harry Askin is business manager of Sousa this season, and he writes that the bandmaster now has a week booked with guarantees that already reach \$10,000.

GREAT U. S. MARCH KING
WHO COMES NEXT WEEK

JOHN PHILIP SOUSA.

Lieutenant John Philip Sousa, who with a band of seventy-five men selected from his Great Lakes naval band of 3,000 men, will be in St. Paul next Monday for two concerts at the Auditorium. Sousa and his band are now touring the United States in what is being heralded as the most successful tour the organization has ever made.

St Paul, Oct 22/19

BANDS TO HEAR SOUSA.

Minnesota Small Town Organizations Make Concert Reservations.

More than twenty small town bands of Minnesota will come to St. Paul Monday to hear Lieutenant John Philip Sousa's band, which gives two concerts on that day at the Auditorium.

Reservations are being made by band leaders in all parts of the state for their organizations.

At the evening concert the Sousa memorial, "The Golden Star," will be played. This composition was dedicated to Mrs. Theodore Roosevelt and played in memory of American soldiers killed in battle and as a tribute to "gold star mothers."

Seats for the concerts now are on sale at W. J. Dyer & Bro.

Oct 23/19 St Paul

SOUSA HONORS U. S. BRIDES.

His "American Wedding March" to Be Played Here.

A march dedicated to American brides will be played by John Philip Sousa at the matinee program to be given in St. Paul Monday at the Auditorium.

In May, 1918, the American relief legion, represented by Mrs. Oliver Cromwell Fields, its president, adopted a resolution requesting John Philip Sousa to write a wedding march for American brides and recommended that it be adopted by all Americans instead of using German marches.

In response to the request Sousa wrote "The American Wedding March." It will be the first selection to be played after the matinee intermission.

Sousa, March King,
To Play 'Volunteers'
At Legion Concert

JOHN PHILIP SOUSA.

Sousa's band, with John Philip Sousa himself as director, minus the beard and limited as to facial adornment to a closely cropped mustache, but still Sousa the "March King," will appear at the Auditorium the afternoon and evening of Tuesday, Oct. 28, under the auspices of the American Legion.

During the war Sousa was a lieutenant in the United States Navy, and formed the biggest band organization the world has ever seen, which at one time numbered some 1,500 players.

With the band, will come several talented soloists, among whom is Miss Mary Baker, soprano.

The "March King" will include in his repertoire several new compositions of his own, among them "The Volunteers" which has excited much comment in musical circles.

Proceeds of the entertainment will go to the relief fund being established by the American Legion, for the purpose of aiding returned service men and their dependents needing assistance because of sickness or death.

Distribution of tickets for the concert to the different posts of the American Legion is now practically complete, and beginning Monday an intensive drive to help the American Legion relief fund, which will be established through the proceeds of this concert, will be initiated. The prices are \$1.50 and \$1.00 and tickets are exchangeable for reserved seats at the box office of the Cable Piano company, beginning Oct. 22.

Seats also will be on sale at the box office at the Auditorium, and advance returns indicate that a record breaking attendance will be present.

News

Minneapolis, Minn.

their own.

SOUSA'S BAND COMING

Will Give Two Concerts Under Legion Auspices.

Sousa's band will play at the Auditorium on Tuesday Oct. 28, under the auspices of the American Legion. The proceeds will be used to establish a permanent fund for the benefit of ex-service men who are in need of help. Tickets are on sale at the Cable Piano Co.

A matinee will be given at 2:30 and an evening performance at 8:30.

Legion Lists Sousa's
Band to Play Tuesday

Arrangements have been completed for a concert by Sousa's band at 8 p.m. Tuesday, Oct. 28, in the Auditorium. The famous band is being brought to Minneapolis to create a fund for the American Legion to be used in caring for destitute service men and to provide for the burial of member who die away from home or without relatives. Tickets are on sale at the Cable Piano company, Nicollet av and Hennepin at

te SEP 29 1919

SOUSA CONCERTS TO
START LEGION FUND

Series of Entertainments Promised to Provide Benefit for Service Men.

Two concerts by Sousa's band, at the Minneapolis Auditorium Oct. 28, tickets for which will be put on sale this week by the posts of the American Legion, are the first of a series of entertainments to provide a relief fund for needy former service men, legion headquarters announced today.

Medical and legal aid and assistance in financing funeral services, committees for which already have been appointed, are some of the uses for the fund. Aid has been given by Minneapolis posts in the funerals of former service men who have died since their return, leaving families in financial difficulties, officials said.

New posts of the American Legion were formed last week at Brainerd, Nerstrand, Eveleth, Kimball, Janesville and Crosby. The Soldiers and Sailors club of Hibbing, one of the largest organizations in the state, applied last week for an American Legion post charter. There are now 215 American Legion posts in the state.

A former service men's band of 100 pieces from the Duluth post of the American Legion will have the place of honor in the parade in honor of Field Marshal Foch's visit here Nov. 11, if the request from Duluth to the state headquarters is granted.

The first 3,000 Legion membership buttons are expected at state headquarters this week, officials said.

News OCT 25 1919
Minneapolis, Minn.
SOUSA'S BAND WILL
PLAY HERE OCT. 28

Concert Proceeds Go to American Legion Relief Fund.

Sousa's band, with John Phillip Sousa himself as director, minus the whiskers and sporting only a close-cropped mustache, will appear at the Auditorium the afternoon and evening of Tuesday, October 28, under the auspices of the American Legion.

During the war Sousa was a lieutenant in the United States navy, and formed the largest band organization the world has ever seen, at one time numbering 1,500 players. That such a vast organization could be controlled by one man, and made to produce harmony, is in itself perhaps the greatest tribute to the genius of its leader.

With the band will come several talented soloists, one of whom, Miss Mary Baker, is fast making a nationwide reputation for herself as a soprano. The march king will include in his repertoire several new compositions of his own, among them "The Volunteers," which has excited much comment in musical circles.

Proceeds of the entertainment will go to the relief fund being established by the American Legion, for the purpose of aiding and assisting returned service men and their dependents in case of need. Distribution of tickets for the Sousa Band concert at the Auditorium to the different posts of the American Legion, is now practically complete, and beginning Monday an intensive drive to help the American Legion relief fund, which will be established through the proceeds of this concert will be initiated.

News
Minneapolis, Minn.

Soprano Who Will Appear As Soloist With Sousa's Band



MISS MARY BAKER.

NEW COMPOSITIONS AT SOUSA CONCERT

FAMOUS BAND HERE NEXT TUES-
DAY TO CREATE AMERICAN
LEGION FUND.

Advance sale of tickets for the Sousa band concert to be given at the Auditorium, Tuesday, Oct. 28, under the auspices of the American Legion, indicate the usual Sousa attendance, according to D. C. Burrill, in general charge for the Legion.

Sousa himself will conduct, and will bring with him his famous organization almost intact, except for the addition of a number of stars he developed in his Great Lakes Training station band of 1,500 pieces.

His newest composition, "The Volunteers," dedicated to the vast army of war workers during the war, will be heard for the first time in the north-west.

Tickets are now on sale and exchange at the Cable Piano company. Reserved seats may be bought direct at the box office, or may be obtained with exchange tickets sold by the various different posts of the legion throughout the city. General admissions are obtainable at the box office only.

Proceeds of the entertainment go to an emergency fund to be maintained by the legion to provide funeral expenses for soldiers, sailors and marines who may die without funds, and to provide special nurses and special medical attention for former service men where such attention is needed. The legion will co-operate with the Red Cross along these lines. The legion fund will operate solely as an emergency fund.

News
Minneapolis, Minn.

SOUSA'S BAND

Famed Band Master Has Especial
Program for Minneapolis Audience.

Sousa and his famed band will come to the Auditorium tomorrow afternoon and evening for two concerts under the auspices of the American Legion of Minneapolis.

An especial program has been prepared by the great bandmaster for the edification of his audiences here, knowing that for the most part, they will be composed of returned service men and their friends.

The concert is given to provide a fund that the American Legion may employ for the aid of needy ex-service men who require immediate help in some form or another.

Tickets for the concert are on sale at the Cable Piano company, 1101 N. 1st St.

U OCT 26 1919

"Y" GETS ORCHESTRA LEADER Director of Sixth Division of Susa Naval Band Chosen.

Henry H. Busse, who was in charge of the sixth division of Sousa's Great Lakes band, will direct the orchestra of the Young Men's Christian association this year. Mr. Busse is a violinist with the Minneapolis Symphony orchestra and has had considerable experience as a director. Tuesday evening the young men who wish to play in the Y. M. C. A. orchestra will meet at the "Y."

SOUSA CONCERT FUND FOR FIGHTER RELIEF

Death of Canadian Soldier Here,
Homeless, Cause of Minne-
apolis Action.

Death of a Canadian soldier in Minneapolis, homeless and friendless, was responsible for plans to bring Sousa's band to Minneapolis for two concerts Sept. 28, officials of the American Legion said today. The soldier was about to be buried when his death was reported to legion headquarters. Horace G. Whitmore, secretary at that time, called several legion members by telephone, informed them of the circumstances and solicited enough donations to give the young man a proper burial.

Two Concerts Oct. 28.

The Hennepin county central committee took up the matter at its next meeting and decided a fund should be raised which would be instantly available for such cases. A representative of Sousa's band appeared in the city during the following week, and legion officials quickly closed a contract, through which the band is to give a matinee and evening concert at the Auditorium, Oct. 28, under legion auspices. Funds derived from the concerts will be set aside for relief of returned service men or their dependents.

Posts of the American Legion in Minnesota passed the 300 mark today with applications for charters from Browerville, Lake Crystal, Ellendale, Graceville, Foley, Taconite and West Concord, bringing the total number of posts to 301.

Date of Mustering Decided.

Questions 50 and 16 in the bonus blanks are causing trouble among the men, George C. Ferch, county secretary, said, and for their information announced that in question 50, regarding the date of mustering into federal service, members of the 151st Field Artillery draw bonus from June 23, 1917, the Second and Third Minnesota Infantry from July 15, 1917, and the First Minnesota Infantry from April 16, 1917, the day war was declared, although they were in federal service during March.

Tribune
Minneapolis, Minn.

Ticket Sale Opens for Sousa Benefit Concerts

Sale of tickets for the Sousa band concerts at the Auditorium on the afternoon and evening of October 28, opening yesterday at the Cable Piano company, indicate the entertainments

arranged by the American Legion posts of Hennepin county to create an emergency relief fund for their "buddies" in distress will be well patronized. A number of exchange tickets were disposed of by Legion members in the advance sale, and these may now be redeemed at the Cable Piano company. The fund to be raised by the Sousa concerts will be administered by the

Hennepin county central committee of the Legion for the benefit of returned service men in destitute circumstances who may be in need of special medical aid and to pay the expenses of burial services for unknown service men.

Officers of the county organization said the emergency relief fund will be employed so as not to duplicate the relief work undertaken by the Red

Cross, with which organization the Legion county central committee is co-operating.

News
Minneapolis, Minn.

AMERICAN LEGION TO BRING SOUSA'S BAND

Famous Bandmaster and
His New Organization to
Play Here Oct. 28.

It was the death of a Canadian soldier, homeless and friendless, that was primarily responsible for the bringing of Sousa's band to Minneapolis, according to Minneapolis officials of the American Legion. He was about to be laid away, unwept, unhonored and unsung, when his death was reported to American Legion headquarters.

Followed a hurried consultation over the telephone between the secretary at that time, Horace G. Whitmore, and individual Legion members. The hat was passed by wire, as it were, and enough money raised by individual donations to provide for proper burial. At that time the legion was a struggling organization of only a few hundred and without funds.

At the next meeting of the Hennepin county central committee the subject came up for discussion. "It is something for which we must have an instantly available fund," was the consensus of opinion.

About that time the advance man for the Sousa band appeared in the city and a contract was quickly made whereby the band was to appear under the auspices of the legion for the purpose of raising a fund which is to be constantly available for the relief of distress among returned service men or their dependents.

The Sousa organization will appear at the Auditorium Tuesday, October 28, at matinee and evening performances, under American Legion auspices, and the entire profits will go into the legion relief fund to be administered through the Hennepin county central committee when deserving cases present themselves.

FLORENCE HARDEMAN TO BE HERE WITH SOUSA

Music lovers will have a rare treat in store for them when Miss Florence Hardeman visits this city as the violin soloist of Sousa and his band.

Miss Hardeman is an American violinist who has won for herself an enviable reputation from the Atlantic to the Pacific. Lieutenant Sousa himself considers her one of the leading violinists before the public today.

Madame Sarah Bernhardt, with whom Miss Hardeman toured the United States and Canada as assisting artiste, is also a great admirer of Miss Hardeman's work.

Tribune
Minneapolis, Minn.

Music

AUDITORIUM.

Sousa and his band, with their ever-fresh "Stars and Stripes Forever," new selections and orchestral overtures, were in Minneapolis again last night. A packed house and generous bursts of applause testified that

Sousa and His Band.

Sousa's popularity has not grown cold. Tapping feet keeping time to marches and twitch-

ing shoulders unconsciously swinging to rag-time showed that his offerings were thoroughly enjoyed.

The concerts in the Auditorium last night and yesterday afternoon were given under the auspices of the American Legion, the proceeds going to a fund for medical assistance for disabled and needy ex-service men. Naturally, former soldiers and their friends, together with band music lovers, filled the house. A service flag with 27 stars hung back of the band helped to cement the bond between the former soldier audience and the musicians. The military makeup of the audience was evidenced when the national anthem was played, shoulders stiffening to attention.

Instead of opening with the usual march, the concert began with the soft tones of the introduction to "Mignon," by Thomas. This, together with "The Golden Star," a new composition by Sousa, and "The Bohemians," a new selection by Ord Hume, were the more serious compositions of the evening. "The Golden Star," a memorial dedicated to Mrs. Theodore Roosevelt, is majestic and impressive and well merited the close attention it was given.

Encores were given freely, and it was these, the old popular Sousa marches, like "El Capitan," "Manhattan Beach" and others, that made the biggest hit of the evening.

The trick selection was "Showing Off Before Company," a near-vaudeville medley by Sousa himself, in which there were solos from the tambourine to the biggest tuba, music behind the scenes and noise by the big drum in plain view. Laughter and applause greeted the mixture.

Miss Florence Hardeman, violinist, proved the most popular of the soloists. She showed wonderful technique in difficult selections. Miss Mary Baker, soprano, shared honors with Miss Hardeman. Frank Simon, cornetist, after the conventional cornet solo in which excellence seems to hinge on "tongueing" the maximum number of notes in a minimum length of time, won his hearers with "The Little Gray Home in the West."

John Philip Sousa himself, bearing the title of "lieutenant" after his recent service in the navy, which title he also bore years ago when he directed a marine band, was welcomed like an old friend. He seemed a little strange with his beardless face, but the straight body and the precise little motions of the hands in directing were the same, and snappy music which he drew out of the instruments was better than ever. Everybody went away thoroughly satisfied.

Three Generations of Sousas



John Philip Sousa, for so many years conductor of the U. S. Marine Band here in Washington, still holds the heart interest of the National Capital. For it is here that he first established his fame as "the March King."

The above photograph shows three generations of "John Philip Sousa." The March King, his son and grandson. The third generation doubtless lays claim to some of the musical heritage of his distinguished grandfather. The ages of the trio are sixty-four, forty and nine years.

Times
Kansas City, Mo.

Still the March King.



John Philip Sousa, who brings his famous band to Kansas City for two performances tomorrow in Convention hall, is still king of march composers. Mr. Sousa will arrive at 4:05 o'clock today with the members of his band. He will stay at the Hotel Muehlenbach.

Star
Kansas City, Mo.

The mail order sale for John Philip Sousa and his band, to be heard in two concerts, matinee and night, Sunday, December 14, at Convention Hall, starts tomorrow. The prices range from 55 cents to \$2.20, which covers the war tax. Mail orders should be addressed to Convention Hall, and all checks or money orders made payable to Sousa's band. Patrons should state whether the reservation desired is for the afternoon or evening concert, as the programs will be different through out.

Star
Kansas City, Mo.

The Sousa's band concert at Lawrence, Kas., which was to have been given for the benefit of the school of fine arts, University of Kansas, has been turned over to the Red Cross by Dean Harold L. Butler, with the understanding that the proceeds shall go to the relief of the families of guardsmen sent to the coal fields.

Star
Kansas City, Mo.

Compared to the work he did while in the service of the United States Navy, a concert tour should be almost a vacation for John Phillips Sousa, who comes to Kansas City Sunday, December 14, for two concerts in Convention Hall.

Times
Kansas City, Mo.

on every train.

WILL AID GUARDS' FAMILIES.

Proceeds From Sousa Band Concert at Lawrence to Be Given.

LAWRENCE, KAS., Dec. 3.—Proceeds from the Sousa band concert December 15 will be used for the benefit of families of Lawrence guardsmen, who now are in the southeastern Kansas coal fields. Many national guardsmen were called from well paying jobs to guard duty, where they receive only \$1 per day, and thus leave their families with no means of support. The concert will be managed by the local Red Cross and a committee from the Lawrence Chamber of Commerce, instead of by the fine arts school of the University of Kansas.

"No man can support a family on \$1 per day wage," said Dean Butler, "and the school of fine arts is pleased to have the opportunity to help the national guard."

From A DEC 15 1919

Times
Kansas City, Mo.

CROWDED TO HEAR SOUSA

BANDMASTER APPLAUDED BY THOUSANDS AT CONVENTION HALL.

Old Marches Are Still the Favorites
—Smiles From Camp Life—
Young American Violinist Scores.

There was a great deal about the war in the concert by Sousa's band yesterday afternoon in Convention Hall—particularly about the American soldier and sailor who drilled and sang and slept and ate his way through training camp. He bobbed up in every encore, this militant young soldier, with snappy salutes, ready for action, brave, cheerful, human.

In one of the pieces played as encore, Lieutenant Sousa told more about his impressions of the life at the Great Lakes training station, than could have been put in a book. It is a piece in which the camp tune "Smiles" hovers all the time above bits of music descriptive of camp life. Like a shining thread in a tapestry of many colors, the tune runs, always dominant, never entirely lost in the mixture, and finally wrapping all the dullness, the brightness, the badness and the goodness in a mantle of courage. While there is nothing either extraordinary or great about the music, the concept is a fine one, attesting to the bandmaster's faith in the generation he has been drilling for the past two years.

"STARS AND STRIPES" HIS FAVORITE.

In the "Stars and Stripes," too, there was a new militancy in the form of a cannonading accompaniment. Mr. Sousa wrote the piece in a moment of intense homesickness, when he was just starting home from Europe many years ago, and he has always liked it the best of all his compositions. For that reason, he adds pomp and circumstance to its performance by permitting his three fifers to come to the front of the stage for the second movement, and all the cornets and trombones to join them for the third. The audience of six thousand thundered its appreciation.

The great band leader earned his welcome. He brought out many of the old favorites, "El Capitan," "The Washington Post," a piece for which he received only \$35 when it had just been written, back in the eighties; "King Cotton" and one or two less familiar numbers.

BRASSES ARE MODIFIED.

His band of fifty musicians is still a well drilled organization, even though it does not place quite so much emphasis as it used to on clean clipped phrases. If a little of the old "zip" and sparkle is gone, there is a more aggressive patriotism to take its place. Above the stage a service flag showed twenty-seven stars, proving that more than half the players are veterans. As compared with Mr. Sousa's earlier organization, there seemed to be fewer heavy brasses but an ample choir of reeds and woodwinds. As a band, it has lost none of its versatility. Although "The American Maid Suite" is a mere box of tricks, they are clever tricks and the fun and banter of the first movement was pointedly set forth.

Miss Mary Baker, soprano, was unable to sing on account of a cold, and this deprived the audience of hearing Mr. Sousa's setting of "In Flanders Fields." The xylophone solo that was substituted failed to convey the charm of the intermezzo from "Jewels of the Madonna." Another curious offering was a saxophone sextette version of "That Russian Rag," feloniously appropriated from Rachmaninoff's popular prelude, although Mr. Sousa had nothing to do with the origin of the piece.

LIEURANCE'S INDIAN MUSIC.

Preston Ware Orem's "American Indian Rhapsody" on melodies by Thurlow Lieurance, Kansas composer, was an outstanding number. The Indian themes provide dramatic material for a composition that is entirely modern in treatment, full of rich imagery and suggestions of savage life, without any literal use of primitive forms.

Of all the young violinists Mr. Sousa has brought out, Miss Florence Harde-man, an American girl who appeared yesterday, is undoubtedly possessed of the most conspicuous talent. She has technique to match her fire and taste to match her technique. Following "The Dance of the Gobelins," by Banzoni, the audience twice demanded encores.

It must be admitted that the more one hears of the new Sousa marches, the more one wants to hear of the old ones. They are the compositions a man writes but once in a lifetime, and they have a very secure and important place in the history of American music.

M. K. P.

FROM A DEC 14 1919
Star

Kansas City, Mo.

SOUSA TALKS OF "MY BOYS."

Men Out of Uniform Are Hard to Recognize, Bandmaster Finds.

John Philip Sousa will greet you today at Convention Hall with a memorial to the soldiers of America who lie in France. There will be livelier numbers—typical Sousa marches, some of them new, on the programs, but the master of the military air takes greatest pride in "The Golden Star."

"My Boys." Sousa, wearing a velvet house coat sat at the Hotel Muehlebach last night and the conversation always drifted back to them.

"Do you know, I meet them everywhere; they come up and ask me if I remember them—playing the clarinet or the drums at the Great Lakes station or on the battle ship Pennsylvania. And always I try to recall, but it is so difficult when all of them are out of uniform. The battalion was disbanded after the armistice was signed. They were fine boys—the finest I ever want to meet—the fatherly eyes twinkled—and it was never necessary to use harsh discipline. Just a few words like 'if that young artist over there will play B flat I know we will whip the kaiser,' and we always got results."

He is a man of many sides, Sousa, and his hours are crowded with enthusiastic work. His fifth novel, "The Transit of Venus," is about due from the press. He plays a little on the violin, his first love, and pounds occasionally on the piano, although he insists Paderewski need never fear him as a rival there. The band has been on tour twenty-nine weeks this trip.

Times
Kansas City, Mo.

Sousa's Band Played at Hutchinson.

HUTCHINSON, KAS., Dec. 16.—John Philip Sousa and his band played to an enthusiastic audience here this afternoon when three thousand high school children and college students from the city and county filled the main part of the municipal hall. The school children had been given free tickets to the concert by the chamber of commerce, and following the first part of the program Sousa led the children in community singing.

Times
Kansas City, Mo.

SOUSA CONCERT ASSURED.

With Fuel Ban Lifted, Appearance of Band Is Made Possible.

The two concerts by John Philip Sousa and his band, announced for next Sunday afternoon and night in Convention Hall, are now certain to be given, according to William P. Cullen, manager of the local engagement.

The box office will be open tomorrow

morning at Jenkins's music store and a large sale is looked for, as these concerts will be the first of a public character following two weeks of silence. The mail order sale was at first notably large and only moderated when the chances seemed against the concerts. Yesterday's decision on the part of the fuel committee, opening the theaters immediately, assured the appearance of the band.

From SEP 23 1919

Times
Kansas City, Mo.

EX-OFFICERS GRIND OUT MUSIC.

But Disabled British Veterans Find It Humiliating Experience.

From the Westminster (England) Gazette.

An extraordinary story comes from Bloomsbury, where two ex-officers have taken to organ grinding.

When seen by a representative of the journal, both men wore officers' tunics, flannel trousers, and soft hats. He who turned the handle wore also the ribbon of the Military Cross and the silver badge and carried gloves.

From the organ came the cheerful strains of the Sousa march. On the back of it was this placard: "1914—Not too proud to fight. 1919—Not too proud to ask a gratuity."

In addition to gloves, the organ grinder carried a stick, as he was limping rather badly. It was for his benefit, his companion said, that this desperate adventure had been undertaken.

"I am not at the last gasp myself," he added, "but I couldn't see my friend go into the street by himself. He decided on this step last night, and we took out the barrel organ this afternoon. Something had to be done. He cannot get work, and he cannot get his gratuity. And he cannot live on a pension of twenty pounds a year."

He and the organ grinder joined up in 1914, and fought in Gallipoli. Afterwards they both received commissions in the same regiment and fought in France. Both were wounded at Paschendale October 26, 1917, and both were invalided out of the army through wounds.

The organ grinder was 21 years of age, he added, and was at Malvern School when war broke out. He did not want to burden his "people." "And now we're taking the organ back," he concluded. "We had no idea the experience would be so humiliating. All the money we have received has come from laborers and poor women. One poor woman gave us a shilling—a woman who worked in a laundry. These are the people who hand out. From the well to do we have not had sixpence. But the job is too much for us, and now we're taking the organ back."

FROM A DEC 14 1919
Star

Kansas City, Mo.

IN his concerts this afternoon and night at Convention hall, John Philip Sousa will present programs more than half new. There will not be much classical music—none, barring the overture to "Mignon" and the solo for violin by Vieuxtemps. But of modern music there is to be a feast and nearly all of it is American. Lieutenant Sousa's own name appears almost a dozen times as composer and never twice in the same mood. His band will even jazz under the cloak of imitating a "Jazz Band in Action."

Mr. Sousa has written two new suites—one about camp life and one about the "movies." The first will be heard this afternoon, the second tonight.

The present generation of Americans grew up to the music of Sousa's "Stars and Stripes Forever," a tune that never needed to be adopted as a national air because it was a national air.

Times
Kansas City, Mo.

Seats for Sousa's Band on Sale Today.
Seats for Sousa's band concert at Convention hall Sunday afternoon and night will be on sale from 10 o'clock this morning until 5 o'clock this afternoon at the J. W. Jenkins' Sons' Music Company. Prices 50 cents, \$1, \$1.50, and box seats \$2.

Star
Kansas City, Mo.

Never in the history of John Philip Sousa's long series of visits to Kansas City, which date back from the opening of Convention Hall, has interest been as great as in his present engagement at Convention Hall Sunday afternoon and night, December 14. The mail order sale of seats, which opened last Monday, has been very large, which is not surprising in view of the low prices charged.

JOHN PHILIP SOUSA,
who will visit San Francisco
this week with his famous band.



Sousa Will Be Attraction For Current Week

Five Programmes Scheduled by Famous Band Master at Civic Auditorium

John Philip Sousa and his famous band, after an absence of several years, will reach California this week on a transcontinental tour, and will give five concerts in the Civic Auditorium, beginning on Friday evening. Mary Baker, coloratura soprano and Florence Hardeman, violinist, will appear as soloists at all concerts.

Examiner
San Francisco, Cal.

Sousa's Program

Sousa will enter California at Chico, where he will give a concert on Monday night, November 17. His San Francisco concerts are scheduled for the Exposition Auditorium on Friday night, November 21 Saturday afternoon and night, November 22, and Sunday afternoon and night, November 23. The Greek Theater in Berkeley will be visited on Wednesday afternoon and night, November 19, and the Oakland concerts take place in the transbay Auditorium on Thursday afternoon and night, November 20. San Jose, Sacramento, Reno and Fresno will also be included in the Northern California tour.

Sousa's opening program for his San Francisco season has already arrived. It includes Thomas' "Mignon" overture, a new Sousa suite entitled "Impressions at the Movies," "Memorial, the Golden Star," a Sousa composition dedicated to Mrs. Theodore Roosevelt; a mixture by Sousa entitled "Showing Off Before Company," Zamecnik's waltz, "Kisses"; Sousa's newest march; "Bullets and Bayonets," etc. The soloists on the first program will be Frank Simon, cornetist, who will play his own composition, "Willow Echoes"; Mary Baker, coloratura soprano, who will sing Hallette Gilberte's "Moonlight and Starlight," and Florence Hardeman, violinist.

SOUSA GATHERS RECORD LIBRARY OF BAND MUSIC

March King Bringing Famous Organization for Concerts in San Francisco

It was in the autumn of 1892, when he was 36 years old, that John Philip Sousa made his first tour with his band. This autumn, when the numerals of his age have been transposed to 63, he will visit California once more, to the delight of his thousands of admirers. His last stay here was during the Panama-Pacific Exposition.

During his long career as a director Sousa has accumulated the largest library of music of any band leader in the United States, and his programmes are drawn from this well-nigh inexhaustible store. He has not been content with interpreting the works of other composers, but has always displayed indefatigable energy in writing music of his own that reflects salient characteristics of American life. On his programmes this season he is including many new marches which were composed in the last two years under the inspiration of the war.

Five concerts will be given in the Civic Auditorium, beginning on Friday evening, November 21, with matinee and evening concerts on the following Saturday and Sunday. Concerts will also be given in the Greek Theater, Berkeley, on Wednesday afternoon and evening, November 19, and in the Oakland Auditorium on Thursday afternoon and evening, November 20. San Jose, Sacramento, Chico, Fresno and Reno will be visited by the organization. Selby C. Oppenheimer is managing the California tour.

The programme for the opening concert here will include the overture to Thomas' "Mignon," a new Sousa suite titled "Impressions at the Movies"; Zamecnik's waltz, "Kisses"; Sousa's "The Golden Star," dedicated to Mrs. Theodore Roosevelt; Ord Hume's Saltarelle, "The Bohemians"; Sousa's new march, "Bullets and Bayonets," and his comedy sketch, "Showing Off Before Company." The soloists on the first programme will be Mary Baker, soprano, who will sing Hallette Gilberte's "Moonlight and Starlight"; Florence Hardeman, violinist, who will play Vieuxtemps' "Polonaise Brilliant."

Examiner
San Francisco, Cal.

Lieut. John Philip Sousa and his famous band will be in San Francisco this week. The celebrated organization will appear in the Hearst

Theater, Berkeley, on Wednesday afternoon and night.

On Thursday afternoon and night concerts will be given in the Civic Auditorium in Oakland, and five great popular events are scheduled for the Exposition Auditorium in this city on Friday night, Saturday afternoon and night, and Sunday afternoon and night.

The Sousa organization is augmented by many soloists, including Mary Baker, coloratura soprano, and Florence Hardeman, violinist.

Different programs will be given at all concerts.

Sousa promises to play the "Stars and Stripes Forever," "Semper Fidelis," "The Liberty Bell" and other favorite marches, as encores.

Examiner
San Francisco, Cal.

During the season Miss Potter will also feature Sousa and his band, November 20, afternoon and evening; the Duncan Dancers, with George Copeland, pianist, and Riccardo Stracciari, the Italian baritone.

SOUSA CONCERT AROUSES KEEN INTEREST

Musical interest at the present time is centering in the coming engagement of Lieutenant John Philip Sousa and his world famous band, for both from a musical and a popular angle the appearances of this justly great organization takes on an atmosphere of great importance.

This season, the first since Sousa's release from military duty, has proven the banner year of his career, and throughout the land his engagements have brought him overflowing and enthusiastic audiences. Manager Selby C. Oppenheimer, under whose management the Sousa band appears in all Northern California, announces that already the advance sale of tickets insures packed audiences at every concert, and Sousa is preparing special programs for these events, each of which will be different from the other.

The band, with Lieutenant Sousa conducting at all concerts, will play at the Exposition Auditorium in this city on Friday night, November 21; Saturday afternoon and night, November 22, and Sunday afternoon and night, November 23. Special concerts will be given in the Greek Theater at Berkeley on Wednesday afternoon and night, November 19, and fine programs will also be played at the Auditorium in Oakland on Thursday afternoon and night, November 20.

Examiner
San Francisco, Cal.

Sousa's Band Plays At U. of C. Tonight

Lieutenant John Philip Sousa, now a veteran of the late war, comes to Oakland this afternoon and evening as the first attraction of a proposed "all-star course" of musical events promised for the winter months by Miss Zanette W. Potter, local impresario.

The bandmaster and his military musicians will appear at the Oakland Municipal Auditorium Opera House.

The program will include several of his latest compositions, all of which will be heard for their first time locally.

Bulletin
San Francisco, Cal.

SOUSA AND HIS BAND.

Editor The Bulletin: The musical world today has no equal to Lieut. John Philip Sousa, as composer and leader, and this nation, and millions of soldiers from all parts of the world will ever owe this famed genius of the baton a debt of gratitude for his wonderful and heroic services rendered the Allies at the front and throughout all of France during the war.

Rhythm, melody, soul stirring, inspiring and uplifting are some of the ecstasies his great compositions have imparted to millions who have been favored in attending his band-rendered symphonied recitals and concerts throughout America and abroad.

Sousa is a genius who has won the world's laudations, a born orchestra-band leader of the highest type of perfect leading, without ostentation, fuss or any eccentricities, and his doing away with the traditional "long-hair" as an objectionable adornment is instilling in the younger leaders a "go and do likewise" that is pleasing to the audience.

Lieut. Sousa has composed 300

receptions of string and wind instrumental musical waltzes, overtures and band creations.

"Sousa's March" is played throughout the entire world as the greatest creation of band music, as are his popular pieces.

It is a duty all parents owe their children to have them attend the Sousa's concerts and see the greatest composer of the age.

It is acclaimed by all music lovers that Sousa is giving in San Francisco now his greatest concerts in all his career. C. W. McMORRAN.
San Francisco, Nov. 22, 1919.

From
Examiner
San Francisco, Cal.

SOUSA SERIES OF CONCERTS

Sousa and his band will soon be amidst us.

His five San Francisco concerts will take place in the great Auditorium next Friday night, next Saturday afternoon and night, and next Sunday afternoon and night.

Mary Baker, coloratura soprano, and Florence Hardeman, violinist, will appear at all concerts, and Friday's special soloist will be Frank Simon, the cornetist. Friday night's program is as follows:

Overture, "Mignon".....Thomas
Cornet solo, "Willow Echoes" (new).....Simon
Suite, "Impressions at the Movies".....Sousa
a. The Jazz Band in Action.
b. The Crafty Villain and the Timid Maid.
c. Balance All and Swing Partners.
Vocal solo, "Moonlight and Starlight".....Gilberte

Memorial, "The Golden Star" (new).....Sousa
A mixture, "Showing Off Before Company".....Sousa
a. "Valse Lente," "Kisses" (new).....Zamecnik
b. March, "Bullets and Bayonets" (new).....Sousa
Violin solo, "First Movement from Concerto".....Vieuxtemps

Saltarelle, "The Bohemians" (new).....Ord Hume
Joseph Green, xylophonist, will be featured Saturday afternoon, with the following program:

Overture, "The Charlatan".....Sousa
Xylophone solo, "William Tell".....Rossini
Suite, "Carmen".....Bizet

a. "The Toreador."
b. "The Dragons of Alcala."
c. "Dance Bohemian."
Vocal solo, "In Flanders Fields".....Sousa

Grand scene, "Mephistopheles".....Boito
A mixture, "Showing Off Before Company".....Sousa
a. "Los Banderillos" (new).....Volpati
b. March, "The Naval Reserve".....Sousa
First movement, "F sharp minor concerto".....Vieuxtemps

Miss Florence Hardeman
"The Triumphs of the Boyars".....Halvorsen

In addition to his five events in this city, Sousa and his band will appear in the Greek Theater at Berkeley next Wednesday afternoon and night, and at the Auditorium in Oakland next Thursday afternoon and night, when special programs will be rendered.

From CHRONICLE

Address: San Francisco, Cal.

NOV 22 1919

Sousa's Band Will Repeat Concerts at Auditorium

Large Audiences Expected
to Attend Performances
Given in This City by
Famous Orchestra.

John Phillip Sousa and his band, who opened a three-day engagement last evening in the Exposition Auditorium, will give matinee and evening concerts today and tomorrow. Manager Selby C. Oppenheimer expects a very large attendance at all events. This afternoon's programme will be:

Overture, "The Charlatan".....Sousa
Xylophone solo, "William Tell".....Rossini
Joseph Green

"Carmen" suite.....Bizet
Vocal solo, "In Flanders Fields".....Sousa
Mary Baker

Selection from "Mephistopheles".....Boito
"Showing Off Before Company".....Sousa
"Los Banderillos".....Volpati

March, "The Naval Reserve".....Sousa
Violin solo, first movement from "F Sharp Minor Concerto".....Vieuxtemps
Florence Hardeman

"Triumphal March of the Boyars".....Halvorsen

At the evening concert the following programme will be given:

Moorish fantasia, "The Court of Granada".....Chapi
Saxophone solo, "Scenes That Are Brightest".....Wallace-Henton
H. Benne Henton

Suite, "American Maid".....Sousa
Vocal solo, "Waltz Song" from "Romeo et Juliette".....Gounod

"American Indian Rhapsody".....Orem
"An American Wedding March".....Sousa
Vocal solo, "The Wood Nymph".....Sousa

March, "Saber and Spurs".....Sousa
Violin solo, "La Ronde des Lutins".....Bazzini
Florence Hardeman

"The Caravan".....Ord Hume

Address: San Francisco, Cal.

Date NOV 19

Sousa Opens Concert Series This Afternoon At Berkeley

Famed Band Leader Will
Play at Greek Theater,
Oakland, and in S. F.
at Exposition Auditorium

John Phillip Sousa and his famous band, after an absence of four years, will appear this afternoon and evening in the Greek Theater, University of California. Tomorrow afternoon and evening concerts will be given in the Oakland Auditorium, and five concerts are scheduled for Friday evening, Saturday afternoon and evening, and Sunday afternoon and evening in the Civic Auditorium, San Francisco. The California tour of the distinguished March King and his players is under the management of Selby C. Oppenheimer.

This afternoon's programme will be:

Spanish Fantasia.....Tavan
Saxophone solo—
"Scenes That Are Brightest".....Henton
H. Benne Henton

Poetic Scenes.....Godard
Vocal solo—
"Moonlight and Starlight".....Gilberte
Mary Baker

American Indian Rhapsody.....Orem
An American Wedding March.....Sousa
Summer Showers.....Logan
March, "Saber and Spurs".....Sousa
Violin solo—

Fantasia.....Alard
Tarantella e Piedigrotta.....Gallo

The evening programme is announced as follows:

Overture, "The Bartered Bride".....Smetana
Cornet solo—
"Willow Echoes".....Simon
Frank Simon

Suite, "The American Maid".....Sousa
Vocal solo—
"In Flanders Fields".....Sousa
Mary Baker

The Golden Star.....Sousa
Showing Off Before Company.....Sousa
A Midsummer Night's Serenade.....Albeniz

March, "Bullets and Bayonets".....Sousa
Violin solo—
"Zigeunerweisen".....Sarasate
The Caravan.....Ord Hume

From
Bulletin
San Francisco, Cal.

Sousa and Band Bid Adieu to San Francisco

John Phillip Sousa and his band of sixty musicians have bid farewell to San Francisco today after five successful concerts held in the Exposition Auditorium to large and enthusiastic audiences.

The final concert last night was marked for the generosity of the musicians in supplying extra selections to meet the demands of the delighted audience.

Individual successes scored by Mary Baker, soprano and Florence Hardemann, violinist, were repeated yesterday afternoon and last night. Miss Baker's voice is clear and resonant and well shaded in color. Miss Hardemann revealed a rare technique that won her generous applause.

There needed no other impressions and this was supplied by the Negro boys and girls—yes, men and women, too—that would constitute themselves invited and sometimes unwelcome escorts to the regimental bands, about which they would dance with that abandon which characterizes the Negro and his sense of rhythm. Hypnotized by the music and wild with excitement, they would execute their steps along the line of march, gesticulating and prancing, but always in rhythm, to which they gave the soul of animation and lightheartedness and enthusiasm.

"When I came to write my marches these things were in my subconscious mind, tho I wasn't aware of it until later. My marches became more or less accurate impressions caught from the color and movement, the militant heroism and the pomp and majesty of war—but mostly the spirit of Americanism, I hope, as reflected in devotion to ideals and courage, and fortitude and gallantry."

Of course the most popular of the Sousa marches are not programmed when Sousa and his band come to town, but they are played just the same, for Sousa is never permitted to omit any one of these most popular expressions of the spirit of America in music. His audience requires them of him and will not let him go until he and his instrumentalists give them the blessing of his unmixed Americanism caught up from the days of St. Mme. Davenport Engberg in Bellingham Register.

CHRONICLE

Address: San Francisco, Cal.

NOV 21 19

Sousa's Band to Give First of 5 Concerts This Evening

March King to Present New
Compositions From His
Own Pen; Programmes
Given at Auditorium

John Phillip Sousa and his famous band will begin their long-awaited engagement tonight in the Auditorium, and the first programme will be followed by four others tomorrow afternoon and night and Sunday afternoon and night. Mary Baker, soprano, and Florence Hardeman, violinist, are the special soloists on this Western tour, and press notices speak highly of their individual contributions.

Since his last appearance here four years ago, Lieutenant Sousa has been busy with his pen, and many of his new compositions will be presented during the stay in this city. The evening concerts will begin at 8:15 and the matinees at 2:30, and for the convenience of patrons the box offices at the Auditorium will be open at 1 o'clock for matinees and 6:30 for the evening events. Tonight's programme will be as follows:

Overture, "Mignon".....Thomas
Cornet solo, "Willow Echoes".....Simon
Frank Simon

Suite, "Impressions at the Movies".....Sousa
The Jazz Band in Action
The Crafty Villain and the Timid Maid
Balance All and Swing Partners

Vocal solo, "Moonlight and Starlight".....Gilberte
Mary Baker

"The Golden Star".....Sousa
"Showing Off Before Company".....Sousa
Valse lente, "Kisses".....Zamecnik

March, "Bullets and Bayonets".....Sousa
Violin solo, 1st movement of Concerto.....Vieuxtemps
Florence Hardeman

Saltarelle, "The Bohemians".....Ord Hume

Bulletin
San Francisco, Cal.

SOUSA TO PLAY IN BERKELEY TOMORROW

The Greek Theater is expected to be filled to overflowing both tomorrow afternoon and tomorrow night when huge crowds will welcome Lieutenant John Phillip Sousa and his famous American band. Sousa is accompanied by sixty of his veteran musicians and soloists. Mary Baker, soprano, and Florence Hardeman, violinist, will appear on both programs. In the afternoon H. Benne Henton will be saxophone soloist, while in the evening Frank Simon will appear as cornetist. Tomorrow's full programs are as follows:

MATINEE AT 2:30

Spanish Fantasia.....Tavan
Saxophone solo "Scenes That Are Brightest".....Henton

Poetic scenes (new).....Godard
Vocal Solo "In Flanders Fields".....Sousa

American Indian Rhapsody.....Orem
"An American Wedding March".....Sousa
Album Leaf "Summer Showers".....Logan

March "Saber and Spurs".....Sousa
Violin solo, Fantasia.....Alard
"Romeo and Juliet".....Gallo

"Tarantella at Piedigrotta".....Gallo

EVENING AT 8:15

"The Bartered Bride".....Smetana
Cornet solo "Willow Echoes".....Simon

Suite "The American Maid".....Sousa
Vocal solo, "Moonlight and Starlight".....Gilberte

Memorial "The Golden Star".....Sousa
A mixture "Showing Off Before Company".....Sousa

"A Midsummer Night's Serenade".....Albeniz

March, "Bullets and Bayonets".....Sousa
Violin solo "Gypsy Dances".....Sarasate

Caprice Brillante "The Caravan".....Ord Hume

Thursday afternoon and night Sousa and his band appear in the Auditorium in Oakland, and on Friday night, Saturday afternoon and night and Sunday afternoon and night in the Exposition Auditorium, San Francisco. Programs will be different at all concerts.

Sousa Thinks Day Of Face Draperies For Men Is Gone

Bandmaster Tells Friend
Why He Sacrificed
Familiar Beard

Those who have seen recent photographs of John Phillip Sousa, have commented upon the fact that he and his internationally famous beard have parted company. This separation was to many of his admirers one of the most distressing incidents of the recent war—but the beard is indefinitely gone—and the bandmaster says it will never again adorn his face, whose good and faithful friend it was for more than a quarter of a century. In discussing the abandonment of this facial companion, Sousa said recently to a curious and commiserating friend:

"When the war broke out I was assigned to duty at the Great Lakes station. There I found 20,000 men and only two sets of whiskers, one of which was owned by Captain Grimes and the other by myself. The more closely I associated with the youth of the day, at Great Lakes, the more strongly I felt that either I or my chin was in the wrong. The war of Independence was fought by smooth-faced men, the Civil War by bearded men and the present war by shaven men. Observing that the vogue for whiskers moved in cycles I decided upon this trimming, and, although I have since been somewhat lonely I feel it was for the best. Seriously speaking, I am of the opinion that the day of the beard is far past, and that modern efficiency calls for as smooth a face as a man can present to the world."

CHRONICLE, NOV 17 1919
San Francisco, Calif.

March King Will Furnish Musical Events This Week

John Philip Sousa Will
Present Famous Band
in Concerts

John Philip Sousa and his famous band will be in the bay cities this week in a series of interesting concerts. The celebrated organization and its distinguished composer-conductor will appear in the Greek Theater, University of California, on Wednesday afternoon and evening; in the Oakland Auditorium on Thursday afternoon and evening, and in the Civic Auditorium, San Francisco, in five concerts, beginning on Friday evening, and continuing with matinee and evening events on the following Saturday and Sunday. With the band of sixty efficient musicians there are associated on the present tour two noteworthy soloists: Mary Baker, coloratura soprano, and Florence Hardeman, violinist, who will appear at all concerts. The programme to be presented will contain many new compositions by Sousa, as well as a plentiful offering of old favorites from his pen.

PERSONAL AND HOTEL GOSSIP

Lieutenant John Phillip Sousa, U. S. N., and Mrs. Sousa are guests at Hotel St. Francis. Other arrivals are Robert Hulme, president of the California Products Company, Fresno; Dr. Robert A. Peers, Colfax; Clarence Whitehill, the singer, and Joseph Byrnes, financier, New York; George W. Dohrmann, insurance man, Stockton; W. B. Devereaux, capitalist, New York; Mr. and Mrs. G. W. Goodchild, representing an English packing concern, London.

SOUSA BRINGS NEW BAND TO S. F.

BY GEORGE R. HYDE.

John Phillip Sousa, without a doubt the peer of American band leaders and composers, has brought something new to San Francisco. It might be called the brass symphony. Five thousand music-loving San Franciscans who greeted him at the opening concert in the Civic Auditorium last night put the stamp of approval on this transformation of band music, by peal after peal of vociferous applause.

The ordinary music-loving public is wont to associate Sousa with such airs as "Stars and Stripes Forever," "El Capitan" and other stirring marches that have come from this master of martial airs. Therefore it was an agreeable surprise last night when he augmented his famous marches with the rendition of real symphony selections.

There were times when it was difficult to realize that it was a brass band and not the Boston or the Minneapolis symphony that was playing. The overture to "Mignon," which opened the concert, was a striking demonstration of this transformation. The blare of the cornets was gone; there was no screeching of clarinets or piccolos; the trombones had acquired a soft mellowness and even the great basses had lost their rumbling. In their place was a beautiful tonal coloring that gave one the feeling of beauty that has heretofore been evident only in the symphony. There were organ-like tones from the reed instruments and the cornets and trombones were muted, so that they brought close approximations to the violin and cello.

The versatility of the members of the band was brought out in the "Showing Off Before Company" number. Sousa has reversed the procedure of Haydn's "Farewell" symphony, and the players enter in instrumental procession after the intermission and display their virtuosity, gradually working into a complete composition.

Quite the most noteworthy of his new compositions was "The Golden Star," dedicated to Mrs. Theodore Roosevelt, and in memory of those who died on Flanders fields. This is a funeral-like march that presents its appeal with a

slow symphony movement not unlike Chopin's famous compositions. Three soloists were highly appreciated—Miss Mary Baker, soprano, who demonstrated her range on Gilbert's "Moonlight and Starlight," concluding with a new number, "For Our Boys Are Home Again"; Miss Florence Hardeman, violinist, who rendered the difficult first movement from Vieuxtemps' "Concerto," and Frank Simon, cornetist, who rendered his own composition, "Willow Echoes." Concerts will be given today, tonight and tomorrow afternoon and evening.

Press: San Francisco, Cal.

SOUSA'S BAND WILL SATISFY VARIED TASTES

Famous Organization Will Be
Heard in Classical and
Light Selections

One of the most popular musical events of the early season will be the visit of John Phillip Sousa and his band to San Francisco and several interior cities of California. Sousa is an American institution, and the fame of his organization is world-wide. His programmes always offer music for a diversity of tastes—classical and light overtures, suites, spirited Sousa marches and popular compositions of the day.

LEADER SERVES NATION

Of the sixty men who constitute the band on the present tour fifty are veterans of his organization, which has changed but slightly in personnel in a quarter of a century. It is four years since Sousa visited the Pacific Coast to play at the Panama-Pacific Exposition. During the period of the war he abandoned his concert work to enter the service of the United States as instructor at the Great Lakes training station. At times he had as many as a thousand men under his leadership, and military and naval officers have attributed much of the splendid spirit of soldiers and sailors to his training of the bands.

HERE IN NOVEMBER

Sousa will tour California under the management of Selby C. Oppenheimer in November. Before reaching San Francisco, he will give concerts in Chico and Marysville on the 17th, San Jose on the 18th, Berkeley on the 19th, and Oakland on the 20th.

The San Francisco concerts will be five in number, in the Civic Auditorium; an evening concert on Friday, November 21, matinee and evening on the 22d, and matinee and evening on the 23d. Two concerts will be given in Sacramento on the 29th and two in Reno on the 30th.

Examiner

San Francisco, Cal.

M SEP 21 1919

Putting to rest all predictions about his farewell tour, John Phillip Sousa recently declared emphatically that his swan-song will be unadverted. "My farewell appearance will be at the last concert I give before I die. I mean by that, that I shall some day conduct a concert, and before I can give one the succeeding day or so, I shall quit this world forever. The newspapermen will write: 'John Phillip Sousa made his farewell appearance in this city, because he died ere he could conduct another concert.' That is how I shall make my farewell tour."

Sousa and his famous band will be in California in mid-November, giving concerts in Berkeley on November 18, in San Jose on November 19, in Oakland on November 20, and in the Exposition Auditorium, San Francisco, on November 21, 22 and 23.

Examiner

San Francisco, Cal.

Sousa Coming Soon

Every one knows Lieut. John Phillip Sousa. Many also know that he is a composer of operas, words and music, has written books and given the world more than 100 successful marches. He is a lover and student of nature, and passes weeks every year "out in the wilds" with his horses, his dogs and his guns. "Always treat animals like friends and not like slaves," is his motto.

Mr. Sousa has become on the best trap shooters in the country, and his home at Port Washington, L. I., is littered with trophies.

Lieut. Sousa and his band will soon be heard in California under the management of Selby C. Oppenheimer. He will appear at the Exposition Auditorium in San Francisco on Friday night, Saturday afternoon and night and Sunday afternoon and night, Nov. 21, 22, and 23. The band will also appear in the Greek Theater in Berkeley, Wednesday afternoon and night, Nov. 19, and at the Auditorium in Oakland, Thursday afternoon and night, Nov. 20. Concerts will also be given in Chico, Sacramento, San Jose, Fresno and at Reno, Nevada.

From NOV 20 1919

Examiner

San Francisco, Cal.

LIEUT. JOHN P. SOUSA, leader of the Sousa Band, and Mrs. Sousa, are registered at the St. Francis Hotel. Among others at the St. Francis Hotel are: Clarence Whitehill and Joseph Byrne, New York; W. B. Devereaux, capitalist, New York; G. W. Goodchild, cannery, and wife, London, England; Dr. Robert

Bulletin
San Francisco, Cal.

NOV 1 - 1918

**SOUSA IS PREPARING
SPECIAL PROGRAMS
FOR CONCERTS**

Lieutenant John Philip Sousa, America's premier bandmaster, who with his world-famous band will shortly visit San Francisco, Oakland, Berkeley and other California cities, has written his local manager, Selby C. Oppenheimer, that he is preparing special programs for his various concerts to be given in this section of the State, and that each concert will be provided with a list of offerings different from one another.

Sousa will enter California at Chico, where he will give a concert Monday night, November 17. His San Francisco concerts are scheduled for the Exposition Auditorium on Friday night, November 21, Saturday afternoon and night, November 22, and Sunday afternoon and night, November 23. The Greek Theater in Berkeley will be visited on Wednesday afternoon and night, November 19, and the Oakland concerts take place in the transbay Auditorium on Thursday afternoon and night, November 20. San Jose, Sacramento, Reno and Fresno will also be included in the Northern California tour.

Bulletin
San Francisco, Cal.

John Philip Sousa

Famous "March King," who, with his band, is to play a series of concerts here and in the bay cities during the present week.



**Programs Will Be Varied
At Each Appearance.**

Popular interest is centered in the coming engagement of Lieutenant John Philip Sousa and his famous band, which takes place in San Francisco and neighboring cities during the present week. The celebrated organization will appear in the Greek Theater at Berkeley Wednesday afternoon and night in two special programs; Thursday afternoon and night two concerts will be given in the Municipal Auditorium in Oakland, and five great popular events are scheduled for the Exposition Auditorium in this city on next Friday night, Saturday afternoon and night and Sunday afternoon and night.

Sousa will wield his baton in his own inimitable way over sixty of his veteran band men, whom he gathered together following his release from the United States naval reserve.

In addition to its sixty band-players the Sousa organization is augmented by many soloists, including Mary Baker, coloratura soprano; Florence Hardeman, violinist, who will appear at all concerts. Programs entirely different will be given at all events.

The advance sale for all Sousa concerts indicates capacity audiences everywhere.

Address: San Francisco, Cal.

Date

Preceding the concert given by John Philip Sousa and his band, last evening, Mr. and Mrs. Sousa entertained at dinner at the St. Francis Hotel in honor of Mrs. James Bull, a friend of many years. On his arrival in America from France last year Wilfred Bull and his mother, were guests of Mr. and Mrs. Sousa at their beautiful home at Port Washington, Long Island.

Mrs. Bull was hostess at a box-party for the concert, and later took her guests to Rainbow Lane at the Fairmont for supper. The table was decorated in shades of yellow, French marigolds and button chrysanthemums being used. Those who had the pleasure of meeting Mr. and Mrs. Sousa were:

Admiral and Mrs. Joseph Lee Jayne
Commander and Mrs. S. G. Marsh
Commander and Mrs. Wallace Berthoff
Mr. and Mrs. W. G. Henshaw
Mrs. Florence Porter Pfingst

MISSSES
Augusta Foute Edith Bull
Lorba Williamson

MESSRS.
Jerome Pollitzer Joseph Redding
Maurice Hall Rudy Seiger
Lieutenant-Commander P. G. Carroll
Lieutenant-Commander Graham Halpine

Mr. and Mrs. Algernon Crofton entertained at dinner at their home on Thursday evening. Their guests included:

Commander and Mrs. W. B. Fogarty.
Lieutenant-Commander and Mrs. James Doyle.
Mr. and Mrs. Louis de Laveaga Cebrian.
Cyril Shalleross of New York.

Bulletin
San Francisco, Cal.

**SOUSA'S BAND WILL
GIVE CONCERTS
NEXT MONTH**

Probably no composer in the world today has a popularity equal to that of Lieutenant John Philip Sousa. This is due to two factors. His marches are the recognized criterion in all parts of the civilized world, and his personality has endeared him to the people at large.

March tunes, though rated by some as not the highest form of art, have nevertheless a function peculiarly their own. Sousa's marches have founded a school and have revolutionized martial music, for they possess merit of distinct individuality as well as supreme architectural qualities. Moreover, they have an additional value inherent in themselves.

Concerts will be given in the Exposition Auditorium, San Francisco, on Friday night, Saturday afternoon and night, November 21, 22 and 23; in the Greek theater in Berkeley on Wednesday afternoon and night, November 19, and at the Auditorium in Oakland on Thursday afternoon and night, November 20.

**San Francisco Calif
Chronicle Nov 24/19
Sousa's Artists
Bid S. F. Farewell**

**Music Lovers Hear Last
Recital by Band**

A day of Indian summer mildness kept many away from the fourth concert by Sousa's Band yesterday afternoon in the Civic Auditorium, with the result that the attendance was not as large as at the two Saturday concerts. The farewell concert in the evening was heard by an assemblage of music-lovers that more adequately expressed the popularity of the famous director. The wonted generosity in extra numbers was in evidence at both events, the programmes being doubled in length.

Mary Baker, soprano, and Florence Hardeman, violinist, repeated the individual successes scored on previous occasions. Both artists labored under the disadvantage of a band accompaniment which is always too heavy in climaxes. Miss Baker's voice is clear and resonant, flexible and well shaded in color, although these details were sometimes lost in the ensemble. Miss Hardeman has a virtuosic technique and a tone of pleasing quality.

San Francisco, Cal.

SEP 28 1918

**Sousa Will Play
Here in November**

**Three Concerts Scheduled
at Auditorium**

Sousa's Band is booked to appear at the Civic Auditorium on Friday night, November 21; Saturday afternoon and night, November 22, and Sunday afternoon and night, November 23. Two performances will be given at the Greek Theater on November 18 and two in Oakland on November 17, and concerts will be given in several towns through Northern California, inclusive of Chico, Oroville, San Jose and Sacramento.

The soloists with the band will include: Florence Hardeman, violinist; Mary Baker, soprano; Frank Simon, cornetist, and other artists of the various wind instruments.

Examiner
San Francisco, Cal.

**John Philip Sousa Is
Coming With Band**

John Philip Sousa will soon be here with his band. In his present organization of sixty men, fifty are veterans of his bands of former days. It is four years since Sousa has visited the West, when he was an outstanding feature of the Exposition. He organized and drilled the famous "Navy" band at the Great Lakes Station, turning out musician soldiers to inspire the fighting men on the front. At times Sousa had as many as a thousand boys under his command.

Sousa will tour California under Selby C. Oppenheimer's management. The complete list of Sousa's Northern California dates is as follows: Monday matinee, November 17, Chico; Monday night, November 17, Marysville; Tuesday matinee and night, November 18, San Jose; Wednesday matinee and night, November 19, Greek Theater, U. C., Berkeley; Thursday matinee and night, November 20, Auditorium, Oakland; Friday night, November 21, Saturday matinee and night, November 22, Sunday matinee and night, November 23, Exposition Auditorium, San Francisco; Saturday matinee and night, November 29, Sacramento, and Sunday matinee and night, November 30, Reno, Nev.

CHRONICLE

ss: San Francisco, Cal.

NOV 23 1918

**Sousa's Band Will
Play Twice Today**

**Soloists Will Appear at
Both Concerts**

John Philip Sousa and his band will close their San Francisco engagement with two concerts today, a matinee at 2:30 o'clock and an evening concert at 8:15. Mary Baker, the soprano, and Florence Hardeman, the violinist, will present solo numbers on both occasions. The afternoon programme will be:

- Overture, "Phedre".....Massenet
- Flute solo, "A Scotch Fantasy".....Demersman
- Suite, "Dwellers in the Western World".....Louis P. Fritze
- Vocal solo, card scene from "The Bride-elect".....Sousa
- Nocturne, "Kamenoi-Ostrov".....Rubinstein
- Showing Off Before Company".....Sousa
- Idyl, "Arizona Mona".....Hager
- March, "Solid Men to the Front".....Sousa
- Violin solo, finale from F sharp minor concerto.....Vieuxtemps
- Czardas, "Zsambeki".....Gungl
- The list of compositions for the evening concert is as follows:
- Overture, "The Bartered Bride".....Smetana
- Cornet solo, "The Student's Sweetheart".....Sousa
- Suite, "The Last Days of Pompeii".....Bellstedt
- Vocal solo, "Villanelle".....Dell'Acqua
- Rhapsody, "The Southern".....Hosmer
- Showing Off Before Company".....Sousa
- "Summer Showers".....Logan
- March, "The Liberty Loan".....Sousa
- Violin solo, "Polonaise".....Wienlawski
- Gypsy caprice, "Szabadi".....Massenet

Examiner
San Francisco, Cal.

Sousa Concerts

John Philip Sousa and his inspiring band will give their last concert at the Exposition Auditorium this afternoon, beginning at 2:30 and tonight, starting at 8:15. The soloists this afternoon will be Mary Baker, soprano; Florence Hardeman, the violinist, and Louis P. Fritze, flutist. Tonight Miss Baker, Miss Hardeman and Frank Simon, cornetist, will share honors with the conductor.

Examiner
San Francisco, Cal.

Sousa will introduce a half dozen of his new marches on his coming California tour. These will include "When the Boys Come Sailing Home," "Bullets and Bayonets," "Sabre and Spurs," "Solid Men to the Front," "The Boy Scouts of America," the "Golden Star," etc., and he will revive the march of the Devil Dogs "Semper Fidelis."

John Philip Sousa will introduce during his California tour a half dozen of his new marches—"When the Boys Come Sailing Home," "Bullets and Bayonets," "Sabres and Spurs," "Solid Men to the Front," "The Boy Scouts of America" and the "Golden Star."

John Philip Sousa will give five different programmes at his concerts in the Civic Auditorium on Friday evening, November 21; Saturday afternoon and evening, November 22; and Sunday afternoon and evening, November 23.

From NOV 20 1919
Examiner
San Francisco, Cal.

This afternoon and tonight Sousa and his band will play at the Auditorium in Oakland, and tomorrow night, Saturday afternoon and night, and Sunday afternoon in the San Francisco Auditorium. Selby C. Oppenheimer is managing the Sousa tour.

TIMES

Los Angeles, Cal.

Sousa's War Experience.

Now that the tumult and the shouting have died down and the country is once more becoming accustomed to the ways of peace it is possible to tell something concerning the unusual services rendered the United States government during the period of hostilities by Lieut. John Philip Sousa, band leader and composer. He has just been placed on the inactive list of the United States Navy and has already planned the cross-country tours which he abandoned in 1915 when he contracted to become part of one of the big spectacles presented at the New York Hippodrome.

Lieut. Sousa spent nearly two years in the service of the government. He was commissioned early in May, 1917, shortly after the declaration of war and was assigned to the Great Lakes Naval Training Station near Chicago, where he was placed in charge of the work of organizing the bands.

No less than 1000 musicians were under constant training under his direction. These were divided into groups of 250 and Lieut. Sousa devoted a portion of each day to the drilling of these great bands. On special occasions he brought the entire 1000 bandsmen together in a single group and personally conducted what was unquestionably the largest band that ever played together in the recorded history of civilization.

Examiner
Los Angeles, Cal.
SEP 29 1919

John Philip Sousa and his band will in Los Angeles the latter part of the

EXPRESS, NOV 20 1919
Los Angeles, Calif.

LARGE AUDIENCES GREET FAMOUS SOUSA BAND

By FLORENCE PIERCE REED

Sousa and his band were the popular attractions of yesterday, both afternoon and evening, at Shrine auditorium. Both programs were given with the usual Sousa colorings and atmosphere to large audiences which turned out true to tradition to hear this organization.

While the program covered operatic, popular, jazz and descriptive modern pieces, the programs were marred more or less by the mechanical manner of conducting and playing. The program was played as if it had been rendered thousands of times before and as though players and conductor were miles away from the work they were doing.

However, they seemed to win popular applause and immediately responded with encores most generously, and as a whole the programs were in a vein to appeal to the general audience.

Opera numbers certainly lose much in a band interpretation, for we sense the lack of the strings. The Sousa numbers were received with interest, but there is a sameness of musical construction even in these. The "Sole Mio" woefully lacked the Spanish beat in the accompaniment, and would not be acceptable to Latins.

Miss Mary Baker, soprano, had a lovely voice, flexible and resonant, used artistically, yet slightly off pitch in the aria number. She was vocally more suited to "Carry Me Back to Ole Virginia," which she sang with fine mental discrimination. Frank Simon, cornetist, produced the finest work of the evening in his own composition, "Willow Echoes," and Miss Florence Hardeman is a most accomplished violinist.

Examiner
Los Angeles, Cal.

The name of John Philip Sousa is a household word in every part of the civilized world. He has always been an idol with the people and his two years' service at the Great Lakes during the recent war has enhanced his popularity greatly. His two appearances at Shrine Auditorium this afternoon and evening will afford music lovers entirely different programs and soloists.

SOUSA TO CELEBRATE BAND ANNIVERSARY

The citizens of Plainfield, N. J., have asked John Philip Sousa to take part in a celebration they have planned in his honor on Monday, September 22, which marks the twenty-seventh anniversary of the Sousa's band's first concert. John Philip Sousa will present a program that will include many of the popular musical compositions that were then in vogue. Several members of the original band are still with the organization.

EXPRESS,
Los Angeles, Calif.

Tickets Now Selling For Sousa Concerts

Tickets for the two concerts to be given by that favorite of favorites, John Philip Sousa and his famous band, are selling rapidly at the Trinity box office. The concerts will be given next Tuesday afternoon and evening at Shrine auditorium, but all tickets will be on sale at the Trinity box office, up to noon of next Tuesday, it is announced.

This is the third transcontinental trip of this popular idol, and has been much of the nature of a

Address: Los Angeles, Cal.

SOUSA'S BAND

MARCH NUMBERS STIR HEARERS AT SHRINE.

By Edwin Schallert.

John Philip Sousa still remains enthroned as the March King of America. Five bars of "El Capitan," his classic, proved this yesterday afternoon at Shrine Auditorium, and whatever further demonstration of his right and title was necessary, Lieut.—as he is billed since the war—Sousa gave with every few encores by presenting his "Field Artillery" March, his "Liberty Loan" March, and the greatest of them all, "Stars and Stripes Forever."

There is probably no one on earth who knows more about writing marches than Sousa, and it's hard to name any one who can play them in an equally free-and-easy but brilliant manner. His capacity for producing this type of composition is only equalled by his liberality in the presentation of them, for half of his programme yesterday afternoon and evening was made up of encores, mainly marches. It was just like a McCormack concert, with all the favorite songs hidden under a camouflage list of selections, waiting for the audience to discover and drag them out by their applause.

Mr. Sousa also gave some aptly idealized versions of popular numbers, like "Smiles," which in his arrangement becomes also a succession of grins, giggles and guffaws, when bandied about from one instrument to another. "Fluffy Ruffles," the Kerr-Zamecnik hit, "Me-ow," and other encores followed immediately after Sousa's new "An American Wedding March," which stands a possible chance of making old Mendelssohn retire to the rear row.

Of course, Sousa always works in a considerable amount of semi-serious stuff in his concerts, of which the "American Indian Rhapsody," founded on themes suggested by Thurlow Lieurance was especially notable. Instrumental ensemble numbers were to the fore occasionally—like that jazz music for the saxophones, "The Russian Rag," and the double row of piccolos and trumpepts

"Stars and Stripes."

Sousa always has the capacity for doing things just a little different at his concerts—and he always strikes the popular sympathies—in which respect he is a sort of musical George Cohan. In directing he is just as delightfully phlegmatic as ever. His arms swing like a pair of lazy pendulums in the passages which sing themselves along, but he can with just as easy grace cut out the countours of a figure in sixteenth notes for his clarionets and flutes.

The soloists were Miss Florence Hardeman, a violinist, who played with a marked degree of brilliancy; Mary Baker, soprano, whose voice lacked of perfection in intonation, while she showed a feeling for the spirit of her number, and H. Benne Henton, saxophonist, and Frank Simon, cornetist, who were effective.

EXPRESS,
Los Angeles, Calif.

Famous Sousa and His Band in Los Angeles

This afternoon and tonight at Shrine auditorium will be gala performances when John Philip Sousa and his band present two of their famous programs. It has been eight years since this bandmaster played in Los Angeles, and he is now on the second lap of his twelfth transcontinental tour.

While in California he will appear under the Behymer banner in Claremont and Riverside tomorrow, Pomona at the great Greek theater and in Long Beach at the Civic auditorium, Thursday; in Santa Barbara, Friday, thence to Sacramento and Reno.

Harry D. Kerr, who is the author of "Kisses," "My Cairo Love" and "Me-ow," some of our most recent song hits, was assured in a message from John Philip Sousa today that these numbers will be made a special feature of the famous band leader's concerts while in Los Angeles.

SOUSA'S BAND TO PLAY TUESDAY.

Sousa's Band will be heard Tuesday afternoon and evening at Shrine Auditorium. This is the first visit the famed leader and his organization has paid the city in some years. Sousa's music is different from other band music because the instrumentation is amplified over any other similar organization, and his resources for producing effects are much more elaborate. Sousa has always made a special feature of soloists, and this year has Miss Mary Baker, soprano, and Miss Florence Hardeman, violiniste.

Sousa has been called the pulse of the nation, and his marches have founded a school of martial music.

The programme will range from selections from the favorite operas to the most modern compositions, with a generous allowance of his own new marches.

Examiner
Los Angeles, Cal.

SOUSA GIVES A MUSICAL TREAT

Conductor-Composer Introduces
Some Band Novelties and Plays
His New Wedding March

BY FLORENCE LAWRENCE

JOHN PHILIP SOUSA is the happy possessor of that "infinite variety" which "age cannot wither nor custom stale." He is at once a master in the art of conducting his band alike through the conventional phrases of a concert number, or through those more or less "trick" numbers in which one of the big brass choirs advances to the front of the stage and literally pours thrills of lyric charm from the mouthpieces of the instruments.

Sousa made his first visit in several years yesterday to Los Angeles, and the capacity of Shrine Auditorium was tested alike by the audience and the resounding vibrations of the organization. There were new numbers galore on the program, and the conductor-composer introduced several novelties, among them the delightful "Fluffy Ruffles" with its xylophone soloist, his suite "American Maid," and the new "Wedding March" dedicated to all American brides who don't care to start out on that epochal march to the altar with "made in Germany" melodies in their ears. Lieutenant Sousa has put tenderness, lyrics of hope and trust, and just enough of the theme of "courage" to remind even the most sentimental listener of that requisite to a perfect matrimonial career.

The sighing saxophone is well represented on the program, with H. Behne Henton as soloist. A sextet of the instruments in assorted sizes and various de profundo qualities of voice captured the fancy of the audience in the afternoon and proved a featured part of the "Jazz Band in Action" at the evening performance.

Miss Mary Baker is a soprano whose high, clear voice shows the limpid qualities of the adept, as well as power sufficient to make her register brilliantly even with the full band accompaniment. Some of her solos are given with harp accompaniment, which proved most effective. Florence Hardeman is a violinist of much virtuosity, and her two solos for the day were "La Ronde des Lutins" (Bazzini) and a movement from the "Vieuxtemps Concerto," both cordially received. Frank Simon is a cornetist of splendid tone, and other solo bits by the members of the band were all well done.

Recent musical developments have perhaps stolen a little of the Sousa thunder. The trombone quartet and many other groupings which were once distinctly a Sousa novelty have been utilized in various cabaret, vaudeville and "jazz" organizations.

From
Examiner
Los Angeles, Cal.

John Philip Sousa and his band will come November 25—every American knows John Philip Sousa and his band—his photograph is of Victor vintage.

The Globe Trotting Sousa

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

In so far as the concert-giving is concerned, Mr. Sousa does not lag or languish in the least. On the contrary, the Sousa concerts—which are distinctive the world over, a type apart from all others—are things of his own creation, ever of pride to himself. He delights in them so long as the people are delighted in them, and clamor for them. Sousa and his band and special soloists will appear at Shrine auditorium, November 25, afternoon and evening, in a program of special interest.

ress: Los Angeles, Cal.

MANY AMERICANS.

MUSICAL ARTISTS ARE MORE
NUMEROUS THIS SEASON.

The line-up of musical artists to visit Los Angeles during the coming season seems to have been pretty definitely determined now by the Fates and other deities who preside over the lyric destinies of the city. The most gratifying feature of the programme, as outlined, is that there are to be a greater number of attractions, with American musicians very largely represented.

Instead of the usual seven events on the Philharmonic courses, for instance, there are to be eight. Furthermore there is a likelihood that the list will be amplified by special concerts and recitals, as is generally the case.

One evening series of concerts will include Lambert Murphy, the American tenor, and Merle Alcock, the contralto; Albert Spalding, violinist; Helen Stanley, lyric soprano; Carlina Lazzari, the contralto of the Chicago Opera Company; Alfred Cortot, the French pianist. John Philip Sousa and his band are also on this course. Cortot is known from his appearances with the French Conservatoire Orchestra. Riccardo Stracciari, the Italian baritone, who became established in this country through his appearances with Galli-Curci two years ago, and Galli-Curci herself will close this series.

A novelty will be the opening of the second evening series with Isadora Duncan's interpretative dancers, accompanied by George Copeland, the pianist. Leo Ornstein, composer-pianist; Jacques Thibaud, French violinist; Sophie Braslau, American contralto; Ernestine Schumann-Heink; the Flonzaley Quartette, Florence Macbeth are other attractions on the Tuesday evening series, while Galli-Curci makes a re-appearance.

Particular local interest will be lent to the afternoon concerts this year through the fact that Charles Wakefield Cadman will be the first to appear. The Princess Tslanina will sing his songs in her own strikingly original manner. Other matinee artists will be Clarence Whitehill, of the Chicago Opera Company; Winifred Byrd, the American pianist; Alfred Cortot, Percy Grainger, Stracciari and Galli-Curci. Sousa's Band and the Cherniavskys will also be heard.

L. E. Behymer, who is impresario for the various musical events, expresses his prophetic belief that next year will be the greatest in the history of music in America. "All over the United States, music is receiving the greatest impetus possible," he said. "American composers are being given greater opportunity than ever before. Their compositions are appearing on recital, ensemble, choral, band and symphony orchestra programmes. Every hamlet, as well

as metropolitan city, will have its series of artistic entertainments."

VECSEI IS TO BE A

Tacoma, Wash.

OCT 24 1919

CLUBHOUSE TO GET BENEFIT OF BAND CONCERT

Sousa to Bring Organization Here Under Auspices of Association

The appearance of John Philip Sousa and his famous band on November 13, will be under the auspices of the Woman's Clubhouse Association of Tacoma.

The organization has a drive under way at the present time for the purpose of lowering its indebtedness. The concerts arranged for will form part of the campaign to raise necessary funds to continue the headquarters of the women's clubs. It is hoped that the sale of tickets for the Sousa concerts will net a sum that will materially cut down the clubhouse debt.

The Ellison-White Musical Bureau of Portland, western managers for Sousa and his band, were in the city a few days ago and made the clubhouse association an attractive inducement to sponsor a pair of concerts.

"I am simply delighted," said Mrs. H. E. York, president of the clubhouse association, "with the prospect of receiving the benefits from the Sousa band concerts. It will certainly be a pleasure for us to attend and enjoy the music, but to be helping our clubhouse at the same time will make it still more enjoyable."

"I look for crowded houses at both concerts. Wherever Sousa has appeared he has filled the house to capacity and overflowing. We are just as musical and interested as any other city (only perhaps a little more so), and I know that our Armory will be packed."

Mrs. York stated that committees could be formed in a few days to take care of the details.

SOUSA AND BAND WILL COME HERE

Two Concerts to Be Given
on November 13

John Philip Sousa, with his band of 50 pieces and carrying five soloists, will be in Tacoma November 13 for two concerts.

A telegram from Sousa received yesterday by John Henry Lyons replied favorably to a request to appear here and gave the date as Thursday, November 13, for two concerts, afternoon and evening. Although Sousa would have preferred to appear in the Stadium, the season will demand that the concert be held in the Armory, the largest available building.

Mr. Lyons and Tacoma music lovers declare themselves delighted that the most notable band leader in the world has been obtained for a concert here. Sousa's last tour, according to Mr. Lyons, is proving the most popular in his history. He has been on the road since the middle of September and could fill three times as many dates as he has.

No further arrangements for the concert have been made by Mr. Lyons. Details will be arranged and information available as to soloists in a few days.

HERALD

Washington, D. C.

P SEP 18 1919

Parade Movies Shown On Screen Last Night

Patrons of Loew's Palace Theater last night could hardly believe their eyes when a full film depiction of yesterday afternoon's parade flashed on the screen, fresh from the local Pathe studios.

This quick work is believed to be a record achievement in its line. In addition to the scenes from the local parade, films showing the New York reception also were run. A feature of the performance was the rendition by the Palace orchestra, under the leadership of Thomas Joseph Gannon, of John Philip Sousa's latest composition, "The Wedding March."

Post Intelligencer
Seattle, Wash.

SEP 14 1919

MRS. JOHN SPARGUR tells me good news. She has closed negotiations looking towards the coming of Sousa's band and Maud Powell. (How naturally those two names go together, for Miss Powell is an American as "Stars and Stripes Forever.")

Sousa's band, we're told, is the greatest he has ever had, and as for that great march king, he is in the fittest form after doing his noble bit with the forces of Uncle Sam.

Why doesn't Sousa run for president? If there's any truth at all in the philosopher's assertion about letting him make the tunes and he doesn't care who makes the law—if that is true, Sousa ought to have no trouble at all in writing his own inaugural time and marching to the White House to its inspiring phrases.

David Scheetz Craig, musical journalist and critic, is also branching out in to the managerial field, and show forth a list of coming attractions to play under his local direction—the said list being additional reassurance against our musical needs for the winter.

Olive Fremstad will be his second attraction, this dramatic soprano being booked for a single recital here.

Oscar Seagle, the baritone, about whom much favorable report reaches us, will be third to visit us. Jacques Thibaud, French violinist, is fourth on Mr. Craig's eloquent list, and Frances Ingram, contralto, will close the series.

The Cherniavsky brothers will come first and are mentioned last in the Craig list for the reason. Biblically approved, that the last shall be first. This trio is no stranger here. Their playing grows in popularity with each season. Altogether it looks like a good open season for music. Sousa, Maud Powell, Olive Fremstad, Thibaud and the Cherniavsky brothers alone would "make" any season.

From A SEP 7 - 1919
Times
Seattle, Wash.

SEATTLE TO HEAR FAMOUS ARTISTS

Including Symphony Orchestra, Attractive Winter Music Program Is Planned.

SOLOISTS FOR CONCERTS

With the Seattle Symphony orchestra programs for the season taking shape and with singers and instrumentalists of international repute being engaged under various auspices for concerts in Seattle, plans for the winter music season are rapidly maturing. Although no announcement has yet been made of celebrities who will visit the city in any of the several courses being arranged, it is known that Maud Powell, the famous woman violinist, will play at the Metropolitan March 18, and that Sousa's Band will be here for concerts in the Arena the afternoon and evening of November 10.

Other artists known to have been engaged for concerts here include the Cherniavsky Trio, to appear in December; Olive Fremstad, soprano, in February; Oscar Seagle, baritone, early in March; Jacques Thibaud, the celebrated French violinist, late in March, and Frances Ingram, the Chicago operatic contralto, formerly of the Chicago Company and now of the Metropolitan, in May.

Announcement was made yesterday of some of the impressive numbers to be played this fall and winter by the Seattle Symphony Orchestra, which promises a brilliant series of concerts in Meany Hall, on the University of Washington campus.

Times
Seattle, Wash.

A Generation of Sousa.

The American amusement world has known John Philip Sousa and his band for more than a generation. To be exact, September 22 will be the twenty-seventh anniversary of the organization of Sousa's Band. A New York writer points out that while Sousa's whiskers have come and gone, his musicians have stuck by him, and so has the public.

From A OCT 1 1919
Post Intelligencer
Seattle, Wash.

KING AND PRINCES OF THE BLOOD



Monarch of the March and His Heirs.

ONE may hope that the gift of music may endure in the family of John Philip Sousa as it did in that of the Bachs and that the verve, spirit and irrepressible dash of the compositions by the march king will be perpetuated by younger generations to the patriotic and artistic advantage of the U. S. A.

The above portrait discloses Sousa with his son and grandson. The pose reveals a musical attitude, though Mrs. Sousa has been known to chaff her distinguished husband and declare him one of the worst pianists in the world, in which respect he resembles another puissant composer, Richard Wagner.

Sousa knows how to play upon a band—to get from it its ultimate pulse of energy and its finest nuance of color. He is on his way to Seattle with his world-renowned band, to play to programs at the Arena Monday, November 10.

Telegrams Portland Ore

Oregonian Portland Ore

OCT 2 1919

BY PRODUCTS OF THE PRESS

How Sousa Identified Himself to
Doubting Bank Cashier.

The other night in Cleveland, according to the Plain Dealer, John Philip Sousa told this little story:

While in an eastern city with his band he closed a business deal with a New York man and gave him a check for a considerable amount. The man took John Philip with him to the bank. The cashier looked at the check and he looked at the man who presented it.

"I don't recognize the signature," he said.

"Here is Mr. Sousa," said the man. "He'll identify it."

"But I don't recognize Mr. Sousa," said the cashier.

By that time the employes had gathered around and were enjoying the situation. Then John Philip slowly turned around with his famous back to the cashier and for a half-dozen seconds conducted an imaginary band. The bank employes roared with delight, and the cashier thereupon remarked:

"The indorsement on the back is

WITH the arrival of November, Portland's 1919-1920 musical season will open in earnest.

Monday evening the Apollo club will give its first concert at the Municipal Auditorium, with two soloists of national repute. On November 12 the Portland Symphony orchestra, under leadership of Carl Denton, will present its first program of the season, with Rudolph Ganz as soloist. November 14 John Philip Sousa will lead his band in two concerts in the Municipal Auditorium. November 19 Henri Scott, tenor, will be heard in concert. Besides these larger attractions, many interesting local musical affairs are scheduled.

Among the most interesting musical announcements of the week is one concerning the formation of Portland's military band, which was organized under direction of and at the suggestion of Eric V. Hauser. The band at present numbers thirty-two musicians. The first rehearsal will be held at Multnomah hotel tomorrow morning at 10:45 o'clock. It is planned to recruit the new organization up to fifty or sixty members. The band is to be a civic institution, and many enjoyable concerts are expected from it.

SOUSA EN ROUTE.

The tour of America now being made by Sousa is more like a triumphal tourney, according to reports concerning the big bandmaster and his instrumentalists, who are booked for appearance in Seattle soon. In Lawrence, Mass., a typical crowd was assembled that filled to its capacity the great Armory hall. He introduced his newest march, "The Golden Star," and it registered a deep impression.

Sousa and His Band to Be Hosts at Arena Tomorrow

World's Greatest Master of Martial Music Comes for Two Concerts of Spirited and Popular Music.

The coming of John Philip Sousa to any community is and has been for more than a quarter of a century an event in the life of the city, while his presence as a composer, conductor and patriot is and has been for an even longer time an item of importance in the musical Americanism of his native land. Sousa and his band—the biggest and best, it is claimed, he has yet conducted—will appear before Seattle audiences tomorrow afternoon and evening, in the Arena.

Advance interest as expressed in the demand for reservations indicates a reception of ovation proportions, for everybody enjoys Sousa's kind of music—the severe lover of the classics no less than the "rag-time" enthusiast.

Sousa has revealed a carefully-thought-out system in his program building. His schedules of offerings are not haphazard collections of unassorted works, but are balanced, contrasted and mutually emphasizing arrangements in which each composition is carefully fitted with respect to that which precedes and follows.

Because he feels his responsibility as musician and as entertainer, Sousa has a nice obligation to fulfill. He must make his programs attractive to those that "just like music," and he must keep peace with his own highly cultured musical soul. To do this requires much arranging of compositions, but when he gets done with a "comic" piece, like the one that everybody will remember, "Has Anybody Here Seen Kelley?" he has a work that is musically in its treatment and popular in its appeal. He can take the most meager theme imaginable and give it such a treatment of learned musicianship that the same motif will sound now like a Wagnerian burst of power, now like a Debussy fantasy, now like a Verdi aria, and now like a Liszt rhapsody, but through it all will shine the simplicity of the original, to please the crowd, and the musicianship of the artist—to please himself.

No one in the world is better equipped to speak with authority on what the people want than Sousa, for he has studied the public from Melbourne to Capetown and from Dublin to the great Northwest. Up to the time that the war put an end to traveling abroad save on grim business, Sousa had toured through twenty-five foreign countries and over 650,000 miles. The figures are his, and a hobby of Sousa's is, singularly enough, statistics.

Sousa began his world tours in 1882, and one by one the critical capitals of Europe capitulated to the power and persuasion of his music. He defeated hostile critics in Berlin by his band arrangements of Wagner's "Tannhauser" overtures, which it is to be hoped he will play in this city. He won the admiration and esteem of America's gallant British allies by his "Hands Across the Seas," and he conquered the French capital by his verve, spirit and independence of that Teutonic musical monopoly which France had been bravely combating for a quarter of a century.

It is ironical, says Sousa, that the march generally considered the best—certainly the one that he likes best—"Stars and Stripes Forever," should have been composed on the Teutonic as Sousa was returning to America from a tour of Europe with his band. He believes he made 500 round trips of the Teutonic's spacious deck while the music of "Stars and Stripes Forever" was assuming form and color in his brain, "but I didn't commit it to paper," says Lieut. Sousa, "until I reached New York, fully a week later, on Christmas day, 1896. It was first played in Philadelphia in the following spring."

Post Intelligencer
Seattle, Wash.

Greatest of March Creators Due One Week From Monday and Will Play Only Two Programs in Seattle.

What Haydn was to the minuet, Strauss to the waltz and Chopin to the mazurka, John Philip Sousa is to the march—the king.

Nobody has ever improved upon the light grace of the Haydnian minuet since the Slav composer made it his own. The sensuous charm of the waltz has never been caught in the measures of any composer so completely as in the music of the Vienna writer of light opera, but it remained for America to give to the world the man that should put the martial impulse in the march. And Sousa, with his inimitable band and his immortal spirit of youth, is on his way to Seattle for two concerts at the Arena, Monday afternoon and evening, November 10.

Sousa has his own theory as to why it devolved upon him to put the spirit of militant America into marches.

"Everybody in the world that has ever written anything has composed a march," says the great bandmaster and composer. "It is the first thing an amateur undertakes to write. The number of marches that have been written for 'special' events would run into the millions; yet how seldom does one find a march that really expresses the spirit of tramping soldiers. I do not think you find that spirit even in the celebrated marches from grand operas. I am thinking of the march from 'Faust'—the 'Soldiers' Chorus.' It is melodious, splendidly written and effective, but it doesn't suggest the spirit of, let us say, 'La Marseillaise.' There isn't any 'fight' in it. The same is true of the fine march of Verdi in 'Trovatore,' and in others too numerous to mention.

"It has been asserted so many times that I like to believe it myself, that my marches do assert this spirit of militant vigor and spirit. If

caught up from the days of '61.

The afternoon program a week from tomorrow will present the following numbers:

Moorish Fantasia, "The Court of Granada" Chapi
Saxophone solo, "Scenes That Are Brightest" Wallace-Henton
Mr. H. Benne Henton.

Suite, "American Maid" Sousa
(a) "You Do Not Need a Doctor."
(b) "The Sleeping Soldiers."
(c) "With Pleasure."

Vocal solo, Valse from "Romeo and Juliet" Gounod
Miss Mary Baker.

"American Indian Rhapsody" (new) Preston Ware Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance.)

"An American Wedding March" (new) Sousa
(Dedicated to the American people.)

In May, 1918, the American relief legion, (Mrs. Oliver Cromwell Field, president) adopted a resolution requesting John Philip Sousa to write a wedding march for our American brides, and recommended that it be universally adopted by all Americans, to whom it is respectfully dedicated.

(a) Valse, "The Wood Nymph" (new) Eric Coates
(b) March, "Sabre and Spurs" Sousa

Violin solo, "La Ronde des Lutins" Bazoni
(The Dance of the Goblins.)
Miss Florence Hardeman.

Caprice Brillante, "The Caravan" Sousa

Times

Seattle, Wash. Nov 12/19

AMONG the hundreds who stood in the rain outside of the Arena Monday night in the hope of getting in to hear Sousa's band, a controversy apparently arose as to the seating capacity of the building. At any rate, bright and early Tuesday morning Main 300 was besought by scores to answer the question. The regular capacity of the Arena when all of the floor space is used is 6,000. With the rink excluded it will seat 2,685. Other questions answered yesterday were:

"Where is the state school for the blind?"

"Vancouver, Wash."

"How much is a 25 cent note?"

that be true, I can easily assign a reason.

"My boyhood days were spent, as perhaps you know, in Washington. The days when my nature was forming and my mind was most open to impressions were the days of the civil war. I watched my own father join the ranks of the men in blue—the men that tramped through Washington in never-ending streams of vital blue. Since Washington was the capital of our land it was natural that there we should see the soldiers at their best and in their most inspiring numbers and enthusiasm. All day long they marched through with bands playing and flags flying. My youthful mind was filled with the picture and obsessed with the spirited melodies. There needed another touch to my impressions and this was supplied by the negro boys and girls—yes, and men and women, too—that would constitute themselves uninvited, and sometimes unwelcome, escorts to the regimental bands, about which they would dance with that abandon which characterizes the negro and his sense of rhythm. Hypnotized by the music and wild with excitement, they would execute their steps along the line of march, gesticulating and prancing, but always in rhythm, to which they gave the soul of animation and light-heartedness and enthusiasm.

"When I came to write my marches these things were in my subconscious mind, though I wasn't aware of it until later. My marches became more or less accurate impressions caught from the color and movement, the militant heroism and the pomp and majesty of war—but mostly the spirit of Americanism, I hope, as reflected in devotion to ideals and courage, and fortitude and gallantry."

Of course the most popular of the Sousa marches will not be programmed when Sousa and his band come to town, but they will be played just the same, for Sousa is never permitted to omit any one of these most popular expressions of the spirit of America in music. His audiences require them of him and will not let him go until he and his instrumentalists give them the blessing of his unmixt Americanism

(new)Ord Hume
The National Anthem.

The evening program, offering an entire change of numbers, promises the following:

Overture, "Mignon" Thomas
Cornet solo, "Willow Echoes" (new) Simon

Mr. Frank Simon.

Suite, "Impressions at the Movies" Sousa

(a) "The Jazz Band in Action."
(b) "The Crafty Villain and the Timid Maid."
(c) "Balance All and Swing Partners."

Vocal solo, "Moonlight and Starlight" Hallet Gilbert
Miss Mary Baker.

Memorial, "The Golden Star" (new) Sousa

(Dedicated to Mrs. Theodore Roosevelt. Composed in memory of the brave who gave their lives that liberty shall not perish.)

A mixture, "Showing Off Before Company" (new) Sousa

(a) Valse Lente "Kisses" (new) Zamecnik
(b) March, "Bullets and Bayonets" (new) Sousa

Violin solo, "Polonaise Brillante" Vieuxtemps

Miss Florence Hardeman.

Satellite, "The Bohemians" (new) Ord Hume

The National Anthem.

Portland *AUG 31 1919*
**Music Season
To Be Filled
With Features**

By J. L. Wallin
WITH local opera, half a dozen or more symphony concerts and a goodly number of visiting attractions already booked, Portland devotees of musical art have a busy and brilliant season before them.

While managers have not yet made their announcements, it is voiced about that several big stars have been signed for the Pacific Northwest by managers with headquarters here.

Particularly conspicuous among the big attractions practically assured for Portland are Sousa's band, the San Carlo Grand Opera company in Italian works, Fortune Gallo's English opera company in Gilbert and Sullivan's repertoire and possibly the St. Cecelie orchestra, the foremost organization of its kind in Italy.

Vocalists spoken of as engaged for concert appearances are Louisa Tetrazzini, Alice Nielsen, Sophie Braslau, Lambert Murphy and probably Cecil Fanning, Bonci and Clarence Whitehall. There is a possibility that Julia Claussen will be heard.

Some of these artists are now in Europe. Tetrazzini has been in Italy since the war broke out, but is to appear soon in London as the coloratura star of a concert at Albert Hall at which Renee Chemet, the French violinist; Frank Mullings, the English tenor, and a fourth artist, named Cimara, also will be heard. An Italian report has it that Tetrazzini is preparing some novel surprises for her tour.

Mme. Claussen is touring the Scandinavian countries with tremendous success, the severe critics there having pronounced her the greatest living contralto.

Clarence Whitehall also is to appear in London prior to his American tour, with Leopold Godowsky and Lenghi-Cellini as fellow artists.

Of instrumentalists it is known that Jascha Heifetz has been booked for his first appearance in the Pacific Northwest.

From OREGONIAN

Address: Portland, Oregon

Date *NOV 2*

SOUSA'S BAND NOVEMBER 14.

Admirers of Lieutenant John Philip Sousa, who will appear in two concerts, matinee and evening, city auditorium, November 14, will find that Sousa's old magnetic fire is much in evidence.

Sousa was one of the most industrious Americans and musicians during the late war and was head of the Great Lakes naval station band near Chicago.

Sousa has been one of the busiest Americans in the recent war. Lieutenant is the highest rank a musician can hold in the U. S. naval reserve. As for honors, few modern musicians have had so many honors paid to them as Sousa. He received from King Edward VII the medal of the Victorian Order, which was pinned on him by the prince of Wales, who is now King George. The French government has given him the palms of the academy and the rosette of public instructor, and he has the medal of the Fine Arts academy of Hainau, Belgium, and a large collection of medals, loving cups and many other gifts given by academies, institutions and individuals. He had the honor of appearing before King Edward and his court on two "command occasions," once at Sandringham and once at Windsor.

Telegram Portland

SOUSA INHERITS TALENTS.

"Often have I been asked," said Lieutenant John Philip Sousa, who appears with his band at the City auditorium next Friday, "from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity in this line had anything to do with shaping my life work, but, on the other hand, I am convinced that environment had. My mother was not a musician, but my father played a trombone in the marine band of Washington and was a veteran of both the Mexican and Civil wars.

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

Portland *NOV 9 1919*
**Lieutenant Is
Highest Rank
For Director**

ADMIRERS of Lieutenant John Philip Sousa, who will appear at The Auditorium next Friday, have been disturbed because they felt their musical hero was not being done justice when the great bandmaster was bestowed with only the rank of lieutenant, when he went into the United States naval service.

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

Has he not been one of the best and busiest Americans, written several worthy books in which the note of patriotism is strong, made his own style of music an American symbol the world over, and proved himself a citizen extraordinary of the United States? Then why merely make him a lieutenant? ask his admirers.

To all these questions Uncle Sam answers that lieutenant is the highest rank a musician can hold in the U. S. naval reserve forces, the branch of the navy that Lieutenant Sousa serves in during the great war, but that full lieutenants of the navy, like Sousa, rank with captains of land fighting forces. Therefore, the friends of Sousa may know his rank is equal to captain had he chosen the military branch of the service.

From

PORTLAND OREGONIAN
OCT 25 1919
THE NOTED VIOLINIST, Florence Hardeman, who will appear with Sousa's Band next month at the auditorium, has won an enviable reputation, and critics everywhere have been unanimous in their praise of her. This is the second tour Miss Hardeman has made with Sousa's Band, whose great leader says he considers her one of the leading violinists before the public today. Madame Sarah Bernhardt, with whom Miss Hardeman toured the United States and Canada as assisting artist, is a most interested and enthusiastic admirer of the violinist's work.

Miss Hardeman has appeared as soloist with some of the leading symphony orchestras of the country. She is the proud possessor of Ole Bull's rare old Amati violin, which was presented to her by the Cincinnati patrons of music, who also sent her to Europe, where she studied with the famous master, Leopold Auer, in Russia.

After the concert in St. Louis the Herald critic said: "Mr. Sousa has in Florence Hardeman a wonderful addition to his concerts. She possesses the artistic temperament to a marked degree, as well as the indispensable gift of sympathetic interpretation." The Cincinnati Enquirer said: "She has the verve and spirit of a genuine virtuoso, together with a splendid technical mastery and fine musicianly feeling." The New York Telegraph said: "Florence Hardeman played right into the hearts of the big assemblage, and she was recalled many times."

Portland Ore. Telegram

SOUSA DECORATED.

John Philip Sousa, American march king, who will lead his band in two concerts at the Auditorium November 14, has received many decorations. From the late King Edward of Great Britain, he received the medal of the Victorian order, which was pinned on him by the present King George, then the Prince of Wales. The French government has presented him with the Palms of the Academy and the Rosette of Public Instructor. He also has the medal of the Fine Arts Academy of Hainau, Belgium. Besides these he has a large collection of medals, loving cups and personal gifts given to him by academies, institutions and individuals.

Sousa served during the war as band leader of the United States navy.

Portland *NOV 2 - 1919*
JOHN PHILIP SOUSA believes one of the strong features of a concert band is a variety of tone color. He uses a saxophone to advantage for this purpose. The instruments are also featured in solos.



Portland Oregon Journal
Oct 12/19

LIEUTENANT JOHN PHILIP SOUSA, the "march king," who will be here with his famous band to give two concerts on Monday, November 13, at The Auditorium. He is bringing with him several soloists.



Sousa's Band Carries Many Big Soloists

LIEUTENANT JOHN PHILIP SOUSA, who has only recently been discharged from the United States navy, will give two concerts in The Auditorium on Monday, November 13. He has gathered his old world famous band about him and is on the first coast-to-coast tour of the country he has made in some years.

As far back as 1885 a foreign musical journal in an article on martial music bestowed on Sousa the title of "March King." It seemed to fit so well writers have ever since clung to it. As a composer he has written 10 operas, a great number of orchestral suites, songs and miscellaneous pieces, but his greatest success and fame rests with his marches.

This tour Sousa brings with him Florence Hardman, a talented American violinist with an enviable reputation from New York, to the coast, and Mary Baker, coloratura soprano, who has achieved distinction on the eastern concert stage.

A number of important instrumental soloists have also been engaged to add diversity to the band programs. Louis P. Fritze, formerly flute soloist with the Philadelphia orchestra, will occupy that position under Lieutenant Sousa's direction. He has played flute obligatos in concert with Mme. Galli-Curci and other famous operatic stars. Frank Simon, perhaps the foremost cornetist in America, and H. Béné Henton, widely known as an exceptionally talented saxophone player, and Joseph Green, who has achieved a great deal of popularity as a xylophone player, will also appear with the band.

FLORENCE HARDEMAN,
American violinist, who will appear at Auditorium with Sousa's band next month, has enviable reputation.



Florence Hardeman, American violinist, who appears with Sousa's band next month at the Auditorium, has won an enviable reputation from New York to the Coast, and critics everywhere have been unanimous in their praise for her.

where have been unanimous in their praise for her.

This is the second tour Miss Hardeman has made with Sousa's band, and the great leader says he considers her one of the leading violinists before the public today. Madame Sarah Bernhardt, with whom Miss Hardeman toured the United States and Canada, is an interested and enthusiastic admirer of the violinist's work.

Miss Hardeman has appeared as soloist with some of the leading symphony orchestras of the nation, and with the New York Glee club at Carnegie hall, the Rubinstein club at the Waldorf, and the New York Criterion club, the New York Hippodrome Sunday night concerts, and with Madame Bernhardt at the Knickerbocker theater.

She is the proud possessor of Ole Bull's rare old Amati violin. This instrument was presented to her by the Cincinnati patrons of music, who also sent her to Europe, where she studied with the famous master Leopold Auer, in Russia.

Portland Ore. Telegram

LEGION TO ASK SOUSA TO LEAD VICTORY PARADE

Line of Armistice Day
March Laid Out and
Many Entertainments
Will Follow Pageant.

Sousa's band which will fill several engagements in Oregon next week will be invited to participate in the Armistice day parade here November 11, according to announcement of Frank I. Glenn, executive secretary of the general committee. The committee is now endeavoring to get into communication with the famous bandmaster.

Plans for the parade now are taking definite shape. The line of march is through the business district ending at the Auditorium where a patriotic mass meeting will be held.

The parade will form on the streets radiating from Fourth and Main, and will move west on Main to Broadway, north to Morrison, east to Sixth, north to Ankeny, thence countermarch south on Sixth to Morrison, east to Third and south to the Auditorium.

FOOTBALL TEAMS TO PLAY.

The following patriotic and military organizations will participate: Oregon national guard, Sons of Veterans, Spanish-American war veterans, G. A. R., Multnomah guard, Fathers of Soldiers and Sailors, Red Cross band and canteen, Salvation Army, Knights of Columbus, Y. M. C. A. war workers, Y. W. C. A. war workers, war camp community service and American Legion. In addition there will be representations from the civic clubs, public schools and fraternal organizations.

Following the meeting in the Auditorium heroes upon whom the croix de guerre has been conferred will be formally presented with their medals. The captured German cannon awarded to Portland for its record in the Victory Liberty Loan will also be formally presented to the city.

In the evening there will be a carnival ball under the auspices of the American Legion.

FOOTBALL TEAMS TO PLAY

The program for the morning consists of a salvo of whistles and the ringing of bells from 7:30 to 8:30 a. m. At 10 a. m. there will be a football game on Multnomah field between Benson Polytechnic high and James John high school elevens.

The Elks lodge is preparing for a victory dinner dance in Multnomah hotel in the evening. The affair marks the opening of a series of winter dances and entertainments of the lodge. There will be special entertainment features. The committee consists of Otto Rudig, Peter McIntosh, J. W. Dougherty, R. E. Coster, H. G. Farrell, Herman Politz, J. F. Reinisch and Frank V. Smith.

Sousa and Beard Part Company Friend Permanently Rejected Lonely but Better Feeling Now

Those who have seen the recent pictures of Lieutenant John Philip Sousa, have noticed that he and his internationally-famous beard have parted company. The separation was one of the most painful incidents of the war. The beard is gone, but not forgotten. The bandmaster says it will never again adorn his face, even though it was his good friend and faithful companion for more than a quarter of a century. To stimulate age, young Sousa gave up shaving at the time of his first assignment as band leader at the age of 22. Discussing the abandonment of his beard, Lieutenant Sousa said:

"At the Great Lakes, where I was assigned to duty when the war broke out, there were 20,000 men and only two sets of whiskers. Commander Grimes owned the other set. The more I associated with the youth and maturity of the day represented at the Great Lakes, the more I began to feel I was in the wrong, or at least my chin was out of place.

"The war of Independence was fought by smooth faced men, the Civil war by be-whiskered men, and the last war by smoothed-shaven men. The thing sort of moves in cycles, and, not wanting to consti-

tute half of the minority, I decided to trim.

"I feel much better although a little lonely. I had carried the beard about for nearly thirty years. We were very close. Seriously, I felt the day of the beard was past and modern efficiency called for as smooth a face as a man could present to the world."

One of the greatest Sousa weeks was the recent one when that ever-nonu-

lar musical hero and his band had these receipts: Sunday matinee, Boston, \$3100; Sunday evening Worcester, \$2200; Monday matinee and evening, Trenton, N. J., \$2175; Tuesday evening, Baltimore, \$2575; Wednesday matinee and evening, \$2620; Thursday evening, Johnstown, Pa., \$1850; Friday matinee and evening, Pittsburg, \$4785, and two performances Saturday at Wheeling, W. Va., \$2275. The total for the week was \$21,580.

No man in the world of music has been more extensively advertised than Lieut. 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. Sousa and his band 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 the evening of December 27. Coming during the holidays, under the local management of Miss M. Augusta Rowley, the occasion takes on a gala aspect.

Beethoven Hall has been selected by Miss Rowley as the concert hall for all the attractions she will present this season.

SOUSA'S BAND NEXT MONTH.

Lieutenant John Philip Sousa, who has only recently been honorably discharged from the United States navy, will give two band concerts in the public auditorium about the middle of November, assisted by Florence Hardman, violinist, and Mary Baker, soprano.

Lieutenant Sousa has gathered his old world famous band about him and is on the first coast-to-coast tour of the country he has made in several years. As far back as 1885 a foreign musical journal in an article on martial music bestowed on Sousa the title of "March King," and it seemed to fit so well that writers have ever



—White, N. Y.
Lieutenant John Philip Sousa, leader of Sousa's band, in concert, public auditorium, about middle of next month.

since clung to it. As a composer Sousa has written ten operas, a great number of orchestral suites, songs and miscellaneous pieces, but his greatest success and fame rests with his marches.

Florence Hardman is a talented American violinist with an enviable reputation from New York to the Pacific coast, and Mary Baker is a coloratura soprano who has achieved distinction on the eastern concert stage.

A number of important instrumental soloists have also been engaged to add diversity to the band programmes. Louis P. Fritz, formerly flute soloist with the Philadelphia orchestra, will occupy that position in Sousa's band, and Frank Simon, one of the foremost cornetists in America, H. Benne Henton, widely known as a talented saxophone player, and Joseph Green, a xylophone player, will also appear with the band.

Sousa Tells What He Thinks of Muck And His Refusal

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

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

"What would I do?" said the quiet American bandmaster. "I would not be in Berlin. While my country was at war I was not making music for her enemies. Professor Muck ought to have been in Berlin, and stayed with the Germans if he was so loyal to the kaiser."

Post Intelligencer
Seattle, Wash.

TWO BIG CROWDS APPLAUD SOUSA

Audiences at Arena Enthusiastic Over the Famous Bandmaster.

WRITER MISSES TREAT

He Doesn't Get in to Hear Music and Foregoes Interviewing Busy Visitor.

By WALTER ANTHONY.

John Philip Sousa, late lieutenant in the United States navy and one of the greatest citizens this country can boast, came to town yesterday with his band and played two concerts at the Arena.

The fact that Sousa is a personality was demonstrated years and years ago when he rendered the Marine band a money maker. The fact that he is an institution was established when he wrote "The Stars and Stripes Forever," without which a repertoire of our national music can never be complete. It's really the only thing musically American that we have, unless that scherzo called "Dixie" may be accepted as borderless.

Seattle revealed her acceptance of Sousa as an institution yesterday by giving him a pair of audiences as large as the Arena and as enthusiastic as one of Sousa's own marches.

Details Deferred.

Indeed, it was the size of the audience that caused the difficulty that now worries and renders me sad and incompetent. If I could only have seen Lieut. Sousa I am sure he would have helped me out, but even an impertinent newspaper man has his moments of reason and will not impose even a familiar presence on an artist between two big, strenuous jobs. Nevertheless, Sousa could have given me a review of his concert of yesterday afternoon that would have been worth reading. He is a literary man as well as a musician and, indeed, I have my suspicions that he'd rather be known to posterity as author of "Pipetown Sandy" than as composer of marches—such is the magnificent unreasonableness of genius. So, Sousa could have written this review and done it well. He could have told how his new and celebrated "Wedding March" took with his public and whether there was any impish significance in his mind when he filled it full of triplets.

Sousa is a severe critic. That's why he is so excellent a bandmaster. His delicacy of feeling for tone would justify his assumption at any moment of the role of a symphony conductor. So it would have been interesting to have read what he thought of his bandmen's presentation of Hummel's "Satarelle" and "The American Indian Rhapsody," but these things must be deferred and indefinitely postponed because of a newspaper man's unwillingness to rush into the presence of an old and dearly loved friend to tell him his troubles.

Can't Pay.

I'll tell 'em to you. I didn't go to the concert yesterday, though three weeks' anticipations were disappointed. By reason of some singularity of custom, or perversity of management, or mere accident, I couldn't get in.

Nobody is so formidable a door-tender. I hope the gate-keeper of a certain dread place runs true to form on the distant day of my approach—for you can't get by one. If you ask me why I didn't pay, like any honest man, I answer that the reason is too unpleasant to assign.

But I know the concert was given, for like the boy at the circus I heard it through the flaps in the tent, so to speak, and gloriously rich and warm and inviting it seemed. Next time I'll go in with Sousa via the back doors and hide behind the helicon bass.

Times

Seattle, Wash. Nov 9/19

SOUSA COMING MONDAY

To Give Two Concerts in The Arena.

Probably no composer in the world today has a popularity equal to that of Lieut. John Philip Sousa. This is due to two factors—his marches are the recognized criterion in all parts of the civilized world, and his personality has endeared him to the people at large. He has been rightly called the "Pulse of the Nation." March tunes, though rated by some as not the highest form of art, have nevertheless a function peculiarly all their own.

Sousa's marches have founded a school and have revolutionized martial music, for they possess merit of distinct individuality as well as supreme architectural qualities. Moreover, they have an additional value inherent in themselves—that of instilling courage into the soldiers and

furnishing inspiration that will make them march into battle and face death gladly. Sousa has been able to express in these marches the entire scope of military psychology which no other composer has ever done.

In his concert here at The Arena next Monday afternoon and evening Sousa will give programs replete with classic and artistic gems, with many of his famous marches interspersed to arouse and enthuse the most undemonstrative dispositions.

Times

Seattle, Wash. Nov 11/19

SOUSA DELIGHTS HUGE AUDIENCES

Concerts Given by March King Are Typically American and Typically Sousa.

Typically American and typically Sousa were the band concerts that attracted huge crowds to The Arena yesterday afternoon and last night. The noted American band master, recently a lieutenant in the United States Navy, is one of the best loved of the nation's musical institutions and the enthusiasm his music evoked yesterday is sufficient testimonial to his judgment of the musical preference of his public.

Instead of concessions to the so-called popular taste, the Sousa program makes concessions to the musically fastidious with a number or two from the classics. But the big thing about his programs is the appeal to the lovers of spirited, martial melody. Sousa is still the March King. In a program that presented several of his newer compositions, he did not overlook the favorites, and the encores thrilled the crowd with the irresistible sway of "The Washington Post," "El Capitan," "Stars and Stripes Forever" and others equally popular.

Two Novelties Introduced.

The novelties this time were "Impressions of The Movies" and "Showing Off Before Company," the latter especially recalling "And the Band

Came Back" of other days. This was a clever, humorous arrangement that followed the intermission of last night's program, in which the different sections of the band made casual appearance on the stage and displayed their own individual accomplishments, gradually filling the stage and evolving the bits into a grand climax.

An impressively serious number that contrasted with the spirited tempo of the majority of the selections was "The Gold Star," which Sousa has dedicated to Mrs. Theodore Roosevelt and which is a memorial to the American lads who gave their all in the cause of democracy. For an encore "The Volunteers," which Sousa dedicates to the shipbuilders, proved both novel and interesting. Underlying the musical theme were effects that realistically presented the noise of the steel riveting machine and the hammers of the shipyard.

Soloists Score.

As usual in a Sousa concert, a number of gifted soloists were introduced. Miss Mary Baker, a charming coloratura soprano, won an ovation that lasted through four encores at the afternoon concert and three or four at her appearance last night. Miss Florence Hardman, violinist, was another who pleased the big audiences. She plays with sympathetic understanding and achieves a warm, rich legato tone as well as brilliant and clean-cut pyrotechnics. Frank Simon, solo cornetist, was also given a fine reception.

The Arena was filled to overflowing last night and the usual open-air audience surrounded the building. The concerts were under the management of Mrs. John Spargur.

Banner
Nashville, Tenn. Nov 9/19

SOUSA ALWAYS A BUSY BANDMASTER

It was in the fall of 1892 that John Phillip Sousa made his first tour with Sousa's Band, and since that day, it is fair to say, he has found no idle time. Sousa is never absolutely idle: His so-called vacations are busy times in some directions—home and abroad.

It might be inferred that during that long period Sousa had accumulated such masses of music that he would never need to compose further, in so far as the requirements of his band concerts are concerned. He has masses of music of the best sorts, all right enough, and several depositories are required to furnish storage room, but Sousa is progressive. He does not rest on his oars. There are ever new fields opening to larger development. Sousa is not satisfied with being abreast of each new period—he leads.

For the present season the Sousa concerts present enough that is new to give them altogether new and added interest. His only appearance here this season will be on Jan. 3, at the Ryman auditorium.

Bee
Sacramento, Cal. Nov 26/19

SEAT SALE OPENS FOR SOUSA'S BAND

Seat sale opens to-day for Sousa's Band, which will be at the Clunie Theater, matinee and evening, of Saturday next.

Lieut. John Phillip Sousa, who recently retired from the United States Naval Service, having served throughout the war as chief bandmaster at the Great Lakes Training Station, has gathered his old and seasoned bandmen about him once more and is making a comprehensive tour of the country for the first time in four years.

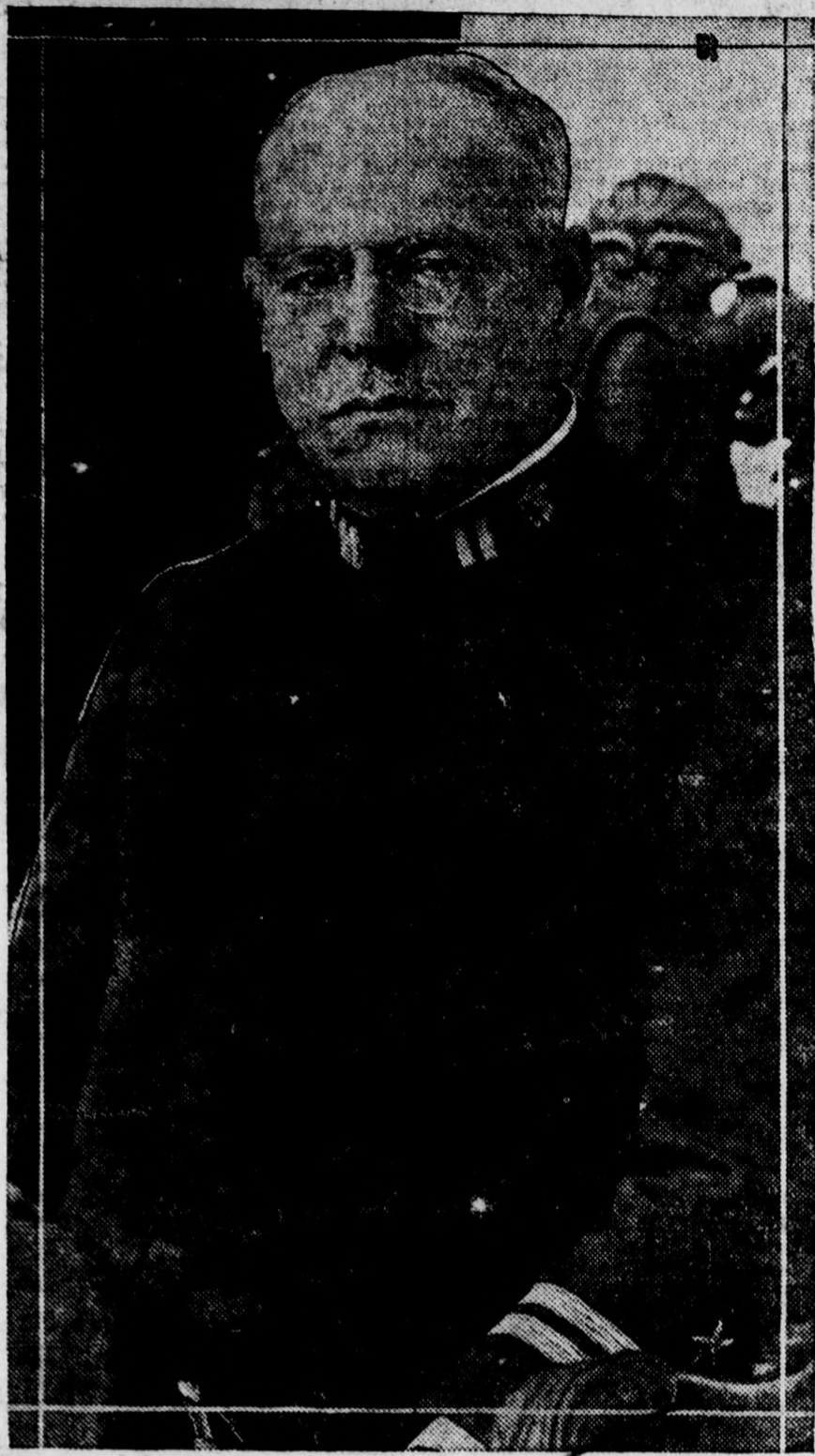
Sousa had full charge during the war of the training of all the bandmen who were enlisted for service in the Navy. On several occasions as many as 1,000 musicians were under his direct control at the Naval Station.

SOUSA CONCERT TO BE SUCCESS

Famous Leader and Band
Will Play at Clunie Theater Next Saturday.

The popularity of Sousa and his band seems unabated, judging from the great interest that is being manifested in the appearance of this famous organization since it was announced they will be here at the Clunie theater on Saturday afternoon and evening. This is not surprising, for it is no mean test of any musician's caliber to meet the same class of music lovers year after year and to grow steadily in their estimation. Yet such has been the unique experience of Lieutenant John Phillip Sousa. The public has never become weary of his programs of music. Seats are now selling.

JOHN PHILIP SOUSA, veteran band master and composer, coming to the Clunie Theater with his band next Saturday; Ciccolini, tenor, featured on new Orpheum bill.



SOUSA AND BAND ARE COMING SOON

JOHN PHILIP SOUSA, with his genial face (now minus his world-famous beard) and his twinkling eyes behind the familiar glasses—the man who has at the feet of a score of nationalities tapping in time to the strains of his marches—will come to the Clunie Theater next Saturday matinee and evening with his celebrated band.

This is the first comprehensive tour he has undertaken since his year and a half service as a Lieutenant in the Naval Reserves.

He has only recently been honorably discharged from the United States Navy in which he served as Chief Bandmaster throughout the war. He has gathered his old band about him once more.

Sousa's Band, as the world knows it, quit active service in September, 1917, when John Phillip Sousa returned to his duties as Lieutenant in the United States Naval Reserve Force, thus abandoning his twenty-five year old organization to take charge of the training of naval bandmen at the Great Lakes Station.

Lieutenant Sousa, in giving up his professional appearance and his enormous income, performed a patriotic action.

Seat sale opens Monday.

Banner
Nashville, Tenn. Oct 19/19

SOUSA WANTED OLD BAND BACK; GOT IT

When Lieut. John Phillip Sousa was actively engaged with his duties in the United States naval reserve force during the war he said one day to an interviewer:

"After the war I want to get my old band together again. While my whole heart is concerned in the development of these boys that are under me in the service, I am afraid my soul—part of it at least—is with my old organization. That was MY band. Most of those old boys of mine are playing in and around New York. Some day I hope to go back to them—for they are waiting for me."

It is pleasant to record that Sousa's desire has been gratified, for he has been honorably discharged from the service, and already his original band of twenty-nine years' standing has been mobilized again for a coast-to-coast tour which will include Nashville at the Ryman Auditorium on Jan. 3 of next year.

Programmes for Sousa Concert

In recognition of such a historical anniversary as Armistice Day, and also in view of the fact that Vancouver is the first Canadian city that will play in during its western tour, Lieut. Sousa has arranged a truly international programme for both concerts tomorrow, in which music of the Allies will predominate and two of the march king's very latest compositions will be heard here for the first time.

For the matinee programme the soloists will be Miss Mary Baker, soprano; Miss Florence Hardeman, violinist, and Mr. H. Benne Henton, saxophone. Lieut. Sousa has arranged the following special programme of music of the Allies: Ballet suite from "Aida" (Italian); Verdi; saxophone solo, "Scenes That Are Brightest" (British); Wallace-Henton, Mr. H. Benne Henton; "Poetic Scenes," new (French); Godard; vocal solo, "In Flanders Fields," (Canadian-American). Sousa (Words by the late Col. John McCrae of the C. E. F.), Miss Mary Baker; Fantasia, "Andre Chenier," (Italian); Giordano; Suite, "Carmen," (French); Bizet; (a) "Shepherd Hey," (British folk song); Percy Grainger; (b) March "Solid Men to the Front," (American); Sousa; violin solo, "Finale from Sharp Minor Concerto," (French); Yleuxtemps, Miss Florence Hardeman; Soldiers' Chorus from "Faust," (French); Gounod; Messrs. Corey, Rothwell, Sims, Perfetto and Liberati.

In the evening the soloists will be Miss Mary Baker, soprano; Miss Florence Hardeman, violinist, and Mr. Frank Simon, cornetist. The programme follows: Overture, "Mignon" (French); Thomas; cornet solo, "Willow Echoes," (new); (American); Simon, Mr. Frank Simon; Fantasia, "La Boheme," (Italian); Puccini; vocal solo, "Moonlight and Starlight," (British); Gilberte, Miss Mary Baker; Collocation, "Albion," (British Empire); Beaton; a mixture of tune of the Allies, "Showing Off Before Company," (new); Sousa; (a) Caprice, "The Gilding Girl," (American); Sousa; (b) March, "Bullets and Bayonets," (new); (American); Sousa; violin solo, "Ronde des Lutins," (Dance of the Goblins), (Italian); Bassoni, Miss Florence Hardeman; military scene, "Pomp and Circumstance," (British); Elgar; God Save the King.

SOUSA WANTED OLD BAND BACK; GOT IT

When Lieut. John Phillip Sousa was actively engaged with his duties in the United States naval reserve force during the war he said one day to an interviewer:

"After the war I want to get my old band together again. While my whole heart is concerned in the development of these boys that are under me in the service, I am afraid my soul—part of it at least—is with my old organization. That was MY band. Most of those old boys of mine are playing in and around New York. Some day I hope to go back to them—for they are waiting for me."

It is pleasant to record that Sousa's desire has been gratified, for he has been honorably discharged from the service, and already his original band of twenty-nine years' standing has been mobilized again for a coast-to-coast tour which will include Nashville at the Ryman Auditorium on Jan. 3 of next year.

Atlanta Journal

NOV 13 1919

A Sousa Rhyme

John Phillip Sousa and his band visited Cleveland recently and W. R. Rose made the March King the victim of a rhyme. See what happened:

The air is vibrant with delight
With golden bells a-chime;
Our feet are thrilling, left and right,
Our pulses beat the time.

We hear the far off cannon peal,
We glory in our land—
Oh, that's the way we always feel
When Sousa leads the band.

He takes the spirit of the free
And coins it into sound,

The soil that's dear to you and me
Becomes a hallowed ground.

O'er which we march with swinging tread,
Where Glory's folds are banded—
Oh, that's the way our souls are fed
When Sousa leads the band.

Musical Leader
Chicago, Ill.

Dec 18/19

SOUSA'S BAND CONVINCES "SHOW-ME" PEOPLE IN DENVER.

Denver, Dec. 13.
Sousa's Band concert, given under the direction of A. M. Oberfelder at the Auditorium Dec. 6, attracted the largest audience ever present at a band concert in this city—more than 6,500 paid admissions—of whom a number came to see rather than hear Sousa and his "wonderful band." They saw Sousa and his wonderful band. To these the evening's experience was a revelation, and they were satisfied, and to admirers of band music this concert will long remain a most delightful memory. That this immense audience was appreciative can best be judged by the fact that it demanded and received two or more encores after each program number.

R. R. BREN.

Musical Courier Jan 1/20

ENORMOUS AUDIENCE ENJOYS SOUSA'S BAND.

Lieut. John Philip Sousa directed his world famous band at the Lyric on the evening of September 23. Every seat in the house was taken and hundreds stood or sat al fresco fashion on the floor. It was a noisily enthusiastic audience, and it must be said that the concert in every respect justified both the tremendous and riotous applause. With the exception of the overture to Thomas' "Mignon," which was read beautifully and with orchestral delicacy of shading, and several less important numbers, the program was of a popular nature.

SOUSA'S BAND DRAWS RECORD CROWDS.

John Philip Sousa and his band of sixty-five musicians, with Mary Baker, soprano; Florence Hardeman, violinist, and H. Benue Heuton, saxophone soloist, drew record crowds to the State Armory for matinee and evening concerts given on November 13, under the Tacoma Woman's Clubhouse Association and Rotary Club auspices.

Musical Courier Jan 15/20

SANTA BARBARA RECEIVES SOUSA'S BAND ENTHUSIASTICALLY

Soloists with Famous Organization Also Enjoyed—
Grace Senior-Brearily Gives Splendid
Recital—Notes

Santa Barbara, Cal., December 21, 1919.—A large audience greeted John Philip Sousa who directed his band of sixty pieces at the Potter Theater, November 28, and lacked nothing in enthusiasm. Sousa's musicians played with the same fire that people have become accustomed to expect, and his own compositions were full of a whimsical humor and fine patriotism. The solo parts by Miss Baker, Florence Hardeman and Frank Simon were appreciatively received, the fresh spontaneous violin playing of Florence Hardeman bringing forth much applause.

Gazette Times
Pittsburg, Pa.

Jan 12/20

FORMATION OF LEAGUES SIMILAR TO BASEBALL BODIES IS SUGGESTED

March King Holds Organizations Should be Supported by Appropriations of Centers They Represent—Outlines Benefits Possible from Plan.

The idea of co-operation among municipalities for the advancement of band music has just been advocated by Lieut. John Philip Sousa, an authority on this sort of entertainment.

The distinction of whipping into shape the mammoth 1,500-piece band of the Great Lakes, Ill., Naval Training Station was a feat that he added to many other notable ones that have distinguished his long career, and, because of his conspicuous standing in the realm of music, great importance is attached to his following remarks relative to the future of the American brass band:

"It has long been a dream of mine, and I sincerely hope its fulfillment is near, that our various municipalities co-operate and form band leagues, much on the order of baseball leagues common to our country. These leagues could be operated

according to geographical position and size of population and sustained by municipal appropriation during the season of outdoor pleasures and entertainments, each band making a circuit of its league cities, playing as the case may be, a week or two in each city, town or village of its circuit.

"The public, by this means, would have an opportunity to hear eight, 10 or 12 bands, to note the stimulating effect of novelty in music, personality in conducting, and the best effort in personnel."

Now that so many cities are establishing municipal music commissions and civic music associations, it is reasonable to believe that progress will be made along the line of combinations among them, and that such ideas as Mr. Sousa's will be sown in favorable soil.

November 6/19.

THE BUTTE DAILY POST: THURSDAY, NO

HE IS 65 YEARS OLD TODAY



JOHN PHILIP SOUSA.

Herald
Boston, Mass.

SOUSA HAS NEW BAND IDEA

The idea of co-operation among municipalities for the advancement of band music has just been brought forward by no less an authority than John Philip Sousa. To the many achievements of his famous career as band director and composer, Mr. Sousa, or rather, Lt. Sousa, has now added the distinction of having whipped into shape the mammoth 1500-piece band of the Great Lakes, Ill., Naval Training Station. His words relating to the future of the American brass band are, therefore, of more than passing importance.

"It has long been a dream of mine," says Mr. Sousa, "and I sincerely hope its fulfillment is near, that our various municipalities co-operate and form band leagues, much on the order of baseball leagues common to our country. These leagues could be operated according to geographical position and size of population and sustained by municipal appropriation during the season of outdoor pleasures and entertainments, each band making a circuit of its league cities, playing as the case may be, a week or two in each city, town or village of its circuit. The public, by this means, would have an opportunity to hear eight, 10 or 12 bands, to note the stimulating effect of novelty in music, personality in conducting, and the best effort in personnel."

SOUSA'S LAST BUTTE APPEARANCE WAS AT M'GUIRE'S OPERA HOUSE

Washout Caused Players to Cross River on Planks—Famous Musician Celebrates Sixty-fifth Birthday Here. Dinner Tonight at Thornton—Matinee an Artistic Triumph—Concert This Evening—Will Play "The Stars and Stripes Forever."

John Philip Sousa and his band of 65 pieces gave a matinee performance at the Broadway theater this afternoon. The audience was composed in the main of school children, for whom the American Legion had made a special rate and to whom special permission had been given by the school trustees. Another concert will be given here this evening. It is expected that a record house will greet the renowned and popular leader.

This is not Mr. Sousa's first visit to Butte. He made two former professional visits here. The last one was rather eventful. A chinook had brought down heavy water from the hills and a bridge had been washed out between Missoula and Butte. Mr. Sousa and his party crossed the river on planks laid over logs, boarded a local on the other side and reached Butte at 10 o'clock. The concert was to be at the old John McGuire opera house, where the present Leggat hotel stands.

Arrived at the theater, Mr. McGuire accosted Mr. Sousa, as the leader told the story today while he grabbed a little lunch previous to the matinee, after arriving at 1:30 o'clock on a special train from Missoula:

"For God's sake," said McGuire, "go out and show yourself; the audience has been sitting there waiting since 8:30 o'clock."

"My military coat was caught up around my ears, for the ride had been a mighty cold one," Mr. Sousa said today. "I stepped out on the stage and told the people we had arrived and as soon as the baggage reached the theater we would give them as good a concert as we could."

"Well, the concert lasted until about half an hour after midnight. We caught our train some time the next day, quite a distance east of here. I do not quite remember the place."

Some years previous Mr. Sousa was also in Butte.

The visit at the present time is rather auspicious. This is Mr. Sousa's 65th birthday, or "the 56th," as Mr. Sousa said, "spoken backwards."

"Oh, don't tell your true age," said Mrs. Sousa, who accompanies her husband on the present trip.

Most People Know My Age.

"That's all right, my dear," he replied. "Most people know my age anyway."

Mr. Sousa showed the following telegram which he had received on his arrival in Butte:

"Many happy returns. Love, Teddy, Charley, Reed and Priscilla."

He explained the telegram:

"Teddy is my favorite dog, an Airedale, born in the purple; Charley, my favorite horse, combination of an Irish jumper and an Arabian; Reed, daughter of my manager, Harry Askin, and I call her 'one of my favorite daughters'—I have two, and Priscilla, my own daughter."

The telegram was sent this morning from Mr. Sousa's country home at Long Island.

Mr. Sousa is a native of Washington, D. C. He is the only native-born American that was ever leader of the famous Marine band of Washington. He took the position of leader of that aggregation of players, still the favorite of official circles in Washington, in October, 1880, and was with the band until 1892. Then he was induced by David Blakeley, one of the most prominent organizers and booking agents and managers of his day, to organize the band which for the last 27 years has borne his name.

One week ago Ellison and White,

Chautauqua promoters, signed up Mr. Sousa and his band for a ten weeks' contract for \$100,000. This evening at the Thornton hotel Mr. Sousa will be guest of honor, on the occasion of his birthday, at a dinner given by Mr. White.

Head of Trapshooters of America.

Mr. Sousa is president of the American Trapshooters' association. Trapshooters of Butte and Anaconda had hoped to make arrangements for a shoot during the visit of the band leader but his stay will be too short to permit of such a pleasure. The party leaves at midnight on the special train for Spokane.

"I have also been invited to a shoot at Walla Walla," said Mr. Sousa, "but my manager tells me I will not have time. I have not used my gun since last August," he went on, "although I always carry it in the bottom of my trunk."

During his career as leader of the band that bears his name, Mr. Sousa has been in Europe for five tours, been around the world once and covered between 800,000 and 900,000 miles.

"My musicians," he said, carefully refraining from any mention of his own great ability, "are the best that money can buy. The organization is a very costly one but well worth the money."

There are 65 members in the organization.

Mrs. Sousa is enjoying her first trip in Montana.

"I am crazy about Montana; I want to live here," she said.

"Mrs. Sousa's ambition," interrupted Mr. Askin, "is to have a ranch in Montana with 1,000 head of horses and to look after each individual horse herself." It was Mr. Askin's way of telling how devoted the leader's wife was to "Charley," the favorite horse at the Long Island country home.

"One more question, Mr. Sousa," said the reporter.

"What is it?" he replied.

"Will you play 'The Stars and Stripes Forever' tonight?"

"I understand," he replied, "the mayor of the city has issued a proclamation to that effect with the threat that there will be a riot unless I comply. Well, I want to leave Butte quietly."

Martin Times of Dillon is in Butte on business.

CROWNED IN THE CORN BELT

Iowa's Athenic Culture Placed Metaphoric Diadem on Sousa's Accustomed Brow—and the Athenians Paid Much Money to Hear

Another glittering crown was bestowed yesterday upon Lieut. John Philip Sousa, America's world famous "March King"—so often crowned and re-crowned with that emblem of artistic glory that the "grand old man" of the music world must feel more bediademed than the princes and potentates of the royal courts wherein the gifted American composer and director has also won enduring fame, reports the Iowa City "Daily Press." The coronation on Thursday, Oct. 23, in Iowa City proved an event of stellar importance in the musical history of the Athens of Iowa—for the University City not only enjoyed two of the most thoroughly artistic and peculiarly delightful entertainments of their type in the history of the city, but it also established a commercial as well as artistic standard, by eclipsing every known local record of offerings of its type for financial returns. The proceeds of the matinee and night concerts of the Sousa band booked under the auspices of the University Music Council (to which the Athenian lovers of popular and classic music owe a debt of undying gratitude for this special treat) approximated \$2,000—thus surpassing all box office receipts in the annals of the community. The enthusiastic reception given Lieut. Sousa, the band and the soloists was magnificent.

To see revealed this concrete evidence of a city's abstract devotion to music was agreeable, both to him and to his veteran manager, Harry Askin, the Chicago and New York producer. The latter, with Lieut. Sousa, voiced to the "Daily Press" appreciation of the reception in the University City and expressed a hope that at some future time the Music Council's insistent invitation that they "come again" may be duly granted.

Stars in Their Firmament

The public at large is always much interested in the soloists attached to a large instrumental organization, such as Sousa's band, although the world is full of soloists and far from full of bands like Sousa's. The soloists at these two concerts were of high rank. Miss Baker, the singer, possesses an unusual technic. Miss Hardeman, the violinist, is clearly a young artist of the highest talent; she possesses great technic, abundant temperament and interpretative taste. The principal solo performers from the ranks of the band itself, Mr. Simon, cornetist, and Mr. Henton, saxophonist, showed brilliant mastery over their instruments in technic and tone, as for that matter did all the many players who had solo passages, short or long.

But the real centers of interest in the concerts were not the soloists, however excellent, but the band as a whole and Sousa himself. The band has now been in the concert field for between thirty and forty years, and inevitably its personnel has changed a little each year; but it remains one of the finest instrumental ensembles in the world, comparable for expressiveness, finish, tone and execution to the great symphony orchestras rather than to the all too familiar military and concert bands which travel up and down in the land.

"Pep" and Sousa Twin Brothers

As to Sousa himself, years have changed his appearance, but have not impaired his vitality and magnetism. "Pep" and Sousa are never far apart! His alert, crisp beat has lost some of its earlier showiness, but none of its energy and electrical effect. He still remains the most rhythmically vital conductor in the world. He seems to pay increasing attention to what orchestral conductors call "color" and he is fond as ever of bright, sharp contrasts and heavy accents. His marches remain not only unexcelled, but unequalled, and the new are as full of life and color as the old. The new memorial "Golden Star," in the unusual vein (for Sousa) of a funeral march, is impressive to a high degree, such old favorites as the "Stars and Stripes Forever" and "El Capitan" do not lose by repetition, and there is delightful snap and go in "Sabres and Spurs," "Field Artillery" and the rest of the new crop.

The programs of the two concerts divided attention fairly between serious and light music, with a justifiable domination of Sousa. In the serious numbers, one might have fancied oneself listening to an orchestra, without missing the strings, and the lighter numbers were bright and amusing, without being cheap or vulgar. The clever "Showing Off in Company," a pot-pourri which furnished the excuse for each group of instruments to perform a short solo or stunt, was for once a pleasurable example of a type which is usually not so agreeable.

WAIT WAIT

It will pay you to attend our big sale next Monday.

**THE POPULAR
LADIES'
GARMENT STORE
63 E. PARK**

WORLD, JAN 11 1920
New York City

Small, Maynard & Co. announce for January publication "Within My Horizon," by Helen Bartlett Bridgman; "The Transit of Venus," by John Philip Sousa; "In the Shadow of Lantern Street," by Herbert G. Woodworth, and the fifth annual collection of Mr. O'Brien's "best short stories"—"The Best Short Stories of 1919."

From *Nashville, Tenn.*
DEC 29 1919

SOUSA ALWAYS REAL PATRIOT

Great Bandmaster Coming Saturday for Concert.

John Philip Sousa, leader of the greatest band in the whole world and only recently discharged from the United States Naval Reserve Force as lieutenant, brings his famous aggregation of instrumentalists to Nashville next Saturday under the auspices of Al Menah Temple of Shriners for two concerts at the Ryman Auditorium.

If John Philip Sousa is anything, he is an American, full-blooded, four-square and ready to defend his Americanism, as evidenced by his service in the United States Naval Reserve in the recent world war.

Sousa, like all regular Americans, is outspoken, frank and aboveboard with his ideas on patriotism. Recently a German acquaintance of his took occasion to bring up the muss about Dr. Karl Muck, recently interned and deported leader of the Boston Symphony Orchestra, who refused to play "The Star-Spangled Banner."

The Teuton, defending Dr. Muck, said to Sousa that it was insulting for the American public to expect that the German director should play "The Star-Spangled Banner."

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

"What would I do?" asked the quiet American bandmaster. "I would not be in Berlin. While my country was at war I wouldn't be making music for her enemies. Prof. Muck ought to be in Berlin. If he is so loyal to the Kaiser he should now be with the Kaiser and among Germans."

When Sousa and his band appear here next Saturday, Nashvillians will have the opportunity of seeing a real American bandmaster with a regular American band in action.

Nashville, Tenn. Jan 2/20

PERSONALITY OF SOUSA STRONG

Great Bandmaster to Direct Two Concerts Here Saturday.

John Philip Sousa, the world's greatest bandmaster, who comes to Nashville Saturday with his band for two concerts at the Ryman Auditorium under the auspices of Al Menah Temple of Shriners, is a man with a great personality. To become the leader of the world's greatest organization of instrumental artists requires a wonderful personality.

Had Sousa not been endowed with a great personality he could never have become a teacher of music at the age of 15, nor could he have taken the baton of a conductor at the age of 17. His great personality was responsible, together with his wonderful musical ability, for his immediate success with the United States Marine Band, following on the heels of the acceptance of its leadership at the age of 26.

Sousa puts his personality into his work. He puts it into his own compositions. He puts it into his men and he draws it from them in their wonderful music. There is only one Sousa.

Those who have never seen Sousa and have never come into contact with his magnetic personality have missed a treat. Nashvillians will have the opportunity at the Ryman Auditorium Saturday afternoon and night to hear the great march king in his first public concert in the South since he reorganized his band, following the conclusion of hostilities with Germany.

From *E. JAN 6 - 1920*
Evening Public Ledger
Philadelphia, Pa.

LEGION NOT OPPOSED TO MUSIC OF ENEMY

Upholds German Opera Where
"Spirit and Language Are
American" in Notice

Indianapolis, Ind., Jan. 6.—(By A. P.)—Members of the American Legion are instructed not to oppose German opera and Hungarian music "where the spirit, language and personnel are truly American and where no attempt is made to arouse pro-German feeling," in a bulletin issued by the State Department of the Legion and made public here by Franklin D'Olier, national commander of the organization. The bulletin will be sent to all New York posts as a result of the opposition to recent scheduled performances of German opera in that state.

The bulletin reiterates that it is necessary that the American Legion take a firm stand for Americanism and against every form of radicalism and propaganda aimed at "our fundamental institutions," but cautions that all posts are, at the same time, bound to maintain law and order.

"The great majority of service men and the public are almost solidly behind us in our opposition to German opera and concerts of German spirit and personnel," the bulletin states.

"Good music, whether it be by Wagner, Strauss or Sousa, cannot and should not be killed—and any attempt to suppress it is bound to fail. At the same time attempts to use music as a setting for German propaganda and as a setting for placing German culture before the public in its most favorable light must be opposed. German guilt must not be minimized by either music or fair words."

Musical Courier
New York City *Jan 4/20*

SOUSA'S BAND PLAYS FOR HUGE OAKLAND AUDIENCES

March King's Stirring Programs Received with Great Enthusiasm—Mr. and Mrs. Anderson Give Studio Recital—Rudolph Ganz Receives Ovation—Notes

Oakland, Cal., December 6, 1919.—The first of the attractions announced by Miss Z. W. Potter, concert manager, in the All-Star Course of Great Attractions, for Oakland, was John Philip Sousa and his famous military band for two concerts in the Municipal Auditorium, afternoon and evening, November 20. The great arena held in the evening an enthusiastic audience of nearly seven thousand persons, and when it is recorded that they demanded and were granted five encores following the spirited playing of Sousa's "Liberty Loan March" it need not be said that popular interest and appreciation for the March King has in the least waned. There is some beautiful music in Sousa's suite, "Last Days of Pompeii," which was given an impressive reading. Orem's new "American Indian Rhapsody," on themes recorded and suggested by Thurlow Lieurance, was delightfully played, as of course were the various Sousa marches which were given liberally as encores.

Mary Baker, soprano; Florence Hardeman, violin; Joseph Green, xylophone, and Frank Simon, cornet, evoked unstinted approval for their individual solos, both in the afternoon and evening programs.

Norfolk Va. Jan 2/20

Sousa's Band And His Music Both Original

Sousa does not come here too often often, and the announcement that Sousa and his band will be here on Thursday, January 8, at the Colonial, will be warmly welcomed. Why do people flock to hear his music?

Because the Sousa band music is like nothing but itself.

It is not merely original, it is unique, suggesting by way of comparison only the poverty of its imitators. In the best of music there is gaiety, and an indefinable "something" of easy delight that a string orchestra seldom presents or stirs up.

It is its peculiar wealth of this indefinable "something" that makes Sousa's band so rare and so delightful.

ESTABLISHED 1891
From *Nashville, Tenn.*

SOUSA AND HIS BAND PLAY HERE TODAY

Great Bandmaster Gives Two Concerts at Auditorium.

John Philip Sousa with his famous band comes to the Ryman auditorium today for two concerts under the auspices of the Al Menah Temple of Shriners.

Sousa and his music have great appeal. The strains of his marches catch the popular ear and thrill; the notes of the love songs from the Nile please the beauty lover; his jazzy "rags" delight the merry-makers, and his Southern melodies give joy to those born and reared south of the Mason-Dixon Line. His appeals embody the patriotic, the emotional, and the pleasurable.

Sousa popularizes everything he plays and his programs here this afternoon and tonight will prove to Nashvillians that he has lost none of his old charm for all classes despite his absence from private concert work during his service in the Naval Reserve.

Most of the seats for Sousa's band concert, to be given at the Ryman Auditorium Saturday afternoon and night, have been sold, it was stated Friday night. Tickets will be on sale at the Houck Piano Company until 6 o'clock Saturday.

Special prices for children are offered for the afternoon concert only.

It is announced that comfortable heating arrangements have been made.

Richmond Va Times
Jan 2/20

AMUSEMENTS

Sousa and His Band.

It was in the fall of 1892 that John Philip Sousa made his first tour with Sousa's Band, and since that day, it is fair to say, that he has found no idle time. Sousa is never absolutely idle! His so-called vacations are busy times in some directions—home and abroad! The march king is now on his farewell American tour. He will sail

for Europe this spring, to be gone eighteen months.

For the present season the Sousa concerts present enough that is new to give them altogether new and added interest. His farewell appearance here will be on Saturday, January 10, matinee and evening, at the City Auditorium.

SOUSA ORGANIZATION OF 60
AND HIS
BAND
(JOHN PHILIP SOUSA Conductor)
Lieutenant U. S. N. R. F.
12TH TRANS-CONTINENTAL TOUR
THE ATLANTIC TO THE PACIFIC
"SOUSA IS AN INSTITUTION
HIS BAND IS AN INSPIRATION
HE RANKS AMONG THE FIRST
COMPOSERS OF THE DAY"
— NEW YORK SUN

SEAT SALE STARTS
MONDAY, JAN. 5TH

—PRICES—

NIGHT—50c TO \$2.00.
MATINEE—50c TO \$1.50.

Tennessee
Nashville, Tenn. Dec 31/19.

MARCH KING HAS MILITARY DASH

Sousa's Band Specializes in
Thrilling Music.

Lieut. John Philip Sousa is an ex-service man.

That is one reason for the great fire and spirit in the Sousa marches which have won for him the sobriquet of the "March King of the World." He knows the service man. He knows the traditions and the ideals of the army and navy. So has put all these into the stirring bars of his compositions, which have thrilled American and European audiences and won for him a number of foreign decorations.

Sousa and his band will appear here Saturday at the Ryman auditorium in two concerts under the auspices of Al Menah Temple of Shriners. His popularity in Nashville, where he has appeared on several previous occasions, notable among which was his stay during the Tennessee Centennial Exposition, is unbounded and large audiences are expected to greet him and his wonderful organization which includes many soloists of not when they appear here Saturday.

Sousa's marches reflect the dash of the cavalry, the precision of the artillery and the rhythm of the infantry. They breathe the spirit of the service in every note. Sousa's marches are international in scope yet typically American and typically Soudan.

Sousa composed several stirring marches during the late war and he will include these and many of his old-time favorites as well as popular and classical numbers in his double program here at the auditorium next Saturday.

SOUSA'S BAND PLAYS IN TEXAS STATE HOUSE

Rounding out his farewell tour of the United States with a series of concerts in the principal cities of Texas, John Philip Sousa is now returning to the East and North. The famous bandmaster and his organization have been receiving ovations in the Texas cities, according to a telegram received here last night. At Austin Sousa met his old friend Governor W. P. Hobby, whom he had not seen since the governor was the managing editor of the Houston Chronicle, many years ago. Governor Hobby is still a conspicuous figure in the newspaper field, having a proprietary interest in the Waco Morning News and the Beaumont Herald. Lieutenant Sousa, during his stay in Austin, complimented the governor by serenading him at the state capitol building.

Sousa, with his band and company of instrumental and vocal soloists, will arrive in Richmond January 10.

Banner
Nashville, Tenn. 1920

SOUSA RENDERS CONCERTS HERE

Greatest of American Bands
Heard by Two Representative
Audiences.

MARCHES ARE THRILLERS

Two Programs Are Worthy of
Splendid Organization Which
Rendered Them at Ryman
Auditorium.

SHRINERS SPONSOR EVENT

Sousa and his band, masters of the march, gave two concerts yesterday afternoon and evening at the Ryman auditorium before representative Nashville audiences, under the auspices of Al Menah Temple of Shriners.

The two programs were worthy of the splendid organization which rendered them. Nowhere in the world possibly nowhere in America certainly is there a band that can surpass Sousa's. Balanced as only a musical organization of sixty members can be balanced by a master conductor of musicians, it was not possible to pick a flaw in their masterful renditions.

Other numbers than marches rounded out the program, but it was the marches which the audiences reined most. "Washington Post" was stirring rendered as an encore, and drew hearty applause. "U. S. Field Artillery March" was crashed out so that you could almost see "the caissons go rolling along." And that greatest of all marches of all time, "The Stars and Stripes Forever," was played as only Sousa can play it; and in the shadows, while the cornets and the trombones blazed out in thrilling harmony, there was almost painted in their colorful notes the long columns of squads, the platoon fronts of khaki, and the glint of the guns as the men go by.

ASSISTING ARTISTS.

Miss Mary Baker rendered two vocal solos on the regular program, "Moonlight and Starlight," and "In Flanders Fields," and graciously responded to a number of encores. Her "Carry Me Back to Old Virginia" was most appreciated.

Violin solos by Miss Florence Hardeman also added to the attractiveness of the offerings. Miss Hardeman's technique was superb and her stage presence most attractive.

"American Indian Rhapsodies," as rendered by the band on the matinee program, was one of the best of all the numbers played here. In the color of its notes, at times almost wild in their savage harmony, were painted pictures of Indian lore that even the musical novice could see.

Nashville had heard Sousa before, and will expect him and his band back again for more performances.

The afternoon and night programs rendered yesterday, with many encores in addition, were as follows:

MATINEE.

Lieut. John Philip Sousa, conductor.
Miss Mary Baker, soprano.
Miss Florence Hardeman, violinist.
Mr. H. Benne Henton, saxophone.
Moorish Fantasia, "The Court of Granada" Chapl.
Saxophone solo, "Scenes that are Brightest" Wallace-Henton
Mr. H. Benne Henton.
Suite, "American Maid" Sousa
(a) "You Do Not Need a Doctor."
(b) "The Sleeping Soldiers."
(c) "With Pleasure."

Vocal solo, "In Flanders Fields" Sousa
(Words by Col. John McCrea.)
Miss Mary Baker.
"American Indian Rhapsody,"
(new) Preston Ware Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance.)
"An American Wedding March,"
(new) Sousa
(Dedicated to the American people.)

In May, 1918, the American Relief Legion, Mrs. Oliver Cromwell Field, president, adopted a resolution requesting John Philip Sousa to write a wedding march for our American brides, and recommended that it be universally adopted by all Americans, to whom it is respectfully dedicated.

(a) Valsette, "The Wood Nymph" (new) Eric Coates.
(b) March, "Sabre and Spurs" Sousa
Violin solo, "La Ronde des Lutins" Bazzoni
(The Dance of the Goblins)
Miss Florence Hardeman.
Caprice Brillante, "The Caravan" (new) Ord Hume
The National Anthem.

EVENING.

Overture, "Mignon" Thomas
Cornet Solo, "Willow Echoes" (new)
..... Simon
Mr. Frank Simon.
Suite, "Impressions at the Movies" Sousa
(a) "The Jazz Band in Action."
(b) "The Crafty Villain and the Timid Maid."
(c) "Balance All and Swing Partners."
Vocal Solo, "Moonlight and Starlight" Hallett Gilberte
Miss Mary Baker.
Memorial, "The Golden Star," (new)
..... Sousa
(Dedicated to Mrs. Theodore Roosevelt. Composed in memory of the brave who gave their lives that Liberty shall not perish.)
A Mixture, "Showing off Before Company" (new) Sousa
(a) Valse Lente, "Kisses" (new).
Violin solo, "Polonaise Brillante" Vieuxtemps
Miss Florence Hardeman.
Satarelle, "The Bohemians" (new) Ord Hume
The National Anthem.

Sousa and His Band Distinctly American

Famous Bandmaster Gives Always-Stirring Marches at
Arena Sunday.

THERE is an interesting story of a foreigner, who, on landing on these shores, expressed his desire to enjoy two things: Niagara Falls and Sousa's Band. Informed he must limit his choice to one, he remarked "Well, Niagara Falls will be there a long time."

So he went to hear Sousa.

So, in fact, does everyone go to hear Sousa. If you wish to hear discussions of nuances, constricted voicings on motifs and the like, go to the symphony; but if you want to see the genius Americanus frankly enjoying itself in large numbers, go to a Sousa concert.

MUST HAVE MARCHES.

The audience at the Sousa concert goes with one set purpose—to hear Sousa marches. They will permit the famous bandmaster to play Eric Coates and Bellestadt and the others if he wishes to, but it must be understood tacitly between bandmaster and audience that there shall be at least one extra for every number of the program, and that extra shall be a march.

So it is by tradition; so it was Sunday. And, just as it was 10 years ago, it was on Sunday at the Arena, when Sousa's band swung into "Liberty Bell," "King Cotton," "The Stars and Stripes For Ever," or one of those old-time marches, the audience sighed happily and thumped the floor with its feet.

These marches, though among the earliest of Sousa's efforts, are indeed imperishable. They are common, even vulgar, in straight 4-4 time, but they've got the beating pulse of the man in the street, and are completely, sublimely American from first to last.

Not only is there the vigorous theme, with riotous use of slide trombone, cornet and horns, but there is the bandmaster himself, unvarying in every motion, never wasting a second, marking time with a swing of his shoulders and guiding the expression by a mere flick of the little finger.

HEAR NEW NUMBERS.

In the two programs on Sunday several new compositions were heard, including Tavan's "Spanish Fantasia," and Sousa's "American Wedding March," the latter being a disappointment. Myddleton's tone poem, "Breezes From the Southern Seas," demonstrated the almost orchestral flexibility of the organization, just as the Sousa "Sabre and Spurs" stamped its military precision and vim.

Lieut. John Philip Sousa introduced three soloists, of whom H. Benne Henton, saxophonist, was the most interesting. He played a solo "Nadine." Miss Florence Hardman is a clever young violinist, and the audience enjoyed her. Miss Mark Baker, soprano, was effective, particularly in the Lohr encore number at the matinee.

CYRIL ARTHUR

1

Sousa's Marvelous Band Delights Audiences Here

By ALVIN S. WIGGERS.

Two concerts by the celebrated band under its renowned leader, drew two good audiences to the Ryman Auditorium Saturday. It has been six years since the versatile band-master last visited this city. Without his familiar beard he seems almost disguised.

He has the most vigorous beat of any conductor before the public, using both arms as of yore, and his magic spirit is imparted to the feet of the listeners, who can scarcely keep them still.

Away back during the administration of Presidents Garfield and Hayes, Sousa was at the head of the Marine Band in Washington, his native city, and about twenty years ago achieved international fame through the "High School Cadets" and "Washington Post" marches. One remembers being awaked every morning a few squares from the palace in Berlin by the Kaiser's armies goose-stepping past to the strains of "Stars and Stripes Forever."

Versatile and Busy.

In the midst of constant world touring Sousa managed to write several novels, some verse, many comic operas, a score of successful marches.

The programs offered the proverbially "music-hungry" public yesterday were interesting and varied, notwithstanding the fact that they were light enough not to disturb even the most fastidious. When the dulcet wood-winds were twittering the faintest whisper of melody, or all the blare of trumpets and crash of cymbals and kettledrums were let loose simultaneously, there were no musical problems to solve, no themes to follow and unravel. It was a treat for the music-lover who hears only with his heels and not his brain, and asserts that he can "listen to music all night."

Old-time Musical Treats.

During the halcyon Centennial Exposition days of '97 we were treated to all-Wagner evenings and operatic programs by Bellstedt, Innes and Victor Herbert, and was it not Sousa himself who played here a few years ago Richard Strauss' tone poem, "Till Eulenspiegel?"

However, when it comes to Sousa, it is not so much what he gives as it is the way in which he inspires his players by the merest motion of his white-gloved finger tip. The crescendo attained in his once-familiar "Manhattan Beach March" was well calculated, while the theatric array of seventeen players lined up on the footlights gave a thrill to the "Stars and Stripes Forever." His alliterative marches "Sabre and Spur" and "Bullets and Bayonets," are patterned after the older ones and have quite their verve and dash.

Wedding March Pretty.

"The Golden Star" march was in a subdued minor. His new wedding march is pretty and is meant to displace the well-known marches by Mendelssohn and Wagner, loved by three generations of brides. It assails the high gods of Olympus; but a wedding march cannot be written to order any more than a new language can.

The overture to Thomas' "Mignon" was brilliantly performed. It seems to be the one virtue that all visiting organizations like to play for us.

The "American Indian Rhapsody" by Preston Ware Oren is a beautiful work, full of color and variety. It was well received.

H. Benne Henton gave a fine solo from Wallace's "Maritana" on the saxophone in the afternoon, and Frank Simon played his own beautiful "Willow Echoes" on the cornet at night.

Real Artists on Program.

Miss Mary Baker displayed a soprano voice of lovely sympathetic quality in Massenet's "Elegie," "In Flanders Fields," and "Carry Me Back to Old Virginny."

In Miss Florence Hardeman, Sousa has found a real artist. Her violin playing shows great temperament, and she has a facile technic. Her "Polonaise Brillante" of Vieuxtemps, "Swan" by Saint-Saens, and "Gypsy Airs," by Sarasate, furnished some of the most serious moments at both concerts. The harp accompaniment to Drdla's "Serenade" was very pleasing.

During the intermission a number of Shriners under the generalship of the genial Charles Zehnder dispensed "Smiles" and other beautiful ballads from the balcony.

City

Auditorium

Matinee Today at 2:30

Tonight at 8:30

SOUSA

And His Band

LIEUT. JOHN PHILIP SOUSA, Conductor.

SOME OF THE FEATURES:

Sousa's new marches, played by Sousa and his famous Band.

Frank Simon, the world's most famous cornet virtuoso.

The Original Saxophone Sextette with H. Benne Henton, the acknowledged master of the saxophone.

Florence Hardeman, America's greatest girl violinist.

Jos. Green, the most accomplished player of the xylophone.

Mary Baker, coloratura soprano.

Ralph Corey, trombone soloist.

Louis P. Fritze, flute soloist.

Hear Sousa and his band play Lieut. Sousa's novel composition, "Showing Off Before Company," in which every member of the band performs a novel stunt.

HEAR Sousa and His Band Play "DIXIE"

PRICES, 50c to \$1.50.

Seats on Sale at The Corley Co. and at the
City Auditorium.

From Morning Telegraph
New York City

Sousa to Europe?

It is reported that Lieut. John Philip Sousa and his band will leave for Europe at the close of the present season for a tour of sixteen months. The band, which will number 100 pieces, will open in London, playing an engagement of eighteen weeks in the British capital. Harry Askin, Mr. Sousa's personal representative, will leave for the other side in February to arrange the preliminaries of the tour.



MARY BAKER, SOLOIST WITH SOUSA'S BAND



SOUSA BEFORE AND AFTER.

PROGRAMS ANNOUNCED FOR SOUSA CONCERTS

John Philip Sousa's selections for the programs to be rendered at the matinee and evening concerts in the City Auditorium have just been received from the famous bandmaster and composer. The program for each concert, it is explained, will be augmented by special features for which request has been made. Sousa's popular marches with which his audiences are already familiar will be given as encores. His arrangements of popular songs of the day will also be given at encore numbers. Special numbers for the kiddies will augment the matinee performances.

Following is the set program for the matinee:

- Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Mr. H. Benne Henton, saxophone.
 1. Overture, "Phedre," Massenet.
 2. Saxophone solo, "Laverne" (new), Henton, H. Benne Henton.
 3. Suite, "The American Maid," Sousa. (a) "You Do Not Need a Doctor," Sousa. (b) "The Sleeping Soldiers," Sousa. (c) "With Pleasure," Sousa.
 4. Vocal solo, "Villanelle," Miss Mary Baker, Del Acqua.
 5. Rhapsody, "The American Indian" (new), Preston Ware Orem. (On themes recorded by Dr. Thurlow Lieurance.) Interval.
 6. Ballet Music from "Aida," Verdi.
 7. Valsette, "The Wood Nymphs" (new), Erie Coates.
 - (b) March, "Saber and Spurs," (new), Sousa.
 8. Viola solo, "Gypsy Tales," Sarasate, Miss Florence Hardeman.
 9. Dance of the Canadians from "The Bartered Bride," Smetana.
 - The national anthem.
- Equally enticing is the program arranged for the evening concert, which embraces a wide range of composition. The soloists are Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Mr. Frank Simon, cornettist.
1. Overture, "Mignon," Thomas.
 2. Cornet solo, "Willow Echoes" (new), Simon, Mr. Frank Simon.
 3. Suite, "Tales of a Traveler," Sousa. (a) Africa, "The Kaffir on the Karcoc"; (b) Australia, "The Land of the Golden Fleece"; (c) America, "New Year's Reception at the White House."
 4. Vocal solo, "Moonlight and Starlight," Hallett Gilbert, Miss Mary Baker.
 5. Rhapsody, "The Southern," Lucius Hosmer. (Dedicated to the ladies of the South.) Interval.
 6. A mixture, "Showing Off Before Company," (new), Sousa.
 7. (a) Memorial, "The Golden Star," (new). (Dedicated to Mrs. Theodore Roosevelt. Composed in memory of the brave who gave their lives that liberty shall not perish.) (b) March, "Bullets and Bayonets," (new), Sousa.
 8. Violin solo, "Polonaise Brillants," Vieuxtemps, Miss Florence Hardeman.
 9. Caprice, "Szabadi," Massenet.
 - The National Anthem.



JOHN PHILIP SOUSA.
City Auditorium.
Saturday, January 10.

in the first act, sweeps into a veritable gale in the second. When the auditor is not laughing he is charmed by the piquancy of the story, the sparkle of the music, and the intervals are filled by the pretty faced, agile-limbed girl dancers in a manner that becomes infectious.

The cast is admirable in its entire personnel and has been the means of placing before the public in a better light than ever before the charming singing comedienne, Grace Walsh, who assumes the title role; Billy B. Van, who reaches the utmost height of unctuousness; Sydney Greenstreet, whose entree into musical comedy has given an added value to this class of entertainment; Harry Delf, Lenora Novasio, Harry Benham, Gladys Fooshee, William Clifton Jane Burby, Margaret Morrison, Marquita Dwight, Fred Solomon and a score of others.

Sousa Musical Idol.

This is what a Philadelphia newspaper has to say about John Philip Sousa, the famous bandmaster and composer, who, with his band, will be at the City Auditorium Saturday, January 10, giving matinee and evening concerts at popular prices:

"How greatly the patrons of Willow Grove Park are favored each summer in the character of band and orchestra concerts is generally recognized, but there is no stronger proof of the popularity of the various organizations heard at the park than is furnished by facts relative to out-of-town engagements. Lieutenant John Philip Sousa, who, with his band,

Richmond Va Jan 10

mendously successful concert season, has drawn overflowing audiences during his stay at the park, but before he arrived there this year he was on a Canadian tour that was a succession of ovations and of crowded houses and open-air places.

"Just before he came to Philadelphia for his stay at Willow Grove he had six engagements on successive evenings and receipts were of that magnitude to merit statement. At Saranac Lake the Sousa concert had receipts of \$2,750. Next evening at Utica there was \$1,800 in the box office. At Rochester in the Convention Hall the audience represented payments for seats to the amount of \$3,750. The Auditorium at Auburn made return to the treasurer of \$2,375, and at Johnstown, where a guarantee of \$1,500 had been given, the audience surpassed the expectations of the management. The concluding day

of the week, spent at Ocean Grove, brought \$6,200 into the treasury. Thus it may be seen to what extent the Sousa Band and the Sousa music have a hold on the public."

Sousa will give two concerts at the City Auditorium, matinee and evening. There will be a complete change of program for each concert.

Boston Herald Times



JOHN PHILIP SOUSA,

the "March King," Photographed in His Old Patched Clothes at the Southern Tournament of the American Trapeze Association, Which Took Place Near Washington, D. C. Mr. Sousa is Also a Great Favorite with the T. C. Association.

City Auditorium

Management Roland T. Hamner.

Wednesday Night, Jan. 7

SOUSA and His BAND

(Lieut. John Philip Sousa, Conductor.)

The pride of the Sousa Band is that it is an American institution, created by an American, conducted by an American, and built on American lines. The praises it has received from all parts of the world show that music-lovers have taken it to their hearts as an international favorite. Its unequalled repertoire contains the best works of all nations—it is an ever-present example of cosmopolitan America—it knows no favorites—merit and merit alone is the watchword.

John Philip Sousa occupies a unique position, inasmuch as he was the conductor of the band of U. S. Marine Corps for twelve years; during the Spanish war he was the honorary musical director of the 10th U. S. Army Corps, and in the late World's War was a lieutenant of the line in U. S. N. R. F., and created at the Great Lakes Naval Station, in Illinois, the largest body of band musicians ever known numbering 1,000—from absolutely raw material, an organization that proved the big asset from recruiting in the U. S. Navy.

As a composer he is known as the March-King, but besides marches he has written ten operas, and also a number of other works, all of them achieving international popularity.

Seats 50c to \$1.50. Plus War Tax.
Tickets on Sale January 2 at Academy Box Office.

Sentinel
Milwaukee, Wis.

APPROVE MUSIC

Legion Says Foreign Scores
Should Not Be Opposed Unless
Propaganda Is Fostered.

INDIANAPOLIS — Members of the American legion are instructed not to oppose German opera and Hungarian music where the spirit, language and personnel are truly American and where no attempt is made to arouse pro-German feeling," in a bulletin issued by the state department of the legion Monday night. "Good music, whether it be by Wagner, Strauss or Sousa can not be killed—and any attempt to suppress is bound to fail."

At the same time attempts to use music as a setting for German propaganda and as a setting for singing German kultur before the public in its most favorable light should be opposed," says the bulletin. "German guilt must not be hid by either music or fair

Post
Washington, D. C.

A shooting match between Fred Stone and John Philip Sousa was staged last week at the Kinloch Gun Club in Wilmington, Del., where the comedian and the march king happened to be playing simultaneous engagements. Sousa knocked down 44 clay pigeons to Stone's 39, out of a possible 50, and won 50 Pittsburgh stogies, and \$100 in real money. The coin is not stage money, furnished by Charles Dillingham, his manager, Stone declares, although for some spiteful reason not divulged, the stogies were passed on to Mr. Dillingham.

Evening Sun
Baltimore, Md.

For several weeks the class of 1920-21 at the United States Naval Academy at Annapolis has been rehearsing "Who's in Navy Blue," the vocal march which Commander John Philip Sousa has composed for the graduating midshipmen and which will be officially introduced at the commencement exercises during June week. Over a year ago the outgoing ensigns requested the famous bandmaster to write them a class song "that marches as it sings," and "Who's in Navy Blue" is the result.

Times
New York City

Sousa's Band is to open its season in New York this Fall, playing at the Hippodrome on Sept. 26, which is precisely the twenty-eighth anniversary of its first performance under the present name in 1892. In the season just past Mr. Sousa's popularity was shown by increased audiences on his American tour. As compared with the rate of growth of some score of towns where population was 25 to 50 per cent. higher than on its former visits, the band played to proportionately more people—over 200 per cent. more, in fact, at Akron, Ohio; Carey, Ind., and Long Beach, Cal.

SPOKANE WELCOMES "MARCH KING"



John Philip Sousa is shown here as he appeared before the Chronicle camera at the Northern Pacific station this morning upon his arrival from Butte. The march king is appearing with his band this afternoon and evening at the Auditorium.

ENOUGH OF THE SOLEMN MUSIC, PUBLIC SAYS; DEMANDS BRIGHT AND SPARKLING VARIETY INSTEAD

And Sousa, Famous Band
Leader, Here Today,
Pays Heed to the Call.

"Never before in my musical career have I found that people demand the bright and sparkling musical numbers to the exclusion of the solemn and sublime, such as they do at present," said John Philip Sousa, the march king, who leads his famous band at the Auditorium theater this afternoon and evening. He arrived with his band of 65 at 10 o'clock in a special train from Butte.

"The demand for this bright type of music, which I call the 'Sunshine of Music,' is so great that I have excluded all solemn numbers from the program. The only exception is 'The Golden Star,' a piece dedicated to Mrs. Theodore Roosevelt in honor of the boys who died in France.

After-Effect of War.

"The unusual demand for this type of music is no doubt an outgrowth of the war, for released from the strains of wartime trials, the minds seek expression in something gay.

"I know how the people feel, for six in the Sousa family wore the uniform of their country, and the feeling of joy which comes to me at the termination of a struggle endangering the lives of these dear ones can only be expressed by this music for which the whole United States seems to have gone mad.

"The tour is the most successful I have ever experienced, for the people all over the country seem hungry for the band. There is also a demand for finesse of expression and tone much more exacting than ever before.

"The program to be played this evening will be the same as was used at the Boston Symphony hall several weeks ago.

No German Music.

"During the 20 weeks we have spent

on this trip the band has not played a note of German music. Every time I think of playing a German piece I can see the German poison gases, and I can not conceive any American audience sitting and enjoying selections of this nature."

Tonight's program will be:

Program Tonight.
Overture—"Mignon" (Thomas).
Cornet solo—"Willow Echoes" (Simon), Frank Simon.
Suite—"Impressions at the Movies" (Sousa): (a) "The Jazz Band in Action"; (b) "The Crafty Villain and the Timid Maid"; (c) "Balance All and Swing Partners."
Vocal Solo—"Moonlight and Starlight" (Hallet Gilbete), Miss Mary Baker.
Memorial—"The Golden Star" (Sousa).
A mixture—"Showing Off Before Company" (Sousa).
Valse Lente. "Kisses" (Zamecnyk).
March—"Bullets and Bayonets" (Sousa).
Violin solo—"Polonaise Brillante" (Vieuxtemps), Miss Florence Hardeman.
Satarelle, "The Bohemians" (Ord Hume).
"The National Anthem."

SERVED IN WAR; TWO REJOIN ARMY

Third Recruit Signs Up for
Motor Transport, With
No Experience.

After serving at Camp Lewis in the field artillery, Lambert Cole of Chicago, Ill., enlisted in the engineers' corps at the local army recruiting office today. He signed up for one year this enlistment.

Ingver H. Anderson of Grafton, N. D., enlisted for one year in the signal corps. He served at Camp Funston during the war.

To learn a trade, Edward Dolmat of Chicago enlisted for three years in the motor transport corps. He has had no previous military service.

Public Ledger
Philadelphia, Pa.

John Philip Sousa, march king, is in Washington for the tournament of the American Trapshooters' Association. The former leader of the United States Marine Band, though in his sixty-sixth year, still is a crack shot and hopes, before the week is over, to adorn his already covered breast with a new medal or two captured on the target range.
F. W. W.

SOUSA SPEAKS OF SUCCESSFUL TOUR

His Best Trip in Years Due to National Unrest and Strikes Causing People to Desire Music, He Says

Attributing the phenomenal success of his latest concert tour to prevailing conditions of national unrest, John Philip Sousa, American march wizard, stated Sunday during his matinee in Yakima that he knew of no power so effective as music in soothing minds fraught with worry and discontent. To bear out his assertion the composer remarked that he was in Johnstown, Pa., when the steel strike was declared and instead of lessening the attendance at his performance, it augmented it to such an extent that he was forced to tie people away from the doors. The same condition was apparent throughout the steel belt, he continued, where a large portion of his audience was steel workers.

"Wherever people are under great stress," went on Mr. Sousa, "they are in particular need of music. This has been clearly demonstrated on my last trip, starting June 14. Never in my 27 years of experience have I played to such audiences as I have recently."

Does Not Fear Strike

"The present strike will not succeed," he maintained, "because public sympathy is not with the miners, and from my observation, no strike can be successful unless the people are favorably disposed toward the cause of the men involved." Harry Askin, the composer's manager, seated nearby, spoke up, saying that he did not believe the strike would be of sufficient duration to cause an acute coal shortage. "The strike will be over before the week is out," he concluded.

Mr. Sousa was seated in one of the offices in the armory during the intermission in the program, Sunday afternoon, when he was approached. He smiled affably when interrogated and bade his questioner be seated. He spoke freely of his past experiences and exhibited a keen interest in local and international affairs.

Farmers Appreciative

In response to the inquiry as to whether any marked difference was noticeable in audiences in agricultural sections, the musician averred that farmers were more appreciative than residents of the larger cities. "I have appeared before farmers in various parts of the country," he stated, "and find them quick to enthuse. In many cases they have heard my phonograph records and are anxious to experience the original. Frequently we are forced to alter the time originally set for concerts to conform with the arrival of trains from nearby communities bearing people desirous of attending. I have played in Maine, county seats where the attendance was one-third farmers and recently in Valley City, N. D., a town of 4200 population, the tickets sold numbered 5600."

He continued that on one occasion in New York, at the conclusion of a concert at the Metropolitan Opera house he was congratulated on the calibre of an audience, judged from the cars parked in the vicinity. He interrupted the man, a famous impresario, saying that he had seen more vehicles of all descriptions in the little town of Truro, Cal., than he had ever witnessed in New York.

Plays in Skating Rink

"I played in a skating rink there in 1900," he announced, "and the farmers came from distances of 60 miles to hear me. The rigs were tied in such profusion on adjacent streets that traffic was practically impossible."

On one occasion in Johannesburg, South Africa, Mr. Sousa recollected that he was tendered unusual homage by a band of kaffirs to whom his host played one of his marches on a phonograph, pointing to Mr. Sousa as he did so. "The native listened attentively and then gathered around with evident awe, touching me to see if I was human," went on the composer. "It was quite amusing and I have never been able to realize whether they thought I had invented the instrument or was possessed of ventriloquistic powers and was singing into it," he chuckled.

Wears Decorations
Mr. Sousa wore three decorations on his uniform which he characterized as "real decorations," and highly prized. One he indicated as the Palms of the Academy of France with a rosette, showing that he held the title of Officer of Public Instruction. The second he said was the Victorian Order of England and the third a citation for service with the Sixth U. S. Army corps in Cuba in 1898. Scores of other medals presented by societies he was disinclined to wear because of their number.

The composer characterized the 12 years spent in the Marine corps from 1880 to 1892 as some of the most memorable and pleasant of his life. He left for Seattle early Monday morning, after commenting on the evident prosperity and growth of Yakima since his former visit some years ago.

Ovation For Leader

Progress of the program, Sunday was marked by tumultuous applause from the crowded armory, where close to 2000 persons had gathered from all parts of the valley to pay tribute to the popular composer and his 60 artists. A unique feature of the afternoon was the selection announced as "Showing Off Before Company," when each musician stepped forward during the piece and demonstrated his efficiency on his particular instrument. At the conclusion of the national anthem, Mr. Sousa was forced to seek seclusion in his dressing room to escape the throngs who pressed forward to congratulate him.

Read them today, use them tomorrow

VENING STAR,
Washington, D. C.



John Philip Sousa, famous band leader, one of the contestants in the shooting tournament at the Washington Gun Club.

Plain Dealer
Cleveland, Ohio

Sousa Composes New March

Spring and the Easter season at Annapolis has broken out gaily in a general song-fever which started on Sunday when the class of 1920-21 began rehearsal of their new vocal march, "Who's Who In Navy Blue" which Lieutenant Commander John Philip Sousa composed for the graduating midshipmen at the United States Naval Academy. Over a year ago the oncoming ensigns of 1920-21 requested the famous bandmaster to write them a class song "that marches as it sings," a song characteristic of the rejuvenated and vigorous spirit of the establishment and one that will represent the navy, the academy and the class of 1920-21. "Who's Who In Navy Blue" will be officially introduced at the commencement exercises in June at Annapolis, and in the meantime it has caught on among the young naval officers and is giving new life and joy to the drills, manual exercises and games of the entire student body.

The most sensational season ever played by Sousa and his band came to a close in Richmond, Va., January 10 at the Auditorium. The tour was one of the longest undertaken by Lieutenant Sousa in many years. The receipts were thirty-three per cent. greater than on any previous one played by him in America. The totals of the closing days were: Winston-Salem, N. C., \$2,500; Durham and Raleigh, N. C., \$4,200; Danville, and Lynchburg, \$3,800; Norfolk, Va., \$4,100; Newport News, Va., \$2,400, and Richmond, Va., \$5,400. Lieutenant Sousa and his famous band will play a brief season next year of twenty weeks, and already the bookings are made and could have been increased almost threefold.

Musical America New York City

Sousa Is Commissioned

John Philip Sousa, "March King," Doctor of Music, Fellow of Fine Arts at Hainault, Belgium, Member of the Victorian Order and of the French Academy, now adds to his other titles that of Lieutenant-Commander in the United States Navy. He received the last-named distinction, which he is said to regard as the highest honor of all, from the U. S. Government on March 21.

The fi
urday
the mi
filled
ried as
of the
here
ty.
et

petti
sey in is
in flounce
high color
box. (T

Sousa's Popularity as Band Leader Due to His True Americanism

By H. A. FRENCH

Why is Sousa?

There are a lot of replies to that question, but only one answer, and that is:

Because he is an American.

Of course, the answer is like the "Yes" or "No" demanded of a witness. It doesn't tell all the story, and, like the categorical reply of the witness, it needs explanation for a full understanding of the facts.

Thirty years ago I stood at the corner of Devonshire and State streets in Boston with a former Washington newspaper correspondent to view a parade from the then famous White Squadron and headed by the United States Marine Band. As the band passed, playing "The Smuggler" march, and led by the man who has just for the second time in his life doffed the uniform of the naval branch of Uncle Sam's fighting force, my friend remarked:

"There goes the greatest bandmaster and the best friend in the world."

I began that day an appreciation of both parts of that statement, and last night as I crossed on the ferry with the man who, in the years that have passed, has grown into an American institution, the words came back to me with renewed significance.

GREAT AMERICAN BOY

Sousa's Americanism is something far broader than an expression of patriotism. He is not the great American bandmaster solely because of his ability to popularize instrumental music. He is able to reach the hearts of the people through an organization of instrumentalists because of the Americanism that is bred in the bone and cultivated in the flesh.

The general public knows Sousa as a great American bandmaster, but what the public does not know is that Sousa is a great bandmaster, in part, because he was a great American boy—not only a student of music, but a great amateur boxer, a great amateur baseball pitcher, and in later life a great amateur marksman.

Back of all his musical genius and his genius for organization is the knowledge of his public that comes from the fact that his development was not one sided.

EARLY FRIENDSHIP

In our early friendship I used often to marvel that here was one great musician who, it seemed to me, would rather talk of boxing and baseball and hunting and politics than of his art, and as a newspaperman who has had to do with more than a fair share of stage celebrities, I had been "fed up" with their sole and singular devotion to "art."

Of course, Sousa's marvelous popular success is not due to the drawing to his concerts of ball players and boxers and companions of the gun clubs, but to the fact that as a ball player, boxer, game hunter and musician, he has a sympathetic knowledge of the great American public and its desires, which is reflected in his programs.

Sousa was, in fact, a champion lightweight boxer and one of the best amateur baseball pitchers of his younger days.

Once in Providence, during a tour of Sousa's band, Bob Fitzsimmons chanced to be giving an exhibition in that city, and between afternoon and evening shows the bandmaster and boxer tried out each other's skill with the gloves. The remarks of the two afterward were characteristic.

BOXER LAUDS SOUSA

"Blime but the little fellow is all right," was Fitz's remark, while Sousa, who had blocked Bob's leads with his forearm until it was black and blue, mourned:

"No more champions for me; I'll be lucky to be able to raise a baton to-night."

The continued popularity of Sousa's Band is a marvel in the annals of such organizations. His was the first band to make a financial success of concert tours. Until his band was organized the great American band was Gilmore's, and yet the Gilmore Band was never a financial success. Today, after twenty-seven years as an organization, the Sousa Band is a greater financial success than ever. Only last week its returns were \$27,000, more than ever received by a traveling instrumental organization.

To some it might appear that the success of the band is due to the wonderful aggregation of musicians Sousa has gathered under his direction. Yet the band of yesterday was as great

"Not a penny," was his surprising reply. "I sold it for \$35."

I remarked that he must feel like kicking himself everytime he thought of that.

"Not a bit of it," was his reply. "The man who bought that march has built two instrument factories from the profits of that march alone, but I have made more than he has. I've made the reputation. I had written good marches before, but he with his handling of that march and some others that were sold on the same terms, gave my marches a vogue with the result that I can now name my own price before putting pen to paper. So it was a pretty good sale."

SECRET OF SUCCESS

What happened during the World's Fair at Chicago in way of popularity as between competing bands illustrates one great secret of Sousa's success. The musical director of the Fair attractions was Theodore Thomas, but under Sousa's contract his band was independent of the Thomas control.

Thomas was so little appreciative of the elements that make for popularity that on Memorial Day the musical program prepared by him contained no single patriotic piece. Thomas' great band attraction was the Imperial Austrian Band, an imported organization of undoubted excellence, but while Sousa's band was drawing packed houses, the Austrian band could hardly attract a corporal's guard.

WHY "MARCH KING"

In explaining the "why" of Sousa it might be well to tell Sousa's own estimate of the reason he became the "March King," as he was known from almost the beginning of his career. He was born in the city of Washington and as a lad witnessed the grand parade of troops returning from the Civil War.

The air of Washington was filled with the sound of marches played by fife and drum and the primitive bands of that day. The march time in music was instilled into his forming musical mind and the desire to write real marches became an obsession.

The public knows the result. Sousa has written operas that have had wonderful success, he has written the lyrics of his own operas, he has written a book that was among the six best sellers, and yet today when his band plays a Sousa march the audience gives its most enthusiastic applause and the first strains of the "Stars and Stripes" never fail to bring forth an ovation.

BACK TO SAN FRANCISCO

Sousa comes back to San Francisco with all the fire and spirit that characterized his first coast appearance. He shows no diminution of vigor and he is planning to make annual visits to San Francisco. He states that the last year has been one of the busiest he ever had in the way of producing new works, and he seems able to go on forever.

Every year seems to add to his stability as an American institution and to the enthusiasm of old friends over each recurring visit is added the appreciation of a new generation of admirers, who count the Sousa concerts as events not to be neglected. Here is a growing multitude who feel with sadness and regret, as they think of the truth of his own remark:

"There won't be any Sousa's Band without Sousa."

EVENING MAIL, 1920
New York City

J. P. Sousa Opens Trap Shooting Tournament

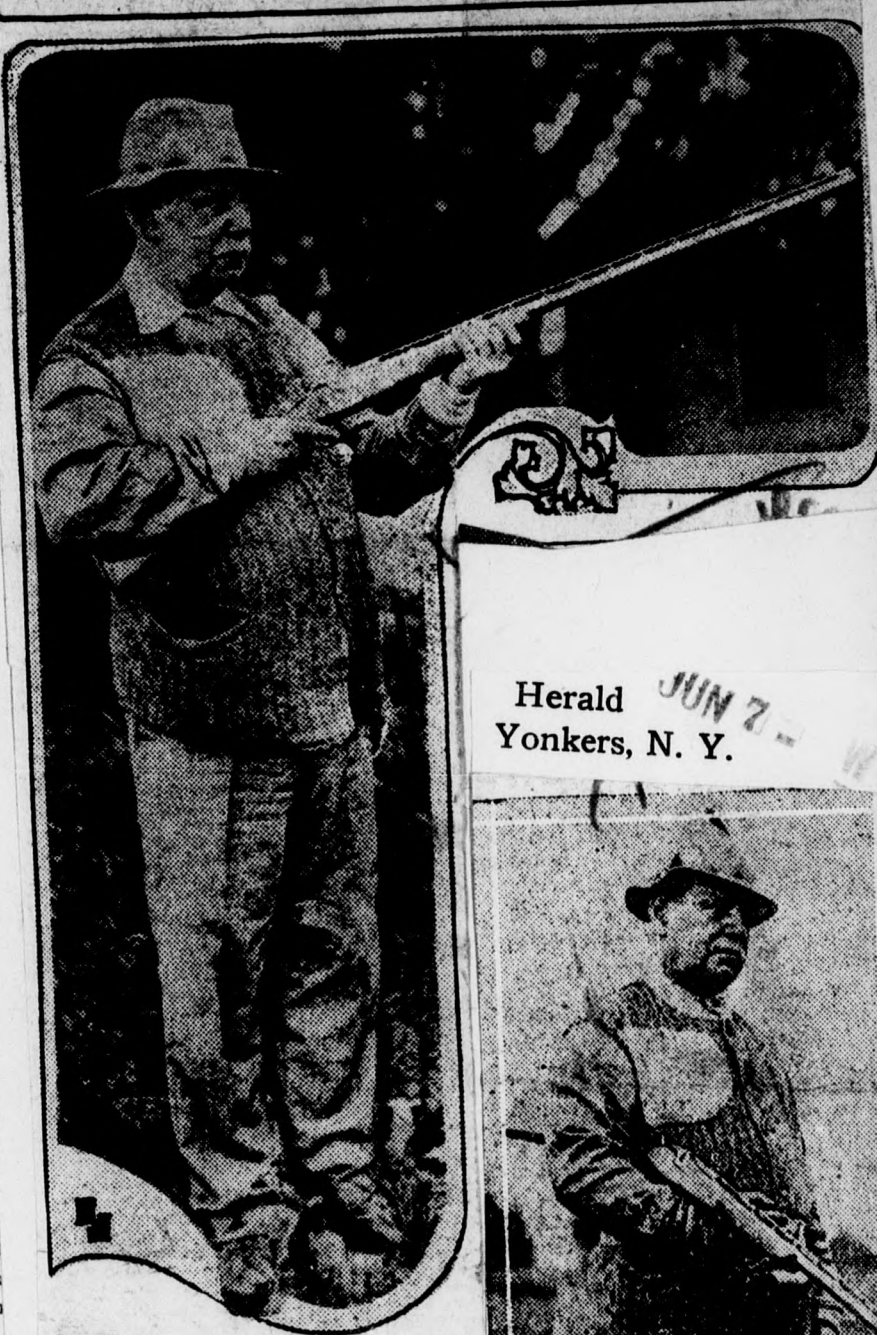
Special to The Evening Mail.

Pinehurst, N. C., To-day.—John P. Sousa, the bandmaster, opened the North and South championship trap shooting tournament here to-day by breaking 11 of his first 15 targets, and wound up his morning 75 with a total of 62 to his credit. W. L. Heffner, of Hickory, N. C., was high gun for the first 75, with 73 hits. The professional field shooting for targets did no better than the lay fellows, and even Homer Clark broke only 71.

TIMES

Seattle, Wash MAY 28

BAND LEADER SMASHES BLUE ROCKS



Herald JUN 2
Yonkers, N. Y.

—Photograph copyright by Harris & Ewing.

JOHN PHILIP SOUSA, TRAPSHOOTER.

John Philip Sousa, noted composer and bandmaster, is an enthusiastic trapshooter. He is shown here participating in the American Trapshooting Association's first Southern Zone handicap tournament which is being held at the grounds of the Washington Gun Club near the capital.

JOHN PHILIP SOUSA AS A TRAPSHOOTER

The "March King" photograph at the Southern Tournament of the American Trapshooters Association which took place on the outskirts of Washington. Mr. Sousa made a trip from New York to Washington on horseback—for riding and trap shooting are his hobbies.

Press New York City

APR 20 1920

SOUTHERN GUNNERS LEAD AT PINEHURST

(Special Dispatch to The Morning Telegraph.)

PINEHURST, N. C., April 19.

John Philip Sousa was the first man to toe the firing line at the opening of the North and South championship trap shooting tournament at Pinehurst this morning. The noted composer started out by missing 4 of his first 15 and 13 of the morning's 75 and then broke 96 out of 100 in the afternoon session, which gave him the highly respectable total of 158 out of 175.

Albert Kroehle of Cleveland Heights, Ohio, led the field of fifteen contestants by a margin of two birds with a total of 69—99—168 out of the day's 175. Kroehle lost six in the morning round. Then he broke 90 straight in the afternoon and fell down on his last bird. Three Southern guns followed Kroehle and the sectional team race promises to develop into a walk-over for the South.

With 75 targets still to be thrown in the title event, and team race, the leaders stand as follows: Albert E. Kroehle, Cleveland Heights, Ohio, 168; George Williams, Miami, Fla., 166; W. L. Heffner, Hickory, N. C., 165; Paul E. Earle, Starr, S. C., 164; Robert M. Lee, Phoenix, Maryland, 164.

The professional field, shooting for targets, was led by Homer Clark, of Alton, Ill., and C. E. Goodrich, of Belvedere, Ill., who tied at 168. The doubles event was won by U. R. Brooks of Columbia, S. C. with 18 breaks out of the ten pairs.

SOUSA AND HIS BAND IN MILWAUKEE

Lieut. John Philip Sousa and his band gave four concerts under the auspices of the Knights of Columbus in the Auditorium afternoon and evening of October 18 and 19. Many were turned away. The concerts were inspired and inspiring.

Lieutenant Sousa has a band that can play the best things and satisfy and the lighter with appeal. It is a matter for conjecture whether the audiences who gather to hear this now regular institution realize just how good it is or whether they are here to satisfy curiosity and hear the original of the talking machine records they own.

The many years he has been in the business have taught John Philip Sousa how to reach the people. Novelties—and they are always on his programs. Some of it is given only to the ear. He does some weird things in instrumental color without bringing in any garden or kitchen implements to engage the eye. The ears are so busy taking it all in and the rhythms are so accented all the elemental emotions are busy. For instance, before we take up the programs we will take a novelty number he is using this season. He entitles it "A Mixture: Showing Off Before Company." It takes thirty minutes to play, but it is so novel that those who might wail over a sonata or symphony movement of twenty minutes never realize the time passing and also that they have taken a great many lessons in tone color. Played at the opening of the second part of the program, we first hear a brass choir off stage, then the harpist comes on alone and plays a solo and variations ("Annie Laurie"); enter clarinets to front of stage and play Delibes' "Pizzicati," take their seats and a quartet of tubas come on to center and play "Drinking," give place to flutes and piccolos, who in turn make way for trombones, followed by a straight solo trumpet, and another quartet of horns play "Drink to Me Only With Thine Eyes," and a euphonium solo gives place to cornets, who brought the house down with "Hail, Hail." Saxophone solo, assisted by choir of saxophones, gives "Wild Women." A mixed quintet—cornets, oboe, clarinet and tambourine—do a little jazzy stunt; then the clowns of the orchestra, the bassoons, come on, and in this case a clever bit of acting made them a big hit. A xylophone solo, and as the different choirs have seated themselves they take up the ensemble work, so the color effect of instruments is well illustrated, and as finale Sousa enters to take up the baton for "Sempere Fidelis." Hardly any one hearing this once but will recognize the difference between the tuba bass and bassoon tone when they hear it, as they now will realize the woodwinds have bass as well as treble. The saxophone and trombone will have a new meaning other than jazz slides.

Another introduction was his new memorial march, "The Golden Star," which is more intense than anything in the march line ever given out by the march king. It is very much of a tone picture, with an introspective with song motif woven through the bombardment of heavy ensemble. The muffled bugles play heart-reaching taps, while this same little memory strain breathes over all of it. There is a big feeling and a tender, tearful feeling all in one. My hearing may not be sufficient to pass

judgment, as memory may play false, but it seems to be the best thing of its kind Sousa has done, and it will grow, because it has a big emotional pull.

The soloists from the band include Mr. H. Berne Henton, saxophone, who made the instrument do some work that converted the writer, as there has never been any appreciation of its real musical value before. Mr. Frank Simon, cornetist, who plays with feeling and pleasant reserve in pyrotechnics, and Mr. Joseph Green, xylophone, whose solo number Sunday afternoon, intermezzo from "Jewels of the Madonna," was truly beautiful.

Miss Mary Baker, soprano, and Miss Florence Hardman, violinist, add variety and pleasure with their numbers. The programs for the four performances included: Overtures, "Mignon" (Thomas) and "Bartered Bride" (Smetana); suites, "Moorish" (Chapi), "American Maid," "Last Days of Pompeii," "Dwellers of the Western World" and "Impressions at the Movies" (Sousa); rhapsodies, "The Southern" (Hosmer), "American Indian" (Preston Ware Orem); novelties and miscellaneous numbers, "Wood Nymphs" (Coates), "The Caravan" (Hume), "Egyptian Dance" (Friml), "Gypsy Caprice" (Massenet), "Kamennoi Ostrow" (Rubinstein), "The Two Doves" (Messager), valse lente "Kisses" (Zanicuik), and "The Bohemians" (Hume). Sousa's marches, including the new wedding march, were programmed and used as encores, and were greeted vociferously, sometimes necessitating a second encore. Those played were: "Stars and Stripes Forever," "Meow," "Bride-Elect," "El Capitan," "Solid Men to the Front," "U. S. Field Artillery," "Sabers and Spurs," "Ireland Forever," "King Cotton," "Manhattan Beach," "Washington Post," "Invincible Eagle," "Lassus," and "Liberty Loan" and an arrangement of "Smiles," with combination of Rubinstein's "Spring Song" and Tosti's "Good-by," that made interesting musical counterpoint and plenty of real laughs.

Miss Baker also sang two of Lieutenant Sousa's compositions—"In Flanders Fields" and an encore march song, "Our Boys Are Home Again." Another thing this band can do is play an accompaniment with beautiful orchestral effect. There were times when it seemed like a single pipe organ, so smooth was the unison and subjugation of choirs. Here's to Sousa's Band, a real American institution: long may it live.

TIMES STAR,
Cincinnati, Ohio

HANDY WITH GUN
AS WITH BATON

JOHN PHILIP SOUSA
— KEVSTONE VIEW —

JOHN PHILIP SOUSA can lay down his baton and pick up a twelve-bore gun and be quite as efficient. Here is shown the "march king" in his shooting togs. The picture was made during the Southern tournament of the American Trap Shooters' association. Sousa has another hobby aside from that of breaking the clay birds—horseback riding, and he rode from Washington to this shooting tournament.

PRESS, MAY 30 1920 K
Philadelphia, Pa.

SOUSA GUEST AT
BROWN'S MILLS

Bandmaster Makes Horseback
Excursion from New York
to Jersey Coast.

Brown's Mills-in-the-Pines, May 29.—John Philip Sousa, bandmaster, made a horseback excursion from New York city to Brown's Mills the first of the week and spent Monday and Tuesday at the Pig'n Whistle Inn. Mr. Sousa was accompanied by an attendant also on horseback. The trip to Brown's Mills was strictly in the form of an outing according to the musician, who was enthusiastic about The Press' famous lake resort as well as the quaint Inn.

Decoration Day will be filled with a program of events from early morning until late at night. There will be athletic contests of every description, including baseball, and during the afternoon appropriate services and speech-making will take place. Nearly all cottage owners are planning week-end house parties that will hold over Monday and out-of-town folks in great numbers have expressed their intention of taking advantage of this holiday time to indulge in the pleasures of the great resort. Indications point to the largest crowd at Brown's Mills so far this season. Open house at The Press Canoe Club is planned for visitors.

The bathing beach, bath house, etc., will have their formal opening for the season Decoration Day. The bath house has been enlarged to more than twice its former capacity, construction work being completed only recently.

The Brown's Mills-in-the-Pines Improvement Association gave a large dance at The Press Canoe Club house Saturday night. There was orchestra music and refreshments served.

Miss Anna Kelley gave a house party last week-end at her splendid bungalow situated on Truro Street and Lake Shore Drive.

More and more "Brown's Millers" are getting out their canoes as the season advances, and now any day several of them can be seen on Mirror and Pine Lake.

The new Hanover bridge and dam were completed this week. Extensive repairs are now being made on the Bayberry bridge.

Mrs. Hester W. Heavner is building a new bungalow at the corner of Verbena Street and South Brynwood Drive in Block B 20.

Nicholis Snyder, a cottage owner, has been catching a number of pickerel in Brown's Mills waters of late. He claims among them one of the largest pickerel ever caught in New Jersey.

Many Press lot owners visited Cottage City over the week-end. The popular home cooked dinner at \$1 attracted especially large crowds.

Among those who spent the week-end as guests at the Pig'n Whistle Inn were: Mr. and Mrs. Carlton W. Allen, of Boston, Mass.; Mr. and Mrs. Roscoe Cook Tindall, of Wilmington; Mrs. John G. Croxton, Mr. and Mrs. A. A. French and Mr. and Mrs. John H. Gay, of Philadelphia; Mr. and Mrs. J. H. Brombach, of Bryn Mawr, Pa. Guests during the week were: John Philip Sousa, of New York; W. C. Brigham, of Trenton, N. J.; Mr. and Mrs. C. H. Crop, of Cynwyd, Pa.; Mr. and Mrs. A. B. Hill, of California.

Among the Brown's Mills visitors during the past week were the following: Mr. and Mrs. Albertson, Mr. Jay S. Carns, Mr. John Carns, Mrs. Pearl Lewis, Miss Florence Carns, Miss Rose E. Devine, Mr. William M. Hetherington, Mr. Joseph Baskins, Mr. and Mrs. Benjamin Baskins, Mr. and Mrs. William Breeding, Mr. and Mrs. E. T. Mendenhall, Miss Mabel Bleith, Mr. C. Weldy Williams, Mr. T. L. Maguire, Mr. Thomas E. Lynch, Mr. David Bessil, Mr. H. W. Mills, Mrs. Ellen N. Maguire, Mr. Thos. Barker, Mr. and Mrs. C. Kerr, Mr. and Mrs. John Day, all of Philadelphia, Pa.; also Mr. F. Senger and Mrs. C. A. Griffin, of Elizabeth, N. J.; also Mr. Allen Jarvis and Miss Peggy Jarvis, of Camden, N. J.; Mrs. William Baily, of Harrisburg, Pa.; Mr. Christian Dick, of Riverside, N. J.; and Dr. and Mrs. William Crane, of Trenton, N. J.

From
Clipper
New York City

John Phillip Sousa and his daughter, Priscilla, are making a horseback journey to Richmond by way of Washington.

Zaza and Adele the vandyville dance

Journal
Chicago, Ill.

Harry Askin, who long ornamented local theatrical circles as manager of the Grand and as lessee of the La Salle, is here for a week in the interests of Lieutenant-Commander Dr. John Phillip Sousa and his renowned wind-jammers. The former Chicago manager is now the overlord of the Sousa band, which, under his direction, last season had the most successful tour in its career. Askin figures this year in the New York census.

John Phillip Sousa Comes to Trap Tournament.

**Trained Musicians for War Service—Composer and Novelist.
Owns Land in This State.**

The chairman of the drive told Mr. Sousa upon his arrival in Baltimore that he hoped to raise \$3,000,000. The subscriptions were to be made at a night gathering in a large auditorium in Baltimore. The afternoon before Mr. Sousa took his battalion of musicians through the streets of Baltimore, and that night the auditorium was crowded. The band was massed

STARS IN SHOOTING AFFRAY

During the recent 500-mile horseback ride through the South, Lieut.-Commander John Philip Sousa reached Wilmington, Del., in time to participate in the annual tournament of the Kinloch Gun Club, of which he is one of the "high guns." Fred Stone in his new Dillingham play was playing an engagement in Wilmington and as the March King and the dancing comedian each claimed to be one of the best wing shots, Stone challenged Sousa to a match at fifty clay birds for a box of stogies, a purse of \$100 and the Dillingham Wing Shot Championship of the World. Sousa accepted with the understanding that the winner should send the prize stogies to Mr. Dillingham. A great gallery of Kinloch crack-shots and excited spectators witnessed the contest, and Lieut.-Commander Sousa won by knocking down 44 to Fred Stone's 39 pigeons out of the possible fifty.

**SOUSA, MUSICIAN
SOME "BEARCAT"
WITH SHOTGUN**

PINEHURST, N. C., April 22.—John Philip Sousa was the first man to toe the firing line at the opening of the North and South championship trapshooting tournament at Pinehurst. The noted composer started out by missing four of his first fifteen and thirteen of the morning's seventy-five and then broke 94 out of 100 in the afternoon session, which gave him the highly respectable total of 174.

**JOHN PHILIP SOUSA HIGH
GUN IN PINEHURST SHOOT**

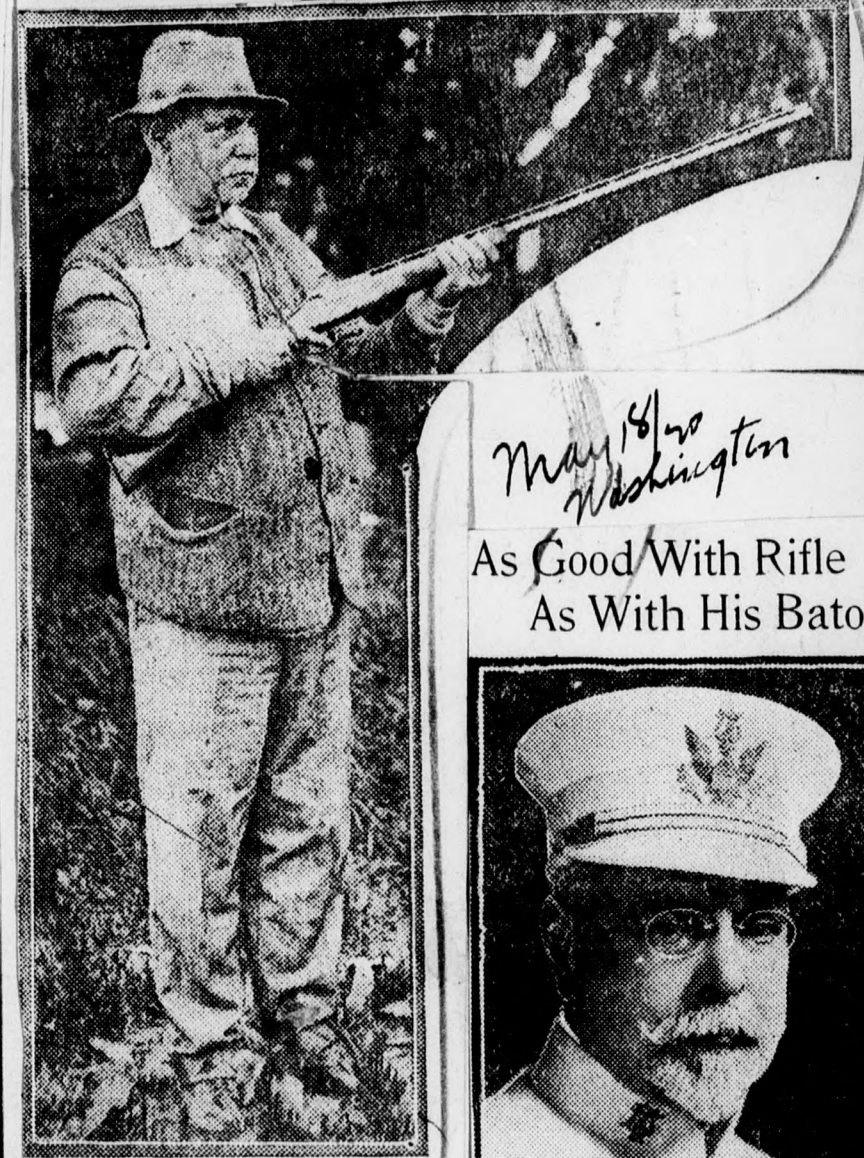
Pinehurst, N. C., April 21.—A novelty was introduced at the Pinehurst Gun Club today, when a good-sized field took part in a twenty-five-target contest under Olympian rules and conditions. Bringing the gun up after the start of the bird proved a troublesome matter for most of the contestants, and 19 was the best score made.

the best score made. John Philip Sousa, shooting under the heavy handicap of a single-barrel gun, connected with 16. Albert E. Krohle, the Cleveland gunner, kept up his good work today and tied with two Southern guns for the lead in the 100-target Carolina overture.

He also has recently written "The Comrades of the Legion" for the American Legion, a cantata, using the words of Anna Higginson Spicer's "The Last of Anna Higginson Spicer's "The Last ration." This last Mr. Sousa is wondering how the public will take. It is of three parts for women's voices. The altos are very doleful, the sopranos very joyful and the mezzo sopranos passionate. He uses no words but the solfeggi, *do ra mi fa sol la si do, and*

Mr. Sousa will be here several days, taking part in the tournament of trap shooters. He is a good marksman, but he says that more birds are killed in parlor tales than in the fields, so he will not tell how well he can shoot. The reports from the tournament will show that.

om **TIMES**
MAY 23 1920
Washington, D. C.



JOHN PHILLIP SOUSA is as much at home pointing a gun at a covey of birds as he is wielding a baton before his famous band. He was the guest last week of the American Trap-Shooting Association at its tournament near Washington.

As Good With Rifle
As With His Baton



JOHN PHILIP SOUSA.

John Philip Sousa, march king, is in Washington for the tournament of the American Trapshooters' Association. The former leader of the United States Marine Band, though in his sixty-sixth year, still is a crack shot and hopes to be able, before the week is over, to adorn his already well-covered breast with a new medal or two won on the target range.

From MAY 23 1920 L
EVENING STAR,
Washington, D. C.

Dillingham the Victim.—During his recent trip south Lieut. Commander John Philip Sousa stopped at Wilmington, Del., long enough to participate in the annual tournament of the Kinloch Gun Club, of which he is one of the "high guns." There he met Fred Stone, who happened to be playing an engagement.

As both the March King and the dancing comedian claim to be the best wing shots the ever drew down a Charles Dillingham pay envelope, Stone, "the Mighty Hunter," challenged "the March King" for a match at fifty birds, a box of stogies, a purse of \$100 and the Dillingham wing-shot championship of the world.

Sousa accepted with the understanding that the winner should send the prize stogies to Mr. Dillingham. A great gallery of Kinloch crack shots and excited spectators witnessed the contest.

Lieut. Commander Sousa knocked down forty-four and Fred Stone thirty-nine pigeons out of the possible fifty, the former thus winning the Dilltagham championship, \$100 in real money and fifty Pittsburgh stogies.

Stone is comforting himself with the thought that it is Sousa, and not himself, who will have to send the apologies to "the boss."

"That's the way it goes," said Fred. "Every time two of his artists get into an argument Dillingham gets the worst of it."

MAY 23/20

From Post

Washington, D. C.

John Philip Sousa spent last week in Washington at the Shoreham to attend the tournament of the American Trapshooters' Association, of which Mr. Sousa is a former president. The "march king" was entertained by many of his friends, made when he lived here and was conductor of the Marine Band. His sister, Mrs. A. C. Varela, and his niece, Mrs. A. D. Varela, were among those who entertained at dinner in his honor and Mr. Sousa, himself entertained a small company at luncheon at the Shoreham on Friday. He will leave today for Baltimore where his horse is waiting for him and he will ride to Lakewood, N. J., for another shooting tournament. Mr. Sousa, who is as good a "shot" as he is a conductor of bands, was conductor of the now famous Great Lakes Naval Training Station Band which with Mr. Sousa at its head turned the country with such success in the interest of liberty bonds and recruiting during the war. Mr. Sousa is now on the inactive list of the navy and makes his headquarters in New York. He will come to Washington with his band for a concert in September.

JUN 20 1920



John Philip Sousa at the Southern tournament of the American Trapshooters' Association near Washington. He rode from New York on horseback to attend.

SOUSA IN COLUMBIA WITH TRAPSHOOTERS

Noted Bandmaster and Target Expert Takes Part in Trap-Shooting Tournament

With John Philip Sousa the famous bandmaster and expert trapshooter and a number of other experts representing arms and ammunition factories, together with more than a score of target "sharks" from other states and a large number of crack shots from South Carolina, the South Carolina Trapshooters' Tournament opened this afternoon on the Columbia Gun Club's reservation at the State fair grounds.

Mr. Sousa arrived in Columbia Sunday and is stopping at the Jefferson. In addition to being a great musician Mr. Sousa is a great lover of sport. He was at a tournament in Pinehurst, N. C. recently and met some of the South Carolina target sharks who got his permission to attend the tournament that starts Monday and continues through Tuesday and Wednesday. Mrs. Sousa is here with her distinguished husband and

Inquirer
Philadelphia, Pa.

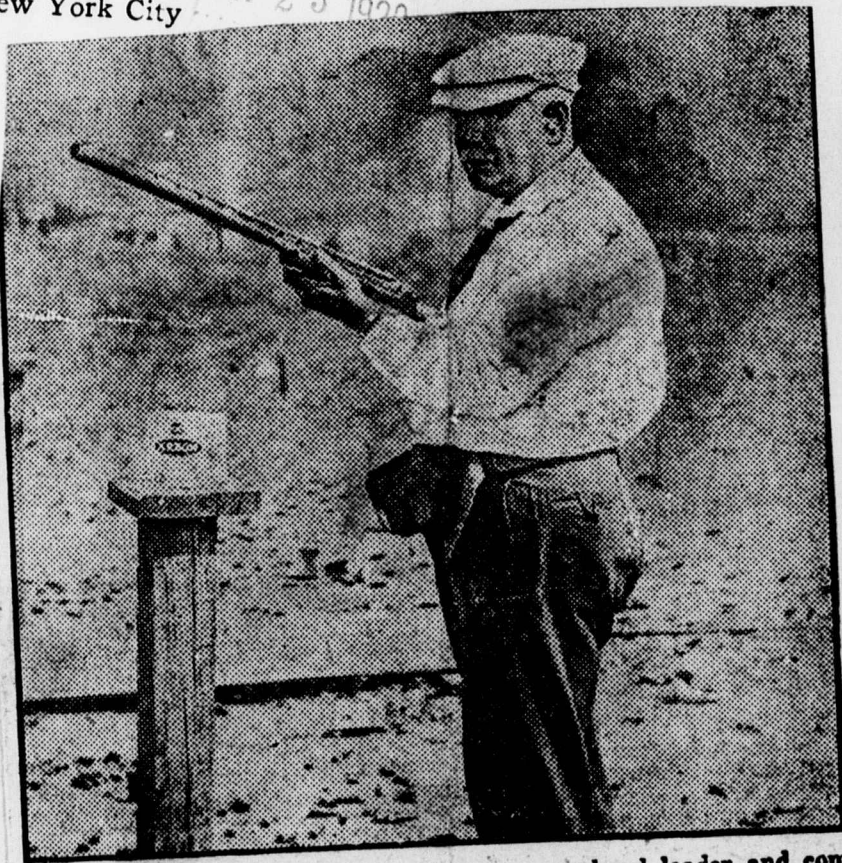
Sousa a Marksman

PINEHURST, N. C., April 21 (Special).—A novelty was introduced at the Pinehurst Gun Club today when a good-sized field took part in a 25-target contest under Olympic rules and conditions. Bringing the gun up after the start of the bird proved a troublesome matter for most of the contestants and 19 was the best score made. John Philip Sousa, shooting under the heavy handicap of a single barrel gun, connected with 16. Albert E. Krohler, the Cleveland gunner, kept up his good work today and tied with two Southern guns for the lead in the 100-target Carolina overture.

NEWS

New York City

JUN 23 1920



MARCH KING.—John Philip Sousa, famous band leader and composer, is a devotee of trapshooting. He is shown at the traps during a tournament at Columbia, S. C. (By Int'l)

PRESS,

Philadelphia, Pa.

SOUSA BREAKS 15 STRAIGHT IN CHAMPIONSHIP SHOOT

Pinehurst, N. C., April 19.—John Philip Sousa was the first man to toe the firing line at the opening of the North and South championship trapshooting tournament at Pinehurst this morning. The note composer started out by missing four of his first 15 and 13 of the morning's 75, and then broke 96 out of 100 in the afternoon session, which gave him the highly respectable total of 158 out of 175.

Albert E. Krohler, of Cleveland Heights, O., led the field of thirty-five contestants by a margin of two birds, with a total of 69-99—168 out of the 175. Krohler lost six in the morning round. Then he broke 99 straight in the afternoon and fell down on his last bird. The leaders stand as follows:—

Albert E. Krohler, Cleveland Heights, O.	168
George Williams, Miami, Fla.	166
W. L. Hefner, Hickory, N. C.	165
Paul R. Earl, Starr, S. C.	164
Robert M. Lee, Phoenix, Md.	164

The professional field shooting for targets was led by Homer Clark, of Alton, Ill., and C. E. Goodrich, of Belvedere, Ill., who tied at 168. The doubles event was won by U. B. Brooks, of Columbia, S. C., with 18 breaks out of the possible 20.

FROM MAY 26 1920
Evening Public Ledger
Philadelphia, Pa.



Harris & Ewing.
ENTHUSIASTIC TRAPSHOOTER is John Philip Sousa, the composer and bandmaster. He was snapped at Washington

ss: Brooklyn, N. Y.

During his recent 500-mile ride through the South, Lieutenant Commander John Philip Sousa stopped at Wilmington, Del., long enough to participate in the annual tournament of the Kinloch Gun Club, of which he is one of the "high guns." Fred Stone, in his new Dillingham play, happened to be playing an engagement in Wilmington and he challenged the March King for a match at fifty birds, a box of stogies and a purse of \$100. Commander Sousa knocked down forty-four and Fred Stone thirty-nine pigeons out of the possible fifty.

Musical Courier New York City

If our government is conferring medals on those who helped to win the war, why not present decorations to Lieutenant John Philip Sousa, John McCormack, and other conductors, singers, and instrumentalists whose music did so much to encourage the soldiers, keep up the militant spirit at home, and stimulate the population into supporting the huge war loans. Without those sums there would have been no army and navy and no money with which to pay the men and the officers. Patriotic musicians should by all means have recognition from the government together with the commanders afield and afloat.

From MAY 30 1920
TRIBUNE,
New York City



Morning Telegraph New York

Sousa's Shooting Affray.

During his recent 500-mile ride through the South, Lieutenant Commander John Philip Sousa reached Wilmington, South Carolina, in time to participate in the annual tournament of the Kinloch Gun Club, of which he is one of the "high guns." Fred Stone happened to be playing an engagement in Wilmington, and as both the "March King" and the dancing comedian claimed to be the best wing-shot that ever drew down a Charles Dillingham pay envelope, Stone, the "Mighty Hunter," challenged the March King for a match at fifty yards for a box of stogies, a purse of \$100 and the Dillingham wing-shot championship of the world.

Sousa accepted the proposition with the understanding that the winner should send the prize stogies to Mr. Dillingham. A great gallery of Kingloch crack-shots and excited spectators witnessed the contest. Lieutenant Commander Sousa knocked down 44 and Fred Stone 39 pigeons out of the possible 50, and thus won for Sousa the Dillingham championship, \$100 in real money and fifty Pittsburg stogies.

Stone is comforting himself with the thought that it is Sousa and not himself who will have to send the stogies to "the boss."

When Bruce Edwards heard of the wager, he exclaimed: "It's a cinch that Dillingham will wish those stogies off on me."

FROM
GLOBE,
Boston, Mass.

The Globe Man's Daily Story

Bandmaster John Philip Sousa, captain of harmony, was entertained at a special dinner as a token of appreciation for the favors he had conferred upon Cleveland during the war period.

In the course of the dinner he told this little story: While in an Eastern city with his band he closed a business deal with a New York man and gave him a check for a considerable amount. The man took John Philip with him to the bank. The cashier looked at the check and he looked at the man who presented it.

"I don't recognize the signature," he said.

"Here is Mr Sousa," said the man. "He'll identify it."

"But I don't recognize Mr Sousa," said the cashier.

By that time the employees had gathered around and were enjoying the situation. Then John Philip slowly turned around with his famous back to the cashier and for a half-dozen seconds conducted an imaginary band. The bank employees roared with delight, and the cashier thereupon remarked:

"The indorsement on the back is accepted!"

If he were in naval uniform and had a baton in his hand instead of a shotgun, you'd probably recognize this enthusiastic trapshooter competing in a handicap tourney on the grounds of the Washington Gun Club as America's greatest bandmaster, John Philip Sousa.

BANDMASTER SOUSA THERE WITH A GUN.

[EXCLUSIVE DISPATCH.]

PINEHURST (N. C.) April 19.—John Philip Sousa was the first man to toe the firing line at the opening of the North and South championship trapshooting tournament at Pinehurst this morning. The noted composer started out by missing four of his first fifteen and thirteen of the morning's seventy-five and then broke 98 out of 100 in the afternoon session, which gave him the highly respectable total of 158 out of 175.

Albert E. Kroehle, of Cleveland Heights, O., led the field of thirty-five contestants by a margin of two birds, with a total of 69-99-168. Out of the day's 175 Kroehle lost six in the morning round and broke ninety-nine straight in the afternoon and fell down on his last bird.

The professional field, shooting for targets, was led by Homer Clarke of Alton, Ill., and C. E. Goodrich of Belvedere, Ill., who tied at 168.

Address New York City

Date MAR 22 1920
JOHN PHILIP SOUSA
U. S. NAVAL OFFICER

March King Receives Commission as Lieutenant Commander and His Honors Are Complete.

Wearing the golden trophies and royal recognitions of kings and governments is an old habit now with John Philip Sousa, the March King, but yesterday he received what he regards as the highest honor of them all and one which he prizes more precious than any that could have befallen him. The latest and greatest distinction arrived in an official envelope of the United States Navy and enclosed his brevet commission as lieutenant commander of the United States Navy.

It was only recently that Lieutenant Commander Sousa received the degree of Doctor of Music from the Pennsylvania Military College, and previous to that high distinction he received the medal of the Victorian Order from King Edward VII., the insignia having been pinned upon the breast of the American composer by the then Prince of Wales, now George IV., King of England. The French Government gave John Philip Sousa the Palms of the Academy and the Rosette of Public Instructor of France, and for long he has proudly worn the medal of Fellowship in the Academy of Fine Arts of Hagau, Belgium. Lieutenant Commander Sousa prizes them all, but none so dearly as the commission and uniform in

From MAY 27 1920
American
New York City



SOUSA A TRAPSHOOTER—
The celebrated bandmaster is attending a tournament near Washington and thoroughly enjoying his outing.

STANDARD UNION
Brooklyn, N. Y.
MAY 2 1920

Lieut. Commander John Philip Sousa, "march king," horseman and athlete, is now on the first leg of a horseback ride accompanied by his daughter Priscilla, which when completed, will establish a new long-distance record for equestrians of either Army or Navy in times of peace. The first forty miles were covered comfortably when the athletic lieutenant commander and his athletic daughter reached New Brunswick, Abington, Pa., is the next stop and from there to Pottsville, a total of fifty miles "all in a gallop," the second section of the journey will be completed. Wilmington, Perryville, and other high road stations; thence to Baltimore, to Washington, D. C., to Petersburg and on to Richmond, are the high spots of the Sousa horseback itinerary which will take him yet further into Dixie-land, possibly to Atlanta, when he will have completed the longest of his many long spring saddle rides. August 1 will find the hardy and irrepressible lieutenant commander beginning his summer concert tour at the head of his famous band,

which will play four weeks at Willow Grove Park this summer.

From JAN 20 1920
Musical Courier
New York City

JOHN PHILIP SOUSA.

"Please give me some information concerning John Philip Sousa, when and where born, how long he was at the head of the Marine Band, when he organized his own band, how long he was in the service."

John Philip Sousa was born at Washington, D. C., on November 6, 1854. He first appeared in the musical world as a violin soloist at the age of eleven. He began conducting early and was head of the United States Marine Corps Band for twelve years, serving under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. He organized the famous Sousa's Band in 1892, which has made thirty-eight semi-annual tours, twelve transcontinental and five European tours. He has given more than ten thousand concerts and has appeared at every exposition of note, both in Europe and America, since 1893. When America went into war, Sousa immediately gave up his private interests and enlisted as a lieutenant in the navy and organized the famous band of the Great Lakes Naval Station which numbered at one time more than six hundred musicians.

SOUSA SHOWS SKILL AT TRAPS

Noted Composer Finishes With
Leaders in Pinehurst Handicap.

(Special Dispatch to The Morning Telegraph.)

PINEHURST, N. C., April 21.—A novelty was introduced at the Pinehurst Gun Club to-day when a good-sized field took part in a 25-target contest under Olympic rules and conditions. Bringing the gun up after the start proved a troublesome matter for most of the contestants and 19 was the best score made. John Philip Sousa, shooting under the heavy handicap of a single barrel gun, connected with 16. Albert E. Kroehle, the Cleveland gunner, kept up his good work to-day and tied with two Southern guns for the lead in the 100-target Carolina overture.

from
News
Baltimore, Md.

HAVE A SOUSA SONG

Midshipmen Practicing A Vocal
March For June Events.

(Special Dispatch to The News.)

Annapolis, Md., April 23.—Spring and the Easter season at Annapolis has broken out gaily in a general song fever which started on Sunday when the class of 1920-21 began rehearsal of their new vocal march, "Who's Who in Navy Blue," which Lieutenant Commander John Philip Sousa composed for the graduating midshipmen at the United States Naval Academy. Over a year ago the oncoming ensigns of 1920-21 requested the famous bandmaster to write them a class song "that marches as it sings," a song characteristic of the rejuvenated and vigorous spirit of the establishment and one that will "represent" the Navy, the Academy and the class of 1920-21. "Who's Who in Navy Blue" will be officially introduced at the commencement exercises in June at Annapolis, and in the meantime it has caught on among the young naval officers and is giving new life and joy to the drills, manual exercises and games of the entire student body.

Along Florida's West Coast Does Stunts



Man on the Job

all want to
re is a club
the season.

A shark, 9 feet long, was in a day's catch of Branch Rickey, the manager of the St. Louis Browns. Branch willingly looked at the camera with this boatload of fish.

ounds.
4½ pounds.
pounds.
b, 110 pounds.
ory in 1913 he
ng to the fact
arger tarpon,
dd would not
ne true sports-

12 threads, 102
9 threads, 77
9 threads, 94½
became pos-

Pa., 29 pounds.
ounds.
arg, 35 pounds.
Feb., 39 pounds.
each member
rules. A green
ember catching

oted fishermen
h light tackle.
thread lines is
nd-tackle dev-
caught nearly
is equal to 45
man fishermen
ee hours fight-

the hole pierced by striking the hook, and often shakes the tackle from its lips. Expert fishermen, of course, know the method to pursue with the reel, and they out the tarpon finds it impossible to get away from the strike. Unless you have accompanied a tarpon party in a small launch, anchored in one of the picturesque passes off the Florida coast, it is impossible to realize what thrills and truly hazardous positions are experienced in this branch of fishing. It is even more thrilling to be in a rowboat with only one other person. On sight of one of these monsters leaping not a great distance from the boat, the novice wonders which way he shall leap for safety. It would be useless to plunge into the surrounding water, for you realize there are hundreds of these sea creatures in the path of the boat. You long for Independence Square or any other bit of protected terra firma.

The hook or striker used by tarpon fishermen is of wrought bronze with a six-foot leader, sometimes made of piano wire. The silver mullet, or shiner, is most popular for baiting. The catfish is known to live long on the hook, and, therefore, tarpon, when striking good, are caught with catfish bait.

Fishermen interviewed along the bayous of Pass-a-grille, Tampa, Miami, St. Petersburg and other neighboring resorts say that May is the best month in which to catch tarpon, although the season extends for several months.

Pass-a-grille, an island resting between Tampa Bay and the Gulf of Mexico, is noted for its all-the-year-round bathing, fishing and stone crab dinners. This island is seven miles long and two blocks wide. White caps of the Gulf wash over the sandy beach almost to the verandas of the hotels.

S. M. Hoffecker, a Philadelphian, is manager of the Pass-a-grille, and one of the prominent sportsmen of this island of social and sporting fame. George Lizotte, a Frenchman, is one of the most popular persons on this almost isolated island, in view of the fact that his dinners are objective for a man, which was done a few days later.

on of Mr. Sousa's estate some
ouse, and the fun began. Mr.
nt to participate in the shoot-
n the plea that they were Mr.
most anxious to see him per-
Jack unlimbered his hand
target and in his inimitable
ner which, to say the least,
nt to participate in the shoot-
n the plea that they were Mr.
most anxious to see him per-
Jack unlimbered his hand
target and in his inimitable

er which, to say the least,
nt to participate in the shoot-
n the plea that they were Mr.
most anxious to see him per-
Jack unlimbered his hand
target and in his inimitable
ner which, to say the least,
nt to participate in the shoot-
n the plea that they were Mr.
most anxious to see him per-
Jack unlimbered his hand
target and in his inimitable
ner which, to say the least,
nt to participate in the shoot-
n the plea that they were Mr.
most anxious to see him per-
Jack unlimbered his hand
target and in his inimitable

JOHN PHILLIP SOUSA AND HIS BAND

(By George D. Barnard)

(By George D. Barnard)

Tonight, John Phillip Sousa and his magnificent band will give a concert in this city, and I can assure the people of Ardmore that they will have a musical treat afforded to but few of this size, in America.

Ardmore is replete with music-loving people who in the past have heard some of the best organizations of which we boast, among them the Philharmonic Orchestra of New York under the direction of Joseph Stransky; The United States Marine Band; Innes, and his splendid organization; Ellery's Band, and the San Carlos Grand Opera Company, and I feel sure that the concert tonight will outshine them all.

I sincerely hope that the good people of Ardmore will pack the Princess theatre tonight from pit to dome, to hear this great band and its various soloists, and demonstrate to the great leader the appreciation felt for his including Ardmore in his itinerary.

Ardmore people will have their first opportunity of hearing the band that has made several tours of European capitals, as well as one complete tour of the world, and everywhere it was

pronounced the finest organization of its kind in existence.

I am personally acquainted with Mr. Sousa, having first met him in 1896 while I was manager of the band and orchestra department of the John Church Company, of Cincinnati, with whom Mr. Sousa was then under contract to publish all of his compositions.

I superintended the publishing of most of his great marches, namely, "Liberty Bell," "King Cotton," "El Capitan," "Stars and Stripes Forever," and many others, and found Mr. Sousa to be a person whom to know was but to love, and this is the sentiment of every musician who has ever played under his magic baton.

Mr. Sousa was so kind as to give me a personal recommendation which I prize greater than anything in my possession.

I am also well acquainted with Mr. Frank Simon, cornet soloist, as well as with many other members of this great band, and I can truthfully state that none but artists play with this organization.

I hope that the people of Ardmore will respond to this opportunity as I

can sincerely assure them that they have an opportunity that they cannot afford to miss.

ANOTHER INVESTIGATING COMMITTEE GETS BUSY AT WASHINGTON

Washington, Dec. 20.—The senate committee appointed to investigate public buildings constructed during the war under supervision of the United States housing corporation, recommended to the senate today that steps be taken to recover money which it charged was improperly paid for work done for the corporation.

Should persons and corporations receiving the alleged overpayment refuse to make voluntary restitution, the committee recommended that civil action be instituted by the government.

LAST SURVIVOR OF STAFF OF GENERAL HITCHCOCK IS DEAD AT ATLANTIC CITY

Atlantic City, Dec. 20.—Major George Augustus Armes, U. S. A., retired, the last surviving member of the staff of General Winfield Scott Hitchcock in the civil war, died at his home in Ventnor, yesterday. He was 76 years of age.

Ardmoreite WANT ADS bring what you want.

Trapshooting for the "Movies"—The Bandmaster Does Stunts



Wonder if He Shot by Note

By E. R. GALVIN

THE sport of trapshooting, which is more popular in Philadelphia than in any other city in the country, now may be said to be well established with the masses, for it has within a few weeks made two great forward advances which seem to mark its permanency—it has invaded the "movies" and also the realm of fiction.

In the latter case the hero, who is a trapshooter, is unable to win his bride until he performs the difficult feat of winning the classic Pan-American Handicap from a field of 500 rival aspirants, which he does in true fiction style, to the satisfaction of himself and his lady love.

Undoubtedly the greater accomplishment of the two was the invasion of the "movies." The central figure of the film is that greatest of all American bandmasters, John Philip Sousa, whose triumphs in the trapshooting game have not been the least of his life successes. The scene is laid at his handsome abode at Port Washington, Long Island, N. Y., where Mr. Sousa pits his shooting skill against the man who a few days ago won the national professional championship at the Sportsmen's Show, and who is the greatest trapshooting coach in the country as well as the king of all hand-trap operators, John S. ("Jack") Fanning.

Here is the story which is going the rounds in New York. Some weeks ago Fanning received an invitation from Sousa to pay him a visit at his Long Island home, and, incidentally, to introduce him to the latest craze of the trapshooting world the country over, shooting at hand-trap targets. It has been whispered by those on the inside that the bandmaster had been getting in a lot of private practice at hand-trap targets, with the avowed intention of taking Jack over the hurdles.

Now the redoubtable Jack, who but a few years ago was a famous big game hunter, and many years before that a sailor before the mast, is the type of man who is always ready for an emergency, so he was not entirely unprepared for the man of music. At Port Washington he found quite a gathering of prominent New York shooters, and, while he suspected nothing of the deeply laid plot, nevertheless he made up his own mind to give them a worthy hand-trapshooting exhibition.

So, one morning after a hearty breakfast, the entire



The Bandmaster in Shooting Togs



The "Movie" Man on the Job

party repaired to a portion of Mr. Sousa's estate some little distance from the house, and the fun began. Mr. Fanning invited all present to participate in the shooting, but they begged off on the plea that they were Mr. Sousa's guests and were most anxious to see him perform. All unsuspecting, Jack unlimbered his hand trap, rapidly inserted a target and in his inimitable style threw it in a manner which, to say the least, was difficult. A shot rang out and the referee called the target "dead." Another and still another target left the trap, only to be quickly pulverized by Mr. Sousa.

Then Fanning, to use his own expression, "got busy." He realized that there was something in the wind, and he must work to save his reputation. Then followed the greatest assortment of targets ever seen anywhere. One would go straight up in the air to a height of 75 feet or more. The next one would resemble a jack rabbit in its flight and, after skimming along close to the ground for 30 or 40 yards, would go bounding and rolling through the grass for all the world like a real rabbit. Jack threw the best assortment of targets in his category. In rapid succession followed targets which went 35 yards straightaway or at angles, 90 and 100 yards straightaway and at angles, targets upside down, on edge, not to mention the overhand "drops" which shot wickedly to earth a few yards in front of the shooter, or those which curved or took "English" to right or left like billiard balls at Mr. Fanning's direction.

It was a merry game while it lasted, and one which thrilled and enthused the spectators from the strike of the gong to the finish, and many a hearty round of applause was accorded both for some particularly skilful piece of work. Mr. Sousa broke about 50 per cent. of the targets thrown, which is an exceptional record on this kind of shooting, and was the first to congratulate Jack, who came right back with many compliments on the shooting skill of his host.

The event was the talk of shooting circles of the metropolis for a day and was hashed and rehashed at all the clubs, where both of the principals in the affair are great favorites. The "movie" people got next, and nothing would do but that Sousa and Fanning must pose for a film, which was done a few days later.

JOHN PHILLIP SOUSA AND HIS BAND

(By George D. Barnard)

(By George D. Barnard)

Tonight, John Phillip Sousa and his magnificent band will give a concert in this city, and I can assure the people of Ardmore that they will have a musical treat afforded to but few of this size, in America.

Ardmore is replete with music-loving people who in the past have heard some of the best organizations of which we boast, among them the Philharmonic Orchestra of New York under the direction of Joseph Strinsky; The United States Marine Band; Innes, and his splendid organization; Ellery's Band, and the San Carlos Grand Opera Company, and I feel sure that the concert tonight will outshine them all.

I sincerely hope that the good people of Ardmore will pack the Princess theatre tonight from pit to dome, to hear this great band and its various soloists, and demonstrate to the great leader the appreciation felt for his including Ardmore in his itinerary.

Ardmore people will have their first opportunity of hearing the band that has made several tours of European capitals, as well as one complete tour of the world, and everywhere it was

pronounced the finest organization of its kind in existence.

I am personally acquainted with Mr. Sousa, having first met him in 1896 while I was manager of the band and orchestra department of the John Church Company, of Cincinnati, with whom Mr. Sousa was then under contract to publish all of his compositions.

I superintended the publishing of most of his great marches, namely, "Liberty Bell," "King Cotton," "El Capitan," "Stars and Stripes Forever," and many others, and found Mr. Sousa to be a person whom to know was but to love, and this is the sentiment of every musician who has ever played under his magic baton.

Mr. Sousa was so kind as to give me a personal recommendation which I prize greater than anything in my possession.

I am also well acquainted with Mr. Frank Simon, cornet soloist, as well as with many other members of this great band, and I can truthfully state that none but artists play with this organization.

I hope that the people of Ardmore will respond to this opportunity as I

can sincerely assure them that they have an opportunity that they cannot afford to miss.

ANOTHER INVESTIGATING COMMITTEE GETS BUSY AT WASHINGTON

Washington, Dec. 20.—The senate committee appointed to investigate public buildings constructed during the war under supervision of the United States housing corporation, recommended to the senate today that steps be taken to recover money which it charged was improperly paid for work done for the corporation.

Should persons and corporations receiving the alleged overpayments refuse to make voluntary restitution, the committee recommended that civil action be instituted by the government.

LAST SURVIVOR OF STAFF OF GENERAL HITCHCOCK IS DEAD AT ATLANTIC CITY

Atlantic City, Dec. 20.—Major George Augustus Ames, U. S. A., retired, the last surviving member of the staff of General Winfield Scott Hitchcock in the civil war, died at his home in Ventnor, yesterday. He was 86 years of age.

Ardmoreite WANT ADS bring what you want.

Musical Leader Chicago, Ill.

SOUSA'S HIGHEST HONOR

Wearing the golden trophies and royal recognition of kings and governments is an old habit now with John Philip Sousa, the march king, but recently he received what he regards as the highest honor of all and one he prides more highly than any other that could have befallen him. The latest and greatest distinction arrived in an official envelope of the United States Navy and enclosed his brevet commission as Lieutenant-Commander of the United States Naval Reserve Forces. It was only recently that Lieut.-Commander Sousa received the degree of Doctor of Music from the Pennsylvania Military College. Before attaining to that high distinction he received the medal of the Victorian Order from King Edward VII, the insignia having been pinned upon the breast of the American composer by the Prince of Wales, now George V, King of England. The French government gave John Philip Sousa the Palms of the Academy and the Rosette of Public Instructor of France, and for long he has proudly worn the medal of Fellowship in the Academy of Fine Arts of Hainaut, Belgium. Lieut.-Commander Sousa prizes them all, but none so dearly as his officer's commission and uniform in the United States Navy.

Sousa and his Great Band will feature Bandmaster Adams' "Virgin Islands" March this Summer at the Famous Willow Grove

The above headlines, which speak for themselves, must appeal forcefully and proudly to every true-hearted and unprejudiced Virgin Islander. The great John Philip Sousa, the undisputed March King, who has also achieved the distinction of being the greatest and the most popular bandmaster in the world, will feature with his band of 100 world-renowned artists, this summer at Willow Grove, the efforts of our popular bandmaster—the increasingly popular "Virgin Islands" March, dedicated to Capt. William Russell White, U.S.N.

In a letter dated March 16, 1920, which we had the pleasure of reading, written and signed by Sousa himself to Bandmaster Adams, we extract the following:

"I will take pleasure in playing your march, 'Virgin Islands,' at Willow Grove this summer and I sincerely trust it will make a success, and I will send you a program containing the march when we open at the Grove the middle of August.

"Yours sincerely,
"JOHN PHILIP SOUSA."

What greater satisfaction and incentive to one who, like Mr. Adams, has worked alone, unaided, and is entirely self-taught! and what great-

er honor to this island that gave him birth! This exemplary St. Thomian is an exemplification of Emerson's axiom that, "if a man can make a better mouse trap than his neighbor, though he live in a forest, the world will make a beaten track to his door."

Sousa's is not the only great band that is featuring the Virgin Islands March. Among the many, may be mentioned, "The Goldman Concert Band" of 75 artists, with Edwin Franko Goldman, famed cornetist, composer and author, as conductor. This band is familiarly known as "a symphony orchestra in brass," and is the official band at the Columbia University Summer Concerts. "Mr. Ervin Kleffman," writes Prof. Vander Cook, "an excellent musician and Bandmaster of the famous Elgin Watch Factory Band, has tried out the march and is enthusiastic over it. I shall get to hear it soon with his excellent organization." Herbert L. Clarke, the undisputed premier cornetist of the world, for over twenty years as soloist with Sousa, now Bandmaster of the Canadian Leather Factory Band of Ontario, Canada, writes: "My men have pronounced the 'Virgin Islands' March a splendid march. I will take pleasure in featuring it with my band;" Conway's Band, Patrick Conway, Bandmaster; Seltzer's Military Band and Orchestra, Bandmaster Frank Seltzer, cornet soloist of international reputation, who played with Sousa, Pryor, Innes, Philadelphia Symphony Orchestra, Conway's Band, now with the Victor Talking Machine Company; also by the famous 15th Regiment's Band (late Jim Europe's). This band is known in Europe as Jim Europe's famous Hell Fighters Band.

In view of the foregoing, we congratulate Bandmaster Adams on his splendid successes in the art which he loves so much and in which he is laboring so well, and also for the honor shown him, and thereby us, by one who has carved such a niche in the world of fame as the great Sousa, whom we take the liberty, in the name of the people of this island, to thank for the honor bestowed. And may the sweet strains of the Virgin Islands' March express to the millions of people who gather to hear this great band at the famous Willow Grove, our loyalty to the Stars and Stripes, and our hope and yearning for full, free and unrestrained American Citizenship.

mine," says Mr. Sousa, "and I sincerely hope its fulfillment is near, that our various municipalities co-operate and form band leagues, much on the order of baseball leagues common to our country.

"These leagues could be operated according to geographical position and size of population and sustained by municipal appropriation during the season of outdoor pleasures and entertainments, each band making a circuit of its league cities, playing as the case may be, a week or two in each city, town or village of its circuit.

"The public, by this means, would have an opportunity to hear eight, ten or twelve bands, to note the stimulating effect of novelty in music, personality in conducting, and the best effort in personnel."

Now that so many cities are establishing municipal music commissions and civic music associations, it is reasonable to believe that progress will be made along the line of combinations among them, and that such ideas as Mr. Sousa's will be shown in favorable soil.

From FEB 27 1920 B
Evening Public Ledger
Philadelphia, Pa.

MILITARY COLLEGE TO HONOR HARDING

Chester School Will Confer Degree on Senator, Who Will Make Address

WILL NOTE OTHER MEN

Prominent men of Washington, Philadelphia and New York will assemble this evening in the Charles E. Hyatt armory, Pennsylvania Military College, to witness the conferring of degrees upon United States Senator Warren G. Harding, of Ohio; Lieutenant John Philip Sousa, "march king"; Major General William M. Black, of New York, and John C. Jones, of Philadelphia.

The affair promises to be one of the most important in the history of Chester, and it is highly probable that Senator Harding will send forth a message in his address which will be of vital interest to the nation. Following his address he will receive the degree of doctor of laws. Other degrees will be conferred as follows: Major General Black, doctor of engineering; Lieutenant Sousa, doctor of music, and John C. Jones, P. M. C. graduate and an ordnance chief during the war, doctor of applied science.

General Black will arrive in Chester from New York at 3:03 this afternoon and will be escorted to the college, where he will be welcomed by Charles E. Hyatt, president. Next he will proceed to the cavalry hall, where a special exhibition will be given by the cadet cavalry squad under the direction of Lieutenant Colonel Frank K. Hyatt.

At 6 o'clock the board of trustees of the college will assemble at the home of Lieutenant Colonel Hyatt and will receive as guests Senator and Mrs. Harding, General Black, Mr. and Mrs. John C. Jones, Mrs. Sproul, wife of the Governor, and son, Captain John Sproul. At 7:30 Senator Harding and the other men will receive their degrees. Then they will proceed to the reception room of the college, where they will meet more than 100 members of the Rotary Club and wives. The exercises in the armory will begin at 8:15. A band of thirty pieces from Philadelphia will play Sousa music. The armory has been decorated for the occasion by a committee of cadets.

From FEB 26 1920 B
Evening Public Ledger
Philadelphia, Pa.

P. M. C. TO HONOR HARDING

Senator Warren G. Harding, of Ohio; Major General William M. Black, Lieutenant John Philip Sousa and John C. Jones, of this city, will be the recipients of honorary degrees tonight at the hands of Pennsylvania Military College at Chester. John Wanamaker will confer the honors.

Senator Harding, who is a candidate for the Republican nomination for the presidency, will deliver an address in which he is expected to outline his policies concerning important national issues. At a banquet Monday night in Columbus, O., Senator Harding formally entered the presidential race, and his address tomorrow night will be the first since the Columbus event.

New York City

CITY BAND LEAGUE SOUGHT BY SOUSA

Bandman Says Baseball Idea Would Be Boon.

The idea of co-operation among municipalities for the advancement of band music has just been brought forward by no less an authority than John Philip Sousa.

To the many achievements of his famous career as band director and composer, Mr. Sousa, or rather Lieut. Sousa, has now added the distinction of having whipped into shape the mammoth 1,500 piece band of the Great Lakes, Illinois, Naval Training Station.

His words relating to the future of the American brass band are, therefore, of more than passing importance.

"It has long been a dream of

News
Chicago, Ill.

Of all the many decorations, honors and dignities awarded to John Philip Sousa, that which he received from the United States navy is prized the most by the eminent band leader. He was recently notified that he had been commissioned lieutenant-commander of the United States naval reserve, and his brevet and commission arrived at his home recently. Among the many marks of recognition that he has received are the degree of doctor of music from the Pennsylvania Military college, the medal of the Victorian Order, pinned on his breast by the present King George V. of England; the palms of the French academy and the Rosette of Public Instruction of France.

WANTED Eggs, Vegetables, Poultry

AM desirous of securing large quantities of fresh hen eggs, vegetables, fruit, etc. About twenty (20) dozen eggs and proportionate quantity of fresh vegetables, fruit, etc., will be required weekly.

Articles must be first-class, delivered promptly, and will be paid for in CASH.

Persons wishing to contract for above deliveries, either in whole or in part, should communicate by letter.

Mrs. DALLAS

32 Prindsesse Gade
Frenchman's Hill, St. Thomas

QUEBEC STEAMSHIP CO. LTD
THE SS.

"KORONA"

from New York is due here on or about the 17th inst., and will proceed to Saint Croix and Windward Islands.

April 8, 1920.

EMILE A. BERNE, Agent

**HOUSEHOLD FURNITURE
FOR SALE.** For particulars
apply at this office.

FOUND on the road between MaFolie and Canaan a bunch of keys (3) Owner can recover same by applying at this office.

New York City

CITY BAND LEAGUE SOUGHT BY SOUSA

**Bandman Says Baseball Idea
Would Be Boon.**

The idea of co-operation among municipalities for the advancement of band music has just been brought forward by no less an authority than John Philip Sousa.

To the many achievements of his famous career as band director and composer, Mr. Sousa, or rather Lieut. Sousa, has now added the distinction of having whipped into shape the mammoth 1,500 piece band of the Great Lakes, Illinois, Naval Training Station.

His words relating to the future of the American brass band are, therefore, of more than passing importance.

"It has long been a dream of

NOR

royal recognition habit now with but recently he est honor of all By any other that and greatest dis- of the United commission as States Naval that Lieut.-Com- Doctor of Music Before attain- by the medal of the to VII, the insignia of the American George V, King gave John Philip al the Rosette of or long he has in the Academy cut.-Commander Fly as his officer's States Navy.

Damag

QUEBEC

from Wi is due he inst., and York.

St. Thom

En

PU

It is her that a amortiza 4% Loan Notary Islands. each has ing numb in for rec June 192 numbere interest:

St. Thom

band today who were not born when the Sousa Band was organized—but there still is Sousa.

MANAGER'S CONTRACT

I remember when some years after the organization of the band the time approached for a new contract between Sousa and his the manager, Blakeley. The old contract had seemed a good contract for the leader when made, but the success of the leadership had grown rapidly, and the results had passed more freely into the pockets of the manager than of the leader.

One day Blakeley came around with a new contract, better than the first, but still a pretty good contract for Blakeley. Sousa looked it over and told Blakeley he would sign if the contract were dated back to the beginning of that year. Blakeley replied with characteristic bluntness:

"I'm no blamed fool, Sousa. I've still got you for a year and a half on the old contract."

"That's all right, Blakeley," was the equally characteristic reply, "but you want to remember one thing as to your being a blamed fool. I don't need you, and you need me. You want to remember that I'm not going to lead a brass band over the country all my life, and there won't be any Sousa's band without Sousa."

That contract was dated back, and Sousa proved a better business man than prophet. It seems probable that he will continue to lead a brass band over the country all his life.

GENEROUS IN SUCCESS

In connection with this incident there came about a statement by Sousa that illustrates a characteristic generosity that is not unusual in artists who have made a public success. In telling of the contract incident Sousa remarked, by way of illustration of his ability to go it alone, that royalties from his marches were bringing him an income of about \$40,000 a year, and cited the fact that the "Washington Post March" had a circulation of something over a million and was still growing.

I remarked that the income from that march must bring him a pretty sum.

From FEB 27 1920 B
Evening Public Ledger
Philadelphia, Pa.

MILITARY COLLEGE TO HONOR HARDING

**Chester School Will Confer De-
gree on Senator, Who
Will Make Address**

WILL NOTE OTHER MEN

Prominent men of Washington, Philadelphia and New York will assemble this evening in the Charles E. Hyatt armory, Pennsylvania Military College, to witness the conferring of degrees upon United States Senator Warren G. Harding, of Ohio; Lieutenant John Philip Sousa, "march king"; Major General William M. Black, of New York, and John C. Jones, of Philadelphia.

The affair promises to be one of the most important in the history of Chester, and it is highly probable that Senator Harding will send forth a message in his address which will be of vital interest to the nation. Following his address he will receive the degree of doctor of laws. Other degrees will be conferred as follows: Major General Black, doctor of engineering; Lieutenant Sousa, doctor of music, and John C. Jones, P. M. C. graduate and an ordnance chief during the war, doctor of applied science.

General Black will arrive in Chester from New York at 3:03 this afternoon and will be escorted to the college, where he will be welcomed by Charles E. Hyatt, president. Next he will proceed to the cavalry hall, where a special exhibition will be given by the cadet cavalry squad under the direction of Lieutenant Colonel Frank K. Hyatt.

At 6 o'clock the board of trustees of the college will assemble at the home of Lieutenant Colonel Hyatt and will receive as guests Senator and Mrs. Harding, General Black, Mr. and Mrs. John C. Jones, Mrs. Sproul, wife of the Governor, and son, Captain John Sproul. At 7:30 Senator Harding and the other men will receive their degrees. Then they will proceed to the reception room of the college, where they will meet more than 100 members of the Rotary Club and wives. The exercises in the armory will begin at 8:15. A band of thirty pieces from Philadelphia will play Sousa music. The armory has been decorated for the occasion by a committee of cadets.

From FEB 26 1920 B
Evening Public Ledger
Philadelphia, Pa.

P. M. C. TO HONOR HARDING

Senator Warren G. Harding, of Ohio; Major General William M. Black, Lieutenant John Philip Sousa and John C. Jones, of this city, will be the recipients of honorary degrees tonight at the hands of Pennsylvania Military College at Chester. John Wanamaker will confer the honors.

Senator Harding, who is a candidate for the Republican nomination for the presidency, will deliver an address in which he is expected to outline his policies concerning important national issues. At a banquet Monday night in Columbus, O., Senator Harding formally entered the presidential race, and his address tomorrow night will be the first since the Columbus event.

News
Chicago, Ill.

Of all the many decorations, honors and dignities awarded to John Philip Sousa, that which he received from the United States navy is prized the most by the eminent band leader. He was recently notified that he had been commissioned lieutenant-commander of the United States naval reserve, and his brevet and commission arrived at his home recently. Among the many marks of recognition that he has received are the degree of doctor of music from the Pennsylvania Military college, the medal of the Victorian Order, pinned on his breast by the present King George V. of England; the palms of the French academy and the Rosette of Public Instruction of France.

From **TIMES**
Address: **Washington, D. C.**

SOUSA PROPOSES BAND BE FORMED INTO LEAGUE

Famous Leader Would Have Cities
Sponsor Circuit of Cornet-
ists and Such.

The idea of co-operation among municipalities for the advancement of band music has just been brought forward by no less an authority than John Philip Sousa. To the many achievements of his famous career as band director and composer, Mr. Sousa, or rather Lieutenant Sousa, has now added the distinction of having whipped into shape the mammoth 1,500-piece band of the Great Lakes, Ill., Naval Training Station. His words relating to the future of the American brass band are, therefore, of more than passing importance.

"It has long been a dream of mine," says Mr. Sousa, "and I sincerely hope its fulfillment is near, that our various municipalities co-operate and form band leagues, much on the order of baseball leagues common to our country.

"These leagues could be operated according to geographical position and size of population and sustained by municipal appropriation during the season of outdoor pleasures and entertainments, each band making a circuit of its league cities, playing as the case may be, a week or two in each city, town or village of its circuit.

"The public, by this means, would have an opportunity to hear eight, ten or twelve bands, to note the stimulating effect of novelty in music, personality in conducting, and the best effort in personnel."

Sousa Is Never Idle

Every minute of the time that he can spare from his horseback riding or during concert intermissions is spent by Lieutenant John Philip Sousa in putting the finishing touches to his latest novel, to be published within a few weeks. As soon as concerts at Willow Grove Park are completed the famous bandmaster goes in his motor car to the Huntingdon Valley Country Club at Noble to take up the reading and correcting of proof of "The Transit of Venus." He regards the work as the best that has come from his pen, and the story, with its delightful love interest and with its elements of subtle humor, has many touches that will appeal to the person who has traveled. Sousa has placed some of the situations in remote places of the world—places he and Mrs. Sousa have visited—and his descriptions are consequently authentic.

However, it is hardly correct to say that Sousa devotes himself completely to his novel, for he has occasional periods in which he composes and of course the visitor to his concerts is made happy by hearing many of these distinctive and inspiring works. One of the best of his songs, "In Flanders Fields," the musical setting to the famous poem by Colonel John McCrae, was written at the request of the lamented poet and was highly regarded by him. Miss Mary Baker, one of the singers with the band, found this song of tremendous appeal, and it was among the most popular offerings she had during the first two weeks of the engagement here.

From

PHILADELPHIA, PA.

MAR 25 1920

Bandmasters' medals have come to be considered a joke, but John Philip Sousa's chest decorations are no jokes, but real decorations, not given by secret societies and conventions, but by various nations and rulers. King Edward VII once presented the Victorian Order to the famous bandmaster and the French Government awarded him the Palm of the Academy and the Rosette of Public Instruction of France. But Sousa values these decorations less than a document he received this week from the United States navy—a brevet commission—as lieutenant commander. During the war, the march king was a lieutenant in the navy, in charge of the enormous Great Lakes Band. For his work in training musicians, at great personal sacrifice, the navy has given him this brevet commission.

TIMES STAR
Cincinnati, O.

APR 24 1920

"WHO'S WHO IN NAVY BLUE"

New March Composed for the
Middies by Sousa.

(TIMES-STAR SPECIAL DISPATCH.)
ANNAPOLIS, Md., April 23.—

Spring has broken out gaily in a general song fever, which started on Sunday, when the class of 1920-21 began rehearsal of their new vocal march, "Who's Who in Navy Blue," which Lieutenant Commander John Philip Sousa composed for the graduating midshipmen at the United States Naval Academy. "Who's Who in Navy Blue" will be officially introduced at the commencement exercises in June at Annapolis.

From
STANDARD UNION
Brooklyn, N. Y.

Wearing the golden trophies and royal recognition of kings and governments is an old habit now with John Philip Sousa, "The March King," but yesterday he received what he regards as the highest honor of them all, and one which he prizes more precious than any other that could have befallen him. The latest and greatest distinction arrived in an official envelope of the United States Navy and en-

closed his brevet commission as Lieutenant Commander of the United States Naval Reserve Force. It was only recently that Lieut. Commander Sousa received the degree of doctor of music from the Pennsylvania Military College, and previous to that high distinction he received the medal of the Victorian Order from King Edward VII, the insignia having been pinned upon the breast of the American composer by the then Prince of Wales, now George V., King of England. The French Government gave John Philip Sousa the Palms of the Academy and the Rosette of Public Instructor of France, and for long he has proudly worn the medal of fellowship in the Academy of Fine Arts of Hainau, Belgium. Lieut. Commander Sousa prizes them all, but none so dearly as his officer's commission and uniform in the United States Navy.

Morning Telegraph
New York

MIDSHIPMEN SINGING NEW SONG BY SOUSA

March King Writes "Who's Who in
Navy Blue" for Annapolis
Class of 1920.

Spring and the Easter season at Annapolis broke out gaily in a general song fever which started when the class of 1920-21 began rehearsal of their new vocal march, "Who's Who in Navy Blue," which Lieutenant Commander John Philip Sousa composed for the graduating midshipmen at the United States Naval Academy.

Over a year ago the oncoming ensigns of 1920-21 requested the famous bandmaster to write them a class song "that marches as it sings," a song characteristic of the rejuvenated and vigorous spirit of the establishment and one that will represent the navy, the academy and the class of 1920-21. "Who's Who in Navy Blue" will be officially introduced at the commencement exercises in June at Annapolis, and in the meantime it has caught on among the young naval officers and is giving new life and vim to the drills, manual exercises and games of the entire student body.

CITIZEN

Address: **Brooklyn, N. Y.**

Wearing the golden trophies and royal recognition of kings and governments is an old habit now with John Philip Sousa, "the march king," but yesterday he received what he regards as the highest honor of them all and one which he prizes more precious than any other that could have befallen him. The latest and greatest distinction arrived in an official envelope of the United States navy and inclosed his brevet commission as lieutenant commander of the United States Naval Reserve Force. It was only recently that Lieut. Com. Sousa received the degree of Doctor of Music from the Pennsylvania Military College and previous to that high distinction he received the medal of the Victorian Order from King Edward VII, the insignia having been pinned upon the breast of the American composer by the then Prince of Wales, now George V., King of England. The French Government gave John Philip Sousa the Palms of the Academy and the Rosette of Public Instructor of France, and for long he has proudly worn the medal of Fellowship in the Academy of Fine Arts, of Hainau, Belgium. Lieut. Com. Sousa prizes them all, but none so dearly as his officers' commission and uniform in the United States navy.

Inquirer

Philadelphia, Pa.

TO HONOR NOTABLES

**P. M. C. Will Grant Degrees to Sena-
tor Harding, Sousa and Others ..**

United States Senator Warren G. Harding, of Ohio, candidate for the Republican nomination for the Presidency, will be given the degree of doctor of laws at exercises at Pennsylvania Military College Friday, February 27.

Following the granting of the degree, Senator Harding will deliver an address, which is expected to reflect many of his opinions concerning the grave problems now confronting the Nation. It is probable that the degree will be conferred by John Wanamaker, president of the Board of Trustees of Pennsylvania Military College.

Other important men will receive degrees as follows:

Brigadier General William M. Black, doctor of engineering; Lieutenant John Philip Sousa, famous bandmaster, doctor of music; John C. Jones, of Philadelphia, ordnance district chief during the war, doctor of applied science.

Philadelphia, Pa.

—Spring at Annapolis has broken out gaily in a general song-fever, which started on Sunday, when the class of 1920-21 began rehearsal of their new vocal march, "Who's Who in Navy Blue," composed by Lieutenant Commander John Philip Sousa, for the graduating midshipmen at the United States Naval Academy. Over a year ago the oncoming ensigns of 1920-21 requested the bandmaster to write the class song, "that marches as it sings." "Who's Who in Navy Blue" will be officially introduced at the commencement exercises in June at Annapolis, and in the meantime it has "caught on" among the young naval officers.

Courier
BUFFALO, N. Y.

How unkind on the part of Philip Sousa to telegraph Mr. Harding: "Bless your musical soul." Why refresh the memories of boyhood neighbors whose nights were made sleepless by young Harding's piercing practice on his cornet?

om 114 TELEGRAM
Address New York City
ate MAR - 8 1920

Sousa's Judgment Confirmed.

Man Whose Fame He Predicted in the Middle 90's Made Good.

EDITOR OF THE EVENING TELEGRAM:—
There is nothing that pleases a man so much as having his judgment confirmed.

In an interview in your paper on Thursday Mme. Alda, in referring to "Cleopatra's Night," said that Mr. Hadley was a talented composer; and your musical critic, in commenting on the performance of that opera on Wednesday evening, adds:—"Mr. Hadley is a skilled orchestral leader and managed to put many strenuous touches into the performance. Not many composers either in Europe or America can conduct an orchestra as well as Mr. Hadley."

Way back in the middle 90's a committee of the Manuscript Society of New York called on me at Manhattan Beach, where I was then giving concerts with my band, and asked if I would devote a day to the compositions of the members of that society. The date was selected and the programme submitted by this committee, composed, if my memory serves me, of Messrs. Homer Bartlett, Penfield and Leavitt.

On the morning of rehearsal Mr. Blakeley, at that time my manager, and I sat in the auditorium listening to the various compositions, each conducted by its composer. During one composition I turned to Mr. Blakeley and said:—"I do not know the young man conducting this number, but I feel confident that both his compositions and himself have a great future."

On inquiry I found the young man was Henry K. Hadley.

JOHN PHILIP SOUSA.
Sands Point, L. I., March 4, 1920.

Post Chicago, Ill.

SPRING at Annapolis has broken out gayly in a general song fever which started on Sunday when the class of 1920-21 began rehearsal of their new vocal march, "Who's Who in Navy Blue" which Lieutenant Commander John Philip Sousa composed for the graduating midshipmen at the United States naval academy. Over a year ago the coming ensigns of 1920-21 requested the famous bandmaster to write them a class song "that marches as it sings," a song characteristic of the rejuvenated and vigorous spirit of the establishment and one that will "represent" the navy, the academy and the class of 1920-21. "Who's Who in Navy Blue" will be officially introduced at the

commencement exercises in June at Annapolis.

Address PHILADELPHIA, Pa.
Date DEC - 1919

Lieut. John Philip Sousa recently celebrated the twenty-seventh anniversary of his band, as well as that of one of his most successful compositions, "Liberty Bell March." Sousa is probably the veteran band leader of the world, since, so far as is known, no other conductor has been continuously in charge of an organization for so long a period.

From HERALD
Address Washington, D. C.
Date MAR - 7 1920

The proper thing hereafter is to refer to John Philip Sousa as Old Doctor Sousa. Of course, he may also be addressed as Lieutenant, but the military college at Chester, Pa., having awarded him the degree of Doctor of Music, it is well to help the eminent bandmaster to get used to it.

Previously, Doctor Sousa received from King Edward VII., the medal of the Victorian Order, which was pinned on his manly chest by the Prince of Wales, who now is King George. The French Government has given him the Palms of the Academy and the Rosette of Public Instructor. He possesses also the medal of the Fine Arts Academy of Hainaut, Belgium.

The presentation of the degree of Doctor of Music was a part of the collegiate exercises and came after the playing of Sousa's "Stars and Stripes Forever." Harry Askin, Doctor Sousa's general representative, hung around and butted in more or less, but didn't get even a pants button.

From News
Baltimore, Md.

SOUSA NOW U. S. NAVY OFFICER

March King Receives Commission—His Honors Are Complete.

(From the New York Telegraph.)
Wearing the golden trophies and royal recognitions of kings and governments is an old habit now with John Philip Sousa, the March King, but yesterday he received what he regards as the highest honor of them all and one which he prizes more precious than any that could have befallen him.

The latest and greatest distinction arrived in an official envelope of the United States Navy and inclosed his brevet commission as lieutenant commander of the United States Navy.

It was only recently that Lieutenant Commander Sousa received the degree of doctor of music from the



JOHN PHILIP SOUSA

Pennsylvania Military College, and previous to that high distinction he received the medal of the Victorian Order from King Edward VII., the insignia having been pinned upon the breast of the American composer by the then Prince of Wales, now George V., King of England.

The French Government gave John Philip Sousa the Palms of the Academy and the Rosette of Public Instructor of France, and for long he has proudly worn the medal of Fellowship in the Academy of Fine Arts of Hainaut, Belgium. Lieutenant Commander Sousa prizes them all, but none so dearly as his officer's commission and uniform in the United States Navy.

Record Philadelphia, Pa.

Lieutenant Commander John Philip Sousa is now on a horseback ride, accompanied by his daughter Priscilla. The ride, when completed, will establish a new long-distance record for equestrians of either army or navy in time of peace. The first 40 miles were covered comfortably when Sousa and his daughter reached New Brunswick. Abingdon is the next stop and thence to Philadelphia, "all in a gallop," the second section of the journey will be completed. Wilmington, Perryville and other high-road stations; thence to Baltimore, to Washington, D. C., to Petersburg and on to Richmond, are the high spots of the Sousa horseback itinerary which will take him yet further into Dixieland, possibly to Atlanta, when he will have completed the longest of his many long spring saddle rides.

—The South Philadelphia Music Teach-

Musical Courier
New York City

Lieut.-Commander John Philip Sousa, march king, horseman and athlete, now is on the first leg of a horseback ride, accompanied by his daughter Priscilla, which, when completed, will establish a new long distance record for equestrians of either Army or Navy in times of peace. The first forty miles were covered comfortably when the agile Lieutenant-Commander and his athletic daughter reached New Brunswick. Abingdon, Pa., was the next stop, and from there to Philadelphia, a total of fifty miles, "all in a gallop," the second section of the journey will be completed. Wilmington, Perryville and other highroad stations; thence to Baltimore, to Washington, D. C., to Petersburg and on to Richmond, are the high spots of the Sousa horseback itinerary, which will take him yet further into Dixieland, possibly to Atlanta, when he will have completed the longest of his many long spring saddle rides. August 1 will find the hardy and irrepressible Lieutenant-Commander beginning his summer concert tour at the head of his famous band, which will play four weeks at Willow Grove Park this summer.

News
Chicago, Ill.

Lieutenant Commander John Philip Sousa is making his annual spring equestrian trip in company with his daughter, Priscilla. He started from his home at Port Arthur, L. I., for Richmond, Va., and perhaps will go as far as Atlanta, Ga. Aug. 1 he and his band begin their summer concert tour, with a four weeks' season at Willow Grove, Philadelphia.

Sun
Baltimore, Md.

CADETS TO HAVE OWN SONG

Sousa Writes Piece For Naval Academy Class Of 1920-21.

For the first time in many years a class of the United States Naval Academy will have its own marching song. John Philip Sousa, who arrived here Saturday, has finished the composition of the march for the class of 1920-21 under the title of "Who's Who in Navy Blue."

Last Tuesday Mr. Sousa, with Harry Askin, left Port Washington, N. Y., on horseback to ride to Washington for the Southern handicap. He said that when they reached Mount Holly, Md., a heavy rain came up and they were forced to motor to Baltimore. They are staying at the Belvedere and will leave on horseback for Washington this morning.

Public Ledger
Philadelphia, Pa.

SOUSA'S LONG RIDE

Lieutenant Commander John Philip Sousa, march king, horseman and athlete, is now on the first stage of a horseback ride accompanied by his daughter, Priscilla. When completed the trip will establish a new long-distance record for equestrians of either army or navy in times of peace. The first forty miles were covered comfortably when the agile lieutenant commander and his athletic daughter reached New Brunswick. Abingdon, Pa., is the next stop and from there to Philadelphia, a total of fifty miles "all in a gallop," the second section of the journey will be completed.

Wilmington, Perryville and other highroad stations; Baltimore, Washington, Petersburg and Richmond are the main points of the itinerary. August will find the hardy lieutenant commander beginning his summer concert tour at the head of his band, which will play four weeks at Willow Grove this summer.

Address New York City

Date APR - - 1920

John Philip Sousa, "March King," Doctor of Music, Fellow of Fine Arts at Hainaut, Belgium, Member of the Victorian Order and of the French Academy, now adds to his other titles that of Lieutenant-Commander in the United States Navy.

RECORD
Philadelphia, Pa.
FEB - 4 1920 E

A NEW BAND IDEA

Sousa Advocates Leagues of Cities to Form Band Circuits.

The idea of co-operation among municipalities for the advancement of band music has just been brought forward by no less an authority than John Philip Sousa.

"It has long been a dream of mine," says Mr. Sousa, "and I sincerely hope its fulfillment is near, that our various municipalities co-operate and form band leagues, much on the order of baseball leagues common to our country. These leagues could be operated according to geographical position and size of population and sustained by municipal appropriation during the season of outdoor pleasures and entertainments, each band making a circuit of its league cities, playing, as the case may be, a week or two in each city, town or village of its circuit. The public, by this means, would have an opportunity to hear eight, ten or twelve bands, to note the stimulating effect of novelty in music, personality in conducting, and the best effort in personnel."

From
Musical Leader
Chicago, Ill.

SOUSA MADE DOCTOR OF MUSIC

John Philip Sousa received the degree of Doctor of Music from Pennsylvania Military College Feb. 27, when other degrees were conferred on Senator Harding, Maj.-Gen. Black and John Clifford Jones.

om
HERALD
address Washington, D. C.

ate
"Beethoven" and Wagner never need have been dropped from American programs, even during the war."

That was what Lieut. John Philip Sousa said while he was in St. Paul not long ago. And his reasons for the statement—considering the fact that no more single-minded, whole-souled American exists than that same Lieut. Sousa—are worth repeating, too.

"Every student of musical history knows," he said, "that Beethoven was passionately republican in his sentiments, and always a rebel against the spirit that developed the monster Prussianism. It was in the exuberance of his hope that Napoleon was a savior of democracy that he dedicated to Bonaparte his third symphony; and it was in the bitterness of his disappointment when he saw imperialism as the Frenchman's goal that he tore away the dedicated page of his work. Richard Wagner was so continually at outs with the German government that he spent much of his life virtually in political exile. He was a revolutionist in much more than a musical sense.

"As a matter of taste—as a concession to public sentiment during a critical time—I would always be willing to eliminate German composers from my program; but with the two in question I feel that their spirit was anything but expressive of the Germany that started the war."

News
Baltimore, Md.

John Philip Sousa, who spent the night at the Hotel Belvedere, will journey from this city to Washington today to take part in the annual Southern trapshooting tournament. He came to Baltimore from Wilmington, Del., by motor, yesterday, having left his home at Port Washington, L. I., several days ago, with the object of traveling to Washington on horseback. Three thoroughbreds and an automobile comprise his traveling means.

From Post
Boston, Mass.

To the Editor of the Post:

Sir—Of what nationality were the ancestors of John Philip Sousa, the bandmaster?

He himself was born in Washington in 1854. The family name, Sousa, was probably of Portuguese origin. There have been famous Portuguese of that name (sometimes also spelled Souza).

HERALD
Washington, D. C.

MUSIC, NOW A PROFESSION, ONCE AN ART ENJOYED ONLY BY THE RICH

d: John Philip Sousa, noted band director, composer and writer, in an interesting address to the pupils of the city high school of Winston-Salem (N. C.) drew a picture of the time when he was young, when music was largely its own reward. As a profession or as a means of enabling men and women to make a living, it had little attention, he said.

In describing the address, the Winston-Salem Journal says:

"Coming from one who has won such notable success in the musical world, not only from the standpoint of a musician finding aesthetic pleasure in achievement and the joy of creation, but from one who has won large financial success, these words are interesting. Of course, such success as Sousa has won in the musical world is rare. He is a pioneer in the musical world in a certain sense, and, like the pioneers in industry he has reaped a large measure of success.

"But his words are true, nevertheless.

One has but to point to the thousands of musicians who not only delight millions of people by their music, but likewise make their living as musicians. The churches have had a great influence in this, especially in creating a nation-wide demand for organists.

"The theatre, probably, more than any other agency, however, is responsible for making of music a paying profession. Every large motion picture theater has its own orchestra and pipe organ. Even the smaller motion picture houses have orchestras, any many of them have organs.

"The rise of music as a profession has not only increased the public's appreciation of music as an art or as a means of amusement, as the case may be, but it has come to have a very real effect on the lives of the people. Once the luxury of the rich, it is now the possession of all. It is almost as free as air; certainly it can be heard almost anywhere."

Musical Courier
New York City

That rare personage, John Philip Sousa, who composes as well as he conducts, conducts as well as he writes novels, writes novels as well as he tells stories, tells stories as well as he shoots, shoots as well as he rides, rides as well as he serves his country, serves his country as well—but the list of his accomplishments is sheer endless and includes also the penning of poetry. His latest rhymed mapsony appeared in Life and was written by Sousa down on the Santee where he had been popping at—and hitting—ducks, snipe, quail, wild turkeys, and other appetizing fowl. He writes us: "There is a legend among the colored folks that whenever the rice in the marsh lands gives forth a great crop, the spirit of the Santee croons to the moon in joy. This little poem of mine is on that subject." The little poem follows:

THE VOICE OF THE RICE.

The Spirit of the Santee is crooning to the moon,
The ripened rice-fields beckon to the silvery sandy dune;
All the ripples of the river,
Of the marsh-lined, sparkling river,
Are awake and in a quiver,
As on every breeze you hear
Of the promise of the year—
Mother Earth from out the river
Is a generous, loving giver;
And the yellow grain grows white,
And the harvest moon grows bright,
And Love and Life are once again in tune,
For the Spirit of the Santee is crooning to the moon.

From
Musical Leader
Chicago, Ill.

SOUSA'S RIDING TOUR

Lt.-Commander John Philip Sousa, "march king," horseman and athlete, accompanied by his daughter Priscilla, is now on the first leg of a horseback ride which, when completed, will establish a new long-distance record for equestrians of either Army or Navy in times of peace. The first forty miles were covered comfortably when the agile lieutenant-commander and his athletic daughter reached New Brunswick, Abington, Pa., is the next stop and from there to Philadelphia, a total of fifty miles "all in a gallop," the second section of the journey will be completed. Wilmington, Perryville and other highroad stations, thence to Baltimore, to Washington, D. C., to Petersburg and on to Richmond, are high-spots of the Sousa horseback itinerary, which will take him yet further into Dixieland, possibly to Atlanta, when he will have completed the longest of his many long spring saddle rides. August 1 will find the hardy and irrepressible lieutenant-commander beginning his summer concert tour at the head of his famous band, which will play four weeks at Willow Grove Park this summer.

om LEADER
address Pittsburgh, Pa.

Sousa on Record Ride

Lieut. Com. John Philip Sousa is now on a long horseback ride with his daughter, Priscilla. It is probable that the famous bandmaster will ride all the way to Atlanta, Ga., establishing a new record for long distance horseback riding. August 1 will find him beginning his summer concert tour at the head of his band, which will play four weeks at Willow Grove park this summer.

from INQUIRER,
Philadelphia, Pa. 1920 H

Footlight Flickers

—Spring and the Easter season at Annapolis has broken out gaily in a general song-fever which started on Sunday when the class of 1920-21 began rehearsal of their new vocal march "Who's Who in Navy Blue," which Lieut. Commander John Philip Sousa composed for the graduating Midshipmen at the U. S. Naval Academy.

SOUSA'S SUPERB BAND STIRS ALL



Another glittering crown was bestowed yesterday upon Lieut. John Philip Sousa, America's world famous "March King"—so often crowned and re-crowned with that emblem of artistic glory, that the "grand, old man" of the music world must feel more bediademmed than the princes and potentates of the royal courts, wherein the gifted American composer and director has also won enduring fame.

The coronation on Thursday, Oct. 23, in Iowa City, proved an event of stellar importance in the musical history of the Athens of Iowa—for the University City not only enjoyed two of the most thoroughly artistic and peculiarly delightful entertainments of their type in the history of the city, but it also established a commercial as well as artistic standard, by eclipsing every known local record of offerings of its type for financial returns. The proceeds of the matinee and night concerts of the Sousa band booked under the auspices of the University Music Council (to which the Athenian lovers of popular and classic music owe a debt of undying gratitude for this splendid treat) approximated \$2,000—thus surpassing all box office receipts in the annals of the community. The enthusiastic reception given Lieut. Sousa, the band and the soloists, was meritedly magnificent.

Money and art may not be "whispered in Gath" in the same breath, but genius must not be permitted to "starve in a garret", and the success of true art is problematical, to say the least, if it be shorn wholly of the material phases that make such success possible.

Wherefore, it is a pleasure to the Daily Press to thank Dr. Philip G. Clapp, head of the department of Music at S. U. I.; Prof. W. E. Hays, Dr. C. H. Weller, and other enterprising art-lovers of the university for their splendid work to make the Sousa concerts in various ways distinctly red letter days in the musical history of this educational center of Iowa.

The material prosperity of the management of the Sousa band, consequently, is a factor in the future vitality of that organization to Iowa City. It is pleasurable to state Lieut. Sousa was charmed by his reception here, both as an artist and as a man and patriot.

Naturally he was pleased to delight the large audiences that welcomed him, and by his entertainment in Iowa City—Dr. Clapp having been his host at a pretty dinner party last evening—even more than by the inpouring of checks into the treasury.

Nevertheless, to see revealed this concrete evidence of a city's abstract devotion to music, was agreeable, both to him, and to his veteran manager, Harry Askin, the popular Chicago and New York producer. The latter, with Lieut. Sousa, voiced to the Daily Press appreciation of the reception in the University City, and expressed a hope that, at some future time, the Music Council's insistent invitation that they "come again" may be duly granted.

Two Great Concerts

Too much has been said, perhaps, of the material side of the success of these concerts.

"So let us to our muttons!" assuming that Lieut. Sousa will not resent the quaint old phrase, nor give it improper interpretation, despite its seeming infelicity.

Stars in Their Firmament

The public at large is always much interested in the soloists attached to a large instrumental organization, such as Sousa's band, although the world is full of soloists, and far from full of bands like Sousa's.

The soloists at these two concerts were of high rank. Miss Baker, the singer, possesses an unusual technique; Miss Hardeman, the violinist, is clearly a young artist of the highest talent; she possesses great technique, abundant temperament, and interpretative taste. The principal solo performers from the ranks of the band itself, Mr. Simon, cornettist, and Mr. Henton, saxophonist, showed brilliant mastery over their instruments in technique and tone, as for that matter did all the main players who had solo passages, short or long.

"March King" is Central Figure

But the real centers of interest in the concerts were not the soloists, however excellent, but the band as a whole and Sousa himself. The band has now been in the concert field for between thirty and forty years, and inevitably its personnel has changed a little each year; but it remains one of the finest instrumental ensembles in the world, comparable for expressiveness, finish, tone, and execution to the great symphony orchestras, rather than to the all too familiar military and concert bands which travel up and down in the land.

"Pep" and Sousa Twin Brothers

As to Sousa himself, years have changed his appearance, but have not impaired his vitality and magnetism. "Pep" and Sousa are never far apart! His alert, crisp beat has lost some of its earlier showiness, but none of its energy and electrical effect. He still remains the most rhythmically vital conductor in the world. He seems to pay increasing attention to what orchestral conductors call "color", and he is fond as ever of bright, sharp contrasts and heavy accents. His marches remain not only unexcelled

but unequalled, and the new are as full of life and color as the old. The new memorial "Golden Star" in the unusual vein, for Sousa, of a funeral march, is impressive to a high degree, such old favorites as the "Stars and Stripes Forever" and "El Capitan" do not lose by repetition; and there is delightful snap and go in "Sabres and Spurs," "Field Artillery," and the rest of the new crop.

The programs of the two concerts divided attention fairly between serious and light music, with a justifiable domination of Sousa. In the serious numbers, one might have fancied one's-self listening to an orchestra, without missing the strings; and the lighter numbers were bright and amusing without being cheap or vulgar. The clever "Showing off in Company," a pot-purri which furnished the excuse for each group of instruments to perform a short solo or stunt, was for once a pleasurable example of a type which is usually not so agreeable.

Trapshooters Alphabet

By DANIEL F. McMAHON

WHEN John Philip Sousa sends in a contribution to the Mercury Foot, it is something of an incident. Daniel F. McMahon, good old genial Dan, caused the famous bandmaster and composer to burst into song. It all was on account of a "Come All Ye" that Dan dashed off about his brother shooters. Like the "Shanty Boys Alphabet," the lumberjack song that is sung in every logging camp from coast to coast and starts with, "A is for axes we have to grind," and continues until every implement and incident connected with lumbering is mentioned, our club Longfellow dedicates a verse to each and every "shooting hound." The only thing missing from Dan's effusion was a verse dedicated to himself. When Mr. Sousa turned to the two verses of Dan's song he found:

S Is also for SOUSA, our own "Drummer Boy";
As a shot he sure is some bandmaster;
He could shoot at the clays for days and for days,
But he'll not "kill" unless he shoots faster.

Overwhelmed by the tribute McMahon had paid by writing a verse about him there was nothing for Mr. Sousa to do but turn about and honor Dan in a like manner. So the great composer beckoned to the muse and in answer came the following:

DANIEL F. McMAHON
(The Fast Shooting Poet)
McM Stands for McMAHON, who thinks he's a Kipling—
A Crosby, a Gilbert, a Tomlin, a Clark;
But Oh, Danny Dear,
There's nothing to fear,
From your pen or your gun, your bite or your bark.
JOHN PHILIP SOUSA
The Slow Composing Shooter.

Dan dedicated his Illiad to the memory of "That Wonderful Friend, Sportsman and Shot, 'Dol' Richardson." Dan launches his biographical chanson of the shooters with the following introductory verse:

In the Winter when it's snowing,
And the mercury is low;
When the Pelham winds are blowing,
And the scores just so and so:
We who visit where they're shooting,
(And the traps are not so far)
Realize beyond disputing,
That we're welcome—dub or star.

Then again in balmy Spring,
When the snow is off the ground;
And the targets that we fling,
Reach the waters of the Sound:
We all watch the flight of "clays"
Till we hear old Slocum's "taps,"
'Cause the happiest of days,
Are those spent out at the traps

Now, convinced the game's a wonder,
Why not boost it while we can.
Let us storm the Club like thunder,
Till we each convert a man.
Surely there's no danger,
So why not play the hunch:
If he claims that he's a stranger,
Just say, "Here friend, meet the bunch."

He then proceeds as follows:

A Is for ALLEN, who comes from the West;
He is jolly, good-natured and short:
'Though his scores do not show it, you really
should know it,
"Sprinklers" pattern just right for this sport.

A Again is for ANDERSON, a friend of McVoy's,
And he sure is a trapshooter bold:
With theories galore and much tape on his jaw,
His position's a dream to behold.

A Is also for ATHERTON—Captain A. E.,
Who has been in these parts 'bout a year;
In the old Windy City, his scores were quite
pretty;
Here's a shooter we may learn to fear.

A Once more is for AYRES—our friend skinny
Crit,
Whose shotgun now stands in the rack;
But he knows every brand, and where it's on
hand.
On that score he's leading the pack.

B Stands for BAKER, our friend, the ex-Cap,
And he never has been known to hurry;
He's a golfer and shot, and he fishes a lot,
But a story throws Fred in a flurry.

B Is also for BENNETT, the Commodore bold,
And a shooter who's sure had his fling.
In his car he's in clover and travels all over,
When he knows where to look for the thing.

B Again is for BERNER, that wild noisy guy;
A fair shot at singles and doubles:
There's no quiet found with our Charlie around,
At least when they're serving the bubbles.

B Once more is for BILLINGS—much loved old
Charles,
Who helped Washington out of his fix;
But he's now on a farm, well protected from
harm,
And he's telling his troubles to hicks.

Season of 1920 Concerts

TIMES
Seattle, Wash. SEP 17 1920 A

Sousa Observes Anniversary.
John Philip Sousa and his band will celebrate the 28th anniversary of the Sousa Band with a concert at the New York Hippodrome on Sunday night, September 19.
Friends From the Start.

COURIER JOURNAL,
Louisville, Ky.

**March King and His Band
to Be Heard in 2 Concerts**



JOHN PHILIP SOUSA.

THE success which has been the portion of John Philip Sousa, who will bring his famous organization to Louisville for two concerts on October 16, is proof that the public will support a musical organization when its leader is gifted and sensible enough to give the public "what it wants." This fact is noteworthy at this time, when, in connection with the widespread talk of music for the people is going the rounds, there are appeals in many places for subsidized concerts and opera for educational purposes. The

thought that there is one musical organization—world-famed at that—which is self-supporting and always loving public.

Sousa has a penchant for giving the public just what it wants—and when it wants it. One of the attributes of his genius is that his musical finger seemingly always is on the pulse of the music-loving public and he harkens to the public trend of musical desires. Besides, he has unostentatiously educated the public to a liking for band music at its best.

To Sousa's usual organization there has been added this year an additional attraction in the way of six soloists. The Louisville concerts will be given Saturday afternoon and evening, October 16, at the Jefferson County Armory.

COURIER JOURNAL,
Louisville, Ky. SEP 9 1920

**Sousa to Give Concerts
In Louisville Oct. 16**

John Philip Sousa, bandmaster and composer, will bring his musicians here for two concerts Saturday afternoon and night, October 16, at the Jefferson County Armory, it was announced yesterday.

Harry Askins, New York, Sousa's manager, who was in Louisville yesterday to make arrangements for the concerts, said that the "march king" started a week at Trenton, N. J., on a tour which will include the chief cities of the East and Middle West. This will be the twenty-eighth tour which Sousa and his band have made in this country.

From GLOBE DEMOCRAT

Address: St. Louis, Mo.

Date SEP 27 1920

Sousa's Band Coming Here.

Lieutenant Commander John Philip Sousa, who is touring the country with his famous band, will give an afternoon and evening concert at the Odeon Theater here, October 19, according to word received at local legion headquarters.

Sousa is a member of the New York Athletic Club Post of the Legion. He has dedicated his latest march, "Comrades of the Legion," to the organization. The number will be included in the program at the concerts here in honor of the local legion members.

COURIER JOURNAL,
Louisville, Ky.

**Kentucky Girl With
Sousa and His Band**



FLORENCE HARDEMAN.

A KENTUCKY girl who has risen to a point where she is ranked as a foremost American violinist, with her ability and reputation known from the Atlantic to the Pacific, is one of the talented soloists who will add to the delight of the concerts of John Philip Sousa and his world-famed band, coming to the Jefferson County Armory on Saturday afternoon and evening, October 16. This violinist is Florence Hardeman, a star of proven ability, and who has been a favorite before the American music-loving public for several years.

Lieut. Commander Sousa considers her one of the leading violinists before the public today. Madame Sarah Bernhardt, with whom Miss Hardeman toured the United States and Canada as assisting artist, also is a great admirer of her work.

Though a native of this State, Miss Hardeman has not been here for some years. She is one example of a poor girl who made good. Starting her musical education at the Cincinnati Conservatory of Music, with but limited means, she attracted the attention of Cincinnati patrons of the musical art, among them Charles P. Taft and Julius Fleischman, and was sent to Europe for instruction under leading masters of the violin. After a protracted stay in Paris, Miss Hardeman studied for a time under Leopold Auer, the famous Russian violin instructor, who has given polish to some of the world's best violinists.

Miss Hardeman is known for her connection with some of the leading symphony orchestras of the country, and with the New York Glee Club, Rubenstein Club, Criterion Club and other organizations, in some of New York's musical show-places, including the Hippodrome. Miss Hardeman is but one of nine talented soloists who appear with Sousa and his band.

From SEP 25 1920
Bill Board
Cincinnati, O.

NOTABLES AT SOUSA CONCERT

New York, Sept. 17.—Among the notables who will hear Sousa's band at his twenty-eighth anniversary concert in the Hippodrome Sunday evening, September 26, will be Geraldine Farrar, Admiral Glennon, Franklin D. Roosevelt and Governor Smith.

COMMERCIAL TRIBUNE
Cincinnati, Ohio

SOUSA'S BAND.

John Philip Sousa, famous as the "March King," will come to Music Hall with his band on Friday night for a single concert. Sousa will include in his program not only some of his newer compositions, but also a rich proportion of those marches and songs which are the most characteristic features of music in America. The soloists in addition to those with the band will be Florence

Hardeman, violinist, and Mary Baker, soprano.

ENQUIRER,
Cincinnati, Ohio. SEP 1 1920

Lieutenant Commander John Philip Sousa, now eking out one of his "lazy" periods of recreation by riding 500 miles on horseback and worrying the "high guns" in the spring trap-shooting contests, is also making ready to celebrate this year the twenty-eighth anniversary of the debut and concert premiere of the now internationally famous Sousa's band. It was at Plainfield, N. J., that this eventful first concert was given under the baton of the March King on September 26, 1892, since which memorable date this indefatigable bandmaster, composer, horseman, wing shot and now officer in the United States Navy, has passed no idle days, wasted no precious time. This year he has set aside Sunday evening, September 26, at the New York Hippodrome, for the birthday anniversary and celebration of Sousa's band, and, with his usual irrepressible energy, he is already formulating an eventful program for that cherished occasion.

COMMERCIAL TRIBUNE
Cincinnati, Ohio

SOUSA COMING WITH HIS BAND.

John Philip Sousa, famous as the "March King," will come to Music Hall with his band this season for a single concert. It will take place in Music Hall on Friday evening, October 15. Sousa will include in his program not only some of his newer compositions, but also a rich proportion of those marches and songs which are the most characteristic features of music in America. The soloists in addition to those with the band will be Florence Hardeman, violinist, and Mary Baker, soprano.

From SEP 25 1920
Bill Board
Cincinnati, O.

LEADER WRITES MARCH

New York, Sept. 17.—A. J. Garing, the conductor of the Hippodrome orchestra, has written a march which he has dedicated to John Philip Sousa. The "March King" will include it in his program at his concert next Sunday night at the big playhouse.

From SEP 25 1920
Bill Board
Cincinnati, O.

Sousa and his celebrated band will play one engagement only in Washington, D. C., September 28, and one engagement in Baltimore, September 29.

John Smallman, a teacher of voice and direc-

DISPATCH,
Louis, Mo.

DOWN APPLAUDS MUSICIANS' CONCERT

About 10,000 Hear Band of
More Than 200 Pieces at
Open Air Theater.

A concert band of more than 200 players, picked from the Musicians' Mutual Benefit Association, which is a union of professional players of musical instruments, played a program in the open-air theater in Forest Park, from 10:30 a. m. to noon yesterday.

The hour of 10:30 o'clock in the morning was recognized as rather severe test of St. Louisans' love of band music and experimentation with transitory bodies of as many as 200 players often is an unsatisfactory musical hazard.

Before the hour of the concert arrived a crowd which, if seated, would have filled the 10,000 capacity of the auditorium, was on hand. However, a midsummer sun sent many to the pergola shade of the outer rims. Thereafter the vigor and unanimity of the applause seemed to indicate that Conductor Frank Gecks cleared all hazards.

At least, when, toward the program's end, Gecks, in a brief talk, inquired by indirect question the measure of its enjoyment, spontaneous applause swept the audience.

"I believe you would like this to become an annual affair," he observed. Redoubled applause was his answer.

Union's Birthday Gift.

Former Circuit Judge Charles Clafin Allen, who spoke following Gecks, referred to the concert as "priceless." It was given to the public without price by the union as a birthday gift on the thirty-fifth anniversary of its organization. Gecks said today that the cost of such a band assembled at union rates for such a program would be about \$2000. In addition, the union paid \$350 for the placing of chairs in the auditorium.

The program was selected to give each of the band's choirs opportunity to be heard and for several sonorous ensembles. The opening number was "Semper Fidelis" march, the same choice as that made by Sousa with which to enter Twelfth street with his 250-piece Great Lakes band during its wartime visit to this city.

The swelling volume of the march burst the confines of the auditorium and trickled out blocks away to the ears of late arrivals.

Audience Likes Carmen.

The overture from "Tannhauser," exhibiting the heavy brasses, came next. Gecks here chose as an encore, "Traumeri," to introduce his woodwinds, which later again appeared to excellent advantage in Friedman's "Slavonic Rhapsody." The trumpet choir was chosen for exclusive organ-tone rendition of two sacred numbers, "The Chapel" and "The Lord's Day," and in the closing march, "The Stars and Stripes Forever," Gecks displayed his trombones with more prominence than customary in the Sousa piece.

The audience seemed to regard a number embracing selections from Carmen with greatest admiration.

Allen, in his address, seized the very apparent enthusiasm of the audience, for an appeal for more music in the parks. Recently the number of concerts which have been given with public funds in the park has been decreased because of the lack of money. Allen declared that physicians long have recognized the psychological value of music upon community life. References to the excellence of the band's performance were taken by the audience as occasion for renewed applause.

Gecks said today that the band had had one rehearsal prior to the concert. He said that he could not definitely say that the concert would be an annual affair, though he believed that it had demonstrated the public approval of such performance.

From SEP 27 1920
TIMES STAR,
Cincinnati, Ohio

SOUSA HONORED BY GREAT THROG IN NEW YORK

Anniversary of the Band Was
Made a Notable Occasion.

(TIMES-STAR SPECIAL DISPATCH)
NEW YORK, September 27.—

Lieutenant Commander John Philip Sousa and his band last night celebrated the twenty-eighth anniversary of the organization with a gala concert at the New York Hippodrome that was attended by a vast audience which overflowed onto the stage and included representatives of the army and navy, artists of grand opera, noted actors and other professional celebrities by the score. A feature of the evening was the appearance of a number of contemporary composers, introduced upon the stage by DeWolf Hopper, himself famous as the creator of the title role in "El Capitan." Raymond Hubbel, Jerome Kern, Irving Berlin, Ivan Caryll, Victor Jacobi, Rudolph Friml, Silvio Hein, A. Baldwin Sloan, Louis A. Hirsch and Earl Carroll were in the group, and all at separate pianos played "Semper Fidelis" with Sousa's band. Walter Damrosch, for the Musicians's club of New York, presented a great wreath of laurel to Lieut. Sousa. The Lambs' club presented a heroic floral guerdon. Geraldine Farrar hailed the chief from a box and there were presentations from the veterans of foreign wars; the Elks, the New York Athletic club and other organizations. Among the box holders and delegations prominent, were Mayor Hyland, Gen. Robert Alexander, Mme. Galli Curci, Maj. Gen. Bullard, John Ringling, Ina Claire, Gov. Smith, Judge Edward J. McGoldrick, Franklin D. Roosevelt, Admiral Glennon, Raymond Hitchcock, and the Indian Princess Watahwasso. Three new Sousa compositions, played for the first time in New York, were the musical features.

From SEP 30 1920
TIMES STAR
Cincinnati, O.

Sousa Directs A Love Affair

John Philip Sousa finds himself as much at home with the quill as with the baton, and in his latest novel, "The Transit of Venus," discloses as much ability in directing a love affair as he does in conducting his famous band in rendering one of his celebrated marches. But the "Transit" is not wholly a love story. It presents a very picturesque view of the seamy side of matrimony, the side that lead to the divorce court and alimony. Five men—a sort of trombone quintette—tell of the joys and sorrows of wedded life and of the unmarried blessedness that follows a decree. The hero—he would be the soloist in a Sousa recital—is the son of a man of boundless wealth but of great good sense. A young woman of many graces of mind and person gives the violin obligato. The finale is a chorus of love, happiness and marriage. (Small, Maynard & Co., Boston.)

From AUG 7-1920
Bill Board
Cincinnati, O.

SOUSA'S BAND OPENS

New York, July 30.—Tomorrow the March King, John Philip Sousa, starts his new season at Norwalk, Conn. This will be his twenty-eighth year. There is to be a gala "birthday" performance at the New York Hippodrome September 28 and the already famous organization is booked to the limit of the ensuing season for the most extensive tour of its career.

From 9-1920
Bill Board
Cincinnati, O.

SOUSA OPENS SEASON

At Renovated Lyric Theater, Baltimore
—Noted Bandmaster Offers New
March and Entertains Audi-
ence With Speech

Baltimore, Sept. 30.—If the snap and go of Sousa, the "march king," and his band are indicative of the season formally opened with a concert by that organization last Monday night, the renovated Lyric is destined to play an even greater part in the musical history of Baltimore than it has in the past.

Enthusiasm was rampant, and the audience was one of the largest ever seen in the big music hall. The "standing room only" sign was out when Dr. Hugh H. Young, president of the Lyric Association, opened the proceedings with a brief address. As he closed he called on Governor Ritchie, who, speaking from one of the boxes, expressed full confidence that the high expectations entertained in connection with the acquisition of the Lyric would be realized.

No sooner had the Governor resumed his seat than the band began its part of the program by breaking into the strains of a composition written especially for the occasion.

In the middle of the program the bandmaster made a few remarks on his appearance in Baltimore, and especially on the improved aspect of the Lyric. He then called upon Mayor Broenig, who occupied a box opposite the Governor.

The present decorative scheme of the theater is decidedly cheerful, without the slightest touch of the garish. It is all in a high

but softly modulated key—French grays and ivory predominating—with touches of gold and garnet for relief. Pink shaded lights illumine the boxes and also the lobby, and thick new carpets cover the floor. The lighting arrangements are a particularly welcome relief, and especially pleasing are the alterations that have been made in the entrance, the foyer, the smoking room and the ladies' dressing room.

All in all the Lyric can now be compared favorably with the best music halls of other cities.

From AUG 28 1920
Bill Board
Cincinnati, O.

SOUSA'S ONLY APPEARANCE

In New York This Season To Be on
September 26

Lieut. John Philip Sousa and his famous band will make but one appearance in New York City this season. This will be at the Hippodrome on September 26, when Lieut. Sousa will celebrate the 28th anniversary of his band. One hundred musicians and five soloists will be heard on this occasion.

From SEP 4 1920
Bill Board
Cincinnati, O.

SOUSA TO TOUR CUBA

Under Auspices of Cuban Government
—Will Also Take His Band to
the City of Mexico

New York, Aug. 30.—John Philip Sousa and his world renowned band will tour the island of Cuba under the auspices and direction of the Cuban government. The band will play a season of six weeks in Havana and other important cities of Cuba, and this engagement is attracting much attention in that it will be the first time a band from the United States has been invited to visit the island.

Following the Cuban engagement the Sousa Band and soloists will play a season of four weeks in the city of Mexico, the birthplace in this continent of ancient and modern, traditional and written Spanish and Mexican music. These two engagements will mark John Philip Sousa's first visit to Latin America, and much good is expected from concerts by the famous bandmaster and his men in bringing about better understanding musically between their lands and ours.

From SEP 26 1920
NEW YORK COURIER
ESTABLISHED 1861

THROG HEARS SOUSA.

Sousa and his band returned to Poughkeepsie for a concert at the Collingwood last night and the great leader and his organization were given a cordial greeting. The S. R. O. sign was hung out early, such a demand was there for seats. Sousa's band improves with age. At least that was the impression with which patrons of the Collingwood went home. Certainly the old organization never played with more skill or spirit. An excellent program was delightfully presented.

JOHN PHILIP SOUSA,
FAMOUS BAND LEADER



ARGUS
Albany, N. Y.

SOUSA AND HIS BAND
TO GIVE CONCERT IN TROY

Music lovers of this vicinity will be delighted with the announcement that Lieutenant John Philip Sousa, the internationally famous band master, and his equally well known corps of musicians, will appear in concert at Music hall, Troy, Friday night, September 24. The visit will mark the first paid this locality by the march king in almost a decade and is part of the itinerary of the first post-war tour of the Knight of the Baton. Lieutenant Sousa recently retired from the United States naval service after having served throughout the war as chief band master at the Great Lakes Naval Training station. Prior to the outbreak of the war he had spent 29 years traveling, making five tours of Europe and one of the world, the latter lasting one year. Lieutenant Sousa's company, unlike those of former years, does not consist only of orchestral musicians. He presents a number of vocal and instrumental soloists of universal reputation.

ARGUS
Albany, N. Y.

SOUSA REFORMS BAND;
WILL PLAY IN TROY SOON

Lieutenant Commander John Philip Sousa, who has recently been discharged from the United States Navy, in which he served as chief bandmaster throughout the war, has gathered his old world famous band about him once more and is undertaking his first post to coast tour in many years. He will be seen at Music hall, Troy, on the night of September 24. Sousa's band, as the world knows it, quit active service in September, 1917, when Lieutenant Commander Sousa returned to his duties in the United States Naval Reserve Force, thus abandoning his 25 year old organization. But after a year and a half of navy service, the famous March King is again active, and is now celebrating his twenty-eighth tour. In spite of the performances of his imitators, especially those of the burlesque variety, Lieutenant Commander Sousa is not an eccentric band leader. The common impression that he goes through all sorts of contortions while swaying the baton is absolutely baseless. On the contrary, Sousa stands erect and his baton moves freely and with perfect smoothness.

SOUSA WILL PLAY
AT TROY FRIDAY

March King Brings Old Band
Increased to 100
Members.

Now that Lieutenant Commander John Philip Sousa, the unforgotten band leader and composer, has finished his work for the government, after training about 3,000 bandsmen at the Great Lakes naval training station, he has assembled his old band and increased its membership to 100, adding about ten soloists, with this organization he will play in Music hall, Troy, on Friday evening. Seats are on sale at Cluett's. Sousa will play, for the first time in public, his latest march, "Comrades of the Legion," said to be another "Stars and Stripes Forever."

One of the most interesting features of this season's tour is the playing of young Winifred Bambrick, the remarkable harpist who came out of Canada recently and took New York by storm at her debut in Aeolian hall.

Sousa has a new genius of the cornet in John Dolan, who succeeds that veteran star cornetist, Herbert Clarke, who was with Sousa for many years. Oddly enough the fame of John Dolan reached the ears of Sousa long before Sousa saw him or heard him play. A sight of him impressed Sousa, and when Dolan played, that settled it.

The following program will be played at Troy:

Rhapsody—"The American Indian" (new) Orem
Cornet solo—"Scintilla" Perkins
John Dolan
Camera Studies—(new) Sousa
(a) "The Flashing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
Vocal solo—"Waiting" Millard
Miss Mary Baker
Andante Cantabile—Prom String Quartette, Op. II Tschaiakowsky
Interval—
"A Study in Rhythms"—(new)....Sousa
(Being a manipulation of a group of classics)
(a) Xylophone solo, "The March Wind" (new)....Carey
George J. Carey
(b) "Comrades of the Legion" (new) Sousa
Violin solo—Two movements from the Concerto in F Sharp Minor. Vientemps
Miss Florence Hardeman
Dance of the comedians from "The Bartered Bride," Smetana
Sousa and his band will play in Amsterdam on Thursday afternoon and in the Schenectady armory in the evening; in Glens Falls on Friday afternoon at the Rialto theatre and in Troy the same evening.

ESTABLISHED 1881
SEP 20 1920
rom
Herald Dispatch
Utica N. Y.

COMEDY

THE PARK OFFERING

"Cappy Rick," Adapted From Popular
Story, Will Be Presented To-night.

To-night patrons of the Park Theater will be afforded the opportunity of seeing Peter B. Kyne's "Cappy Ricks" of Saturday Evening Post fame, dramatized at the Park Theater. The Park Players are prepared to present the great comedy success,

From
EVENING RECORD,
Boston, Mass.

Sousa's Band

Miss Marjorie Moody, well known in Boston as a singer with the Apollo Club and other local organizations, will make a tour this season as leading soloist with Sousa and his Band. She is now rehearsing in New York, and will come to Boston with Sousa for his concert at Fenway Park on Sunday afternoon, Aug. 8.

From
Times SEP 4 1920 Y
Troy, N. Y.

Sousa and His Band.

There doubtless is not a person in Troy who is not familiar with the music of John Phillip Sousa, who, with his band, will appear in Music Hall Friday evening, September 24. But many music-loving citizens have become enamored of this art through the medium of the talking machine, and this, though remarkably productive of the sonorous, dulcet tones, falls in one thing. It does not disclose the demeanor of the march king as he leads his musicians through a composition. Persons who have never seen Sousa are under the impression that he goes through all sorts of contortions as he waves his baton. This is conveyed to them by vaudeville and burlesque performers, who imitate the renowned bandmaster. But this mimicry is absolutely unfounded. Sousa shuns the grotesque mannerisms of most band leaders, who adopt them merely to cause comment and elicit plaudits.

AMUSEMENTS

Collingwood.
It has been remarked repeatedly that, notwithstanding the exaggerations of his imitators, Sousa is the sanest of the bandmasters of the generation. He eschews the meaningless and wholly theatrical mannerisms which are affected by so many other leaders for the sole purpose of attracting attention and eliciting comment. Sousa leads with an easy grace that seems to be a part of the music he is conducting, yet with a masterful precision which absolutely controls the wonderful body of musicians banded together in his name. The programmes presented by Sousa and his Band always contain something new. They will appear here on Saturday evening, September 25th, at the Collingwood Theatre.

From
KNICKERBOCKER PRESS
Albany, N. Y.

SOUSA'S BAND TO PLAY
IN TROY SEPTEMBER 24

The celebrated band of sixty pieces under the leadership of John Phillip Sousa, known the world over as the March King, will appear in Music hall, Troy, Friday night, September 24. A feature of the band will be the staff of vocal and instrumental soloists. In addition, Miss Winifred Bambrick, harpist; John Dolan, cornetist; Ellis McDiarmid, flutist; George J. Carey, xylophonist; Miss Mary Baker, soprano and Miss Florence Hardeman, violinist, will appear.

adapted by Edward Rose, from Mr. Kyne's famous "Cappy" story. It is a gem on the stage as well as in fiction and with the popular Bob McClung, appearing in the role of the all important "Cappy," it should be a wonderful offering. "Cappy Ricks" will be presented throughout the week excepting Monday when there is no matinee and Wednesday evening when "Sousa And His Band" will be at the Park. Tickets are selling fast for the celebrated comedy success and patrons are advised to get their seats immediately. Prices ranging from 25 cents to 75 cents, no higher shall prevail.

ADVERTISER,
Boston, Mass.

TO SING WITH SOUSA

Marjorie Moody, well known in Boston as a singer with the Apollo Club and other local organizations, will make a tour this season as leading soloist with Sousa and his band. She will come to Boston with Sousa for his concert at Fenway Park on Sunday afternoon, August 8. Among the selections she will sing will be "Who's Who in Navy Blue," a march song recently written by Sousa.

ARGUS
Albany, N. Y.

SOUSA WILL HAVE FINE ARTISTS IN TROY

A striking and growing feature of this season's successive triumphs of John Philip Sousa, who, at the head of his super-excellent band of 60 pieces, will appear at Music hall, Troy, Friday, September 24, is his staff of vocal and instrumental soloists. In addition to the great ensemble, the March King carries such brilliant individual artists as Miss Winifred Bambrick, harpist, John Dolan, cornetist; Ellis McDiarmid, flutist; George J. Carey, xylophonist; Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist. Miss Bambrick is the virtuoso who, in making her professional debut in this country recently in a recital in Aeolian Hall, New York, was acclaimed by critics as a genius. She is a native of Canada.

The present touring season of the Knight of the Baton is one of but 12 weeks, the briefest in the history of Sousa's band. Every concert this year is in the nature of a celebration for this is the twenty-eighth season of the organization. The gala "birthday party" will take place in the New York Hippodrome two days after the concert in Troy.

Early next year Lieutenant Sousa will inaugurate the new Spring Promenade concerts, which are to be launched in the Philadelphia Academy of Music by the directors of the Metropolitan Opera company of that city. Later in 1921 the March King and his cohorts, under the auspices of the Government of Cuba, will give a season of concerts for the first time in that Republic, after which the organization will proceed to Mexico, playing a season of four weeks in

the capital of that country. These will mark Sousa's first visits to the tropical countries of the Western Hemisphere.

KNICKERBOCKER PRESS
Albany, N. Y.

SCHENECTADY PARK HEALTH WANTS SOUSA IN CONCERT

Daniel J. Sweeney, park superintendent in Schenectady, has started a movement to bring Sousa's band to Schenectady for a free park concert. If sufficient subscriptions are not offered to defray the expenses, a small fee will be charged.

Superintendent Sweeney will receive promises of subscriptions at 1488 State street, so he can estimate whether the concert can be given free or a charge will be necessary.

From
Herald Dispatch
Utica, N. Y.

Sousa's Band Wednesday.

John Philip Sousa and his great band will give a splendid concert in the Park Theater on Wednesday evening this week, and tickets are on sale at the box office now, or can be had by mail or telephone. The concert will be one of the biggest events of the entertainment year, and the Park Theater, with its seating capacity of 1,800, is an ideal place for this big feature. Two years ago the band had 56 musicians, but this year it has 70 of the most talented players in

America, and several clever soloists, including a young lady harpist. The band has been having record-breaking attendance at all concerts thus far this season and will surely meet the same welcome in Utica.

STAR
Indianapolis, Ind.

Sousa Will Celebrate Anniversary

Lieutenant Commander John Philip Sousa will celebrate the twenty-eighth anniversary of his band this season by giving a concert at the Hippodrome, New York. The event is scheduled for the night of Sunday, Sept. 26, and the selection of the big playhouse is especially fitting in view of the fact that it was at the Hippodrome that Sousa achieved metropolitan prominence as a conductor and composer. It was way back in 1892 that Sousa first formed his band and their initial concert was held in Plainfield, N. J., on Sept. 26, of that year. Since that time many of the original members of the organization have graduated into posts of individual responsibility in the world of music, but their one-time leader is gathering these former associates together for the one occasion and these, augmenting the regular band, will bring the strength of the organization up to 100 men for the concert.

From

Sousa Anniversary.

Within the fortnight New York is to give Sousa an anniversary celebration as well as Jenny Lind. The two events will naturally be vastly different. In the first place Sousa will be at his. His anniversary is no centenary, nor in fact, does it fall on any of the customary year-milestones. It is the 28th anniversary of the first concert given under his name, and it occurs to-night.

The "March King" has had a remarkable record as composer and bandmaster. His compositions are instinct with the swing and rhythm of the soldier tread interpreted through music. He is said to place "The Stars and Stripes" at the head of his band pieces, and it is, perhaps the favorite of the people. "Semper Fidelis," the "Washington Post," "Thunderer," "Jack Tar" and "Hands Across the Sea" are others which have gone like wildfire across the land. Among his recent pieces, "Comrades of the Legion," dedicated to the American Legion, has taken its place in the forefront. In 35 years of composing he has turned out about 50 marches. He has also written the scores of several operas, among them "The Free Lance," "The Charlatan" and "El Capitan." Among his earliest efforts were humorous treatments of popular song hits of the day, and he once wrote a score of "Pinafore" from memory for the use of a travelling opera company he conducted. Needless to say, it was not strictly Sullivan, but did not fail of appreciation on its own merits.

One of his early important engagements was as first violinist in the orchestra which Offenbach conducted on his tour of the country in 1877. In 1890 he enlisted in the service of the United States and was appointed leader of the United States Marine Corps Band. Under him the organization became famous and established a prestige for the leader which gave him a good start when he resigned from the service in 1892 and organized his own band.

Since then he has become a national

institution, and his name and fame may be said to extend over the globe. He has circled the world on his tours and travelled thousands of miles on musical journeys through the United States and Europe. He met honors and distinctions everywhere. Edward VII. of England gave him the medal of the Victorian Order and France gave him the palms of the Academy and the Rosette of Public Instruction. Other Governments and individuals have added to his trophies.

From

Sousa at Work Again

Lieut. John Philip Sousa has returned from Maplewood, N.H., where he is enjoying a brief vacation and indulging in his favorite recreation of trap-shooting, to New York, where tomorrow at the Hippodrome, he begins rehearsals with his band for their coming tour of the country. One of the earliest concerts will be given in Boston at Fenway Park, on Sunday afternoon, August 8, when two of his compositions, "Who's Who in Navy Blue," and "Comrades of the Legion," will then be played for the first time there. The latter march was written at the special request of leading members of the American Legion.

JOURNAL

Minneapolis, Minn.

Minneapolis to Hear Sousa's Band, Nov. 4, Before Tour to Cuba



JOHN PHILIP SOUSA and his famous band will give two performances at the Minneapolis Auditorium Nov. 4, prior to Sousa's season in Havana. Sousa is to take his band to Cuba under the auspices of the Cuban government early in 1921 and the season in Cuba is to be followed by a season of four weeks in the City of Mexico.

From
News
Minneapolis Minn

CELEBRITIES ATTEND SOUSA ANNIVERSARY

Noted Band Will Play Two Concerts at Auditorium, Minneapolis, Thursday, November 4.

Lieut. Commander John Philip Sousa and his band last night celebrated the twenty-eighth anniversary of the organization with a gala concert at the Hippodrome, New York city, that was attended by a vast audience which overflowed onto the stage and included representatives of the army and navy, artists of grand opera, the drama and professional celebrities by scores.

A feature of the evening was the appearance of a number of contemporary composers introduced upon the stage by DeWolf Hopper, actor-creator of the title role in El Capitan. Among these were Raymond Hubbell, Jerome Kern, Irving Berlin, Ivan Caryll, Victor Jacobi, Rudolph Frime, Silvio Hein, A. Baldwin Sloan, Louis A. Hirsch and Earl Carroll. Each at a separate piano played with Sousa's band. Walter Damrosch, for the Musicians' club of New York, presented a great wreath of laurel to Commander Sousa; the Lambs club presented a heroic floral guerdon; Geraldine Farrar hailed the chief from a box. There were also presentations from the Veterans of Foreign Wars, the Elks, New York Athletic club and other organizations. Among the box holders and delegations were Mayor Hylan, the Republican club, Gen. Robert Alexander, Mme. Galli Curci, Maj. Gen. Bullard, John Ringling, Inc. Claire, Governor Smith, Judge Edward J. McGouldrick, Franklin D. Roosevelt, Admiral Glennon and Raymond Hitchcock.

Wine Transferred to John Mass June 1920

Sousa to Play in Fenway Park

Sousa and his band have been heard in Boston many times, and he hopes to be heard here many more. He does not believe in farewell tours and at his single appearance in this city the coming summer he will be all the more cordially welcomed because other engagements are certain some day to follow. The place will be Fenway Park, which will be scarcely large enough to hold the vast audience that will assemble there, and the date will be Sunday afternoon, Aug. 8. Band music can never be heard to greater advantage than out of doors, and his programme will be made up of many patriotic and other popular selections, including several of his own masterpieces. Among them will be "Comrades of the Legion," dedicated to the American Legion, which will then be played for the first time in America. Sousa has the happy faculty of making the classics popular to the average listener, who claims that he does not care for classical music, and he raises the so-called "popular" pieces far above the ordinary.

EVENING RECORD,
Boston, Mass.

SOUSA'S BAND TO PLAY HERE, AUG. 8

They've found a new use for Fenway Park.

A concert by Sousa's Band has been arranged and will be held at Fenway, Sunday, Aug. 8. According to Business Manager Dan Considine, popular prices will prevail and it is expected the park will be taxed to capacity.

From Post SEP 22 1920
Boston, Mass.

John Philip Sousa and his famous band will, on next Sunday, celebrate the 28th anniversary of the great band under the direction of America's march king. It was on Sept. 26, 1892, at Plainfield, N. J., that the first concert of Sousa's Band was given. Since that time this organization has been heard in every country in the world, and no American musician has ever had so many honors paid to him as has John Philip Sousa.

HERALD,
Boston, Mass.

SOUSA COMPOSES NEW MARCH

John Philip Sousa, who still wears the title "The March King," has just written a new march, the first in two years. It is called "Comrades of the Legion" and is said to be one of the most spirited marches which this popular composer and band leader has done in many years.

SOUSA COMES TO BOSTON

After having served through the war as chief bandmaster at the Great Lakes training station, Lieutenant-Commander John Philip Sousa has gathered his old and seasoned bandmen about him and has set off on a tour of the country that will take him from the Atlantic to the Pacific. One of the first places he will visit is Boston, and this afternoon he will give one concert only at Fenway Park. The occasion will be of especial interest to members of the American Legion, for one of the leading selections on the programme will be Sousa's own march, "Comrades of the Legion," which will then be played for the first time. His marching song, "Who's Who in Navy Blue," is also new, and it will be sung by Miss Marjorie Moody, a talented soprano whose home is in Swampscott, and who has achieved much popularity through her singing with Sousa's band and also in local concerts in and around Boston.

From Post AUG 8 1920
Boston, Mass.

SOUSA'S BAND

Lieutenant-Commander John Philip Sousa and his band will play today at Fenway Park. Soloists will include Miss Marjorie Moody of Swampscott and John Dolan, cornet.

From Post
Boston, Mass.

SOUSA BEGINS 28TH SEASON WITH BAND



Lieutenant John Philip Sousa, who has begun on his 28th tour with his famous band of musicians. (Photo by White.)

John Philip Sousa, the March King, doesn't believe in farewell tours.

"This is my 28th season at the head of my band, and I hope I will have many more," he declares as he begins his country-wide journey with his famous musicians.

Probably no composer in the world is as well known and loved as Lieutenant Commander Sousa, whose stirring martial compositions have made him heralded on every side. On Fenway Park, today, he will conduct a typical Sousa programme, interspersed with many of his own famous productions.

It is not generally known that Commander Sousa was a public violin soloist at the age of 11, that he taught harmony at 15, and that he is the author of several books, one of which, "The Fifth String," enjoyed great popularity on its publication some years ago.

He began with his band in Plainfield, N. J., on Sept. 26, 1892, and has been at its head uninterruptedly ever since. The day after his band was established P. S. Gilmore, the most distinguished band leader of his day, died, and it is no exaggeration to say his mantle immediately fell on Sousa's shoulders.

FROM

Sousa and His Band

Lieut. Commander John Philip Sousa, who recently retired from the United States Naval service after having served throughout the war as chief bandmaster at the Great Lakes Training Station, has gathered his old and seasoned bandmen about him once more, and is making a comprehensive tour of the country for the first time in four years.

Sousa had full charge during the war of the training of all the bandmen who were enlisted for service in the navy. On several occasions as many as 1000 musicians were under his direct control at the naval station. These were divided into groups, each under the direction of an assistant bandmaster. Sousa took turns in directing them, and on several occasions brought the entire thousand together in one enormous band, probably the largest single group of instrumentalists ever heard together at one time in the recorded history of the world.

It is Lieut. Sousa's firm opinion that nothing did more to keep up the morale of the American Navy during the war than band music. It relieved the dull monotony of life aboard ship, and gave the sailors the opportunity to forget the routine of duty. He feels a justifiable pride in his accomplishments during the period of stress and strife. He and his band will be heard at Fenway Park Sunday afternoon, Aug. 8.

SOUSA'S BAND

Lieutenant-Commander John Philip Sousa and his band will come to Fenway Park Sunday afternoon, Aug. 8, for one concert only.

ESTABLISHED 1861

From
HERALD,
Boston, Mass.

WEEKLY REVIEW OF NEW RECORDS

"Sing Me to Sleep" and "Fiddle and I," soprano solos by Barbara Maurel—Columbia record No. 6156. Miss Maurel has taken two songs that are especially dear to all lovers of music and given them an interpretation that goes straight to the heart. The first is a song for twilight, and the haunting melody is sung tenderly and softly, yet every word comes to us clearly—vibrant with feeling. "Fiddle and I" is in a lighter vein, but there's the same soothing sweetness. An orchestra accompaniment with a beautiful violin obbligato by Sascha Jacobson furnishes an exquisite musical background for the voice.

"Comrades of the Legion" and "Who's Who in Navy Blue," Sousa's band—Victor record No. 18683. These two splendid marches are in the great bandmaster's best style, the product of Lieut. Sousa's riper experience. Long years ago when Sousa wrote the Washington Post March he had never seen men marching to actual war nor heard the echoing of steps that lead to death in battle! He has given us in these marches the same wonderful rhythm, but also there's something deeper and finer. The recording is exceptionally good. One hears a very satisfying volume of brass band music with the full blare of the brasses and the crashing chords of the marching theme.

"Just Like a Gypsy" and "The Moon" fox trots—Wiedoeft-Wadsworth quartet—Vocalion record No. 14091. The first is by Simons and Boyss and introduces the "Rose of Bagdad." Mere names mean but little to the dancing contingent but when you put this record on they quickly know you've started something. Among the floods of new dance music put out this season, this fox trot stands out as one of the very best. It has a melody that's catchy and a rhythm that's irresistible. It may not be a hard one to quite out it's a close second. (Speaking of Dardanella, the Vocalion people have put out a quite remarkable recording of this popular hit.) On the reverse the same players have recorded a fox trot as a fitting companion piece. So you get two unusually good dance selections on one disc.

HERALD SEP 12 1920
Boston, Mass.

SOUSA'S BAND TO TOUR CUBA

John Philip Sousa and his world-renowned band will tour the island of Cuba under the auspices and direction of the Cuban government. The band will play a season of six weeks in Havana and other important cities of Cuba, and this engagement is attracting much attention in that it will be the first time a band from the United States has been invited to visit the island.

Following the Cuban engagement the Sousa band and soloists will play a season of four weeks in the city of Mexico, the birthplace in this continent of ancient and modern, traditional and written Spanish and Mexican music. These two engagements will mark John Philip Sousa's first visit to Latin America, and much good is expected from concerts by the famous bandmaster and his men in bringing about better understanding musically between their lands and ours.

Boston, Mass.

dress

te

JUL 24 1920 L

Lieutenant-Commander John Philip Sousa has made a discovery in John Dolan, whom he has engaged to succeed his former soloist of many years, Herbert Clarke, now retired from the concert stage. Mr. Dolan will be with Sousa and his band when they come to Fenway Park on Sunday afternoon, August 8, for one concert only. In addition to Mr. Dolan the soloists will include Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; and Ellis McDiarmid, flute.

CROWD AT FENWAY PARK TO HEAR SOUSA'S BAND

4000 Persons Hear Three of Bandmaster's Latest Compositions

Lt.-Commander John Philip Sousa, with his band, gave a concert at Fenway Park yesterday afternoon, and offered several of his latest compositions for the first time before a Boston audience. The attendance, despite the threatening weather, was nearly 4000, and the famous bandmaster and his musicians received an enthusiastic greeting.

The program of nine numbers, which was lengthened by frequent encores, included Lt.-Commander Sousa's new march, "Comrades of the Legion," which he has dedicated to the American Legion. He is an honorary member of five different posts of the organization. "Who's Who in Navy Blue," which he composed for the 1920-21 class at the U. S. Naval Academy, was another feature, as was "The American Indian" rhapsody.

From Boston the band will go to Portland, Me., where it is scheduled to give a concert today.

Sousa and His Band

at Fenway Park Today

Lieut. Commander John Philip Sousa has gathered his old and seasoned bandmen about him and has set off on a tour of the country that will take him from the Atlantic to the Pacific. One of the first places he will visit is Boston, and this afternoon he will give a concert at Fenway Park.

One of the leading selections on the program will be Sousa's own march, "Comrades of the Legion," which will then be played for the first time. His marching song, "Who's Who in Navy Blue," is also new, and it will be sung by Miss Marjorie Moody, a soprano whose home is in Swampscott.

Other pieces on the program will be "A Study in Rhythms," a transcription in which Sousa has ingeniously manipulated a group of classics. The cornet soloist will be John Dolan, and there will be a xylophone solo, "Morning, Noon and Night," composed and played by George J. Carey. Sousa's suite, "Tales of a Traveler," will be played.

from JUL 24 1920
Evening Transcript
Boston, Mass.

Sousa's Band Coming to Boston
When the audience at Fenway Park on Sunday afternoon, Aug. 8, sees Sousa leading his famous organization of musicians, they will, of course, think of him primarily as a band leader, but he is in addition much else. His interests are

varied, both in the world of music and outside of it. He is a composer not only of the marches with which his name has been associated, but also of operas, several of which have found continued success on the stage. The number of the marches he has written is in excess of one hundred. And when he doffs his uniform he becomes a plain American citizen. He is a lover and a student of nature and spends weeks each year in the wilds with his horses, dogs and gun. He is also one of the most expert trapshooters in the world, his home at Port Washington, N. Y., containing many trophies he has won. He is at present directing the rehearsals of his band at the New York Hippodrome, preparatory to the opening of the tour which will bring him to Boston two weeks from Sunday.

Boston, Mass.

SOUSA'S BAND REMOBILIZED

When Lieutenant-Commander John Philip Sousa was actively engaged with his duties in the United States Naval Reserve Force during the war, he said one day to an interviewer:

"After the war I want to get my old band together again. While my whole heart is concerned in the development of these boys that are under me in the service, I am afraid my soul—part of it, at least—is with my old organization. That was MY band. Most of those old boys of mine are playing in and around New York. Some day I hope to go back to them—for they are waiting for me."

It is pleasant to record that Sousa's desire has been gratified, for he has been honorably discharged from the service, and already his original band of twenty-nine years' standing has been mobilized again for a coast-to-coast tour, which will include one concert only at Fenway Park on Sunday afternoon, August 8.

JUL 25 1920 BOSTON, MASS.

MARCH KING SOON TO BEGIN TOUR

Tells Why He Had Penchant
to Write Marches

John Philip Sousa, after having served his country as a lieutenant in the navy, is now back in public life again. His first transcontinental tour since the war will begin next winter, and one of his first engagements with his band will be in Boston, where at Fenway Park he will give a Sunday afternoon concert on Aug. 8.

"Everybody in the world that has ever written anything has composed a march," says the great bandmaster and composer. "It is the first thing an amateur undertakes to write. The number of marches that have been written for 'special' events would run into the millions; yet how seldom does one find a march that really expresses the spirit of tramping soldiers. I do not think you find that spirit even in the celebrated marches from grand operas. I am thinking of the march from 'Faust'—the 'Soldiers' Chorus.' It is melodious, splendidly written and effective, but it doesn't suggest the spirit of, let us say, 'La Marseillaise.' There isn't any fight in



JOHN PHILIP SOUSA

it. The same is true of the fine march of Verdi in 'Trovatore,' and in others too numerous to mention.

"It has been asserted so many times that I like to believe it myself, that my marches do assert this spirit of militant vigor and courage. If that be true, I can easily assign a reason. My boyhood days were spent in Washington. The days when my nature was forming and my mind was most open to impressions were the days of the civil war. I watched my own father join the ranks of the men that tramped through Washington in never-ending streams of vital blue. Since Washington was the capital of our land, it was natural that there we should see the soldiers at their best and in their most inspiring numbers and enthusiasm. All day long they marched through with bands playing and flags flying. My youthful mind was filled with this picture and obsessed with the spirited melodies. There needed another touch to my impressions and this was supplied by the Negro boys and girls—yes, and men and women, too—that would constitute themselves invited and sometimes unwelcome guest escorts to the regimental bands, about which they would dance with that abandon which characterizes the Negro and his sense of rhythm. Hypnotized by the music and wild with excitement, they would execute their steps along the line of march, gesticulating and prancing, but always in rhythm, to which they gave the soul of animation and lightheartedness and enthusiasm.

"When I came to write my marches these things were in my sub-conscious mind, though I wasn't aware of it until later. My marches became more or less accurate impressions caught from the color and movement, the militant heroism and the pomp and majesty of war—but mostly the spirit of Americanism, I hope, as reflected in devotion to ideals and courage, and fortitude and gallantry."

VENING RECORD 1920
Boston, Mass.

Sousa's Band

Under the personal direction of the March King, Sousa and his Band begin their season at Norwalk, Conn., this evening, rehearsals having been going on all the week in New York at Carnegie Hall. The full quota of the band consists of 70 players, and they come to Boston for one concert only at Fenway Park a week from Sunday afternoon.

From JUL 31 1920
Traveler

Boston, Mass.

SOUSA'S BAND ON WAY TO BOSTON

Under the personal direction of the march king, Sousa and his band begin their season at Norwalk, Ct., this evening, rehearsals having been going on all the week in New York at Carnegie Hall. Next Tuesday they will be at Northampton, Mass., where they will appear under the auspices of the chamber commerce of that city, and will form a part of the festivities following the official notification of Gov. Coolidge's nomination to the vice-presidency. It is promised that Gov. Coolidge will introduce Lieutenant-Commander Sousa to the audience.

The full quota of the band consists of 70 players, and they came to Boston for one concert only at Fenway Park a week from Sunday afternoon. There will be a list of 10 soloists, with Marjorie Moody as soprano, John Dolan as cornetist and Winifred Bambrick as harpist.

From JUL 24 1920
EVENING RECORD
Boston, Mass.

Sousa's New Discovery

Lieut. Commander Sousa has discovered John Dolan, and he has been engaged by the March King to succeed Herbert Clarke, the veteran star cornetist who is now retired. He will be with Sousa and his band when that organization comes to Fenway Park on Sunday afternoon, Aug. 8th, for one concert only.

FROM AUG 1 1920
ADVERTISER
Boston, Mass.

SOUSA CONCERT

Probably no composer in the world today has a popularity equal to that of Lieutenant-Commander John Philip Sousa. This is due to two factors—his marches are the recognized criterion in all parts of the civilized world, and his personality has endeared him to the people at large. In his concert here at Fenway Park on Sunday afternoon, August 8, Sousa will give a program replete with classic and artistic gems, with many of his famous marches interspersed. Among the soloists will be John Dolan, cornetist, and Miss Marjorie Moody, soprano.

ESTABLISHED 1887
From JUL 31 1920
Evening Transcript
Boston, Mass.

Sousa's Band Begins Its Tour

After final rehearsals in Carnegie Hall New York City, this week, Sousa and his band begin their annual season at Norwalk, Conn., this evening. This is the beginning of a tour that will take this organization from one end of the country to the other, and that will include Boston, where, at Fenway Park, a week from tomorrow afternoon, they will make their only appearance here this year. Next Tuesday, on their way to Boston, they will be in Northampton, where a concert will be given under the auspices of the Chamber of Commerce of that city. Sousa is a personal friend of Senator Harding and is anxious to make the acquaintance of Governor Coolidge, so it is announced that the governor will be present at the concert and will introduce the "March King" to the audience. "Is this your farewell tour?" Sousa was asked recently. "No, indeed," he replied, "but it is my twenty-eighth season at the head of my band, and I hope to have many more. It was on the September 26, 1892, that my band had its beginnings at Plainfield, N. J., and I have been at its head uninterruptedly ever since." The day after Sousa's Band was established, P. S. Gilmore, the most distinguished band-leader of his day, died, and it is no exaggeration to say that his mantle fell immediately on Sousa's shoulders. The twenty-eighth anniversary of the band will be celebrated in New York at the Hippodrome with a concert on September 26.

MARCH KING SOON TO BEGIN TOUR

**Tells Why He Had Penchant
to Write Marches**

John Philip Sousa, after having served his country as a lieutenant in the navy, is now back in public life again. His first transcontinental tour since the war will begin next winter, and one of his first engagements with his band will be in Boston, where at Fenway Park he will give a Sunday afternoon concert on Aug. 8.

"Everybody in the world that has ever written anything has composed a march," says the great bandmaster and composer. "It is the first thing an amateur undertakes to write. The number of marches that have been written for 'special' events would run into the millions; yet how seldom does one find a march that really expresses the spirit of tramping soldiers. I do not think you find that spirit even in the celebrated marches from grand operas. I am thinking of the march from 'Faust'—the 'Soldiers' Chorus.' It is melodious, splendidly written and effective, but it doesn't suggest the spirit of, let us say, 'La Marseillaise.' There isn't any fight in



JOHN PHILIP SOUSA

it. The same is true of the fine march of Verdi in 'Trovatore,' and in others too numerous to mention.

"It has been asserted so many times that I like to believe it myself, that my marches do assert this spirit of militant vigor and courage. If that be true, I can easily assign a reason. My boyhood days were spent in Washington. The days when my nature was forming and my mind was most open to impressions were the days of the civil war. I watched my own father join the ranks of the men that tramped through Washington in never-ending streams of vital blue. Since Washington was the capital of our land, it was natural that there we should see the soldiers at their best and in their most inspiring numbers and enthusiasm. All day long they marched through with bands playing and flags flying. My youthful mind was filled with this picture and obsessed with the spirited melodies. There needed another touch to my impressions and this was supplied by the Negro boys and girls—yes, and men and women, too—that would constitute themselves invited and sometimes unwelcome guest escorts to the regimental bands, about which they would dance with that abandon which characterizes the Negro and his sense of rhythm. Hypnotized by the music and wild with excitement, they would execute their steps along the line of march, gesticulating and prancing, but always in rhythm, to which they gave the soul of animation and lightheartedness and enthusiasm.

"When I came to write my marches these things were in my sub-conscious mind, though I wasn't aware of it until later. My marches became more or less accurate impressions caught from the color and movement, the militant heroism and the pomp and majesty of war—but mostly the spirit of Americanism, I hope, as reflected in devotion to ideals and courage, and fortitude and gallantry."

KIWANIS CLUB HEARS FAMOUS BAND LEADER

**John Philip Sousa Entertained at Luncheon at
Draper---Over One Hundred Present**

Over one hundred members of the Kiwanis Club and the Chamber of Commerce gathered this noon at the Draper hotel for the weekly dinner of the Kiwanis Club. The guest of honor was Lt.-Com. John Philip Sousa, the world's most noted band leader. It was the most successful dinner gathering ever held by the Kiwanis Club and the applause that greeted Mr. Sousa was a splendid tribute to the greatness of the man who has circled the globe several times with his band and who was the chief band leader of Uncle Sam's Navy during the World War.

Harry E. Bicknell, president of the Club presided and seated at the guests' table with Mr. Sousa were His Honor the Mayor Michael J. Fitzgerald and Fred A. Farrar, president of Northampton Chamber of Commerce. The dinner served by landlord William Kimball was of the usual fine standard. The event took the form of the regular gathering of the local Kiwanians when it was announced that the silent booster of the day, William Kimball, had given as a prize a coffee perculator which was won by J. Hugh Pierce, who in

turn was designated as the silent booster for the next meeting.

The place of the oral booster at today's gathering was taken by the guest of honor, Lt. Sousa. Previous to introduction of Lt. Sousa these presents were given a rare treat when it was announced that Miss Moody the celebrated soloist of Sousa's Band would favor the gathering with a selection. Miss Moody proved to be a remarkably fine singer and her selection was greeted with a thunder of applause.

Lt. Sousa confined his remarks to his experience in foreign countries and for nearly an hour held the attention of his hearers by his wonderful gift of humor and his remarkable art of telling stories. Relating incidents that occurred in Scotland and Russia, Lt. Sousa convulsed his audience with laughter by his comparison of foreign and American humor. During the entire dinner the singing was led by Secretary Carl Dodd of the Chamber of Commerce.

The opening song was "America." Following the speech of Mr. Sousa the gathering adjourned with the song, "Oh Massachusetts."

Lewistown Me. Sun July 24/20



Miss WINIFRED BAMBRICK HARP SOLOIST SOUSA'S BAND

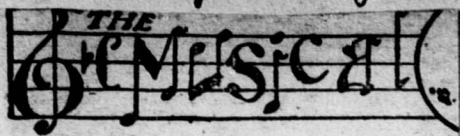
—HARP SOLOIST IN SOUSA CONCERT

In view of the approaching Sousa concert in Lewistown, two days after the Boston concert, the following from the Boston Transcript is of interest:

"Among the soloists with Sousa and his band, which comes to Fenway Park Saturday afternoon, Aug. 8, for one performance only, is Miss Marjorie Moody, who is a Massachusetts girl, a native of Swampscott, who has already made a reputation for herself on the concert stage. Her voice is a soprano of exceptional volume, which is exceptionally adaptable to the work

she will be called upon to do at this outdoor concert.

At the same concert, Miss Winifred Bambrick will be the harp soloist, and the cornet virtuoso will be John Dolan. Sousa is making an American tour this season as the result of the cancellation of his projected European season. Plans had been almost completed when news came of an increase in the British amusement tax exacting 50 percent of the gross receipts at every performance. That settled it, and the American tour, with Boston as one of the first cities to be visited, was immediately arranged for."



Explains Origin of Sousa Marches

March King Says Civil War
Inspired the Martial
Rhythms Whose Fame Is
World-Wide

Every man, woman and child should hear Sousa and his wonderful band. Sousa belongs to America and he has been a dominating figure in band and military music for thirty years or more. He is our Sousa, and we are justified in taking pride in the knowledge that along certain musical lines he has achieved more than any one else in the world.

As Strauss has been termed the "waltz king," so Sousa has earned the title of "march monarch!" To listen to his splendid inimitable marches, full of their compelling rhythm, is to feel a quickening of the heart beat and a swelling of the chest with patriotic pride. No true American can listen to them unmoved. When we reflect seriously on the matter we are forced to admit that probably no other medium was of greater assistance in winning our late war than was Sousa's inspiring music. It kept up the moral and spirits of our soldiers. The "Stars and Stripes Forever" alone is enough to awaken in the bosom of every man that patriotic spirit which would make him ready to go into the mouth of the cannon for those same "Stars and Stripes," for the motives which enabled our men to do what they did and to meet death unflinchingly were noble, wonderful and beautiful and permeated with true patriotism.

Love for everything that in any way helped and cheered our boys and inspired them, when need was, to make the supreme sacrifice and do it all for love of home and country is felt by one and all alike. The martial strains of the Sousa marches will ever be closely related in the scenes of that conflict. When our boys were footsore and weary with long marching, strenuous training and fatiguing, nerve-and-soul-racking duties, nothing could revive and brace up their broken and fallen spirits so quickly as the inspiring strains and rhythm of a Sousa march.

Leaving these reflections on scenes of tragedy to which it is difficult to become reconciled and returning to the present and Sousa's appearance with his band, the writer wishes to point out to every child the advantage to be reaped by hearing this inimitable band leader describe the various instruments as he takes his big music machine apart and puts it together again. It is an educational opportunity no child should miss—and, we add, one of which the "grown ups," also, could avail themselves with benefit.

"Everybody in the world that has ever written anything has composed a march," says the great bandmaster and composer. "It is the first thing an amateur undertakes to write. The number of marches that have been written for 'special' events would run into the millions; yet how seldom does one find a march that really expresses the spirit of tramping soldiers! I do not think you find that spirit even in the celebrated marches from grand operas. I am thinking of the march from 'Faust'—the 'Soldiers' Chorus.' It is melodious, splendidly written and effective, but it doesn't suggest the spirit of, let us say, 'La Marseillaise.' There isn't any 'fight' in it. The same is true of the fine march of Verdi in 'Trovatore,' and in others too numerous to mention.

"It has been asserted so many times that I like to believe it myself, that my marches do assert this spirit of militant vigor and courage. If that be true, I can easily assign a reason. My boyhood days were spent in Washington. The days when my nature was forming and my mind was most open to impressions were the days of the Civil war. I watched my own father join the ranks of the men that tramped thru Washington in never-ending streams of vital blue. Since Washington was the capital of our land, it was natural that there we should see the soldiers at their best and in their most inspiring numbers and enthusiasm. All day long they marched thru with bands playing and flags flying. My youthful mind was filled with the picture and

What Sousa Is to Play Here

A Varied Program Is An-
nounced for His Lewiston
Program, August 10

Lewiston, in the vicinity of City Hall, will look like an auto show on the evening of Aug. 10, from all present indications. That, as everyone knows, is the night of the great Sousa concert. At first sight this might look like an unfavorable date for a big musical event, owing to the numbers who are away on summer vacations. On the contrary, it develops that it is a rather favorable time, for summer vacations have brought many visitors to resorts near Lewiston and Auburn, and automobiles have made the distance from these places to Lewiston just nothing at all—it affords just a nice little ride for pleasure-seekers with something really worthwhile as an objective point. Many of the Lewiston and Auburn vacationists, too, are within easy auto reach of home.

Altho the seats for this concert do not go on sale until Monday, Aug. 2, Mr. Pettengill, the local manager, has already had calls for over fifty seats from out-of-town patrons and inquiries from many others. Thursday came a request for a block of seats from Boothbay Harbor, Lincoln M. Harris of Boothbay Harbor and a large party are to make the round trip by auto.

The Program.

An ordinary Sousa tour will include any number between one hundred and two hundred towns and cities. Of the larger places there are, usually, twenty-five cities in which two concerts are given, aggregating, say, two hundred to four hundred concerts, according to the exact number of places. On the face of it, to undertake to provide a distinctive program for each concert or place is an utter impossibility. To prepare a given number of programs that will meet every requirement and apply equally well for each town and city, is an exacting and most difficult thing to do.

Lieut. John Philip Sousa long ago mastered this problem, to the satisfaction of this country, from ocean to ocean. Nothing short of his own great ability and his thoro knowledge of towns and cities, and their musical advancement and proclivities, could enable him, or anyone to surmount the difficult task. Sousa has triumphed astoundingly in this very thing for twenty-two years, at home and abroad. For his appearance here, on Aug. 10, Sousa makes an overflowing offering of new and old preferred things. The numbers (not mentioning the encores which include the old Sousa marches and two-steps, we love so well) are:

Rhapsody—"The American Indian" (new) (On themes recorded and suggested by Mr. Thurlow Lieurance)—Preston Ware Orem
Cornet Solo—"Souvenir of Switzerland"—Liberati
Suite—"Tales of a Traveler"—Sousa
(a) "The Kaffir on the Karoo"

"The Kaffir girl pipes shrill and clear,
The cow-born speeds its sound,
From out the larkness, far and near,
The tribal dancers bound.
In groups of eight, ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."

(b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering gaze,
And the lass whose eyes have the dew of the skies O, she shall be his queen;
And the twain shall sport in a golden court, 'neath a roof of chequered green."
(Extract from Australian poems of A. G. Stephens.)

(c) Grand Promenade at the White House.
"Fame points the course, and glory leads the way."

Vocal Solo—"Aria from 'Louise'"—Charpentier
Miss Marjorie Moody
Grand Scene—"Mephistopheles"—Boito
Interval

"A Study in Rhythms" (new)—Transcribed by Sousa, being a manipulation of a group of classics.
Novelette—"Amorita" (new)—Zamecnik
March—"Comrades of the Legion" (new)—Sousa

Xylophone Solo—"Morning, Noon and Night"—Suppe
Mr. George J. Carey

Scene Heroic—"Szabadi"—Massenet
Conductor, Lieut. Commander—John Philip Sousa, U. S. N. R. F.

Soloists: Miss Marjorie Moody, soprano; Mr. John Dolan, cornetist; Mr. George J. Carey, xylophone.

SOUSA'S BAND CONCERT

SPLENDID PROGRAM ARRANGED
FOR TUESDAY EVENING,
AUGUST 10.

At Carnegie Hall, New York, the first of the week, John Philip Sousa, "The March King," rallied his forces for the 1920-21 season, and commencing this Saturday at Norwalk, Conn., the band inaugurates its 28th year as an organization under the baton of its illustrious leader. The 28th anniversary of Sousa's Band will be celebrated at a gala birthday at the Hippodrome, Sunday, Sept. 26, and already the famous organization is booked to the limit of the ensuing season for the most extensive tour of its career.

All the week, the band's full quota of 70 musicians, with its ten distinguished soloists have put in two good hours of rehearsal, daily.

The entire seventy musicians will come to Lewiston on the New England tour which opened Saturday in Norwalk, Conn. Then follow concerts at Springfield and North Adams, Mass. The band will arrive at Northampton, August 3. The itinerary then takes the band to Willimantic, Meriden, Middletown and Waterbury, Conn., Taunton and New Bedford, Mass., with a concert in Fenway Park, Boston, on Sunday afternoon, Aug. 8. The band then comes to Maine, Portland, Aug. 9, Brunswick and Lewiston, 10, and Bangor, 11. The tour closes with Portsmouth, N. H., Salem, Mass., Lowell, Mass., and Whalen Park at Fitchburg, Mass.

This tour will be followed by a four-weeks' engagement at Willow Grove Park, Philadelphia, where the band plays each season. In the fall the band will make a tour of the Pacific coast.

The program which they will present in Lewiston City Hall, is as follows:

Rhapsody, "The American Indian," (new) Orem

(On themes recorded and suggested by Thurlow Lieurance).

Cornet solo, "Souvenir of Switzerland" Liberati

Mr. John Dolan

Suite, "Tales of a Traveler"....Sousa

(a) "The Kaffir on the Karoo"

(b) "The Land of the Golden Fleece"

(c) "Grand Promenade at the White House."

Vocal solo, "Aria from Louise"

Charpentier

Miss Marjorie Moody

Andante Cantabile from String

Quartette Op. 11..Tschalkowsky

A Mixture, "Showing Off Before Company" Sousa

(a) Novelette, "Amorita" (new)

Zamecnik

(b) March, "Comrades of the Legion" (new) Sousa

Harp solo, "Prelude—Theme—Variation" Pinto

Miss Winifred Bambrick

Scene Heroic, "Szabadi"....Massenet

MUSIC AND PATRIOTISM.

An essay in miniature by Lieut. John Philip Sousa, follows: "Music in all lands, is a greater power to bring out the patriotic emotion in man than any other force, except the influence of motherhood. We know, and all highly civilized people know, that at times we criticize our laws, call our government weak, speak about climate as detestable, utter tirades against the shortcomings of our fellow-citizens, invoke the wrath of God on our political opponents, gaze with jealous eyes upon our competitive professional brethren, and become pessimistic of everything in the land of our birth. But suddenly there is a criticism or an attack made on us by others, and we fly to the defense of our country."

"Why? Because—
"We draw sustenance and patriotism from the breasts of our mothers and from the inspiration of our music. These are two great things that present no 'ifs' or 'buts', and they constitute the pure undefiled soul of the nation. Twice blest is the hero whose deeds awaken the muse of the poet or the musician. Music and song have ever been the handmaids of loyalty and love. They reassure, they comfort, they sway the multitude, and help us to buckle on the armor of victory."

Sousa's band did much to inspire during the recent war. It comes to Lewiston, August 10, and a wonderful concert is anticipated.

Lewiston Journal Sunday July 1920

**Charming Young Harpist
Coming with Sousa's Band**



MISS WINIFRED BAMBRICK.

One of the most interesting features of this season's triumphant Summer Tour of Sousa's Band, is the playing of young Winifred Bambrick, the remarkable young harpist who came out of Canada recently and took New York by storm at her debut recital in Aeolian Hall. Already under the baton of the March King, the unfailing triumphs of Miss Bambrick have won her a foremost place among the living virtuosi of the harp. A singular, almost phenomenal, combination of power, technical truth and tonal flexibility distinguish the playing of this now risen artist of the harp.

With the majority of her contemporary artists of this instrument there is no such union and balance of vigor with tenderness, brilliance with dexterity, spacious intonation with digital and manual accuracy. No swift arpeggio, no sudden succession of chords, no run of scales, is too much for her wonderful wrists, her dazzling technical readiness.

And she is young and pretty with a magnetic personality and a poise and confidence that go far to win and hold those who see and hear her. Unlike other proficient harpists, Miss Bambrick is not limited or circumscribed by the wornout traditions and antiquities of harp literature and composition.

She knows her classics as few living harpists know them, but she is also a progressive, a modern, a very-much-alive artist. Witness her amazing delivery of the ultra-modern harmonies of Debussy, her luminous and potent phrasing of the works of Ravel, Dubois, Kastner, Schuetze and others. At every appearance with Sousa's Band, this young harpist continues to astonish critics and amateurs, artists and laymen, with the roundness, clarity, crispness and contrasts of her tones. They are amazed and delighted with the unforeseen range and resources of the harp as she plays it. She comes to Lewiston with Sousa's Band August 10.

From

Sousa's Band

Miss Marjorie Moody, known in Boston as a singer with the Apollo Club and other organizations, will make a tour this season as leading soloist with Sousa and his band. She is now rehearsing in New York, and will come to Boston with Sousa for his concert in Fenway Park on Sunday afternoon, Aug. 8. Among the selections she will sing will be a grand aria from Charpentier's opera, "Louise," and "Who's Who in Navy Blue," a march song recently written by Sousa. Another feature of the program will be "A Study in Rhythms."

Lewiston Journal July 1920

City Hall, Tuesday Eve., Aug. 10

The Greatest Musical Organization in the World



SOUSA

**and His
Band of 70**

**Lieut.-Commander
John Philip Sousa
Conductor.**

Lieutenant-Commander John Philip Sousa, United States Navy, March King, Bandmaster, Horseman, Trap-shooter, on August 2d inaugurated the 28th tour of the famous Sousa's Band. For nearly four decades, since the early eighties, his fame as a composer has been international. It was in 1885 that a foreign musical journal bestowed upon Sousa the title of "March King," by which sobriquet he is as well known today as by his own patronymic. He has written ten operas, hundreds of scores for orchestra suites, songs, and miscellaneous pieces. His greatest and most enduring works are in the list of glorious marches which he has written at frequent intervals during the past forty years. Sousa's marches are known in every quarter of the world to the soldiers, sailors and civilians of every nation.

Hear Sousa's New Marches

SEATS ON SALE MONDAY MORNING AT TAINTER'S, 42 LISBON ST., PRICES 75c-\$1.00-\$1.50

THE LEWISTON DAILY SUN.

LEWISTON CITY HALL

Wednesday Evening, Aug. 10

**The Most Famous Musical
Organization in the
World**

**SOUSA
and his
BAND**

**Lieut. Commander John
Philip Sousa, Conductor.**

Proven so by its popularity
in every part of the
Universe

4 European Tours
The Paris Exposition
The World's Fair, Chicago
One World's Tour Encircling
the Globe
The Panama-Pacific Ex-
position
The Glasgow Exposition
The St. Louis Exposition
Two Years with the New
York Hippodrome.



On September 26, 1920, Sousa and His Band will celebrate its 28th Anniversary at the New York Hippodrome. Another achievement of this wonderful organization.

Seats on Sale at Tainter's Music House, 42 Lisbon St., Monday Morning, August 2nd. Prices 75c, \$1.00, \$1.50, Plus War Tax.

CITY HALL TOO SMALL FOR SOUSA AUDIENCE

Band Never Played Better—Program Full of Sousa Surprises—Delighted with Lewiston's Reception



JOHN PHILIP SOUSA.

If you were anywhere in the vicinity of Lewiston City Hall Tuesday night you knew at once that something unusual was on. All around automobiles were parked wherever there was parking room. A large crowd was assembled on the City Park and even the streets and alleys surrounding were full of life. Then from the brilliantly lighted hall came the clear triumphant, upswelling strains of a many-voiced band in a military march and you knew that it was Sousa's Band come to town. There is no other in the world that plays like it.

But of course you didn't listen to Sousa's band concert from the park—not unless you had to. Unless you were one of the thousand or so latecomers who were turned away from the doors. The size of the audience Tuesday evening was limited only by the size of the hall. Extra seats were put in way back to the doors and along the sides of the hall, and on the stage what little room the band did not occupy. As much standing room was sold as the law regarding blocking of aisles, exits, etc., allows and still many persons were refused admittance. Of course, Sousa doesn't come very often but it impressed on Lewiston people the need of a commodious auditorium to receive him when he does come and for any other public events as well.

Lewiston's reception to Lieut. Sousa was that to an old friend and a distinguished guest. It was expressed to him in his introduction by Mayor Lemaire and by the spontaneous wave of applause that swept thru the hall when he came upon the stage. He is the same Sousa of our youth. We miss the black vandyke. He is not quite so lithely slender. But we miss nothing of the vigor and grace of movement nor of the magnetism

helped to win the war. There were "Sabre and Spurs," with the clank and click sounding thru its spirited measures. "Who's Who in Navy Blue," where the trombones came to the front, and "The Comrades of the Legion," just written by Lieut. Com. Sousa, who is a member of five legions himself, and strong in its appeal to all Legion men present.

Nothing could be more satisfactory than Sousa's band for the new American Indian Rhapsody for it was most apt in imitation of the strange barbaric instruments of those primitive Americans and thru it all one frequently heard the sweet, plaintive notes of the flute, so much used by the Indian to voice his loves and sorrows. There was also one of those Sousa suites, which are veritable pictures in music, "Tales of a Traveler," in which, perhaps, "The Kaffir on the Karoo" stood out most vividly with its African color and fantastic imagery, suggested by the beating of tom-tom, the deep booming of the Sousaphone, the shrilling of pipes and the xylophone beating out the steps of the tribal dancers. Not even the enchanting melody of "The Land of the Golden Fleece" and "The Grand Promenade at the White House" equalled it.

Tschaikowsky's "Andante Cantabile" was the gem of the program. It was originally written for a string quartet and it was wonderful what cello tones were achieved with saxophone and horn and violin tones with the aid of the piccolo. The woodwinds did the major part of the work in this number, and, under Sousa's magic baton they played with all the delicate shading, the rich, mellow undertones and refinement of a symphony orchestra. To older attendees the concert it was a descent of the days of

George Tracy's "The Novelette," a composition by Zamecnik was a fascinating thing, of the typical romantic Spanish style, its rhythm accentuated by the castanets and the xylophone.

Sousa's Band has in its personnel of sixty men several remarkable soloists. There was a wonderful saxophone player (the best we have ever heard), a young trombone soloist, who is an artist with his instrument, a trick tambourine player and a xylophonist who can play all around the usual vaudeville variety. And they all had a showing in Sousa's amusing novelty, "Showing Off Before Company," which is one of the cleverest he has ever originated. It was introduced, or rather it introduced itself, right after intermission, when the different groups of instrumentalists, often headed by their soloist, came to the front and gave their little "turn," before resuming their seats.

It was introduced by the little harpist, who was joined in the old song, "Believe Me, if All Those Endearing Young Charms," by an oboe trio. Then came the silver voiced clarinets in a graceful ballet. The unwieldy bass horns, including the big sousaphone, borne by the biggest man of the aggregation, moved forward, like the elephants in the circus and boomed out a basso profundo song, with a surprising mellowness of tone. The sousaphonist, by the way is a full blooded Indian, a college graduate, regarded by

Sousa as one of the greatest tuba players in the world. They were followed by the flutes and piccolos by way of contrast. Then the trombones showed what they could do and the French horns played or you might say sang, "Drink to Me Only With Thine Eyes," with a beautiful richness of tone. Everybody got into the spirit of "Hail, Hail, the Gang's All Here," as "sung" by the baritones and cornets, joining in, one at a time, until they got a full chorus.

The saxophone solo was beautifully played and in the chorus the soloist was joined by saxophones of all sizes. The bassoon trio was so funny that even the other members of the band laughed at it and that is saying something when one considers that they have heard it once or twice a day for the last month. It was left for the xylophone to lead in the familiar "Dardanella."

There were, besides, three regular solos. John Dolan, young, handsome and the master of his instrument, played the cornet with the greatest ease and clarity. His selection was reminiscent of the flowery mountain-sides and Alpine calls of Switzerland. His encore was a witching Italian street melody, "Maria Mari."

Miss Marjorie Moody was entirely satisfactory as vocal soloist. Her clear, full soprano was not dwarfed by the volume of the band and its purity and elasticity were at good advantage in her operatic aria from "Louise." For encores she sang two captivating little songs, composed by Sousa—"The Goose Girl," piquant and teasing, and "Fanny," old-fashioned and demure.

Lieut. Sousa was evidently in his happiest mood. He played encore after encore, with lavish prodigality, for which he received the gratitude of the audience. There was "El Capitán," whose romantic spirit of mock heroics has never departed. There was the whimsical "Biddy" and the luring, lulling measures of "The Gliding Girl." The program wound up with the splendid "Scene Heroic" from Messenet's "Sabadi," which strengthened the impression of color and bigness and pulsing life which Sousa's band always inspires.

One of the Lewiston Journal force enjoyed a brief chat with Mr. Sousa before the performance. Previous visits of the band to Lewiston were recalled. Events of mutual interest were touched upon. At the mention of the late Col. Theodore Roosevelt, Sousa's face lighted with a sympathetic smile, for he was one of the Colonel's most ardent admirers.

He could not say too much in appreciation of his cordial reception to Lewiston, the fraternal attentions of the Rotary club and others, and of the management of the entire concert, which, he declared, has not been excelled anywhere. He was most appreciative of the help of the newspapers and of the work of the local managers of the concert, mentioning, in particular, the quiet, orderly way in which the great crowd was handled. The ushers by the way, were chiefly band men and young musical students. All of these things strengthen the very pleasant impression Mr. Sousa retains of Lewiston and of Maine, whose beauties he enthusiastically praised. Mr. Sousa said he thought it was a privilege to be able to come to Maine in

NOT GOING ABROAD

Sousa and His Band Will Instead Make a Tour of America.

John Philip Sousa and his band will be at Willow Grove Park as the concluding attraction of the season at that resort. The engagement will begin on August 15 and will be notable in every way, inasmuch as the bandmaster has assembled the finest body of musicians available, including the American soprano, Marjorie Moody; the young Canadian harpist, Winifred Bambrick, who has already attained distinction in concerts in New York, and an array of instrumental soloists headed by the famous cornetist, John Dolan.

It had been the intention of Sousa to undertake an European tour following a short American engagement, but conditions abroad are not yet conducive to a financially successful invasion, and the foreign trip has been abandoned. Harry Askin, business manager for Sousa, said several days ago, during a visit to this city, that the British amusement tax is prohibitive insofar as the band is concerned. This tax is to the extent of 50 per cent. of gross receipts. A careful survey of the situation convinced Sousa that, with Government taxes in this country also to be considered, the band would be playing on a basis of a 25 per cent. share of takings, and, with expenses and salaries to be considered, there could be nothing but loss. The decision of the management and of Sousa not to go abroad will mean that there will be a country-wide tour.

Big Crowds Await

Programs Offered by

March King's Play

John Philip Sousa's band

will not come until November.

Yesterday was Sousa Day in Lewiston just the same. All roads leading to the afternoon and evening performances at Willow Grove Park, for the whole town, whether it is willing to acknowledge it or not, loves band music, and that of the Sousa type.

Not only was the music heard by those with good hearing, but were worth listening to, too, from the alert, keen-eyed, standing bandmaster himself, who stood on the outmost edge of the band, where the grandfather of the Sousa tubas, the big "Sousaphone" stood away in solemn magnificence.

At the afternoon concert the touch of Sousa by Sousa himself came with the three movements of his "Pompeian" suite, directed with characteristic vigor and earnestness. Then came the rich, soothing melody of his "Songs of Grace and Glory" written especially for Sunday occasions, a composition with evocative strains of "Beulah Land," "Steal Away," "Frau's Les Meaux" and the chiming "Bethlehem."

Sousa Marches Most Applauded

The old-fashioned "Swanee River" entered into the Hosmer "Rhapsody" (new) which began the matinee program's second part, and the haunting strains of the modern dance also yclept "Swanee" served as first of several encores. The "Wood Nymph" waltzlet was one of the particularly charming pieces of this program. Followed then of the most popular pieces Sousa written, the stirring "Stars and Stripes" march, with its imposing front row battery of piccolos, French horns and trombones, "Manhattan Beach" and "Comrades of the Legion" aroused increasing enthusiasm. Then it was half after-noon and everybody had to "break away" for dinner.

The cool evening air never found a crowd at Riverside enjoying itself so thoroughly. The program opened with Orem's new "American Indian Rhapsody." In the course of its tom-tom and war-dance atmosphere, the said Sousaphone—played by John, only native American Indian in the band and a graduate of Carlisle—a well-defined part. The "Tales of a Traveler" suite, with Kaffir-land, Italian ranch country and White Plains lawn contrasted musically with a far effectiveness. The galloping and accoutrement clatter of thousands was well simulated by sparkling "Saber and Spurs" and the lovely "Gliding Girl" waltz. The "Capitan" of "penetrating glare" and Wolf Hopper memories, "Buddy," "Who's Who in Navy Blue," followed each other in bewildering sequence. Inimitable Sousa "manipulation" group of classics called "A Study in Rhythm," was like nothing else in the range of music. It was true music, all genuine Sousa scoring is a can factor in this musical mosaic. The very Carmenesque "Mari" panel is realistic Castilianism.

Solos by Soprano and Cornet. The chief soloist was Miss Marjorie Moody, a young American soprano of extraordinary eloquence in the register, and a delightfully effective method of interpreting either operatic arias or ballad gems. Moody, a Massachusetts artist, who toured with the Sousa forces before the Charpentier "Louise" aria, compelling power, and she was equally successful with the "Caro Nome" from "Rigoletto." But in "Goose Girl" song, which she was obliging as to supply for one of several encores in both afternoon and evening programs, she showed the ability to make equal artistry out of the musical forms. Sousa's "Fanny" was sung with the intelligence of a true interpreter, who first studies music thoroughly and then "appears" the atmosphere as well as the singing of her songs.

John Dolan played the cornet in a finished manner.

ERNEST NEWTON BAC

Record -
July 25-1920

Springfield
Aug 2/20

From **W** AUG 9 1920
Traveler
Boston, Mass.

SOUSA'S BAND AT FENWAY PARK

Sousa and his band attracted several thousand people to Fenway Park yesterday afternoon in spite of the weather conditions. The performance must have been rather of an ordeal for the veteran conductor and his musicians, and the bandstand was entirely unprotected from the sun on one of the hottest afternoons of the season. It certainly was warm enough in the grandstand seats, but the band sweltered in the full blaze of the August sunshine, where the thermometer must have been around 100 deg. Every selection was given to the accompaniment of an almost continual roll of distant thunder, varied by the occasional passing of a railway train.

Charges of a program of real musical in- was given under difficulties and perfect musicianship. If the vendars of lemon pop and the aisles, interfered with our ciation of the finer shades of har- the and phrasing it certainly was not Sousa's fault. The cornet solo, "Sou- venir of Switzerland," by John Dolan, was well received. Miss Marjorie Moody sang an aria from "Louise" with the level rays of blazing sun directly in her face, but she has a beautiful voice that reached every seat in the grandstand. As an encore she sang Sousa's "Fanny," which scored a decided hit. After the intermission Mr. Sousa's interpretation of "A Study in Rhythms," including the second Hungarian Rhapsody, was one of the best band numbers.

Taking it as a musical event, Sousa's band at Fenway Park was scarcely the success it deserved to be. One could only wish that he might be heard in Symphony Hall under the same conditions as Creatore was a few weeks ago. Even handicapped as he was, Sousa gave a finished performance. He has lost some of his old-time mannerisms but none of his magnetism.

Aug 7/20
EVENING RECORD,
Boston, Mass.

SOUSA AT FENWAY PK.

After having served through the war as chief bandmaster at the Great Lakes Training Station, Lieut. Commander John Philip Sousa has gathered his old and seasoned bandmen about him and has set off on a tour of the country that will take him from the Atlantic to the Pacific. One of the first places he will visit is Boston and tomorrow afternoon, he will give one concert only at Fenway Park. This place will undoubtedly not be large enough to accommodate the multitudes who will want to see Sousa and hear his band.

The occasion will be of especial interest to members of the American Legion, for one of the leading selections on the program will be Sousa's own march, "Comrades of the Legion," which will be played for the first time.

SOUSA'S BAND

Sousa and his band are in Northampton today, where they will give a concert tonight at which Gov. Coolidge is expected to be present. They are on their way to Boston, where at Fenway Park next Sunday afternoon they will give a concert. Tickets are on sale at Shuman's.

From **BOSTON, MASS.**

Sousa has just "discovered" and ac- claimed a new genius of the cornet, John Dolan by name, and has engaged him to succeed Herbert Clarke, the veteran star cornetist of Sousa's Band, who has retired for a deserved rest at his home in Huntsville, Ont. Besides John Dolan the soloists of Sousa's Band of 70 musicians are Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp- ist; Ellis McDiarmid, flute; Lee H. Davis, piccolo; Joseph Norrito, clarinet; Charles Gusikoff, trombone; Leonard Dana, euphonium; John Kuhn, sousa- phone, and George J. Carey, xylophone.

Sousa Band Concert

Sousa and his band will reach Boston next Sunday, and in the afternoon will give a grand concert in Fenway Park under the direction of the famous "March King."

From **AUG 4 1920**
Evening Transcript
Boston, Mass.

Return of the March King



Lieutenant Commander Sousa to Lead
His Band at Fenway Park Next Sunday
Afternoon

THE present season begins a new era of tours with his band for John Philip Sousa. The war interrupted his public appearances for a time, for he was in charge of the musical work at the Great Lakes Naval Training Station with the rank of Lieutenant Commander, turning out during his service there many thousands of trained band musicians from the raw material offered him. Now, however, he is very much in the harness again, as the public will see when he makes his first appearance in several years before a Boston audience at Fenway Park next Sunday afternoon.

When it was suggested to him recently that perhaps he would be soon making his farewell tour, he treated the suggestion with scorn. "My farewell tour, or to be exact my farewell appearance," he said, "will be the last concert I give before I die! I mean by that, that I shall some day give a concert, and before I can give another the succeeding day or so, I shall quit this world forever. The newspaper men will say: 'John Philip Sousa made his farewell appearance in this city, because he died before he could conduct another concert. Yes, that is the sort of farewell tour I shall make.'"

Once upon a time, Sousa was dark and his features were concealed by a black beard. Now, as will be seen, he is smooth-shaven, with a closely clipped moustache. But he is still the same Sousa as always, the leader of his profession.

Sousa Band Concert

The 28th year of Sousa's Band began last evening in Norwalk, Conn. The full quota of the band consists of 70 players, and they come to Boston for one concert at Fenway Park next Sunday afternoon. There will be 10 solo- ists, with Marjorie Moody as soprano, John Dolan as cornetist, and Winifred Bambrick as harpist.

Address **Boston, Mass.**

ite

SOUSA AT FENWAY

After having served through the war as chief bandmaster at the Great Lakes Training Station, Lieutenant Commander John Philip Sousa has gathered his old and seasoned bands- men about him and has set off on a tour of the country that will take him from the Atlantic to the Pacific. One of the first places he will visit is Boston, and tomorrow afternoon he will give one concert only at Fen- way Park. This place will undoubt- edly not be large enough to accom- modate the multitudes who will want to see Sousa and hear his band.

SOUSA EXPLODES A FABLE CONCERNING HIS HOME

Lieut John Philip Sousa, who will lead his own band in the concert at Fenway Park today, recently exposed a certain unnamed press agent who was respon- sible a number of years ago for the cir- culation of a most ingenious story which had to do with the origin of his name. As the lieutenant himself told the story it makes a most interesting yarn.

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

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

"Were it not for the reproving finger of pride pointed in my direction by the illustrious line of ancestral Sousas, I might have let it go at that. Besides, there were a bunch of sisters and broth- ers ready to prove that my name was Sousa, and I could not shake them.

"I was born on Nov 6, 1854, in G st, S. E., near old Christ Church, Washing- ton, D C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriot- ism simultaneously within the shadow of the Great White Dome. I was christ- ened John Philip at Dr Finkel's Church in 2nd st N. W., Washington, D C."

From

SOUSA'S BAND HEARD BY 4000 PERSONS

Lieut Commander John Philip Sousa and his famous band gave their open- ing concert of the season in this city at Fenway Park yesterday afternoon. The band drew an audience of nearly 4000 persons.

The program was along the lines of a regular Sousa concert with a few added attractions, among which were some of the leader's most recent compositions. In each instance the audience loudly applauded the numbers, especially the xylophone solo by George J. Carey, the vocal solos given by Miss Marjorie Moody and the cornet solo so well pre- sented by John Dolan.

Sousa himself was the center of much attention and received much applause as the band played his composition, "The Stars and Stripes Forever." The cheering lasted nearly five minutes, after which the leader stood at atten- tion and saluted the audience in true naval fashion.

Boston, Mass.

Sousa's Band Coming

Sousa and his band are on their way to Boston, and at Northampton this evening they will give a concert at which Governor Coolidge is ex- pected to be present, under the auspices of the Chamber of Com- merce. Sousa, it is promised, will be introduced to the audience by the Governor. The band will reach Bos- ton next Sunday, and in the afternoon will give a grand concert in Fenway Park, under the auspices of the famous "March King."

Traveler **B 3 1920 L**
Boston, Mass.

SOUSA'S BAND

Sousa and his band are on their way to Boston, and will reach here next Sunday, and in the afternoon will give a grand concert in Fenway Park under the direction of the famous "March King." Tickets are on sale during the week at Shuman's.

om
DVERTISER,
Boston, Mass.

'MARCH KING' IN BOSTON AGAIN

Sousa Returns for First Performance Since Before War

By E. F. HARKINS.

Many musicians, planning to come to Boston this year would rejoice to be assured of the welcome that Lieutenant-Commander John Philip Sousa will receive at Fenway Park today. But let these same musicians emulate Sousa and they will receive a similar welcome bye and bye. Let them show like talent, like Americanism, and they will win like popularity.

Sousa has been for many years the best known American musician; in fact, for many years he has been a national hero. Happily enough, he was born in Washington, the city in which he later laid the foundation of his world-wide renown. The name of his father, Antonio Sousa, proves the inheritance of musical instinct; the fact that he made his debut as violin soloist at the age of eleven shows that Antonio's son began early to cultivate this instinct, but the most striking circumstances of all is that in 1889 the young man of twenty-six became the leader of the famous United States Marine Band. That made him commander of Patrick Sarsfield Gilmore, of memory, and of Dan Godfrey.

of the old Grenadiers Band. But Sousa has survived these other celebrated bandmasters. Today, everything considered, he stands quite in a class by himself, rich in achievements and in honors, admired the world over, especially by the plain people, who love really good music, and respected for his devotion to the best standards of his art and to the Stars and Stripes, whose glory he celebrated in one of the finest marches ever written.

The twelve years that he served with the Marine Band were fruitful as regards not only tuneful compositions that flowed from his pen, but also the gifts that proved his rare ability as band conductor. Marches that stirred all nations—"Washington Post," "Stars and Stripes" and "Liberty Bell," for example—gave him a high place among the composers of the day, and the concerts under his direction gave Washington a place among the cities famous for their music. So far as band music is concerned, the national capital vied for a time with London, Paris and Rome.

Later on came the tours that resulted in increased fame for American musical standards and in enviable personal rewards for Sousa, particularly in England and in France. Such work as Sousa has done for his art entitles him to a Distinguished Service Medal at home, but at least this distinguished and patriotic American has the satisfaction of knowing that Americans are proud and grateful over his services. He must realize this wherever he goes with his band—in the crowds that greet him and in the enthusiasm that invariably attends his concerts.

His success in the light opera field has also been notable—fully as much so as that achieved by any other composer of the last twenty-five years; but naturally it was somewhat obscured by the achievements that won for him the title of "March King." He might well have said, paraphrasing

Scott's words, "It makes no difference who writes the music for stage shows so long as I write the march tunes heard 'round the world."

He might have gone into retirement years ago and stayed there honorably, but it was characteristic of him to volunteer his services when the United States went into the big war and to take up again his active work in the military field. He showed the true veteran spirit and now during the present tour he is making with his band the country has the opportunity to show its gratitude for services heroically performed.

From
Traveler
Boston, Mass.

SOUSA WILL PLAY HERE TOMORROW

After having served through the war as chief bandmaster at the Great Lakes training station, Lieutenant-Commander John Philip Sousa has gathered his old and seasoned bandmen about him and has set off on a tour of the country that will take him from the Atlantic to the Pacific. One of the first places he will visit is Boston, and tomorrow afternoon he will give one concert only at Fenway Park. This place will undoubtedly not be large enough to accommodate the multitudes who will want to see Sousa and hear his band.

The occasion will be of special interest to members of the American Legion, for one of the leading selections on the program will be Sousa's own march, "Comrades of the Legion," which will be played for the first time. His marching song, "Who's Who in Navy Blue," is also new, and it will be sung by Marjorie Moody, a soprano, whose home is in Swampscott and who has achieved much popularity through her singing with Sousa's band and also in local concerts in and around Boston.

From
COURANT
Hartford, Conn.

Concerts by Sousa.

Lieutenant John Philip Sousa has extended his fame from America to other continents and Sousa's Band is now the most popular musical organization in the world. It will give two concerts at Riverside Park, Springfield, Sunday afternoon and evening. Besides the band numbers Miss Marjorie Moody, soprano, will sing several selections.

Sousa suits everybody for reasons as different as people themselves. He is liked by some for the "snap and go" of his concerts and by others for the wonderful tone and finish of his band. He has the happy faculty of making the classic popular and enjoyable to the ordinary listener and he lifts the so-called popular piece out of the ordinary. No grand overture is above him and no light air is beneath his careful attention.

ESTABLISHED 1881

FROM
TIMES

Hartford, Conn.

SOUSA'S BAND AT RIVERSIDE PARK

Concerts on Sunday Afternoon and Evening—Seventy Musicians.

Practically all of the civilized world is familiar with Lieutenant John Philip Sousa and hundreds have given imitations of him when leading his band of seventy musicians and soloists, who will give two concerts at Riverside park, Springfield, Mass., on Sunday afternoon and evening. Many also know that he is a composer of operas, words and music, has written some splendid books and that he has composed more than 100 successful marches. But only his friends know him when he puts aside his uniform and becomes a plain American citizen, ready for any fun or frolic. He is a lover and student of nature and passes weeks every year "out in the wilds" with his horses, his dogs and his guns.

"Always treat animals like friends and not like slaves," is his motto and if you are desirous of argument, just dispute his assertion that the greatest of all recreations is the companionship of a good horse, a faithful dog and a dependable gun. Lieutenant Sousa has become one of the best trap-shooters in the country and his home at Port Washington, L. I. is littered with trophies he has won.

SOPRANO SOLOIST WITH SOUSA'S BAND

John Philip Sousa will have the services this season of Miss Marjorie Moody, who will be the soprano soloist with his band when it comes to Boston at Fenway Park next Sunday afternoon, and during his entire tour of the country. Miss Moody, who has been heard in previous seasons with Sousa, is an American singer who has been able to prove by means of her voice and her ability that all the vocal genius is not born or necessarily trained on the other side of the Atlantic ocean. As a matter



MARJORIE MOODY

of fact, the appearance of Miss Moody is of special local interest, for she is a Massachusetts girl, and her home is in Swampscott.

Miss Moody's voice is one of unusual power, as may be easily imagined from the fact that she is to take part here in an outdoor concert with band accompaniment. Her repertory includes both concert pieces and selections from the masterpieces of opera. She is equally at home in the singing of such songs as the "Ah fors e lui" from Verdi's "La Traviata," the bell song from Delibes's "Lakme" and "Caro Nome" from "Rigoletto." At the Sousa concert in Fenway Park next Sunday afternoon she will sing an aria from Charpentier's opera, "Louise," and a new song by Sousa, "Who's Who in Navy Blue."

from
Hartford, Conn.
picture.

SOUSA.

Famous Band in Concert at Riverside Park.

Lieutenant John Philip Sousa has extended his fame from America to other continents and Sousa's band is now the most popular musical organization in the world. It will give two concerts at Riverside park, Springfield, Mass., on Sunday, August 1, afternoon and evening. Besides the band numbers, Miss Marjorie Moody, soprano, will sing several selections. Sousa suits everybody for reasons as different as people themselves. He is liked by some for the "snap and go" of his concerts and by others for the wonderful tone and finish of his band. He has the happy faculty of making the classic popular and enjoyable to the ordinary listener and he lifts the so-called popular piece out of the ordinary. No grand overture is above him and no light air is beneath his careful attention.

An ordinary Sousa tour will include any number between 100 and 200 towns and cities. Of the larger places there are usually twenty-five cities in which two concerts are given, as at Riverside park, say 200 to 400 concerts according to the number of places. On the face of it, to undertake to provide a distinctive program for each concert or place is an utter impossibility, but Lieutenant Sousa long ago mastered this problem to the satisfaction of every audience. Nothing short of his own ability and his thorough knowledge of towns and cities and their musical advancement and proclivities could enable him or anyone to surmount this difficult task.

His Riverside park audiences will find that he has done just this thing for them, because in his program will be found just enough of the classic, just enough of the lighter kind and just enough of Sousa's own compositions, including

COURANT
Hartford, Conn.

Sousa at Riverside.

Probably no composer in the world today has a popularity equal to that of Lieutenant John Philip Sousa, who with his band of seventy musicians will give two concerts at Riverside Park Springfield, Sunday, August 1, afternoon and evening. This is due to two factors—his marches are the recognized criterion in all parts of the civilized world and his personality has endeared him to the people at large. His program for Riverside Park contains some of his new compositions, including marches. Sousa has been able to express in these marches the entire scope of military psychology which no other composer has ever done, consequently every one must pay tribute to his remarkable ability in this line.

The concerts Sousa gives at Riverside Park will be replete with classic and artistic gems, with many of his famous marches interspersed to arouse and enliven the most undemocratic dispositions.

POST JUL 29 1920
Hartford, Conn.

SOUSA'S BAND WELL RECEIVED

Concert Pleases Large Audience—Labor Unions Meet Tonight—Other News

(Special to The Hartford Post.)

WILLIMANTIC, Aug. 6.—All roads Thursday afternoon led to the Loomer Opera House the attraction being the concert by Sousa's band. An audience of over 800 attended the concert and were highly pleased with the music rendered by this famous organization. The program, which began at 2:15 o'clock, consisted of 10 numbers, including three solos all of which were heartily applauded and encored. The soloists were George J. Carey, xylophone, John Dolan, cornet, and Miss

Marjorie Moody, soprano. Lieutenant Commander John Philip Sousa personally directed the band which was made up of 60 musicians, the pick of the talent of the nation. The concert lasted one hour and a half, the final number being the "Star Spangled Banner."

The band arrived in Willimantic in a special coach attached to the 11:25 a. m. express from Meriden where a concert was given last Wednesday evening. The band left on a special train of two coaches shortly after 4 p. m. for Waterbury where they gave another concert Thursday evening.

Union Labor Meeting.

There is to be a meeting this evening at 7:30 p. m. of all union men of the various craft unions of the city at Labor Union Hall on Main street. The meeting is called under the auspices of the Willimantic Central Labor Body and an interesting and important message is promised by Secretary I. M. Ornburn of the Connecticut Federation of Labor who will address the meeting. A large attendance is desired.

ESTABLISHED 1881
JUL 22 1920
From Republican
Springfield, Mass.

NOT TRAVEL WEARY YET

John Philip Sousa Has Been Touring for 29 Years—To Be at Riverside August 1

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

In so far as the concert-giving is concerned, Mr. Sousa does not lag or languish in the least. On the contrary, the Sousa concerts are things of his own creation, ever of pride to himself. He delights in them so long as the people are delighted in them. It is not for money alone that Sousa endures the fatigue and deprivations of travel. He finds pleasure and much remuneration in the delights he knows he is bestowing. He has often said that the plaudits of an enthusiastic audience are, to him, quite as much a source of palatable reward as are the dollars in the box office. Sousa loves his work, else he would not endure it.

Sousa and his band and special soloists will appear at Riverside Park on Sunday, August 1, afternoon and evening.

FROM
TIMES

Hartford Conn.
SOUSA'S CONCERT.

Probably no bandmaster in the world to-day has a popularity equal to that of Lieutenant John Philip Sousa, who, with his band of seventy musicians and soloists, will give two concerts at Riverside Park, Springfield, Mass., Sunday afternoon and evening. These will be replete with classic and artistic gems with many of his own compositions, including his famous marches, interspersed. It will be an unusually good opportunity to hear this famous band because the concerts will be played in the dance pavilion in the park which is so located as to provide most favorable conditions for seeing the bandmaster and hearing the music. As the dance pavilion is an open-air structure the tonal effect of the band will be much better than it is in a theater or hall. A special stage will be erected in the pavilion for the band and there will be 5,000 seats under cover for each concert as the programs will be played rain or shine.

In Lieutenant Sousa's ensemble of musicians, which make up the greatest musical organization in the world are the following soloists: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornet virtuoso; Ellis McDiarmid, flute; Lee H. Davis, piccolo; Joseph Norrito, clarinet; Charles Gusikoff, trombone; Leonard Dana, euphonium; John Kuhn, sousaphone and George J. Carey, xylophone. Miss Moody is a soprano soloist with a delightful voice and all her songs are well worth hearing. Miss Bambrick is a harpist of remarkable skill and all the other soloists are artists in their own particular line of music.

The popularity of Sousa and his band is unabated, judging from the great interest that is manifested everywhere they go. This is not surprising, for it is no mean test of any musician's calibre, to meet the same class of music lovers year after year and grow steadily in their estimation. Yet such has been the experience of Lieutenant Sousa. The public has never become weary of his music.

This fact, together with the unequalled excellence of the individual players in his band is the reason why so much enthusiasm and enjoyment is found at a Sousa concert. Another thing is that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison and makes Sousa's style inimitable. It has been remarked repeatedly that notwithstanding the expectations of his imitators, Sousa is the sanest of the bandmasters of a generation. He leads with an easy grace that seems to be a part of the music he is conducting, yet with a masterful precision which absolutely controls the musicians banded together in his name.

His programs always contain something new and it is certain that some special treat will be included in the afternoon and evening concerts at Riverside park next Sunday.

From JUL 25 1920
COURANT
Hartford, Conn.



LIEUT. JOHN PHILIP SOUSA

At Riverside Park August 1.

HERALD,
Syracuse, N. Y.

By a special arrangement Lieutenant John Philip Sousa and his band will play two performances at the Empire Sunday, September 19. The extra matinee concert will enable a greater number of people to enjoy this popular musical organization.

In spite of the fact that the demand for concerts by Sousa's band this season is greater and more widespread than at any other time in the 28 years of the organization, the American tour for 1920 will be for twelve weeks only.

Besides the band there will be several special soloists who have gained enviable reputations in concerts throughout the country.



JOHN PHILIP SOUSA and his
BAND coming Sunday SEPT. 19.

SOUSA'S BAND AT RIVERSIDE

**5,000 to Have Opportunity
Next Sunday to Hear
Famous Musicians.**

Lieut. John Philip Sousa and his wonderful organization of 70 musicians and soloists will give the only concert of the season in this vicinity at Riverside Park, Springfield, Mass., on next Sunday, Aug. 1, both afternoon and evening. It will be an unusually fine opportunity to hear the famous band because the concert will be played in the dance pavilion in the park which is so located as to provide most favorable conditions both seeing and hearing. Furthermore as the dance pavilion is an air structure the tonal effect of the band will be much better than it is in a theater or hall. A special stage will be erected in the pavilion for the band and there will be 5,000 seats under cover for each concert, as the programs will be played rain or shine.

In Lieut. Sousa's ensemble of musicians which make up the greatest musical organization in the world are the following soloists: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornet virtuoso; Ellis McDiarmid, flute; Lee H. Davis, piccolo; Joseph Norrito, clarinet; Charles Gusikoff, trombone; Leonard Dana, euphonium; John Kuhn, sousaphone, and George J. Carey, xylophone. Miss Moody is a soprano soloist of exceptional ability and voice and all her songs are well worth hearing. All the other soloists are artists in their own particular line of music.

The popularity of Sousa and his band is unabated, judging from the great interest that is manifested everywhere they go. This is not surprising, for it is no mean test of a musician's caliber to meet the same class of music lovers year after year and grow steadily in their estimation. Yet such has been the experience of Lieut. Sousa. The public has never become weary of his programs or music.

Sousa leads with an easy grace that seems to be a part of the music he is conducting, yet with a masterful precision which absolutely controls the musicians banded together in his name. The programs always contain something new and it is certain that some special treat will be included in the programs afternoons and evening programs at Riverside Park, on Sunday.



Sousa AND His Band

LIEUT. COM. JOHN PHILIP SOUSA, Conductor
ORGANIZATION OF 70 MUSICIANS AND EIGHT SOLOISTS

CITY HALL, MATINEE AND NIGHT

MONDAY, AUGUST 9

SEATS NOW AT STEINERTS, 517 Congress St.
PRICES: Evening, 50c to \$2.00 Matinee, 50c to \$1.00
Plus War Tax.

SOUSA ATTRACTS RECORD CROWDS

Estimated That 9000 People Heard
Famous Band Yesterday—River-
side Park Mecca of Thousands

More than 9000 people heard Sousa's 70-piece band yesterday afternoon and evening at Riverside park, and the programs of classical and light music were greeted by generous applause. Numerous encores lengthened both concerts.

Although the crowd taxed the capacity of the bandstand and bleachers, there was little restlessness and noise. All were intent upon hearing the music as, obedient to Sousa's baton, it shrunk to a mere thread of sound or increased to a crescendo of all the instruments.

The work of Miss Marjorie Moody, soprano soloist, was a feature of the program. Miss Moody possesses a voice of great purity and power and her Italian and English songs were greatly appreciated. The soloists, John Dolan, cornet, Lee H. Davis, piccolo, and George J. Carey, xylophone, demonstrated the possibilities of those instruments when played by experts.

Several of the numbers were new. "Who's Who in Navy Blue," "Comrades of the Legion," marches composed by Sousa, and "The American Indian," by Orem, were heard for the first time in Springfield. The suite, "Tales of a Traveler," comprising "The Kaffir on the Karoo," "The Land of the Golden Fleece" and "Grand Promenade at the White House," was a feature at the evening concert. A meditation, "Songs of Grace and Glory" met with much favor in the afternoon.

The crowd that filled Riverside park to capacity testified to the drawing power of Sousa and his famous band. More than 15,000 people thronged the park in the afternoon and evening. The electric cars were so crowded that many rode on the fenders and steps.

Between 3 and 4 o'clock trolley traffic near the park was almost at a standstill because motorists were forced to drive on the street railway tracks from the junction of the river road with the main highway at South street Agawaman, down to the park entrance.

The same congested condition prevailed south of the park so that for a mile on each side of the entrance there was a mass of cars. Every available parking space in the park itself and outside was crowded with automobiles.

An extra feature at Riverside park this week will be Helen Kennedy, mezzo-contralto, who will sing every evening in the dance pavilion. She has received much favorable comment from musicians and critics because of the fine quality of her voice, her phrasing and fluent technique. She has been soloist at numerous concerts throughout the state and with the Paulist choir, Boston English opera company and the Wanamaker concerts in New York city. She was one of the soloists at the concert given by the patriotic societies in this city some months ago.

UNION
Springfield, Mass.

Sousa's Rank Equals Captain

Famous Bandmaster, at
Riverside, Aug. 1, Not
Slighted by U. S.

Admirers of John Philip Sousa have been disturbed because they felt their musical hero was not being done justice when the great bandmaster was bestowed with only the rank of "lieutenant" when he went into the service of the United States. Hadn't Sousa been conductor of the Marine Band, they ask, and hadn't he done splendid service in assembling men for the Spanish-American war? Hadn't he merited some recognition when he vanquished the citadels of classical music in the capitals of the world by taking his American Band to their very doors and winning against comparisons and criticisms? Has he not been one of the best and busiest Americans, written several worthy books in which the note of patriotism is strong, made his own music an American symphony?

Comment on Local Music

We had a splendid musical "appetizer" for the big musical season which is almost here in the two spirited open-air concerts by the king of all march-makers, Lieut. Comdr. John Philip Sousa, last Sunday. In connection with his appearance here one or two points are of sufficient interest to make passing comment worth while.

In the fall of 1878, when the great tenor Brignoli came to Springfield's Music Hall (where the Capitol Theater is now), when Frederick Zuchtmann's Conservatory of Music was flourishing here, and when John Fortune came all the way down from Holyoke, (so he says), to get a front seat for the better enjoyment of the elaborate music for the "J. H. Haverly United Mastodon Minstrels," The Union advertised the "Gorman Celebrated Philadelphia Church Choir" company in "H. M. S. Pinafore," "at popular prices, under the management of James H. Meade." Extra trains were run to points up the river and in either direction on the Boston & Albany; and the old Music Hall was packed on each of the two days. Emma Henry was the Josephine; Louis De Lange, Sir Joseph; M. F. Donovan, who possessed one of the best stage tenor voices of that day, was Ralph Rackstraw, and a quite famous mezzo (who, if memory serves, never saw the inside workings of any "Philadelphia Church Choir!") was the very effective Buttercup. Down in front as musical director was a quick, intense, keen-eyed young man of 22, whose every movement (and most of them as now were very slight) was watched with scrupulous though not often apparent attention by principals and chorus alike. Small wonder that the brief notices given the performances particularly referred to the crispness and the all-sustaining quality of the orchestral setting, for the baton was in the capable hands of Sousa, then fresh from the concert-meister's chair in the Offenbach touring orchestra.

A Whole Week of Sousa Coming.

It will be good news to those who love the highest quality band-music to know that Sousa and his brilliant band have already been engaged for a whole week in Springfield next season, the date to be later announced. A lot of those who couldn't get within rifle-shot of the concert pavilion last Sunday can begin right now to lay plans to be included when next season's "Sousa Week" arrives. A military band which can do so many things so very well is a rarity.

Salaries paid to skilled musicians nowadays compared with the remuneration of old times are—different. The opened book of the musicians' union, just across the street (if your field-glasses are trained on it at just the right angle! shows at least a five-fold increase of wage over the year 1857, when the grandfather of all the

bandmasters in this region came to Springfield with a score of men for a five-day engagement, which meant one noon parade and two concerts each day, with a free Sunday concert thrown in for good measure! The cut shows the autographed receipt of Patrick Sarsfield Gilmore (1829-1892) as it appears in the Sousa collection of musical celebrity signatures. Leader Gilmore stopped at the Massasoit House, most of his men "boarding round." It is recorded that on at least two of the dates given in the receipt the "parade" came off according to schedule, though in a deluge of rain! The papers called the music "stirring and superb"; and said the "men from Salem played in a most inspiring manner!" \$295! Why, Harry Askin, Sousa's manager, is just as likely as not paying all of that for one of his planked-steak dinners, with fixings—though it be treason to say it!

n Republican Springfield, Mas.

Sousa and His Band Coming to Riverside

Practically all of the civilized world is familiar with Lieut. John Philip Sousa and hundreds have given imitations of him when leading his band of 70 musicians and soloists, who will give two concerts at Riverside park on Sunday, August 1, afternoon and evening. Many also know that he is a composer of operas, w rds and music, has written some splendid books and that he has composed more than 100 successful marches. But only his friends know him when he puts aside his uniform and becomes a plain American citizen, ready for any fun or frolic. He is a lover and student of nature and passes weeks every year "out in the wilds" with his horses, his dogs and his guns.

"Always treat animals like friends and not like slaves," is his motto and if you are desirous of argument just dispute his assertion that the greatest of all recreations is the companionship of a good horse and a faithful dog and dependable gun. Lieut. Sousa has become one of the best trans-shooters in the country and his home at Port Washington, L. I., is littered with trophies.

UNION JUL 26 1920 P
Springfield, Mass.

SOUSA'S POPULARITY.

Probably no composer in the world today has a popularity equal to that of Lieut. John Philip Sousa, who with his band of 70 musicians and soloists, will give two concerts at Riverside Park, on Sunday, Aug. 1, afternoon and evening. This is due to two factors, his marches are the recognized criterion in all parts of the civilized world and his personality has endeared him to the people at large. His programs at Riverside Park will contain some of his new compositions, including marches. March tunes, though rated by some as not the highest form of art, have nevertheless a function peculiarly all their own. Sousa's marches have founded a school and have revolutionized martial music for they possess merit of distinct individuality as well as supreme artistic qualities. Moreover, they have an additional value inherent in themselves, that of instilling courage into soldiers and furnishing inspiration that will make them march into battle and face death gladly. Sousa has been able to express in these marches the entire scope of military psychology, which no other composer has ever done, consequently everyone must pay tribute to his remarkable ability in this line. The concerts Sousa gives at Riverside Park will be replete with classic and artistic gems, with many of his famous marches interspersed to arouse and enthuse the most undemonstrative dispositions.

SOLOISTS WITH SOUSA

Bandmaster Has Written a March
for the American Legion!!

An organization of 70 musicians is the band of John Philip Sousa, which will begin the new season in a few days. The soloists who have been engaged include two sopranos, Marjorie Moody and Mary Baker, and a young Canadian harpist, Winifred Bambrick, who is said to be of unusual brilliancy. Among the men the soloists include John Dolan, cornet virtuoso; Ellis McDairmid, flautist; Lee H. Davis, piccolo expert; Joseph Norrito, clarinetist; Charles Guiskoff, trombonist; Leonard Dana, euphonium player; John Kuhn, Sousa-phonist, and George J. Carey, xylophonist. All these men are of international reputation as instrumentalists. They will be heard at Willow Grove Park during the Sousa engagement beginning August 15. During that engagement Sousa will introduce a number of new compositions, including his "Comrades of the Legion," written at the request of the American Legion and in all likelihood to be made the authorized march of the Legion at the national convention in Philadelphia.

Sousa Honored by Nearly Every Country in World



LIEUT.-COMDR. JOHN PHILIP SOUSA

Famous Band Conductor and His 70 Musicians and Soloists, Who Are Coming to Riverside Park Next Sunday, Has More Decorations Than He Can Wear.

John Philip Sousa, a name to conjure with among musicians, both as leader and as composer, is to be at Riverside Park, Aug. 1, for two of his famous concerts, one in the afternoon and the other in the evening. Mention this fact to anybody who

appreciates the highest type of instrumental ensemble and their almost invariable answer is, "I'll be there!" They know in advance the inspiring, uplifting quality of the music, that it will glow and sparkle with a some-

thing which is quite out of the ordinary even among the masters of orchestral music.

A band-master par excellence, one who is of sufficient erudition as well as discernment to interpret the music of the greatest classics through the mediumship of brass and wind instruments played by solo-artists—this is Sousa, American "March King," composer of the favorite marches of sailors, soldiers and civilians the world over, whose "title" is that of a plain lieutenant in the American Navy.

John Philip Sousa first visited Springfield back in the '70s when he was the humble director of the Philadelphia Church Choir Company's production of "H. M. S. Pinafore." Keen-eyed, black-haired, soldierly then, he is remembered as getting the most possible out of his musical comedy orchestral forces with the least possible effort. Reports of the operatic performances in which he figured are all unanimous on one point, that "the supporting orchestration was sharp, crisp and all sustaining."

A Remarkable Career.

He was born in Washington, D. C. a disappointment to many who would like to claim him as compatriot, and appeared as a "violin wonder" at 11 years of age. He was first teacher, then bandsman, then first violin in Jacques Offenbach's orchestra when the famous composer of "La Grande Duchesse" toured America in the '70s. He conducted the Marine Corp Band a dozen years, serving under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. Then he organized his own band, "Sousa's" in 1892, since which time he has made some 40 semi-annual tours, 12 transcontinental ones, and a half dozen European journeys, involving over 700,000 miles of land and sea travel, and including the very ends of the earth like South Africa, Tasmania, the Fiji Islands, Hawaii and New Zealand. No American musician has ever had so many princely honors paid him as Sousa. If he should put on all his decorations at once, he would be compelled to wear some of the most glittering ones on his extremely expressive back. It might not be so bad an idea at that; for his back only holds the spotlight for the biggest part of a Sousa concert. "Room only at the back" is often heard, too, when crowds are flocking to get into a Sousa concert auditorium.

King George of England, when he

was Prince of Wales, pinned on Sousa's breast the medal of the Victorian order, the "Palms" of the Academy and the public instruction "Rosette" have been conferred upon him by discriminating France, and the Fine Arts Academy in Belgium medal will also be found in the glittering array as well as numerous loving cups and other distinctions by various academies, societies, universities, and titled as well as untitled individuals. He had the special honor of appearing at two "command" recitals, one at Sandringham and the other at Windsor, before the late King Edward and his entire court. Sousa is an American institution, and no mistake.

Training Band Battalions.

Sousa's band gave two concerts a day for two months, continuously, beginning September, 1916, in the New York Hippodrome; the only musical organization which ever played an entire season in New York. Among the soloists and "attractions" appearing with the band then were Melba, Destinn, Teyte, Fremstad, and the Japanese prima donna, Miura, Mary Pickford, Charlie Chaplin, Anna Pavlova, and the final public dancing by the late Vernon Castle. Sousa's prompt entrance into the war activities led to his appointment as a lieutenant in the United States Navy. (He refused higher rank when it was offered him.) and to one of the most remarkable "assignments" ever given any musician to fulfil. He formed a wonderful "Band Battalion" at the Great Lakes station near Chicago, where he had more than 1000 men at all times under training;—gallant and proficient sailor-men who carried the gospel of good music into far distant lands in a well-trained manner. And during his first year in this work Lieut. Sousa wrote and dedicated to his country several marches that instantly became famous, including "The Anchor and Star," "We Are Coming," "The Boys in Navy Blue," "Sabre and Spurs," "The Volunteers," "Bullets and Bayonets," and "The Naval Reserve."

A La Hiawatha!

In the Hiawathan manner let me bring to a conclusion this brief review of Sousa, with apologies to Henry W., late of Cambridge. This is eminently fitting because John Philip is an "Indian," so say all books biographic, listing things which he belongs to. Elks and Lambs, and several others.

Sousa marches, Sousa dance-tunes, scores of tuneful Sousa scorings, they

are played, or, at least, "played at," by unnumbered real musicians and by just as many near-ones; quartets, quintets, sextets, trios, orchestras in countless number, string and wind-pieces uncounted—all pay tribute to the "March-King," in the nativity cap and trappings of the world's unequalled Navy.

ERNEST NEWTON BAGG.

From
UNION
Springfield, Mass.

SOUSA INIMITABLE.

The name of Sousa is a household word in every part of the civilized world and he has certainly done more to educate the great masses in music than any other living man. Sousa's band music is different from other band music because Sousa's instrumentation is more elaborate than that of any other band and his resources for producing effects are much more elaborate than is usual with either bands or orchestras. The beauties of his instrumentation will be heard nowhere more effectively than in the Riverside Park pavilion, next Sunday, at the afternoon and evening concerts.

This fact, together with the unequalled excellence of the individual players is the reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another and the main reason, is that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison and makes the Sousa style inimitable. It has been remarked repeatedly that, notwithstanding the exaggerations of his imitators, Sousa is the sanest of the bandmasters of a generation. He avoids meaningless and wholly theatrical mannerisms which are affected by so many other leaders for the sole purpose of attracting attention and eliciting comment. Sousa leads with an easy grace that seems to be a part of the music he is conducting, yet with a masterful precision which absolutely controls the musicians banded together in his name.

From
UNION

Springfield, Mass.

Sousa-Music.

Just now, when Sousa music is in the vicinity and people are likely to go to considerable lengths to strengthen the memories of it, there is general interest in, knowing where the best characteristic samples of it can be found. The more people have of it, the more they want; your band and orchestra leaders will verify this! Not only 20,000 or more reputable bands in this country are trying to play Sousa music a la Sousa, but many thousands more are inspired by Sousa himself, in record form. Thus it happens that among the much-called-for records of this greatest of bandmasters' recordings will be found the ever-popular "Stars and Stripes Forever" (V 16777) on the same disc with the same composer's "Fairness of the Fair." Two other rattling good Sousa marches are on the record which gives on one side "The Thunderer" and on the other "The Jack Tar March" (V 16151). Quite characteristic of the marching's inimitable style is also the "Sabre and Spurs" march (V 18504), on the same disc with "Solid Men To The Front." And there are many others if you wish to get actually saturated (many count it joy!) with Sousa music.

Pathe catalog has more than a score of Sousa marches, including the only recorded version of his "Flags of Freedom," coupled with the American Regimental Band's version of "Solid Men To The Front" (Pathe 22014). Columbia has a baker's dozen, too, including the only so far recorded versions of "Hail To The Spirit of Liberty" (Columbia, A 1730), coupled with his "Jack Tar" and his "Wisconsin Forward Forever" (Col. A 2531), paired with a Panella march—and both these last-named played admirably by Prince's Band.

HERALD, SEP 19 1920 C
Syracuse, N. Y.

Sousa and Band at Empire Today.

At the completion of the recent two-weeks tour of New England by Sousa's band, which comes to the Empire Sunday afternoon and evening, the records of attendance showed that over 60,000 persons, an average of more than 4,000 a day, had heard the concerts of the great bandmaster. As a majority of these concerts were given in the smaller cities, the capacity of the halls and theaters in which they were given was taxed, and, in a number of instances, hundreds were turned away.

In some of the larger cities, notably Boston and Springfield, Mass., and Portland and Bangor, Me., audiences of 10,000 and more crowded to hear the Sousa concerts, and the aggregate thus attracted in a little over a fortnight reached the extraordinary figure of 100,000 people—a banner showing even for this famous organization which has grown accustomed to the unfailing patronage of American music lovers everywhere.

Time was when an audience of 1,000 people in small cities of from 10,000 to 50,000 was considered a remarkable "draw" for any band, and few of even the larger cities of pre-war days ever turned out a congregation of 10,000 persons to hear and applaud even the famous Sousa's band. But it would appear from the eager and sustained patronage of the public this season, that really great band music in the United States has come into its own as a fixed and favorite institution, a form of national entertainment which promises to surpass in popularity all other forms of musical amusement.

The extraordinary individual and collective excellence of Sousa's band this season, the twenty-eighth of its history, and the brilliant staff of soloists now under Sousa's baton, partly account for the intense and widespread enthusiasm for these concerts. But it is also evident that the American musical public, which is coming to include all classes, has set a new and higher value upon great band music greatly played.

Two excellent programs have been arranged for the concerts this afternoon and evening.

From Republican
Springfield, Mass.

SOUSA'S PROGRAM AT RIVERSIDE

Famous Band at Nearby Resort
To-day and To-night — Many of
the Bandmaster's Compositions

Lieut John Philip Sousa, who with his band will be at Riverside park to-day for an afternoon and evening concert, has the happy faculty of suiting everyone in the matter of programs. He is liked by some for the "snap and go" of his concerts and by others for the wonderful tone and finish of his band. He makes the classics popular and enjoyable to the ordinary listener, and he lifts the so-called popular piece out of the ordinary. No grand overture is above him and no light air is beneath his careful attention. His concerts at Riverside park to-day will be replete with interesting features.

One of the principal numbers on the afternoon program will be a Sousa composition, "Last Days of Pompeii," in three parts, (a) "In the House of Burbo and Stratonice," (b) "Nydia" and (c) "The Destruction of Pompeii and Nydia's Death." This suite was inspired by Bulwer Lytton's novel of the same name. Other Sousa compositions on the program is a religious meditation, "Songs of Grace and Songs of Glory" and a new march, "Who's Who in Navy Blue." The program opens with an overture, "The Bartered Bride" by Smetana. It belongs to a comic opera which was performed for the first time in Prague, May 30, 1866. Other numbers will include a rhapsody "The Northern," a new composition by Hosmer; a valsette, "The Wood Nymphs," by Eric Coates, and for the finale, "Mazeppa," by Liszt. Miss Marjorie Moody will sing Verdi's "Caro Nome." John Dolan will play "Fantasia Brillante" on the cornet.

Lee H. Davis a piccolo solo, "Through the Air."

Three Sousa compositions are also on the evening program. A suite, "Tales of a Traveler," takes one through the South African veldt, where the Kaffirs dance outdoors; the next part is "The Land of the Golden Fleece," which is Australia, and the closing part is "Grand promenade at the White House," in which American airs are played. He also contributes "A Study in Rhythms," a transcription of a group of classics. His third composition is a new march, "Comrades of the Legion."

For the opening number of the evening program he has selected a rhapsody, "The American Indian," a new Orem composition founded on themes recorded and suggested by Thurlow Lieurance. Another imposing number is the grand scene from "Mephistopheles" by Boito, and the final number, a "scene heroic," "Szabadi," by Massenet. In lighter vein is "Amorita," a new composition by Zamecnik.

The soloists in the evening will be Miss Moody, who will sing the "aria" from Charpentier's "Louise"; Mr. Dolan, whose cornet solo is "Souvenir of Switzerland," and George J. Carey, who will play Suppe's "Morning, Noon and Night" on the xylophone. These programs will probably be added to if the audience demands more, as will surely be the case.

HERALD,
Syracuse, N. Y.

SOUSA COMING TO EMPIRE ON SEPTEMBER 19

Lieut. Com. John Philip Sousa, whose martial music has stirred millions, will come with his band of 70 pieces to the Empire theater in Syracuse on Sunday, September 19.

John Philip Sousa has traveled farther and given more concerts than any other musician. In the tours of Sousa's band during the last 27 years, he has visited 25 countries, given 10,000 concerts, traveled 650,000 miles and delighted all classes of people. The band will make an offering of new and preferred musical selections.

JOURNAL SEP 18 1920
Syracuse, N. Y.

SOUSA'S BAND.

Sousa's Band will be heard twice at the Empire Sunday in the following programs:

Afternoon.
Rhapsody, "The Northern," (new) Hosmer.
(Dedicated to the Daughters of the American Revolution.)
Flute Solo, "Pranks of Pen," (new) Bollstadt.
Ellis McDiarmid.

Suite, "Tales of a Traveler," Sousa.
Vocal Solo, "It Was the Time of Lilacs," Hathway.
Miss Mary Baker.
"The Outpost," (new) Mackenzie.

Interval.
A Mixture, "Showing Off Before the Company," Sousa.
Humoresque, "Swanee," (new) Gershwin.
"Who's Who in the Navy Blue," (new) Sousa.
Violin Solo, Polonaise Brilliant in D Wieniawski.
Miss Florence Hardman.
Scene Heroic, "Sza Badi," Massane.

Evening.
Rhapsody, "The American Indian," (new) Orem.
Cornet Solo, "Carnival of Venice," Arban.
John Dolan.

Camera Studies, (new) Sousa.
(a) "The Flashing Eyes of Andalusia,"

(b) "Drifting to Loveland,"
(c) "The Children's Ball."

Vocal Solo, "Waiting," Millard.
Miss Mary Baker.

Andante Cantabile from String Quartette, op. 11 Tschakowski.

Interval.
"A Study in Rhythms," (new) Sousa.
(Being a manipulation of a group of classics.)

Piccolo Solo, "The Song of the Nightingale," Phillipowsky.
John Acosta.

Violin Solo. Two movements from the Concerto in F sharp minor. Vieuxtemps.

Miss Florence Hardman.
Dance of the comedians from, "The Bartered Bride."

HERALD,
Syracuse, N. Y.

SOUSA GIVES TWO CONCERTS

Famous Conductor and Band
Please Audiences at the
Empire.

Wieling—"Dearie."
Empire—"Jim Jam Jems."
Keith's—Vaudeville.
Temple—Vaudeville.

Same old Sousa, same old band, same old marches, with a lot of new ones thrown in for good measure, a pretty girl with a delightful voice and another who knew how to play the violin attracted two good sized audiences to the Empire Sunday afternoon and evening.

There is no artist who visits Syracuse that has a better knowledge of what his public wants than the renowned John Philip, and no one who is more willing to give it what it asks for. His programs hold something for everybody, not excepting the lover of so-called "classical" music—witness Massenet, Wieniawski, Vieuxtemps, Tschakowski and Smetana—on Sunday's bill, and he tries as hard to please an audience made up of a scattering few as he does a crowded house.

Perhaps the most popular number Sunday afternoon—new number, that is, for the old ones never lost their hold—was the "Tales of a Traveler," with its reminiscences of many climes and nations. Ellis MacDiarmid's flute solo, "Pipes of Pan," was a delight. Miss Mary Baker is the pretty girl who sings and Miss Florence Hardman is the talented young violinist. And Sousa himself was as Sousa-esque as ever.

The present is the twenty-seventh concert season of the band and many of the players have been with the conductor from the beginning. As an aggregation of its kind, those who heard it Sunday would be prepared to state with one voice that it would be difficult to improve upon it. The musicians interpret every movement of the leader's baton with verve and enthusiasm.

John Dolan is the cornet soloist and Jose Acosta plays the piccolo. Both were heard to advantage on Sunday in solo parts of the various numbers.

JOURNAL SEP 20 1920
Syracuse, N. Y.

SOUSA AND HIS BAND ENTHRALL MUSIC LOVERS

Programs at Empire Con-
certs All That Most Fas-
tidious Could Require.

The most expressive left hand in the United States was in Syracuse on Sunday.

Which is synonymous to the statement that John Philip Sousa and his band paid their almost annual pilgrimage to Syracuse yesterday, appearing in two excellent concerts at the Empire Theater. The Sousa organization isn't just a band; it's a national institution. There have been other excellent bands heard in Syracuse in the past; there are others yet to come; but it is doubtful if there is another that is more typically American than that of the March King.

The programs presented on Sunday were all that could be desired by the most fastidious music lover. While many of the numbers presented were on both, the matinee selections perhaps offered the best range. The rhapsody, "The Northern," by Hosmer, a new composition, opened the matinee. It is one of the finest of modern rhapsodies. It runs the full scale of emotion. The heart throbs with its measures of "Home Sweet Home," the next moment to respond to clarion notes of a militant passage.

The afternoon program was particularly happy with a mixture—Sousa's own—"Showing Off Before Company." The piece is a full musical meal, so to speak. Starting with the bare stage, the musicians are brought on by ones, twos, fours and eights to "show off" until the entire organization is presented. Snatches of "Hail, Hail, the Gang's All Here," are interwoven, musically, with bits of waltzes, and the newest of new jazz, in the offering.

The soloists with Sousa this year are Miss Mary Baker, soprano; Miss Florence Hardman, violin; Ellis McDiarmid, flute; John Dolan, cornet; Jose Acosta, piccolo. Miss Baker's "Carry Me Back to Old Virginia," given as an encore, was exceptionally well done. Her voice in many respects recalls Gluck. Mr. McDiarmid's "Pranks of Pan," and Miss Hardman's "Polonaise Brilliant in D," were equally well received.

The afternoon encore program was in itself a treat. There were 12 encore numbers to the nine selections on the regular program. "Piccolo Pic," by a piccolo quartet; Sousa's own "Comrades of the Legion," "Sabre and Spurs," and the favorite "Stars and Stripes Forever" were just a few that held the audience spellbound.

Sousa and His Band Coming.

John Philip Sousa will bring his famous band to Syracuse for a matinee and evening concert at the Empire theater on Sunday, September 19. This will be the first important musical event of the season, and there is a great deal of interest in the splendid program which Mr. Sousa will present. His band is up to an unusually high standard this year, and besides the stirring popular classic selections there will be soprano solos by Miss Mary Baker and harp numbers by Miss Winifred Bambrick.

SEP 26 1920 B

Sousa Explains the Real Fountain of Youth

March King, Now 65, Appears Much Younger--He Envies No Man

JOHN PHILIP SOUSA as a host is not a whit inferior to John Philip Sousa as conductor of a band. The writer can and cheerfully does bear witness to this, for recently he was one of a small dinner party presided over by Mr. Sousa, writes Irving Bacon in the Public Ledger. This was at the Huntington Valley Country club, of which Mr. Sousa is a member and where he stops when his band gives concerts at nearby Willow Grove.

His flow of wit and the sparkling vivacity and brilliancy of his conversation gave a wonderful zest to the menu, in the ordering of which, too, he lost no opportunity to display his excellence as a host to the utmost advantage. He had just returned from a 20-mile horseback ride through the picturesque country adjacent to Philadelphia.

"I think I am kept physically in good condition—one-half of me by my almost daily habit of horseback riding," he said, "and the other, the upper half, by the exercise I get twice a day conducting the band."

But even this was scarcely sufficient to account for the truly amazingly youthful appearance of this man of 65.

"Tell us honestly," asked one of the guests, "where did you find the fountain of youth for which Ponce de Leon had so vainly sought?"

"In myself," was the philosophic reply. "I have never envied any one for anything; and this, I believe, is not the secret of keeping young, is at least the secret of not becoming prematurely old. More people go to pieces because they envy others than for almost any other reason."

ESCAPE DISEASE OF ENVY.

"Little wonder that you are not envious of others," interjected one of the diners. "Who is there whom the March King need envy? Why envy even those of the highest rank in a realm wherein one reigns as king?"

Mr. Sousa blushed, bowed his acknowledgments and helped the appreciative guest to another portion of steak.

"This is about the best way to gain you," he said, laughing heartily and threatening the offender with other evidence of his displeasure if he

proved guilty of any further outbursts. Then he resumed:

"I have had the good fortune to be surrounded with people who are as free as I from this cankerlike disease of envy. I believe that all the members of my band are wholly free from it. Here is an illustration: The other day we acquired a new flutist. The first time he played a solo every member of the band joined the audience at large in giving him the most cordial sort of applause. I found it hard to restrain myself from joining in the demonstration, too; but, of course, for obvious reasons I could not clap my hands as I longed to do. But at all events it shows that, even in that most jealous of all professions, that of music, our band has not a solitary player envious of any of the others, notwithstanding the proverbial saying that 'the potter hates the potter.'"

One of the guests expressed himself as skeptical about the theory that envy could have anything to do with a person's aging.

"It certainly has," said Mr. Sousa, "and perhaps one of the physiological causes may be traced to the too free flow of spleen under the spur of the envious feeling."

YOUTHFUL APPEARANCE.

Appropos of his youthful appearance for a man of his years, Mr. Sousa said that Captain W. A. Moffett, commandant of the Great Lakes training station, near Chicago, during the war, told the enrolling officer there that Mr. Sousa was 47.

"Don't believe him if he tells you he's older," said Captain Moffett. "It has been a standing joke with Sousa, ever since he was 16, to say he's 60."

Some time afterward, speaking to some friends, Captain Moffett said: "I told the enrolling officer that Sousa was 47. I made a mistake. He's been with us three months since then and now I know he's only 25."

That was when Sousa was training those marvelous band battalions of 350 pieces, the music of which fired patriotism everywhere in the United States, Canada, England and France, making recruiting easy and turning loose floodgates of generosity in the Liberty loan and Red Cross drives.

In those days Sousa wore a Vandike beard. How he came to shed it and leave no more hirsute adornment on his countenance than barely a close-cropped, shy little mustache was one of the interesting anecdotes he told.

"During one of the reviews of the

Great Lakes training station," he said, "Commander Grimes and I were on the grandstand. I pointed to the 15,000 men out there in front of us and said: 'Grimes, you and I are only bearded chaps in all this vast throng. What do you say to our following their example?'"

"What!" he exclaimed, 'cut off my beard? Well, maybe I would, at that, only I'm afraid I'd have a sore throat the next morning. You can't imagine what a sensitive throat I have.'"

"When I came forth the following morning to begin the day's tasks my face was no longer framed in hair. I found it necessary to reintroduce myself to all my old friends."

STIRRING PARIS.

In 1900 Mr. Sousa was in Paris and incurred the displeasure of a Parisian art critic by declaring that the music which he had heard in the leading concert places there had convinced him that "subsidy is the death of art."

"This was the climax of a memorably interesting experience," he said. "James Gordon Bennett sent his secretary, an exceptionally bright young man, to me for an interview for the Paris edition of the Herald. For two weeks we traveled around together, visiting virtually every place of the better sort where there was music. And so uniform did we find the music everywhere that in the page article which I dictated I summed up my conclusion that the French composers were with scarcely any exception under the thrall of the publishers. And as the music they were turning out was little better than mediocre, I did not hesitate to declare that subsidy was tantamount to death in art."

"In a 'roast' which was intended, no doubt, to silence me forever, one of the French critics assumed a patronizing air and admonished me that I should not lose sight of the fact that, after all, America was but an infant, and that it was becoming in infants to sit demurely at the feet of the European Gamaliel and learn instead of trying to teach."

"This was grist to my mill. The very next day my reply was published. I said that America was not unmindful of the debt of gratitude which she owed to Europe. Europe, I said, gave America a tallow candle, and in a spirit of appreciation and gratitude America has returned to Europe the electric light."

"Europe gave us the Gutenberg printing press; and, in grateful appreciation for this gift, we have returned the web press. Europe gave

us the sickle, and again we have shown our gratitude by returning to her a harvester. And why should Europe feel angered now just because our Hudson river steamboats are made too big to turn around in the Seine?"

A DISCORD RECALLED.

A reference which Mr. Sousa had just made to discords elicited the query whether any serious discords ever occurred at his own band's concerts.

"Every one of the 67 players in our band is an artist," he replied; "nevertheless, everyone of them at the same time is a human being, and being human is liable to err. The question reminds me of an occurrence in London. We were playing in Queen's hall, and during one of the familiar rhapsodies a tuba player, a brilliant young Philadelphian, made a flagrant mistake. Afterward a friend of mine said, 'Wasn't that a funny thing that happened in the second rhapsody?'"

"The president of the syndicate under the auspices of which the concerts were given, who was present at the convention, asked agitatedly: 'Something wrong during the concert?'"

"Yes," I replied, 'one of the tuba players made a mistake.'

"Why, great heaven, man," responded my friend, 'do you expect absolute perfection from anything so essentially imperfect as man?'"

"And how did you treat the matter? What did you do when the mistake occurred?"

"My baton brought the tuba player back immediately to where he belonged. I, too, took the view that being but human his utmost care was not proof against an occasional lapse. Anybody who expects more must be inhuman. I knew the man was an artist and that it was a more poignant shock to him to have made the mistake than it could have been to even the most critical in the audience to have heard it. I never even mentioned it to him. His feelings had been hurt enough by that one fleeting momentary discord of which he had been the involuntary author."

REGION OF ART.

By insensible degrees the table-talk drifted more and more into the region of art proper, and Mr. Sousa, being asked to what particular factor, more than any other, he attributed his world-wide popularity, said:

"To having been courageous enough to disregard the traditions which seek to force all music to conform to the Procrustes bed of hide-bound rules and regulations. For instance,

tradition required a return to the dominant, the original, key. To me this seemed analogous to a return to soup or fish after one had reached the dessert stage of a meal."

"You see, nature is careful to select her own mouthpieces to interpret her desires. And I suppose one of her desires has been to have the human ears relieved of the strain of this perpetual recurrence to the dominant in music. And so she summoned me to be her mouthpiece. And I have obeyed her summons by applying the simple device of perorating in my music, always going forward, forward, without even looking back to the key note. Even at the end I disregarded the dominant, but reach the climax with the subdominant."

"Moreover, I omit the traditional coda—those four or five bars which announce to the hearer that the end is at hand."

"The great secret of being tedious, says a great French writer, is to tell it all. Well, the coda offends in this respect. It leaves nothing to the imagination of the hearer. I dared assume that the hearer would know when the end of a musical composition had been reached; and the compliment I have thus paid his power of imagination has been rewarded with a corresponding popularity."

"The first time I had sketched out a composition in accordance with this view a friend of mine, who called upon me, looked at it aghast."

"I don't want to shower myself with bouquets," he said, 'but I believe you will not dispute that I am a better pianist than you.'

"I agreed without any demur; for he certainly was vastly more familiar with the piano than I, both in technique and execution."

"Well, then, I hope you won't object to my rearranging this composition into a proper shape for the piano," he said.

"I told him that if he felt such an irresistible impulse to assist me, I would be the last person to put any obstacle in his way."

"When he brought back the score I found that he had 'rectified' all my aberrations from the time-honored music traditions. In other words, he had stripped me of such originality as I had striven to put into the composition. He had brought me back into the fold and made me musically orthodox again. I tore up his rearrangement and allowed my first draft to reach the public ear. And lo! the public ear appeared to be tickled by what it heard! My revolutionary attempt was successful!"

Leslie's Nov 22/49

135

Making a Minister

Mr. Phelps was soon on his way home. Before the day of his landing Mr. Blaine came into my room one morning, and drawing a chair to the desk, said, "Lige, I want your help!" It was the first time the Secretary had ever addressed me by the familiar newspaper name, and I was both startled and in wonder what was up. He outlined his desire to have Mr. Phelps made Minister to Germany, saying that in other countries a man who had rendered such notable service would be rewarded with a handsome grant or by the bestowal of a title, and he thought it would be fine to signalize and recognize Mr. Phelps's successful service by returning him to Berlin as Minister. Mr. Blaine said I could present the suggestion to the President in my own way at a favorable opportune moment, with more likelihood of securing his affirmation than if he were to do it while the President was crowded with other business. Anxious to please Mr. Blaine, and being in entire accord with the idea, I agreed to undertake the mission. While walking with the President that afternoon, finding him in a receptive mood I opened up the scheme as if it were my own. The idea proved acceptable, and after canvassing it a bit the President asked me how I thought Mr. Blaine would like it. The reply was that of course he knew the close friendship between the Secretary and Mr. Phelps; they had been in intimate relationship for many years, and I was sure the plan would meet Mr. Blaine's hearty acquiescence. The President authorized me to ascertain Mr. Blaine's feeling, and if he were agreeable, to have the commission made out. The next morning the Secretary came in and I informed him that the President was willing, and to have the commission sent over from the Department for signature.

The President was then desirous that the matter should be arranged in the most gracious way, and the event invested with something of formality. Leading press representatives were invited to the White House, and when Mr. Blaine and Mr. Phelps came in I met them in the lower corridor and escorted them to the President's room. The center doors were thrown open, and arm-in-arm they walked to where Mr. Harrison stood behind his desk. After Mr. Blaine had properly presented Mr. Phelps, and the latter had exchanged official and personal greetings with the President, the commission was presented with a few gracious words as an expression of his own and the nation's appreciation of the service Mr. Phelps had rendered at Berlin. With thanks, the newly-made Minister and Mr. Blaine took their leave, and this was followed with a dinner in honor of Mr. Phelps.

The newspapers played up the incident in good style, and it was one of the things over which I indulged in a bit of self-felicitation. But there was a load on my conscience. I carried it for some days waiting for an opportune time to make confession.

By the way, while "an open confession is good for the soul," it is also well to choose a good time in which to make it. Finding the President in a particularly amiable mood during a subsequent stroll I told him how the affair came about. When the recital was over, he looked at me out of the tail of his eye with a glance that seemed to say—"Well, that's all right this time; but don't do it again."

While in this mood I am reminded of an assertion made by a leading correspondent in one of his dispatches that "Secretary Halford had lied to him" about a certain public matter. The next time he came into my room I inquired if he could tell what a lie was. He tried to do so, but of course failed. Then in a perfectly pedagogic way I gave him Archbishop Whately's definition, that "a lie was an untruth, told with the intention to deceive, and to one who had a right to know the truth." The next morning the papers flared "Halford's definition of a lie," ignoring entirely that it was not mine but the good and great Archbishop's, and that, especially for a Presidential Secretary at times, to paraphrase a saying of John Wesley, "it is a wholesome definition, and very full of comfort."

The Marine Band was under the leadership of John Philip Sousa when the Harrisons went to the White House. Sousa was an aspiring young musician, of great ability and ardent spirit, filled with ambitious dreams. He was very attractive, not less for his modesty than for other qualities which endeared him to all who came into close touch with him. He was an enlisted man, receiving one hundred dollars a month as band-leader. Mrs. Harrison and Mrs. McKee were greatly pleased with him, and I came into close relationship from the necessary management of public and quasi-public affairs in which the band or some section of it was often at the White House for duty.

The Navy had just begun its development under Mr. Whitney, continued with accelerated pace under Gen. Tracy. Sousa conceived the idea of using the band as a means of arousing interest and favor for the Navy throughout the country, and an opportunity was given him to outline the scheme of a trans-continental tour, visiting the principal cities of the land. Mrs. Harrison's interest was strongly enlisted. It was a great publicity scheme. Secretary Tracy was quick to see its possibilities. The President was sounded; and to make a long story short, leave was granted to Sousa and the band, and they started on a tour that was a martial drumbeat from the Atlantic to the Pacific; the band and its leader became known from shore to shore.

When Sousa's Band First Played

A second tour was later projected, which met with even greater success than the first. Then was developed the idea of a real "Sousa Band," with all that it might mean for the young man who had become a musical author as well as bandmaster. Before his aspiring eye danced the sheen of the shining success that has followed him to this day. He was given his discharge from the Navy, directing his last concert with the Marine Band on the White House grounds July 30, 1892. He organized his new band, with David Blakely, of the *Chicago Post*, as a sort of "angel," and the country was again toured and its acclaim laid at the feet of the man whose name and fame has eclipsed that of Gilmore, and is ranked among the world's best. The death of Mr. Blakely involved some litigation; but in the course of time all tangles were smoothed out, and Sousa's Band became not only his very own, but was firmly fixed as an American institution also.

I was on duty in Denver when the band visited that city. Sousa came to our home for luncheon. Seated at the piano he played the strains of "the typical tune of Zanzibar," and other portions of a second opera not yet produced, but which proved a fitting companion to "El Capitan"—the champion beyond compare. We talked over the old days, and he modestly told of the success that had come to him, not only directly from his band concerts, but also from royalties on his marches and the opera made famous by the genius of the ever-juvenescent De Wolf Hopper. The figures sounded marvelous compared with the modest stipend the government was paying him when we knew each other in the White House.

Boston

JUL 21 1920

EVENING RECORD,



JOHN PHILIP SOUSA
FENWAY PARK - SUN. AUG. 8TH.

SOUSA and His BAND

LEUT.-COM. JOHN PHILIP SOUSA, Conductor
ORGANIZATION OF 70 EIGHT SOLOISTS

CITY HALL, MATINEE AND NIGHT
MONDAY, AUGUST 9

SEATS NOW AT STEINERTS, 517 Congress St.
PRICES: Evening, 50c to \$2.00 Matinee, 50c to \$1.00
Plus War Tax

Aug 3

KOHLER OF KOHLER NEWS Sept 1919.

DEDICATION OF NATURE THEATRE — CONCERT BY SOUSA AND HIS BAND

For a long time we have watched the progress being made in perfecting the beautiful Nature Theatre in Ravine Park and the Viaduct above it. Few villages — few cities, even — possess such a beautiful outdoor meeting place. No effort has been spared to make of this one of the unique things in this fine village.

And now we are to have, as a wonderful opening attraction, a concert by the most famous band in the world, under the direction of a master musician. For John Philip Sousa, late Lieutenant in the United States Navy, composer of more than a hundred successful marches, will be here October 20th with his world-famous band, to make memorable the formal opening of our Nature Theatre. Mr. Sousa will have with him his full band of about fifty-five pieces, as well as several accomplished soloists, including Frank Simon, cornet virtuoso, Miss Florence Hardman, violinist, and Miss Mary Baker, soprano.

The afternoon program will be given in the Nature Theatre, and about six thousand people can be seated. In addition, several thousand more can be accommodated within hearing distance. Inasmuch as the weather in October is uncertain and the evenings likely to be cool, the evening program will be given in the new building that is being erected near High Street. This building is not yet completed, but is being rushed so as to be ready by October 20th. It will seat about six thousand people.

It is not often that most of us can hear Sousa's Band at all. It is even rarer to have this privilege without charge. But every member of the organization and every resident of the village will receive tickets for himself and family, and the plant will be closed that day so that it will be possible for all to attend. Since production is highly important at present, it is planned to make up for the time lost by working the Saturday afternoons immediately preceding and following the concert.

The preparations for the concert are under the supervision of the Kohler Civic Club, assisted by many members of the Kohler Co. organization. Committees have been appointed to take charge of all the preparations, and everything will be handled in the most efficient way we can devise. This includes, among other things, the construction of seats and stage, decorating, plans for the parking of cars, and transportation. Special cars will be provided on the electric line, and transportation will be free to members of the organization and their families.

While the concert has been arranged primarily for our own people, all will agree that it is desirable that as many as possible enjoy the treat. After making reservations for Kohler people, and for invited guests, the general public will be welcome. We anticipate a very large attendance.

(over)

KOHLER OF KOHLE



Lieut. John Philip Sousa

MR. SOUSA'S WAR RECORD

John Philip Sousa, leader of Sousa's Band, which will appear at the dedication of Nature Theatre on October 20th, rendered a peculiarly valuable service during the two years he was with the United States Navy. Commissioned in May, 1917, shortly after war was declared, he was assigned by the Secretary of Navy to the Great Lakes Naval Training Station, where he was placed in charge of the work of organizing the bands of the grand fleet.

About one thousand musicians were constantly under his supervision and direction, a task which only a man of Mr. Sousa's training and personality could undertake. These men were handled in groups of 250, and Mr. Sousa, then Lieutenant Sousa, devoted a portion of each day to drilling them as a band. On special occasions he brought the entire 1,000 bandsmen together in a single group, and personally conducted this mammoth band, the largest in the recorded history of the Navy.

During the war Sousa's bands played in all of the larger cities of the country, appearing for the first time at the dedication of the Loan. Even the most traditional felt the stimulating touch when Sousa and his band of Jackies swung past playing one of the bandmaster's famous martial airs.

AN AMERICAN INSTITUTION

It is no exaggeration to say that no man in the world of music has so widely advertised a personality as John Philip Sousa, who will appear with his band for the dedication of Nature Theatre on October 20th. He and his band have traveled in almost every part of the globe and long since have become an American institution.

The popularity of Mr. Sousa with all classes of people is due in part to the excellency of his marches, which are the recognized criterion. Sousa's marches have revolutionized martial music, for they possess merit of distinct individuality as well as supreme architectural qualities. Moreover, they have an additional value inherent in themselves—that of instilling courage into soldiers and furnishing inspiration that will make them march into battle and face death gladly. Sousa has been able to express in these marches the entire scope of military psychology, something which no other composer has ever done.

Mr. Sousa has traveled farther and given more concerts than any other musician. His band tours commenced twenty-two years ago, and during that time he has visited twenty-five countries, given 10,000 concerts, and traveled 650,000 miles. He has played to as many as 100,000 in one day.

Friendly House Association To Give Sousa Concert Jan. 12.

Among the interesting events to take place within the next fortnight is the concert to be given by J. Philip Sousa at the Academy of Music on Jan. 12 for the benefit of the Friendly House Association of 141 Harrison st. The patroness list, while not yet complete, includes Mrs. John Anderson, Mrs. William Hamlin Childs, Mrs. Frederic B. Pratt, Mrs. A. Augustus Healy, Mrs. George H. Prentiss, Mrs. Edward L. Garvin, Mrs. Frank Ferris, Mrs. Fletcher Montgomery, Mrs. Dudley D. Campbell, Mrs. John Jenkins, Miss Mary Woodward, Mrs. Henry H. Royce, Mrs. William McD. Bristol, Mrs. Samuel C. Hooker, Mrs. J. W. Cooper, Mrs. Louis C. Cummings, Mrs. W. C. Mumford.

The board of directors consists of Mrs. Harry H. Spencer, president; Mrs. Manning Field, Miss Grace F. Merritt, Miss Frances Royce, Mrs. Richmond Brown, Miss Emilie F. Burrows, Mrs. Dudley D. Campbell, William H. Childs, Mrs. Sidney F. Davidson, Miss Dorothy Jenkins, Mrs. Nelson Merritt, Mrs. Katherine Perry, Mrs. John S. Roberts, the Rev. Edward F. Sanderson, Mrs. Townsend Scudder, Miss Alice Spink and Mrs. Brayton Witherell. On the supplementary entertainment committee are Miss Josephine Sutphin, Miss Nellie Twyffort and Mrs. Albert Pickernell.

Among the program girls announced to date are Miss Anita Spaulding, Miss

Ackerson, Miss Frances Royce, Miss Dorothy Jenkins, Miss Isabelle Sharps, Mrs. Arthur Busch, Mrs. Gilbert Halstead, Mrs. Robert Kent, Miss Madeline Van Gosbeck, Miss Hetty Waldron, Miss Grace Sands, Miss Helen Lay, Miss Alice Hamm, Miss Vivian O'Brien, Miss Ruth Pettitt, Miss Anna Lett, Miss Ruth Holmes, Miss Ruth Stelling, Miss Olive Brooks, Miss Constance Jenkins, Miss Mildred Solmon, Miss Florine Harris and Miss Dorothy

SOUSA AND HIS BAND

Will Give a Concert for the Friendly House Association.

"I have often been asked," said Lieutenant John Philip Sousa recently, "from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity in this line had anything to do with shaping my life work, but, on the other hand, I am convinced that my environment had. My mother was not a musician, but my father played the trombone in the marine band of Washington, and was a veteran of both the Mexican and Civil Wars.

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

Lieutenant Sousa and his Band will appear at the Academy of Music on Jan. 12, under the auspices of the Friendly House Association.



COMPLIMENTARY BANQUET

TO

LIEUT. J. P. SOUSA
AND MEMBERS OF HIS BAND

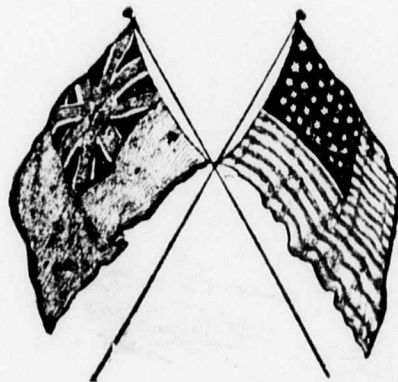
BY

EDMONTON MUSICIANS' ASSOCIATION
LOCAL NO. 390, A. F. OF M.

CORONA HOTEL
JULY 9TH, 1919

Pinckneys

CATERERS



Complimentary Banquet

TO

LIEUT. J. P. SOUSA
AND MEMBERS OF HIS BAND

BY

CALGARY MUSICIANS' ASSOCIATION
LOCAL NO. 53, A. F. OF M.

King George Hotel
June 30, 1919

Toast List

CHAIRMAN, C. T. HUSTWICK

"The King" . . . Response by His Honor Lieut.-Gov. R. G. Brett
"Lieut. J. P. Sousa and His Band" . . . Response by Lieut. J. P. Sousa
"Local 390 A. F. of M." . . . Response by Pres. C. T. Hustwick
"City of Edmonton" . . . Response by Mayor Joseph A. Clarke
"The Ladies" Response by Mrs. W. G. Atkinson

Songs by:

Miss Etta Manuel
Mr. J. J. Walker
Mr. W. J. Hendra
Mr. H. G. Turner

GOD SAVE THE KING

Menu

Queen Olives

Iced Radishes

Salted Almonds

Cold Roast Chicken with Dressing and Crab Apple Jelly

Cold Roast Sirloin of Beef with Pepper Relish

Potato Salad

Riced Potatoes

Fresh Green Salad

Vienna Rolls and Butter

Fresh Raspberry Pie

Fruit Salad with Ice Cream and Cake

Tea

Coffee

Milk

Pinckney's Peppermints

Will Give a Concert for the
Friendly House Association.

Toast List

TOASTMASTER, GEORGE R. ELTHERINGTON

"The King" : : : : : Response
"Lieut. J. P. Sousa and His Band" --
Response: Lieut. J. P. Sousa
"The A. F. of M." : : : : : Response
"The City of Calgary" : Reponse, Mayor R. C. Marshall
"Our Lady Visitors" : : Proposed by S. Tregillus
Response

Interspersed with Songs by:

Mrs. E. King
Mr. G. Boothman
Mr. P. Mickleburgh
Mr. J. Macbeth

GOD SAVE THE KING

Menu

Sardines on Toast

Iced Radishes

Queen Olives

Cream of Tomato, au Crouton

Fried Lake Trout, Tartar Sauce

Breaded Veal Cutlets, Tomato Sauce

Banana Fritters, Cream Sauce

Roast Young Chicken, Cranberry Sauce

Prime Ribs of Beef au Jus

Browned Potatoes

Green Peas

Chicken Salad

Strawberry Short Cake

Vanilla Ice Cream and Cake

Assorted Nuts

Cheese

Tea Coffee Milk

Friendly House Association To Give Sousa Concert Jan. 12.

Among the interesting events to take place within the next fortnight is the concert to be given by J. Philip Sousa at the Academy of Music on Jan. 12 for the benefit of the Friendly House Association of 141 Harrison st. The patroness list, while not yet complete, includes Mrs. John Anderson, Mrs. William Hamlin Childs, Mrs. Frederic B. Pratt, Mrs. A. Augustus Healy, Mrs. George H. Prentiss, Mrs. Edward L. Garvin, Mrs. Frank Ferris, Mrs. Fletcher Montgomery, Mrs. Dudley D. Campbell, Mrs. John Jenkins, Miss Mary Woodward, Mrs. Henry H. Royce, Mrs. William McD. Bristol, Mrs. Samuel C. Hooker, Mrs. J. W. Cooper, Mrs. Louis C. Cummings, Mrs. W. C. Mumford.

The board of directors consists of Mrs. Harry H. Spencer, president; Mrs. Manning Field, Miss Grace F. Merritt, Miss Frances Royce, Mrs. Richmond Brown, Miss Emilie F. Burrows, Mrs. Dudley D. Campbell, William H. Childs, Mrs. Sidney F. Davidson, Miss Dorothy Jenkins, Mrs. Nelson Merritt, Mrs. Katherine Perry, Mrs. John S. Roberts, the Rev. Edward F. Sanderson, Mrs. Townsend Scudder, Miss Alice Spink and Mrs. Brayton Witherell. On the supplementary entertainment committee are Miss Josephine Sutphin, Miss Nellie Twyffort and Mrs. Albert Pickernell.

Among the program girls announced to date are Miss Anita Spira, Miss

Ackerson, Miss Frances Royce, Miss Dorothy Jenkins, Miss Isabelle Sharps, Mrs. Arthur Busch, Mrs. Gilbert Halstead, Mrs. Robert Kent, Miss Madeline Van Gosbeck, Miss Hetty Waldron, Miss Grace Sands, Miss Helen Lay, Miss Alice Hamm, Miss Vivian O'Brien, Miss Ruth Pettitt, Miss Anna Lett, Miss Ruth Holmes, Miss Ruth Stelling, Miss Olive Brooks, Miss Constance Jenkins, Miss Mildred Solmon, Miss Florine Harris and Miss Dorothy

SOUSA AND HIS BAND

Will Give a Concert for the Friendly House Association.

"I have often been asked," said Lieutenant John Philip Sousa recently, "from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity in this line had anything to do with shaping my life work, but, on the other hand, I am convinced that my environment had. My mother was not a musician, but my father played the trombone in the marine band of Washington, and was a veteran of both the Mexican and Civil Wars.

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

Lieutenant Sousa and his Band will appear at the Academy of Music on Jan. 12, under the auspices of the Friendly House Association.

OFFICERS OF LOCAL 390 A. F. of M. 1919

President C. T. Hustwick
1st Vice-President . . . H. J. Clark
2nd Vice-President . . J. E. Richards
Treasurer W. H. Tomkinson
Secretary H. G. Turner
Sergeant-at-Arms . . . H. M. Sellars
Ex-Members { F. Parks
 { E. Austin
 { G. Andrews

The Western Veteran Publishing Co., Ltd.

QUICK PRINT

CALGARY, ALTA.



Photos by Perfetto

SOUSA AND HIS BAND.

(1) The largest man and the smallest man in the band; John Kuhn, first sousaphone, and Benne Henton, saxophone soloist. (2) Waiting at the junction. Left to right: Mrs. Sousa, Miss Baker, Mr. Sousa, Miss Hardeman. (3) At the Top of the World (in the Colorado Rockies). Center, Harry Askins, manager.

From Coast to Coast with Sousa

After a temporary absence from the concert field, which time was spent in the Government service at the Great Lakes Naval Station, as head of the band department, John Philip Sousa, now a Lieutenant U. S. N. R. F., minus his familiar beard but with his band of pre-war personnel, has recently completed one of the longest and most successful tours that he has ever undertaken. Across the continent and back twice, the route of 25,000 miles included the great Canadian Northwest, the Pacific Coast and the Gulf region in addition to the more frequently followed trails. Concerts were given in theaters, municipal auditoriums, school houses, college halls, stadiums, Greek theaters, Mormon tabernacles and within the stately walls of the Texas capitol.

The band was everywhere received as an American institution and Mr. Sousa as an exponent of American music, while the critics were all most enthusiastic—in fact, an auditor in one faraway community "allowed it was one of the best bands that they had heard in a long time."

Mr. Sousa's new compositions, "Bullets and Bayonets," "Sabre and Spurs," "Field Artillery," "Anchor and Star"—marches depicting the various branches of the service; his joyous song, "Our Boys Are Home Again;" his dramatic musical setting to Col. John McCrae's famous poem, "In Flanders Fields the Poppies Grow," and his impressive memorial march, "The Golden Star," together with his "Showing Off Before Company," met with unmistakable approval. The latter novelty served to display the virtuosity of the various soloists and choirs in the band, the different families of instruments appearing on the stage in duos, trios, quartets and septets until Mr. Sousa steps briskly to the conductor's desk to unify the ensemble. Two other significant compositions presented by Mr. Sousa were Preston Ware Orem's "American Indian Rhapsody," built upon themes recorded and suggested by Thurlow Lieurance, the Indian musician, and Lucius Hosmer's "Southern Rhapsody," founded upon traditional negro melodies.

Mr. Sousa had an unusually well balanced and capable band of sixty, displaying at each concert a service flag of twenty-seven stars. His assisting soloists were Mary Baker, a soprano of pleasing voice and attractive manner, and Florence Hardeman, a violinist whose ample technic is dominated by sincere artistry. During the Canadian tour May Stone, a coloratura soprano of wide experience, also assisted.

The band soloists were headed by Frank Simon, one of the younger American cornetists, who has proved himself a capable successor to Herbert L. Clarke, the acknowledged cornet master of today. Mr. Simon's warm tone, facile technic and musical performance delighted his auditors.

H. Benne Henton's saxophone solos proved unusually popular, disclosing unexpected beauties and the resources of that instrument. In Mr. Henton's encore numbers he was assisted by a quintet of saxophones, furnishing an interesting and pleasing novelty.

The other band soloists—Louis Fritze, flute; Joseph Norrito, clarinet; Ralph Corey, trombone, and John Per-

fetto, euphonium, were at all times a delight; while Joseph Green's xylophone solos and improvisations held not only the audiences but even the members of the band in interested expectancy.

Joseph Marthage's harp playing added much to the concerts, both in ensemble work and in furnishing delightful accompaniments for vocal and violin encore numbers. While the monster bass, the sousaphone, is not a solo instrument, it is a most important one, and the playing of John Kuhn calls for special mention, both because of the beauty and solidity of tone he evoked and also because he is a full-blooded Sioux Indian—a genuine American by birth and by education at the Carlisle (Pa.) Indian School.

In many places community singing with band accompaniment had a place on the program, notably so in the event of school children's matinees. The interest and pleasure evidenced by the children at these concerts were always an inspiration to Mr. Sousa and his musicians. At many concerts the management had as its guests the inmates of institutions for the blind, and the members of the band considered it a privilege to minister to their enjoyment.

Throughout the long tour Mr. Sousa, the assisting soloists and the band were guests at luncheons, receptions and banquets, formal and informal, tendered by boards of trade, musical associations and fraternal orders. On such occasions Mr. Sousa contributed sometimes interesting and amusing anecdotes, at other times sound advice, from his varied and extended experiences.

Interesting incidents are always happening on tours such as this at Hamburg, Ia., a little railroad junction. The band had occasion to wait several hours for a train connection. The local restaurant, while well stocked with food, was "short" on service. In the band there is a fourth horn player, familiarly called "Muff"—some day he will be a first horn player—who is simply irrepressible. It was not long before Muff donned a white apron, appeared behind the counter and began to "put it

over"—the food, of course. A few minutes later, Mr. Sousa, eating at a small table, remarked, "These are good sandwiches." "Well, they ought to be," rejoined Muff. "I made them."

The tour was ably managed by Harry Askins, a genial gentleman of large experience and sound judgment, who has succeeded Edwin G. Clarke. At the time that Mr. Clark, who took the band around the world, relinquished his connection with the organization he was the recipient of a jeweled Masonic charm from the members of the band whom he had served long and devotedly.

Mr. Sousa will spend his well earned vacation shooting in the South, in which sport he delights and excels.

27TH SEASON

SOUSA

— AND HIS —



BAND



LIEUT. JOHN PHILIP SOUSA, Conductor

Some Facts YOU Should KNOW

Place	Performance	Receipts
Boston--Symphony Hall	Sunday Matinee	\$3,100.00
Worcester--Mechanics Hall	Sunday Evening	2,200.00
Plainfield--Trenton	Matinee - Evening	2,175.00
Baltimore--Lyric Theatre	One Performance	2,575.00
Mt. Union--Altoona	Wednesday Mat. - Eve.	2,620.00
Johnstown	Thursday, One Performance	1,850.00
Pittsburg	{ Nixon Theatre	} 4,785.00
	{ Lyric - Mosque	
Wheeling--Court Theatre	Saturday Mat. - Eve.	2,275.00

At Prices 50c to \$1.50

A TRULY REMARKABLE RECORD

Management

HARRY ASKIN

1451 Broadway, New York City

Indiana's Tribute
to
Lieut.
John Philip Sousa

Johnstown	Thursday, One Performance	1,850.00	
Pittsburg	{ Nixon Theatre	Friday Matinee	4,785.00
	{ Lyric - Mosque	Friday Evening	
Wheeling	Court Theatre	Saturday Mat. - Eve.	2,275.00

A. D. 50

Printed in The Star, Indianapolis, October 5th

The March King

We call him the King, but no royal wand
 Had ever the sway of his magic baton.
 A cunning artifice working in brass
 To harmonize souls into one loyal mass.
 With patriotism his purpose and plan,
 He models our songs, this American man.
 The brave inspirations a nation requires,
 Burst forth at his touch on his loyal lyres.
 He spurs to achievement the sons of the land,
 And courage springs new at the wave of his
 hand.
 We call him the King, but no dynastic clan
 May claim him, for he's an American man.
 His musical staff was the national stripes,
 And the notes which he played on his wonder-
 ful pipes
 Were made of the stars, and the music which
 came
 Made an immortal march and an immortal
 name.
 His honor and homage may great oceans span,
 But he's first and he's last an American man.
 He waited no call when the war clouds hung
 low.
 But the suns of his genius he turned on the foe.
 His countrymen love him, this King of his art,
 For his countrymen know he's a King with a
 heart
 That beats with the heart of his own native land
 Which steps to his march, this American man.

CLYDE B. WILSON

Greenwood, Ind.