

JAN 1 1922

CHARACTERISTIC NUMBERS BY SOUSA'S BAND

A characteristic program was enjoyed Jan. 6 at the Spreckels theater, San Diego. The veteran conductor was as full as ever of the fire and enthusiasm of his art. He was generous with his encore numbers, all of them rousing marches. The composer was represented on the program numbers with two compositions, one the suite, "Three Quotations," carrying the picture quality and strong rhythm delighted in by Sousa. Opening the second part of the program was a unique musical medley, which Sousa calls, "Showing Off Before Company." Its progress was followed with keen interest, as it was really a symposium of the various instruments of the band sections, each group appearing in turn to do their musical "bit," in a demonstration of their particular type of instrument. To a student of the composition of a band, it was highly educational, and at the same time an entertaining musical diversion. The euphonium solo, "Beautiful Colorado," played by the composer, Joseph De Luca, was an unusual and artistic number. The soloists for the evening added much artistic value to the program. Miss Mary Baker, soprano, has a voice well adapted for her work. Miss Florence Hardeman, the violinist, possesses a true artistic temperament, and gave a splendid reading of Wieniawski's Polonaise in D flat. George Carey, the xylophone soloist, also received hearty encore for his work on this popular instrument.



John Philip Sousa, whose band will play in the Egypt temple here Feb. 3 for two performances, is a name that will not leave the music world activity when the renowned band leader passes on. For in his footsteps comes John Philip Sousa III. thought perhaps the newcomer may be a second Paderewski instead of another Sousa. The picture shows three generations of John Philips, John Philip Sousa, sr., John Philip Sousa, jr., and John Philip Sousa III.

JAN 15 1922

STORY IS TOLD OF MAGNETISM OF J. P. SOUSA

A story of the wonderful personal magnetism of Lieutenant Commander John Philip Sousa is told by Inspector Thurlow Parker, who is in charge of one of the offices of the U. S. Customs service in greater New York. Mr. Parker is an ardent admirer of the "March King," and tells of his experience as follows: "Sousa, in the days I was under him in the Marine Band, was a most magnetic man. He could exercise what might be termed a hypnotic influence over the men of the band. I distinctly recall one occasion when the band was to play a selection from 'Faust.' By mistake, the librarian did not give me my second cornet part. "I did not discover the oversight until Sousa had raised his baton to commence. The piece was carried through to the part when I was supposed to join in, and with a graceful sweep, Sousa turned toward me. I was pain-stricken, but as I looked toward him in despair, my eye caught him. I was like one hypnotized, and to my astonishment, I found myself playing the part with perfect ease without the notes. I honestly believe I was hypnotized by the great leader that day." Lieutenant Commander Sousa and his world famous band come to Montgomery February 19, matinee and night, at the city auditorium. Tickets for the concerts may be secured at the Montgomery Talking Machine Company.

VIOLINIST WHO ACCOMPANIES SOUSA AND OTHER ARTISTS



MISS FLORENCE HARDEMAN

GIRL VIOLINIST TO STAR WITH SOUSA'S BAND ON LOCAL CARD



Florence Hardeman, violin virtuoso, and her famous violin, which she will use in her appearance at the Coliseum with Sousa and his band, January 25.

The violin occupies a place in the hearts of the great mass of the people that is unique. It is perhaps the most popular of all musical instruments. Certainly no other can start so responsive a chord in the soul of the average man or woman. In Florence Hardeman, a daughter of old Kentucky, Lieutenant Commander John Philip Sousa believes that he has secured for his band the services of one of the greatest violin virtuosos of the day, and a worthy successor to Maude Powell, who first achieved fame with Sousa's band. Miss Hardeman was born in Harde- man, Ky., in the heart of the blue grass region. She is a graduate of the Cincinnati Conservatory of Music, and has studied in Russia under the great Auer, being a fellow-student of Heifetz. She was presented on her return to this country with one of

Ole Bull's famous violins, which she still uses in her concert appearances. Miss Hardeman is only one of almost a hundred artists, each a master of his chosen instrument, who will appear in Shreveport in the wonderful organization known throughout the country as Sousa and his band, on January 25. Sousa's ability to gather and hold in a homogeneous organization so many artists each capable of making for himself an individual reputation that would mean independence, is perhaps the most striking evidence of the unusual quality of the man. Executive ability and artistic ability are seldom combined in one person, but Sousa has demonstrated beyond a doubt that in addition to being the greatest composer of marches that the world has ever known, he is one of the foremost executives of today.

JAN 21 1922

CUBA ANXIOUS TO HEAR SOUSA

Coming of Famed Leader and His Grand Band Hailed as Gala Event Upon Island

Special to The Times. Havana, Cuba, Jan. 21.—A deal started here by Harry Askins, manager for Lieutenant-Comamnder John Philip Sousa and his band, and subscribed to by the leading theater owners of Havana promises to make this place one of the centers of American winter theatricals during the coming season. The plan is to present the entire New York Hippodrome show in the Cuban capital city. Theatrical people look to the appearance of Sousa demonstrate whether or not the venture can be profitably carried out. It is believed that by bringing first-class stage attractions to this city a great number of tourists will be attracted who would otherwise remain in New York, Chicago, and other cities throughout the winter, but who would prefer to spend the winter in a warm climate if assured of a strictly high-class amusement program. Sousa and his band will be in Havana for six days beginning Tuesday, February 7, giving one performance daily at the National Theater. If the contemplated program is carried out it is planned to make the appearance of the band here a yearly feature.

Sousa and His Band Coming for Two Concerts

LIEUT. COM. JOHN PHILIP SOUSA, fully recovered from the injuries which necessitated cancellation of his engagements here last October, will bring his band organization to Macaulay's for afternoon and evening concerts on Wednesday, March 22. Sousa's band this season is enlarged to almost 100 musicians and his tour quite extensive. Most of the artists who played to thousands of Mr. Sousa's patrons on the occasion of his last appearance here, in 1920, still are with the organization. Besides, there are many others who are said to add immeasurably to the high order of entertainment always provided by a Sousa concert. A staff of six soloists rounds out the combination of musical talent.

OKLAHOMAN

ISSUE OF

SOUSA TO BE LUNCHEON GUEST. O. U. Band Fraternity To Be Host At Oklahoma City Affair.

NORMAN, Jan. 20.—(Special)—John Philip Sousa, noted band leader, will be the guest of the University of Oklahoma chapter of Kappa Kappa Psi, national honorary bandmen's fraternity, at luncheon Saturday, January 21, in Oklahoma City. Scott P. Squyres, president of the Norman chapter, telephoned Sousa at Waco, Texas, to ask him to be the guest of Kappa Kappa Psi at luncheon and the noted musician immediately accepted. Sousa will be in Oklahoma City with his band for a concert at the coliseum.

MACON, GA.

MACON TO HEAR SOUSA AND BAND. IN CONCERT SOON

Local Music Lovers Interested in Coming Engagement One of the most interesting and notable musical attractions of the season will take place Friday afternoon February 17th at the Grand theater when Sousa and his band will offer the music lovers of Macon a special single concert. Sousa, the foremost figure of his kind in America today, is returning north after an extended engagement in Cuba, and arrangements have just been made to have him include this city in his itinerary. He is carrying an ensemble of eighty-five of his carefully trained musicians on his present tour and a half dozen recognized artists. One of the features of his local concert will be the popular scale of prices, as Mr. Sousa believes in music for the multitude and always requests that his concerts be placed within reach of everyone.

Sousa's Band To Play At Textile

One of the most beautiful concerts ever given in Greenville will be given under the auspices of the Hejaz patrol of the Shrine on the night of February 21, at the Textile Hall, by Sousa's Band. The concert is for the benefit of the Hejaz Band and Drum Corps and the entire profits of the occasion will go to these organizations. Arrangements have been made with the leader of the band in readiness for the big concert.

from The Savannah, Ga.

Sousa's Band Coming.

No man in the world of music has had so extensively advertised a personality as Lieut. Com. John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band, numbering nearly 100, have done and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his band are here on February 16 at the Municipal Auditorium for two performances. The name of Lieut. Com. John Philip Sousa is a household word in every part of the civilized world, and he has certainly done more to educate the great masses in music than any other living man. Sousa's band music is different from other band music because Sousa's instrumentation is more elaborate than that of any other band, and his resources for producing effects are much more elaborate than is usual with either bands or orchestras. This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason is, that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison, and makes the Sousa style inimitable.

SOUSA'S BAND COMES TO COLUMBIA IN FEB.

Twenty-thousand miles of travel which covers the "musical invasion" of three foreign countries—Canada, Mexico and Cuba—with more than 500 concerts, is the happy task that Sousa and his band have undertaken for this season. Mr. Sousa will give two concerts with his band in Columbia in February.

JACKSONVILLE, FLA.

Jan 21, 1922

SOUSA AND BAND TO APPEAR AT DUVAL ARMORY

Famous Organization Will Observe Birthday in March in Gotham.

The present season will be marked and made celebrated in the world of music by the Twenty-ninth Anniversary of "Sousa and His Band," and the Thirteenth Trans-Continental Tour, events which became of more signal and significant importance by reason of the fact that it sets a new record of both time and triumph in the long and eventful history of bands, band music and bandmasters throughout the world.

The Twenty-Ninth birthday of Sousa's Band will be fittingly observed by a gala concert performance of the illustrious organization at the New York Hippodrome on Sunday, March 5th.

Other bands of greater size and less celebrity may have "hung together" under one or another competent leader; other more or less successful bandmasters have waved their several batons, perhaps for a longer period of time over many and different organizations. But no other premier organization of this kind in the history of music, except Sousa's Band, has marched and played forward—always forward—under the same leader for so long a continuous period as twenty-nine years.

Sousa's Band has not only broken the time and distance record of organizations of this kind, but its artistic and popular progression have been and are unparalleled in the history of bands. In organized longevity, in the number of concerts played, in the numerical size of its aggregate audience, in the extent and scope of its repertoire, in the quantity and quality of the new compositions which Sousa's Band has introduced and brought to enduring success and in the number of miles travelled by land and sea—always under the personal direction and leadership of John Philip Sousa—this remarkable organization now stands without a peer or rival.

Lieutenant Commander Sousa and his men are naturally and becomingly proud of this twenty-ninth year of their united and successful activities, and in a manner of speaking, every concert they have given during this, their most successful year, is in itself a musical birthday party which will eventuate at the Hippodrome on March 5th.

Sousa and his Band will appear at the Duval Armory afternoon and night on February 2.

Date Jan 21 1922
From The JOURNAL
MONTGOMERY, ALA

SOUSA SOON BE HERE IN CONCERT AT AUDITORIUM

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

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

Sousa and his Band and special soloists will appear at the City auditorium matinee and night, February 19, in a program of special interest. The famous musician is being brought here by C. A. Tyler, manager of the Montgomery Talking Machine company.

om MUSICAL COURIER
Address New York City

TUCSON APPLAUDS SOUSA

Concerts Attract Large Audiences—Bandmaster Addresses Students
TUCSON, ARIZ., Jan. 21.—Crowded audiences greeted the concerts of Sousa's Band on the afternoon and evening of Jan. 10, at the Armory. Mr. Sousa's conducting won ovations in the afternoon and evening. Mary Baker, soprano, and Florence Hardeman, violinist, were the soloists, and were accorded a like measure of applause.

Prior to the matinee performance, Sousa heard the high school band under the leadership of W. Arthur Sewell, director of music at the Tucson High School. After the first three numbers, Mr. Sewell gave the baton to the famous conductor, who directed the band in the old favorite, "Stars and Stripes Forever."

Mr. Sewell was complimented warmly upon the work he is doing among the young musicians of the high school and Mr. Sousa gave an interesting talk concerning the work of his artists on their tours. He stated that most of the players in large band organizations came from the high schools and universities of America.

m MUSICAL COURIER
Address New York City

SOUSA IN SAN JOSE

Florence Hardman and Mary Baker Heard—Teachers Elect Officers

SAN JOSE, CAL., Jan. 23.—Sousa and his Band entertained a large audience at the Victory Theater with a typical Sousa program played in characteristic fashion. Occasional roughness and lapses of intonation on the part of the solo cornet did not mar the pleasure of the audience, which, as usual, showed especial appreciation of the Sousa marches. Florence Hardman, violinist, and Mary Baker, soprano, added variety and interest to the program. Two assistant conductors helped Sousa during the evening.

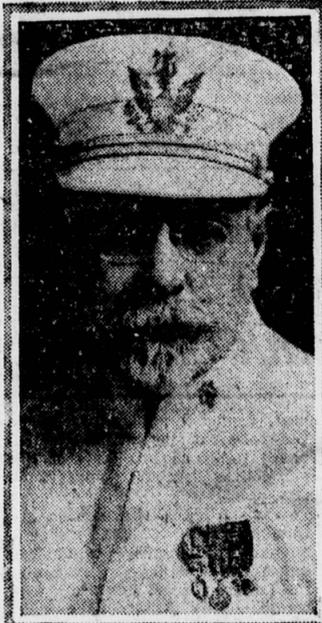
The Santa Clara County Branch of the California Music Teachers' Association has elected the following officers to serve during 1922: Mrs. Daisie L. Brinker, president; F. F. Jeffers, vice-president; Evelyn Heath, secretary, and Ben J. F. King, treasurer.

Eugene Field Musser, head of the piano and organ departments at the Pacific Conservatory, has been engaged as organist by First Church of Christ, Scientist, this city. M. M.

OKLAHOMAN
ISSUE OF

1/21 Oklahoma City

Sousa Will Repeat Many Old Favorites



John Philip Sousa.

John Philip Sousa will be here Saturday!

The little boy, the young man and the older man, who has been through the mill of the years, all feel the same thrill when the word is passed around. Because whenever the name of the marching king is mentioned, the stirring strains of one of his familiar marches go racing through the mind.

With his eighty-five band members, Sousa will arrive in Oklahoma City Saturday morning. His first concert will be at the new coliseum in Packingtown at 2:30 o'clock. At 8 o'clock in the evening he will give his second program.

Yes, you guessed it! He is going to have his band play "The Stars and Stripes" in the evening. For the benefit of those who are at the afternoon program he will play another general favorite, "Showing Off Before Company." While his programs will be entirely different, he is going to repeat his favorites, for it wouldn't be Sousa concert without them. Many musical novelties will be features of both programs, as well as the old favorites. A fantasy, "Feather Your Nest," a collection of popular tunes of the last decade, "The Fancy of the Town," Sousa's new marches, "Keeping Step With the Union" and "On the Campus" and "Turkey in the Straw" will be included.

JAN 25 1922
SOUSA'S BAND PLAYS HERE

Musicians Will Give Performance at Grand February 17.

Announcement was made yesterday by Paul Gersdorf, manager for the Lynch enterprises in Macon, that arrangements have been completed to bring Sousa's band to Macon to play at a concert at the Grand Theater Friday afternoon, February 17. Sousa and his band of eighty-five musicians start shortly on a tour of the South. They play at Savannah on the night of February 17, at Macon the next day, Columbus the next and then go to Atlanta for a two-day engagement. The band arrives in Macon at 1 o'clock and leaves at 5:20.

WITCHITA KANSAS

Eagle
ISSUE OF
JAN 24 1922

John Philip Sousa was the luncheon guest of the state university's national honorary bandmen's fraternity, which bears a Greek letter name. Wonder if the fraternity made the famous band leader a member and gave him a nice jeweled pin to wear among his medals.

ESTABLISHED 1880
From TATES Times-Picayune
New Orleans, La.

CHILDREN TO HEAR SOUSA'S BAND TODAY

Special Program Arranged to Appeal to Juvenile Audience.

John Philip Sousa and his band will give a children's matinee performance at the Athenaeum Monday, at 2 p. m. The soloists will be: Mary Baker, soprano; Florence Hardman, violinist; Joseph De Luca, euphonium soloist; and John Dolan, cornetist. At this concert Mr. Sousa will present a number entitled "Showing Off Before Company," one of his own compositions in which members and groups of the organization perform stunts and paraphrases of popular tunes.

Before this number, Clarence Russell, the band's librarian, formerly superintendent of schools in Pittsfield, Mass., gives a talk explaining much of interest concerning the relative value of the instruments of the band, a number which is calculated to appeal to adults as well as the children.

The program will include "Fourteenth Rhapsody" (Liszt), "Three Quotations" (Sousa), "Hymn to the Sun" from "Iris" (Mascagni); "Keeping Step with the Union," a new march dedicated to Mrs. Warren G. Harding, and "Dances of Yorkshire" (Wood).

JAN 31 1922
PATCH,
Pittsburg, Pa.

Sousa's Greatest Compliment

New York Evening Sun.
"Perhaps the greatest compliment that ever was paid me," said Lieut. John Philip Sousa, who is to play soon at the New York Thrift Festival, "was when a New York woman came up to me after one of my performances at the Hippodrome and exclaimed: 'Oh, Mr. Sousa, you know to me there are just three American institutions—divorce, Sousa and baseball.'"

From The Register
MOBILE, ALA.

SOUSA AND BAND TO GIVE TWO RECITALS

WEST FLORIDA BUREAU THE MOBILE REGISTER
Pensacola, Fla., Jan. 21
Definite guarantee has been given that John Philip Sousa and his entire band will be in Pensacola January 31, and will give both a matinee and night performance. Sousa himself will be here. The two concerts will be given in the great new auditorium of the Pensacola high school, which will comfortably seat more than 1,200 people. There is the greatest interest here in the visit of the great bandmaster.

Since the days of the old Cotton States exposition, when John Philip Sousa wrote his famous "King Cotton" in honor of that visit to Atlanta, there have been many changes in the celebrated band. There were fifty musicians then, and that was a monster band for those days. There are 100 now, with the addition of a half dozen soloists and many instruments unknown to the bands of those days. The musical taste has changed, too, and Sousa has kept abreast—or a little ahead of it—the Sousa marches, old and new, are still in tremendous demand and the band plays them for hours, but the program has conformed to the present-day desire.

On the programs for the Atlanta concerts are several noted soloists, including John Dolan, recognized as America's foremost cornetist; George G. G. G., who plays the largest xylophone ever built; Miss Mary Baker, soprano; Florence Hardman, violinist; and Joseph DeLuca, who plays the phonium. One of the features will be the "stunt" called "Showing Off Before Company," in which many of the bandmen appear as soloists in paraphrases on popular airs, even the drummer having his individual bit.

The celebrated band has traveled twice around the world since it last was heard in Atlanta. Lieutenant Sousa believes he has traveled further than any other musician in history. His records for 27 years show visits to 25 countries, 10,000 concerts and 650,000 miles of travel by land and sea. He will close his present tour with a week's stay at Havana.

Seats at popular prices will be placed on sale at the Cable Piano company, well in advance of the concert dates.

JAN 26 1922

NEW COLISEUM AT OKLAHOMA CITY IS NOW IN OPERATION

Oklahoma City, Ok., Jan. 20.—The New Coliseum, with 750 box seats and seating capacity of 5,175, was opened here last Sunday with "The Merry Widow" as the initial attraction. Special feature pictures, operas, musical recitals, road attractions and other large productions, including stock and automobile shows, will be shown in the New Coliseum as the occasion demands.

The building is located near the big arch in Packingtown street and covers an area of approximately 40,000 square feet. The stage is as high as an eight-story building. Fire protection includes twelve lines of two and one-half inch hose. There are eight dressing rooms, all above the stage, each completely furnished with modern appliances. The heating system, which is of the very latest design, cost \$25,888. The building is of reinforced concrete and steel, three stories high.

Among the attractions coming to the New Coliseum are Sousa's Band, The Lindbergh, and the Third Annual Automobile Show.

TELEGRAM
New York City

Bandmaster Returns "For One Night Only"

When Manhattan Beach was a popular watering place, and when the mantle of fame and popularity previously gracing the shoulders of such famous bandmasters as John Philip Sousa, Patrick Sarsfield Gilmore and Victor Herbert was by popular acclaim draped upon the shoulders of the "Fighting Bandmaster" of the famous British Royal Guards Band in 1909, this famous bandmaster was Lieutenant Carle E. Carlton.

His record as related by a reviewer of the time was sketched as follows:—

"Carlton is a British veteran, who, with the Frasers on the Nile in the Hartoum campaign, struck up the 'Lock of the North' when the Dervishes were fraying the British square at Omdurman and steadied the fighting men until the day was won and Kitchener, the 'Iron Sirdar,' stepped up to the sunburned bandsman and cried, 'Well played, sir.'"

"Later he led on the field of battle in South Africa when the Boer guns sprayed the band with bullets and more than one player fell. For several years he was trumpeter to Queen Victoria.

"The fine soldiery bearing and the fiery musical execution of the warrior musician caught the smart crowd at Manhattan and brought such acclaim from the multitudes that it was an unusual scene for New York, reminding one of a gala night in grand opera."

Those who would have these good old pre-prohibition, pre-war, pre-income tax days brought back to them need only attend the gala performance at the Casino Theatre on Monday evening, when the musical play "Tangerine" passes its two hundredth milestone, and the popular comedian, Richard Carle, celebrates his thirtieth wedding anniversary.

For this same Carle E. Carlton, now the owner and producer of "Tangerine" as well as the drama "Danger," across the street at the Thirty-ninth Street Theatre, will, in honor of the double celebration, again take up the baton which was presented to him by the people of Greater New York in 1910 and direct the two hundredth performance of his musical play.

Oklahoma City 1/9/22

Instrument Is Twelve Feet in Length; Eight Performers Can Play at Same Time.

THE biggest xylophone ever made has been delivered to George Carey, the xylophone soloist of Sousa's band, the instrument being the artist's long-cherished plan to produce impact melody of a quality and degree never before derived from this style of instrument. The new xylophone is twelve feet long and permits the simultaneous playing of eight performers, thus constituting a "xylophone orchestra" with but one instrument.

The curious innovation in band concerts is placed on the stage at all concerts of the Sousa band and a feature of the programs will be a "symphonic xylophone" number with eight players led by Mr. Carey. The new instrument is beautifully adorned, constructed of silver and brass, and represents an investment of over \$5,000.

Carey is acclaimed the greatest master of this instrument, a virtuoso in a class by himself.

Sousa and his band will play afternoon and evening concerts at the new Coliseum Saturday.

Oklahoma City 1/9/22

Jackie Meets Celebrities

Jackie Coogan has had many thrills in his young life. For instance when he shook Babe Ruth's hand at the Polo Grounds last year. Then when Georges Carpentier planted a fat kiss on both his cheeks, he felt grand. And when he was lulled to sleep one afternoon by Paderewski, it made him feel sort of important like.

But Jackie probably never enjoyed a bigger thrill than he did this week in Los Angeles when he met John Phillip Sousa, the great bandmaster. Jackie dined at Sousa's 100-piece band on the stage of a Los Angeles theater and after the little fellow stepped down from the famous Sousa's platform, the musician presented him with a tiny ivory baton with his name in silver letters on it.

Jackie has probably met more famous personages in his seven years than the president of the United States' secretary. He interests them all with his witty sayings and always has a store of appropriate poems or stories tucked away to meet the occasion.

Oklahoma City 1/9/22

SOSA DISCOVERS ARTIST OF CORNET

John Dolan Is Proclaimed Premier Virtuoso of America.

Lieut. Comdr. John Philip Sousa, having heard and appraised all of the great solo and band cornetists of the past quarter century, and having himself trained for war service in the hundreds of bands sent out from the Great Lakes station, more cornetists than any living teacher, has just "discovered" and acclaimed an artist of the cornet, who is, in the opinion of all of the critics who have heard him, the premier cornet virtuoso of America, if not of the world.

The new genius of the cornet, John Dolan by name, has been engaged by the "March King" 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. Oddly enough, the fame of John Dolan reached the ears of the great bandmaster long before the latter saw him or heard him play. A sight of him impressed Sousa, and when Dolan played, that settled it. For this latest star of Sousa's band is by way of being a matinee idol as well as a great artist.

Dark-eyed, strong-featured, with the frame and "style" of an athlete, John Dolan is "easy to look at" even

Oklahoma City 1/9/22

SOSA'S BAND AT ARMORY FEBRUARY 2

If your pulse can be stirred by the lift of marching tunes, you will get some new and memorable thrill by hearing the "March King" and his famous band play his stirring compositions at the two concerts given under the auspices of S. Ernest Philpitt, at the Duval Armory auditorium on Thursday, February 2, matinee and night. For twenty-three years this organization has cheered the hearts of millions of music-lovers, and is admitted to be the most perfect and popular organization of its kind in the world. Is there a person in the United States whose heart does not beat faster when he hears "The Stars and Stripes Forever"? And when you realize that you are listening to this best of all marches played by the composer's "very own" musicians, you will count the occasion one of the unforgettable events in your life.

Lieut.-Commander Sousa considers this year's instrumentalists in his band, the finest aggregation he has yet commanded. And having trained and led more band musicians than any other band master in the country, Lieut.-Commander Sousa should reasonably be regarded as an expert judge.

Mrs. Woodman's arrangements on behalf of the school children where they can secure tickets in exchange for 50 cents and war tax is being eagerly taken advantage of.

From The *Times* JACKSONVILLE, FLA

When Sousa and his band reach Havana next week for a series of concerts they will find a \$20,000 advance sale.

Mildred Harris, former wife of

ISSUE OF *New York Times* JAN 3 1922

ALADDIN BAND TO PLAY TO A CAPACITY HOUSE

In the appearance of the Aladdin Shrine Band at the Auditorium Wednesday evening, Jan. 25, artists of national note will be present and delight our people with their ability. Heber Brothers, Reg. Sol and George, whose reputation as jazz artists all over the country will be here, and will form a pleasing feature to the program. Frank Todhunter, who has been noted as a cornet soloist with the United States Marine Band, Herbert Clarke's Concert Band, Sousa's Band and Brooks' Marine Band of Chicago, will be present and render some of his choice solos. Iranus R. Denton, one of the leading tenors of the Aladdin Glee Club and who possesses a remarkably rich voice of great range, and Dr. Frank Fenzel, xylophone soloist, are among the many who will entertain the Newark people very richly and satisfactorily. The seat sale is highly satisfactory, and the outlook now is a capacity house.

JAN 29 1922

SOSA SAYS JAZZ IS MUSICAL WHIM

Noted Composer Declares It Will Have No Permanency.

"The popularity of jazz can have no detrimental effect on American music nor can it ever become the foundation of our national music," declared John Philip Sousa when the question of jazz music was brought up Saturday. Seated in his room at the Grunewald Hotel, the composer of the most widely known marches in the world demolished the theory pronounced by many serious-minded musicians that jazz is having a detrimental influence on musical progress.

"I have just read a letter from an Eastern paper in which the tremendous assertion is made that jazz will be the foundation of American music of the future," said Mr. Sousa. "Now I have heard many different derivations given for the word jazz, but I should say that it came from the old minstrel term 'jazz-bo,' meaning a sure-fire hit. If an act was going slow, the director would instruct the comedian to get a sure laugh by throwing flour in his fellow actor's face." That was "jazz-bo."

"How can music founded as jazz is, on foreign melodies, become the foundation of our national music?" inquired Mr. Sousa. "I have heard the 'Last Rose of Summer' jazzed, an even 'Nearer My God to Thee,' and there is a popular jazz composition of the hour which is founded on the wonderful melody of Massenet's 'Egypt.' These are characteristic examples of the use of fine melodies which have won success that have been distorted by the jazz writers."

Mr. Sousa is convinced that music is progressing rapidly in America and that higher efficiency is demanded of musicians by the public than ever before.

Mr. Sousa said when he was seven years old his father took him to a neighboring music teacher for fiddle lessons and it was purely an accident that he was started off in his musical career.

"And by the time I was about ten years of age, I began composing," Mr. Sousa went on, "sawing out my own little tunes on my fiddle."

From Herald New York City

Sousa's Band to Give Concerts in Havana

Special Cable to THE NEW YORK HERALD.
HAVANA, Cuba, Feb. 4.—John Philip Sousa is soon to give his first band concerts here. Frank Steinhart, president of the American Chamber of Commerce, will be his host at a dinner in his honor at the Hotel Sevilla.

Mrs. Hermann Oelrichs has just departed after a pleasant sojourn in Cuba and will visit Florida for a time.

The Cuban Economical Societies gave an invitation to the Sevilla this week for Horatio S. Rubens, the visiting American economist.

George Kleine, motion picture man, was entertained during his visit. He is staying at the Sevilla.

New York visitors include Mr. and Mrs. H. M. Comer, Miss Nettie Anderson, Mr. and Mrs. Frank G. Lowry and Miss C. C. Lowry, Mr. E. W. Sweezy, Mr. George Kleine and Mr. C. B. Kleine, Mr. and Mrs. J. J. Speyer, Mr. and Mrs. William Shillaber, Miss Ruth Shillaber, Mrs. J. W. Sweezy, Mr. James L. Freeborn, Miss B. Buckley, Mr. and Mrs. J. Lazarus, Mr. and Mrs. N. N. Pond, Mr. and Mrs. T. F. Hanahan, Mr. Edward F. Eastwick, Jr.; Mr. Frank Zerilla, Mr. Louis W. Dollfus, Mr. and Mrs. Horatio S. Rubens, Mr. and Mrs. Charles S. MacKenzie, Mrs. E. Rurwino.

FROM FEB 6 1922

VENING WORLD New York City

When Sousa and his band reach Havana next week for a series of concerts they will find a \$20,000 advance sale.

Mildred Harris, former wife of

ISSUE OF *TIMES*

Special car service to accommodate the crowd at the Sousa concert Saturday afternoon and night will be provided by the Oklahoma Street Railway company, according to Charles Hoopes, traffic manager. Additional cars will be put on and special men will be stationed at packingtown to assist in handling the crowd.

John Philip Sousa with his band and coterie of soloists, arrived in the city shortly after noon on a special train. They will give a matinee performance and evening concert in the new Coliseum Saturday.

ISSUE OF *New York Times* JAN 3 1922

Sousa Soloist.

In Florence Hardeman, the solo violinist of Sousa's band, the famous March King believes he has one of the greatest young women virtuosos of the present day and a worthy successor of the illustrious Maude Powell, who also first achieved fame as soloist with Sousa's band. Miss Hardeman is a Kentucky girl. Her playing attracted the attention of Charles P. Taft, brother of former President Taft, and of Julius Fleischman and other prominent Ohioans who subscribed a fund to send the brilliant Florence Hardeman to Russia, where she became a favorite pupil of the great Auer and a fellow student with Heifetz.

On her return to Cincinnati, Miss Hardeman gave a complimentary concert in which she more than justified the faith placed in her by her eminent townsmen. Upon that occasion she was presented with a noble violin which had been one of Ole Bull's favorite instruments, a trophy which she still cherishes both for its high intrinsic value as a concert violin and for the sentimental significance of its bestowal.

ISSUE OF *Tampa Times*

SOSA TICKET SALE TO OPEN

Distribution To Begin Here Friday, Says Philpitt.

Tickets for Sousa's band concerts here Feb. 3 will go on sale Friday morning at Philpitt's music store, on Lafayette street, S. Ernest Philpitt, who is promoting the concert course here this season announced Thursday prior to leaving for Jacksonville where he goes to complete arrangements for the big band's appearance there the night preceding.

Mr. Philpitt came here from Miami yesterday to complete arrangements for the opening number of the concert courses which will include Anna Fitzin, Irving S. Cobb and other celebrated stars.

He denied that prices will be hoisted here for Sousa, and to head off any such cry, announced definitely that the prices will be \$1, \$1.50 and \$2.

Sousa's band carries 85 pieces and includes six soloists of the highest class. Both afternoon and evening concerts will be played in Egypt temple.

The TELEGRAPH MACON, GA.

SOSA AND HIS BAND TO BE HEARD NEXT MONTH AT THE GRAND

The present season will be marked and made celebrated in the world of music by the Twenty-ninth Anniversary of "Sousa and His Band," and the Thirteenth Trans-Continental Tour, events which become of more signal and significant importance by reason of the fact that it sets a new record of both time and triumph in the long and eventful history of bands, band music and bandmasters throughout the world.

The twenty-ninth birthday of Sousa's Band will be fittingly observed by a gala concert performance of the illustrious organization at the New York Hippodrome on Sunday, March 5 and following close after his engagement in Macon on Friday afternoon, February 17.

Other bands of greater size and less celebrity, may have "hung together" under one or another competent leader; other more or less successful bandmasters have waved their several batons, perhaps for a longer period of time over many of the different organizations. But no other premier organization of this kind in the history of music, except Sousa's Band, has marched and played forward—always forward—under the same leader for so long a continuous period as twenty-nine years.

FROM JAN 28 1922

SOSA WILL GIVE FOUR CONCERTS HERE

Band of March King Opens Local Engagement Tonight.

John Philip Sousa, "the March King," and his famous band of 100 pieces will give four concerts in New Orleans, beginning Saturday night, at the Athenaeum. There will be a concert Sunday afternoon, Sunday night, and a special program for children Monday morning.

The following program will be heard Saturday night, with Mary Baker, soprano; Florence Hardeman, violinist; John Dolan, cornetist, and George Carey, xylophonist, as soloist:

Overture, "In Spring Time" (Goldmark).
Cornet solo, "Carnival of Venice" (Arban).
Suite, "Camera Studies" (Sousa).
(a) "The Flashing Eyes of Andalusia."
(b) "Drifting to Loveland."
(c) "The Children's Ball."
Vocal solo, "The Wren" (Benedict).
Scene Pittoresque, "The Angelus" (Massenet).
"The Fancy of the Town," Melange, (Sousa).
(a) Xylophone solo, "Rondo Capriccioso" (Mendelssohn).
(b) March, "On the Campus," new, (Sousa).
Violin solo, "Two Movements from Concerto in F sharp minor" (Vieuxtemps).
Cowboy breakdown, "Turkey in the Straw" (transcribed by Gulon).

FROM FEB 5 1922

At Havana.

HAVANA, Cuba, Feb. 4.—Chauncey M. Depew, it is expected will head the visiting delegation of Masons who are expected to visit here soon to participate in the dedication of the house where Dr. Gray, the explorer, met death.

John Philip Sousa, the bandmaster, is to visit Havana and will give a series of concerts. President Frank Steinhart of the American Chamber of Commerce, is to be his host at a dinner in his honor, arrangements for which are now being made. The event will be held at the Hotel Sevilla.

Mrs. Hermann Oelrichs has just departed after a pleasant sojourn in Cuba, and will visit Florida for a time.

New York guests include Mr. and Mrs. H. M. Comer, Mr. and Mrs. A. Stone, Miss Nettie Anderson, Mr. and Mrs. Frank G. Lowry and Miss C. C. Lowry, E. W. Sweezy, George Kleine and C. B. Kleine, Mr. and Mrs. J. J. Speyer, Mr. and Mrs. William Shillaber, Miss Ruth Shillaber.

From The *News* SPRINGFIELD, O.

Much disappointment is expressed over the fact that John Philip Sousa, noted band master and composer, will be unable to come to Springfield for a concert as planned. He was to have appeared here at Memorial hall with his famous aggregation of players early in the season, but owing to severe illness was forced to cancel all of his contracts. His itinerary was now been so arranged that Springfield will be excluded from the cities which will hear him.

New York City

Sousa's Polo Ponies.

LIEUT.-COMMANDER JOHN PHILIP SOSA, an inveterate horseman, is planning to raise unbeatable American polo ponies from a cross of Arab blood on a native thoroughbred. His Long Island stock farm was well represented in the bunch of "big little horses" that helped win back the International Polo Cup last year.



JOHN PHILIP SOSA

DATES JAN 22 1922 F
New Orleans, La.

NAME HANDICAP FOR JOHN SOUSA

Composer To Arrive On Jan. 25, Program Announced

In honor of Lieutenant-commander John Philip Sousa, hunter and admirer of the thoroughbred, the feature handicap at the Fair Grounds Saturday, January 28, will be named after him—the Sousa Handicap.

The celebrated American composer and bandmaster, with the largest band in his noted career, will make his first appearance at the Athenaeum the night of Saturday, January 28. He will give a matinee performance Sunday, and another concert Sunday night.

Appearing with the noted composer are Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist, and Geo. Carey, xylophone soloist.

An idea of the noted Lieutenant-commander Sousa, for many years leader of the famous marine band at Washington, has on the American public can be gained from the immense crowds that have greeted him on his appearance at cities included in his present western tour. Between November 20, and December 20, 1921, music lovers paid \$120,000 to hear Sousa's great band. For two performances at Denver the box office receipts totaled \$10,000, and for the same number of concerts at Portland, \$8,100.

Sousa's repertoire runs the gamut of classic and popular selections. His program for Saturday night follows: Overture, "In Spring Time"..... Goldmark
The principal theme, a fiery sub-

JAN 1922
Mobile, Ala.

SOUSA AND BAND TO GIVE TWO RECITALS

WEST FLORIDA BUREAU THE MOBILE REGISTER

Pensacola, Fla., Jan. 21
Definite guarantee has been given that John Philip Sousa and his entire band will be in Pensacola January 31, and will give both a matinee and night performance. Sousa himself will be here, it is also guaranteed.

The two concerts will be given in the great new auditorium of the Pensacola high school, which will comfortably seat more than 1,200 people. There is the greatest interest here in the visit of the great bandmaster.

FEB 6 1922 U
TRIBUNE

NEW YORK CITY

Cable reports from Havana show that the Cubans are receiving the visit of John Philip Sousa and his band with enthusiasm. There will be a formal reception for the bandmaster at the President's palace tomorrow. The New York concert of the band will take place at the Hippodrome on Sunday evening, March 12.

ject delivered by the single reeds. This is worked over with much modulation and eventually leads into the quieter second theme put forward by the soprano brass. Episcopal matter is heard, bird-like passages are re-introduced, after which a final section brings the overture to a brilliant conclusion. Cornet Solo, "Carnival of Venice" Mr. John Dolan.....Arban Suite, "Camera Studies".....Sousa (a) "The Flashing Eyes of Andalusia" (b) "Drifting to Loveland" (c) "The Children's Ball" Vocal Solo, "The Wren".....Benedict Miss Mary Baker (Flute Obligato by Mr. R. Meredith Willson.)

Scene Pittoresque, "The Angelus".....Massenet Interval

Melange, "The Fancy of the Town (new).....Sousa (A welding of tunes popular some time during the last decade.)

(a) Xylophone Solo, "Rondo Capriccioso".....Mendelssohn Mr. George Carey.

Violin Solo, "Two Movements from Concerto in F, sharp minor.....Viextemps (b) March, "On the Campus (new).....Sousa Miss Florence Hardeman

Cowboy Breakdown "Turkey in the Straw".....Transcribed by Guion

Encores will be selected from the following compositions of John Philip Sousa.

The program for Sunday afternoon follows:

Rhapsody, "The Fourteenth".....Liszt

Cornet Solo, "The Volunteer".....Rogers

Suite, "Three Quotations".....Sousa (a) "The King of France marched up the hill With twenty thousand men; The King of France came down the hill And ne'er went up again." (b) "And I, too was born in Arcadia." (c) "Nigger in the wood pile." Soprano Solo, "Carmena".....Wilson Miss Mary Baker.

Hymn to the Sun from "Iris".....Mascagni Interval

A Mixture, "Showing off before Company".....Sousa

Harp Solo, "Theme and Variation".....Pintop Miss Winifred Bambrick

(b) March "Keeping Step with the Union" (new).....Sousa (Dedicated to Mrs. Warren G. Harding.)

Violin Solo, "Polanalse in Db".....Wienlaski Miss Florence Hardeman.

Dale Dances of Yorkshire.....Wood

The program for Sunday night follows:

Overture, "Maximilian Robespierre".....Litolff

Cornet Solo, "Scintilla".....Perkins Mr. John Dolan

Suite, "The Dweller in the Western World".....Sousa

(a) The Red Man. And they stood on the meadows With their weapons and their war-gear Painted like the leaves of autumn, Painted like the sky of morning.

(b) The White Man They called, they called. Then spoke the Mate: "This mad sea shows its teeth to-night. He curls his lips, he lies in wait, With lifted task, as if to bite." Ah! that night! A light! a light! a light! It grew, a star-lit flag unfurled; It grew to be Time's burst of dawn, It gained a world, he gave that world

It's grandest lesson—"On and On"

(c) The Black Man "Now de blessed little angels Up in heaven, we are told, Don't do nothing all dere lifetime 'Ceptin' play on harps o' gold. Now I think Heaven'd be more home-like If we heeah some music fa, From a real ol' fashioned banjo Like dat one upon the wall."

FROM JAN 4 1922
Tampa Fla.

SOUSA'S TOURS TOTAL NEARLY 800,000 MILES

March King Honored by Many Monarchs Abroad.

Lieut.-Commander John Philip Sousa and his famous band enlarged this season to nearly 100 musicians, will visit Tampa next Friday afternoon and evening in the course of the most extensive continuous tour he has yet made on this continent. The completion of his 1921-22 season will bring the total itinerary of Sousa's band to nearly 800,000 miles which includes more than 20 trans-continental journeys, five tours of Europe and one zig-zag globe girdling concert exposition of 60,000 miles.

To this unchallenged record Lieut.-Commander Sousa this season will add a tour which includes the principal cities of Canada, Mex-



ico, Cuba and the United States. Much pressure has been brought to bear upon the great band-master to include a number of South American capitals, but his list of engagements is already too long to be extended this season.

No American musician and few of the great musical conductors of the old world had so many professional and national honors conferred on them as have been bestowed upon Lieut.-Commander John Philip Sousa, both here and abroad. He received from King Edward VII, the medal of the Victorian Order, pinned on his breast by the then Prince of Wales, now King George. The French government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts Academy of Hainau, Belgium, and other gifts by institutions and individuals. The "march king" appeared by command before King Edward at Sandringham and at Windsor.

The historic tour of the world made by Sousa's Band ten years ago stands alone in the annals of concert giving. It included the principal cities and towns of Europe, Africa, Australia, Tasmania and New Zealand, the Fiji Islands and Honolulu. Sousa has "followed the flag," and his marches, notably "The Stars and Stripes," have been heard wherever our national emblem has been seen.

Elmo Lincoln At the Prince.

One of the most terrific storms that has ever lashed the South Pacific into fury was utilized in the filming of "Under Crimson Skies," the Universal photodrama now playing at the Prince theater.

Under the spur of a northwest gale, the usually docile Pacific plunged wildly off the Southern Pacific coast and sent pyramids of water shattering into the rocks along the shore.

Rex Ingram, directing Elmo Lincoln in the romantic Universal-Jewel photodrama, decided that it was a fine night for ducks. Nevertheless, he thought, it was exactly the kind of a night that the Universal camera should record for "Under Crimson Skies."

Ingram took his entire Universal company to the beach and had the players enact their roles in the midst of the storm. Flashes of lightning which zig-zagged across the southern sky at intervals of a few seconds, helped to illuminate the scene.

The storm enabled Ingram to film several remarkable graphic scenes, which are to be viewed at the Prince theater, where "Under Crimson Skies" is showing.

From The Savannah, Ga.

Jan 18 1922

SHE COMES WITH SOUSA



Miss Mary Baker, soprano, with Sousa and his band at the Municipal Auditorium in Savannah on February 16, for two performances.

One of the happiest of the added attractions of this season's concerts of Sousa's band is the brilliant staff of vocal and instrumental soloists now performing in the different programs provided by the march king. Six stars of the first magnitude in addition to the great ensemble of trained band instrumentalists are now at the command of the famous leader and, by reason of these extraordinary resources, the always extensive repertoire of the organization has been enlarged and extended into musical fields of fine adventure that are not open to any other band organization now, or ever, before the public. The famous band will give two concerts in Savannah at the Municipal Auditorium February 16.

Precious and memorable examples of great compositions for the harp now enrich the library of Sousa's band which has Miss Winifred Bambrick, foremost virtuoso, of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. R. Meredith Willson, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist singer of high attainments, is the soprano soloist and Miss Florence Hardeman, the violinist, completes the roster of eminent soloists now appearing under the baton of the march king.

From The Birmingham, Ala.

Jan 19 1922

Lieut. Commander John Philip Sousa And Band To Appear Here In February

Lieut. Com. John Philip Sousa, "The March King," and his big band of nearly 100 musicians, including 10 soloists, will come to Birmingham on Saturday, Feb. 18, presented by the "All-Star Concerts," at the Jefferson, matinee and evening.

This will be welcome news to the thousands of admirers of the great "March King," whose "Stars and Stripes Forever," "Manhattan Beach," "Washington Post," "El Captain," "Who's Who in Navy Blue," "Boy Scouts of America," "Comrades of the Legion," "U. S. Field Artillery," "Sabre and Spurs," "Hands Across the Seas," "Man Behind the Gun" and dozens of other rollicking, pulsating marches which have thrilled his auditors when his master hand has wielded the baton over his splendid band.

If Lieut. Commander Sousa had never composed anything else except "The Stars and Stripes Forever" that would have been enough to insure his fame and his name would be imperishable on that account for "The Stars and Stripes Forever" is as well-known as "Dixie" or "Yankee Doodle" and is played in every country.

Fifty years a bandmaster and just now rounding out his sixty-sixth year of healthy, happy life, Lieut. Commander John Philip Sousa is yet a boy at heart, a man in physique and an athletic sportsman at the zenith of his superb physical attainments. How does he do it? If you regard his ruddy-brown skin, his brightly twinkling eyes, his gracefully nervous gestures with hand and baton, his care free laugh, his erect and wiry figure, his staunch and nimble body, you will say: "He has time cheated." And he has. But how?

A horseman par excellence, a lover of outdoors, of good dogs and of clean living; a worker, a sportsman and enthu-



Lieut. Com. John Philip Sousa.

siastic for all the finer, stronger things of life; a sane optimist and an artist of the broadest and most human sympathies—these are the secrets of Sousa's perennial youth.

JAN 27 1922
Pensacola Fla

TICKETS TO SOUSA BE ON SALE THIS MORNING

At 9 o'clock this morning the sale of seats for Sousa's band opens at Reynold's music store. The coming of Sousa, the greatest living bandmaster, on Tuesday will be an event to be long remembered in local musical and educational circles. The children's matinee at 3 o'clock, at which adults will be admitted, will prove of much interest, in fact, a delight for the kiddies. The night performance at 8:15 o'clock will have an entire change of program. The prices charged in Pensacola for the Sousa performance are the cheapest of any city in the south. New Orleans and Jacksonville both are playing at a higher scale of prices than Pensacola.

ISSUE OF
date 1/18

All's Button-Empress

THE program announced for the Sousa's Military band concert Saturday night is varied and cannot but appeal to the lover of most any class of music. It will open with Goldmark overture, "In Springtime," a beautiful thing featuring the reed and soprano brass. Other numbers on the program will be:

- Cornet Solo, "Carnival of Venice," John Dolan; Suite, "Camera Studies," Sousa; (a) "The Flashing Eyes of Andalusia," (b) "Drifting to Loveland," (c) "The Children's Ball; Vocal Solo, "The Wren," Benedict Mary Baker; Scene Pittoresque, "The Angelus," Massenet; Melange, "The Fancy of the Town," Sousa; Xylophone Solo, "Rondo Capriccioso," Mendelssohn, George Carey; March, "On the Campus," (new), Sousa; Violin Solo, "Two Movements from Concerto in F sharp minor," Vieuxtemps, Florence Hardeman; Cowboy Breakdown, "Turkey in the Straw," Transcribed by Guion.
- The band will give a matinee performance Saturday afternoon.

ESTABLISHED 1881
FROM
FEB 7 1922
Jacksonville

SOUSA'S BAND POPULAR

Sousa and his band drew capacity audiences and the receipts were exceedingly large during the recent tour in California. Appearances covering a three-day period in Los Angeles netted over \$18,000; in Fresno the receipts amounted to \$3,900; Stockton, \$3,600; Oakland, \$3,000; San Francisco, \$11,000; Santa Ana and Ontario, \$3,000; San Diego, \$4,500. The band began a week's engagement in Havana, Cuba, yesterday.

ESTABLISHED 1881
FROM
FEB 1 1922
Jacksonville

UNDER DIFFICULTIES.

John Philip Sousa, the famous bandmaster and popular composer, is an example of a musician who does not allow discouragement to prevent his pushing himself ahead. When a boy, he practiced playing the violin until he was able to study with a violin performer in a theater orchestra. Continuous work finally secured him the leadership of the orchestra; but there were far greater triumphs ahead. More work brought to the great musician the position of bandmaster of the Marine band at Washington. Here the peculiar form of aristocracy existing in the United States army made the ambitious director a non-commissioned officer, with no hope of promotion. One of his mettle could not endure the galling feeling of subordination, so he started a concert band of his own. At the death of Patrick Gilmore, his band held a high standard, and when the opportunity came to play at Manhattan Beach, he was able to accept it. Since then he has traveled and played in all the chief countries of the world.

TAMPA
FLORIDA
Tribune
ISSUE OF
Feb 4

TAMPA TAKES OFF HAT TO MARCH KING

Whole Town Turns Out to Hear Sousa's Band.

Sousa came, saw and conquered. The 2,000 or more citizens who were fortunate enough to secure entrance into the Tampa Bay casino showed their appreciation with voluminous and long applause each time the famous band leader appeared on the stage.

The concert last night under the peer of all leaders, Lieut.-Com. John Phillip Sousa, U. S. N. R. F., will long be remembered by the packed house, and while it is possible that another man of equal ability may spring from somewhere and take his place some day, it is this writer's opinion that so long as Sousa cares to wield a baton just so long will multitudes clamor for his brand of music and leadership.

The concert also demonstrated conclusively the crying need for an adequate auditorium. Hundreds of persons were turned away from the doors and went home disappointed. The casino, which normally seats about 1,500 persons, was crowded to capacity and the fire department officials were called in early in the evening to supervise the work of placing those who cared to stand during the concert. The balcony was jammed. It was the opinion of those in charge that fully as many more persons would have attended had the seats been available.

"Love Nest" and its variations was the outstanding number, although there were several features. This was an encore to a more serious number. As played by Sousa and his band, this popular number showed the possibilities of building up a seemingly easy selection. The first strains led the auditors through lovelorn scenes previous to marriage; the famous wedding march followed with a roar and rattle of a departing train. Later the selection took on "troubles," interpolated by that famous selection, "The Old Gray Mare, She Ain't What She Used To Be." Then followed a cabaret scene with "Good Night Ladies"; next the chiming of a cuckoo clock tolling the hour of 12, and, lastly, the reed section gently playing the chorus from "Love Nest" and the entire band in "Home Sweet Home."

The first number on the program an overture, "In Spring Time," by Goldmark, showed the possibilities of the band, especially of the reed section. The principal theme of this number is executed by the reeds and shows the transformation of disturbing weather into fair, with the entire band closing the selection brilliantly. As encore to this "El Capitan," by Sousa, was rendered as only Sousa's band can. Tumultuous applause brought another number, "Buddy," also played with feeling and expression.

John Dolan, who occupies the first cornet chair, played "Carnival of Venice" and showed just what a cornet can do when properly played. He demonstrated his ability by reaching practically the highest possible tone and then dropping to the lower register in quick order. His playing was masterly. "Lassie o' Mine" was also played by Mr. Dolan with equal ability.

Another feature of the concert was the three-section suite, "Camera Studies," by Sousa, including "The Flashing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball." This number demonstrated that the "March King," while winning the world with his marches, is just as capable at writing all styles of music. As an encore "Social Laws" was played with skill. "The Angelus," by Massenet, received a generous share of applause. Following this the band drifted into "Dixie" and it is a wonder how the roof remained on the building as the entire audience seemed to vie with each other in applauding. "Dixie" was followed by "U. S. Field Artillery" march, by Sousa, touched a responsive chord in the musical hearts of the audience. The xylophone numbers by George Carey and the violin selections by Miss Florence Hardeman were greeted with unstinted applause and following the xylophone selection the band played that old reliable favorite, "The Stars and Stripes Forever." "Turkey in the Straw," as transcribed by Guion, was played in a style all its own and ended the concert. THOMAS H. DAVIS

NOTICE TO THEATRE GOERS

When you spend your money for Amusement, be sure you get what you pay for.



Lieut. Commander JOHN PHILIP SOUSA

appears and conducts at every performance of

SOUSA'S BAND of 100 MEN

NO SUBSTITUTES NO UNDERSTUDIES

An American Institution and has been so for thirty years

"SOUSA'S BAND AND BARNUM AND BAILEY'S CIRCUS ARE TWO THOROUGHLY AMERICAN INSTITUTIONS THAT POSSESS AN APPEAL TO THE SEEKERS OF ENTERTAINMENT THAT NOTHING ELSE IN THE AMUSEMENT WORLD DOES." N. Y. Rochester Herald, Oct. 2, 1921

SANE PRICES—50c to \$2.00 for the most expensive organization in the world.

When you spend a dollar today, be sure and get it's value. Sousa is a guaranteed attraction.

HEARD DIXIE PLAYED THE SOUSA MIAMI FLORIDA R OWN PEOPLE MUSIC YOU LOVE
Metropolis
ISSUE OF
Feb 1

SOUSA TAKES DELIGHT IN HIS CONCERT TOURS

After 29 Years of Almost Constant Concertizing, He Still is Keen for Performing

After twenty-nine years of prodigious travel throughout America, five tours throughout Europe, and one tour around the globe, it would seem that Lieut.-Commander John Philip Sousa would be weary of concertizing and of travel of every sort. Insofar 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 in so long as the people are delighted in them and clamor for them.

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

Sousa and his band and special soloists will appear at Central school auditorium on February 14th, matinee and evening.

From The Metropolis JACKSONVILLE, FLA

Music Vaudeville to Feature Sousa Appearance Here

At the afternoon concert at the Armory Thursday Mr. Sousa will present a number entitled "Showing Off Before Company," in which individual members and groups of the organization perform stunts and paraphrase many of the popular musical numbers. This might be called a musical vaudeville. During the rendition of this number Mr. Clarence Russell, the librarian of Sousa's Band, who was formerly superintendent of schools in Pittsfield, Massachusetts, gives an interesting talk to the audience and explains to them the names of the different instruments and the relative value of the relationship they bear to the combinations of harmony and musical settings. This number appeals to the adults as well as to the children. It is a great novelty, and proves to be one of the most interesting compositions ever arranged by Mr. Sousa.

FROM JAN 31 1922
Mobile Ala

SPECIAL RUN TO PENSACOLA. Carrying Sousa's band from Gulfport to Pensacola, the train passed through Mobile, Alabama, Louisville and Nashville, Tennessee, and reached Pensacola at 11:30 a.m. on Tuesday.

NOTICE TO THEATRE GOERS

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for Amusement, be sure you
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THAT NOTHING ELSE IN THE AMUSEMENT
WORLD DOES." N.Y. Rochester Herald, Oct. 2, 1921

SANE PRICES—50c to \$2.00 for the
most expensive organization in the world.

When you spend a dollar today, be
sure and get it's value. Sousa
is a guaranteed attraction.

HEAR DIXIE PLAYED THE SOUSA
WAY. YOUR OWN PEOPLE
PLAYING THE MUSIC YOU LOVE

JAN 7 1922
Pensacola Fla.
TICKETS TO SOUSA BE
ON SALE THIS MORNING
At 9 o'clock this morning the sale of
seats for Sousa's band opens at Rey-
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Sousa, the greatest living bandmaster,
on Tuesday will be an event to be long
remembered in local musical and edu-
cational circles. The children's matinee
at 3 o'clock, at which adults will
be admitted, will prove of much inter-
est, in fact, a delight for the kiddies.
The night performance at 8:15 o'clock
will have an entire change of program.
The prices charged in Pensacola for
the Sousa performance are the cheap-
est of any city in the south. New Or-
leans and Jacksonville both are playing
at a higher scale of prices than Pen-
sacola.

TAMPA TAKES
OFF HAT TO
MARCH KING

Whole Town Turns
Out to Hear Sousa's
Band.

Sousa came, saw and conquered.
The 2,000 or more citizens who
were fortunate enough to secure en-
trance into the Tampa Bay casino
showed their appreciation with vol-
uminous and long applause each
time the famous band leader ap-
peared on the stage.

The concert last night under the
peer of all leaders, Lieut.-Com.
John Philip Sousa, U. S. N. R. F.,
will long be remembered by the
packed house, and while it is possi-
ble that another man of equal abil-
ity may spring from somewhere and
take his place some day, it is this
writer's opinion that so long as
Sousa cares to wield a baton just so
long will multitudes clamor for his
brand of music and leadership.

The concert also demonstrated
conclusively the crying need for an
adequate auditorium. Hundreds of
persons were turned away from the
doors and went home disappointed.
The casino, which normally seats
about 1,500 persons, was crowded to
capacity and the fire department of-
ficials were called in early in the
evening to supervise the work of
placing those who cared to stand
during the concert. The balcony
was jammed. It was the opinion of
those in charge that fully as many
more persons would have attended
had the seats been available.

"Love Nest" and its variations
was the outstanding number, al-
though there were several features.
This was an encore to a more ser-
ious number. As played by Sousa
and his band, this popular number
showed the possibilities of building
up a seemingly easy selection. The
first strains led the auditors through
lovelmaking scenes previous to mar-
riage; the famous wedding march
followed with a roar and rattle of a
departing train. Later the selec-
tion took on "troubles," interpolated
by that famous selection, "The Old
Gray Mare, She Ain't What She
Used To Be." Then followed a cab-
aret scene with "Good Night
Ladies"; next the chiming of a
cuckoo clock tolling the hour of 12,
and, lastly, the reed section gently
playing the chorus from "Love Nest"
and the entire band in "Home Sweet
Home."

The first number on the program
an overture, "In Spring Time," by
Goldmark, showed the possibilities
of the band, especially of the reed
section. The principal theme of this
number is executed by the reeds
and shows the transformation of
disturbing weather into fair, with
the entire band closing the selection
brilliantly. As encore to this "El
Capitan," by Sousa, was rendered as
only Sousa's band can. Tumultuous
applause brought another number,
"Buddy," also played with feeling
and expression.

John Dolan, who occupies the first
cornet chair, played "Carnival of
Venice" and showed just what a cornet
can do when properly played.
He demonstrated his ability by
reaching practically the highest
possible tone and then dropping to
the lower register in quick order.
His playing was masterly. "Lassie
o' Mine" was also played by Mr. Dolan
with equal ability.

Another feature of the concert
was the three-section suite, "Came-
ra Studies," by Sousa, including
"The Flashing Eyes of Andalusia,"
"Drifting to Loveland" and "The
Children's Ball." This number dem-
onstrated that the "March King,"
while winning the world with his
marches, is just as capable at writ-
ing all styles of music. As an en-
core "Social Laws" was played with
skill. "The Angelus," by Massenet,
received a generous share of ap-
plause. Following this the band
drifted into "Dixie" and it is a won-
der how the roof remained on the
building as the entire audience
seemed to vie with each other in
applauding. "Dixie" was followed
by "U. S. Field Artillery" march, by
Sousa, touched a responsive chord in
the musical hearts of the audience.
The xylophone numbers by George
Carey and the violin selections by
Miss Florence Hardeman were
greeted with unstinted applause and
following the xylophone selection
the band played that old reliable fa-
vorite, "The Stars and Stripes For-
ever." "Turkey in the Straw," as
transcribed by Guion, was played in
a style all its own and ended the
concert. THOMAS H. DAVIS

ISSUE OF
OCT 17/18
All's Button-Empters

THE program announced for the
Sousa's Military band concert Sat-
urday night is varied and cannot
but appeal to the lover of most any
class of music. It will open with Gold-
mark overture, "In Springtime," a
beautiful thing featuring the reed and
soprano brass. Other numbers on the
program will be:

Cornet Solo, "Carnival of Venice,"
John Dolan; Suite, "Camera Studies,"
Sousa; (a) "The Flashing Eyes of An-
dalusia," (b) "Drifting to Loveland,"
(c) "The Children's Ball; Vocal Solo,
"The Wren," Benedict Mary Baker;
Scene Pittoresque, "The Angelus,"
Massenet; Melange, "The Fancy of
the Town," Sousa; Xylophone Solo,
"Rondo Capriccioso," Mendelssohn,
George Carey; March, "On the Cam-
pus," (new), Sousa; Violin Solo, "Two
Movements from Concerto in F sharp
minor," Vieuxtemps, Florence Harde-
man; Cowboy Breakdown, "Turkey in
the Straw," Transcribed by Guion.

The band will give a matinee per-
formance Saturday afternoon.

ESTABLISHED 1881
FROM

FEB 7 1922

SOUSA'S BAND POPULAR

Sousa and his band drew capacity
audiences and the receipts were ex-
ceedingly large during the recent tour
in California. Appearances covering
a three-day period in Los Angeles
netted over \$18,000; in Fresno the
receipts amounted to \$3,900; Stock-
ton, \$3,600; Oakland, \$3,000; San
Francisco, \$11,000; Santa Ana and
Ontario, \$3,000; San Diego, \$4,500.
The band began a week's engage-
ment in Havana, Cuba, yesterday.

ESTABLISHED 1881

FROM

FEB 1 1922

Jacksonville

UNDER DIFFICULTIES.

John Philip Sousa, the famous
bandmaster and popular composer,
is an example of a musician who
does not allow discouragement to
prevent his pushing himself ahead.
When a boy, he practiced playing
the violin until he was able to
study with a violin performer in a
theater orchestra. Continuous
work finally secured him the lead-
ership of the orchestra; but there
were far greater triumphs ahead.
More work brought to the great
musician the position of bandmaster
of the Marine band at Washington.
Here the peculiar form of aristoc-
racy existing in the United States
army made the ambitious director
a non-commissioned officer, with no
hope of promotion. One of his met-
tle could not endure the galling
feeling of subordination, so he
started a concert band of his own.
At the death of Patrick Gilmore, his
band held a high standard, and
when the opportunity came to play
at Manhattan Beach, he was able to
accept it.

Since then he has traveled and
played in all the chief countries of
the world.

SOUSA TAKES DELIGHT
IN HIS CONCERT TOURS

After 29 Years of Almost Con-
stant Concertizing, He Still
is Keen for Performing

After twenty-nine years of prodig-
ious travel throughout America, five
tours throughout Europe, and one
tour around the globe, it would seem
that Lieut.-Commander John Philip
Sousa would be weary of concert-
giving and of travel of every sort.
Insofar as the concert giving is con-
cerned, Mr. Sousa does not lag or
languish in the least. On the con-
trary, 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 him-
self. He delights in them in so long
as the people are delighted in them
and clamor for them.

It is not for money alone that
Sousa endures the fatigue and depriv-
ations of travel; he finds pleasure
and much remuneration in the de-
lights he knows he is bestowing, as
audiences break into ringing applause
everywhere and demand more. He has
often said that the plaudits of an en-
thusiastic audience are, to him, quite
as much a source of palatable reward
as are the dollars in the box office,
albeit the dollars will pay excessive
expenses where the plaudits will pay
nothing. Sousa loves his work, else
he would not endure it.

Sousa and his band and special
soloists will appear at Central school
auditorium on February 14th, next.

From The *Metropolitan*
JACKSONVILLE, FLA.

Music Vaudeville
to Feature Sousa
Appearance Here

At the afternoon concert at the
Armory Thursday Mr. Sousa will
present a number entitled "Showing
Off Before Company," in which in-
dividual members and groups of the
organization perform stunts and
paraphrase many of the popular
musical numbers. This might be
called a musical vaudeville.
During the rendition of this num-
ber Mr. Clarence Russell, the
librarian of Sousa's Band, who was
formerly superintendent of schools
in Pittsfield, Massachusetts, gives
an interesting talk to the audience
and explains to them the names of
the different instruments and the
relative value of the relationship
they bear to the combinations of
harmony and musical settings. This
number appeals to the adults as
well as to the children. It is a
great novelty, and proves to be one
of the most interesting compositions
ever arranged by Mr. Sousa.

FROM JAN 31 1922

Mobile Ala

SPECIAL RUN TO PENSACOLA.
Carrying Sousa's band from Gulfport
to Pensacola, the train passed
through Mobile, Alabama, and
Jacksonville, Florida, on the
Florida Gulf Coast line.

TALENTED STAR WHO APPEARS WITH SOUSA HERE MARCH 4



MISS FLORENCE HARDEMAN, VIOLINIST.

Lieutenant-Commander John Philip Sousa, his band of 100 instrumentalists and his company of soloists, are due to take Havana by storm next week. The Sousa organization, the largest by half a hundred, ever sent to Cuba from the United States or any European country, will open a season in the Cuban capital at the National theatre, next Tuesday night.

The march king and his musicians will return to the States after the Cuban engagement, arriving in Richmond, Saturday, March 4. Two concerts, matinee and evening, will be given at the city auditorium, the enormous capacity of which enables the Sousa management to announce a popular scale of prices. Mail orders for reservations are now being received at the Corley Company's, 213 East Broad street.

Among the special numbers to be played by the band here will be the stirring "Comrades of the Legion," one of Sousa's latest march compositions, which is the official quickstep of the American Legion.

Sousa's "Turkey in the Straw," is another new one. It is a dancing humoresque, best described as a cowboy breakdown or de-luxe barn dance. It is one of the quaintest whimsies among the composer's productions.

Probably second choice of all the Sousa marches is "Semper Fidelis," one of his earlier compositions, based on an old bugle call of the United States

army. Equally familiar are "Washington Post," "El Capitan," "Jack Tar," "Thunderer" and "Hands Across the Seas." On his present tour Lieutenant-Commander Sousa will include in his already vast repertoire his latest compositions "Keeping Step with the Union," "On the Campus," "Camera Studies," "Who's Who in Navy Blue," "The Last Crusade," "Sabre and Spurs," "U. S. Field Artillery," "Bullets and Bayonets," "Solid Men to the Front," and "Anchor and Star."

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CHILDREN TO HEAR SOUSA'S BAND TODAY

Special Program Arranged to Appeal to Juvenile Audience.

John Philip Sousa and his band will give a children's matinee performance at the Athenaeum Monday, at 2 p. m. The soloists will be: Mary Baker, soprano; Florence Hardeman, violinist; Joseph De Luca, euphonium soloist; and John Dolan, cornetist. At this concert Mr. Sousa will present a number entitled "Showing Off Before Company," one of his own compositions in which members and groups of the organization perform stunts and paraphrases of popular tunes.

Before this number, Clarence Russell, the band's librarian, formerly superintendent of schools in Pittsfield, Mass., gives a talk explaining much of interest concerning the relative value of the instruments of the band a number which is calculated to appeal to adults as well as the children.

ESTABLISHED 1881
FROM Jacksonville Fla
FREEB 1 1922
SOUSA PROSPERS WITHOUT ANY HELP



John Dolan, Cornetist.

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and his band, which appears tomorrow at the Duval County Armory for afternoon and evening performances.

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

No one has ever questioned for a moment that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised program by encores, and everyone knows what the quantity and quality of a Sousa program is.

The success of Sousa and his band proves, it is claimed, that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

THE GREAT SOUTH FLORIDA

THIS OFFICE FROM
TAMPA
FLORIDA
Tribune
ISSUE OF

Theaters

Sousa Par Excellence.

The name of Lieut.-Commander John Philip Sousa is a household word in every part of the civilized world, and he has certainly done more to educate the great masses in music than any other living man. Sousa's band music is different from other band music because Sousa's instrumentation is more elaborate than that of any other band, and his resources for producing effects are much more elaborate than is usual with either bands or orchestras. This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason is, that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison, and makes the Sousa style inimitable. Sousa and his band, numbering eighty-five players, will be here on Feb. 3 at Elysian Temple.

ESTABLISHED 1901
FROM Greenville S.C.
JAN 20 1922
Sousa and His Band Coming to Greenville on February 22

John Philip Sousa and his band are coming to Greenville on February 22nd.

Arrangements to bring the world-famous band master and his equally famous company of musicians here were completed today by a special committee of Hejaz Shrine Temple, which is fostering the attraction. John S. Taylor, chairman of the committee, announced that two concerts are to be given—one in the afternoon, the other in the evening—and that Textile Hall had been secured for both concerts. The afternoon concert is to be put on especially for school children of the city and special prices are to be offered. Proceeds derived from the sale of tickets for both concerts are to be appropriated for instruments, equipment, etc., of the band, patrol and drum corps of Hejaz Temple.

The Commander Sousa (he achieved this title as an officer in the United States Navy) has been sick lately, the local Shrine committee has been given assurance that the great band leader is practically well and will be able to appear in person with his band here. He is now 69 years of age and it is highly probable that his appearance here on Washington's birthday will be his last in Greenville. Sousa and his band have been recently appearing in Havana, Cuba and will touch Greenville on their way north.

With the Sousa company are two accomplished musicians, Mary Baker, soprano, and Florence Hardeman, violinist, both of whom will appear on the programs here.

Sousa's band has been given first place among the bands of the world for a number of years and it is a rare opportunity that Greenville folk are to have in hearing this internationally famed musical organization. The band

is composed of 85 instruments. Prices for the concerts are to be announced later.

Past Potentate George T. Bryan has called a special meeting of Greenville Shriner's for Tuesday night at 8 o'clock Masonic Temple, for the purpose of working out additional plans in connection with the coming of Sousa. Members of the Shrine are urged to present.

ATLANTA
GA.
CONSTITUTION
ISSUE OF

Civilians to Honor John Philip Sousa, Famous Conductor

John Philip Sousa, noted concert conductor, will be the honor guest of the Atlanta Civic Club Monday, February 20, at the regular luncheon, according to announcement at Friday's luncheon in the Kimball House. Julian Boehm, president of the club, said that the dining hall at the Kimball will be especially decorated for the occasion. The day will be the twenty-fifth celebration of Sousa's production, "Stars and Stripes Forever."

Friday's luncheon was featured by musical selections by Frank Quinn, J. L. Haberkon and Jean H. Cobb, members of the Neal O'Brien minstrels.

FROM
JAN 1 1922
Long Beach Calif
Sousa Has Large Band
Scope Unlimited for Master's Great Musical Aggregation—Encores Announced.

John Philip Sousa's band of 100 should certainly be able to "do things" to any selection it plays at the Auditorium today and tonight because of the exceeding size of the organization. The band contains thirty clarinets, five bass horns, platoon each of cornets, trombones, French horns, saxophones, bassoons, flutes, piccolos and all the other instruments.

The program for afternoon and evening follows:

Overture, "In Spring Time," (Goldmark.) The principal theme, a fiery subject delivered by the single reeds. This is worked over with much modulation and eventually leads into the quieter second theme put forward by the soprano brass. Epitaphical matter is heard, bird-like passages are re-introduced, after which a final section brings the overture to a brilliant conclusion.

Cornet solo, "Carnival of Venice," (Arban.) John Dolan, suite, "Camera Studies," (Sousa,) (a) "The Flashing Eyes of Andalusia," (b) "Drifting to Loveland," (c) "The Children's Ball," vocal solo, "The Wren," (Benedict) Miss Mary Baker, (flute obligato by R. Meredith Willson); scene Pittoresque, "The Angelus," (Massenet).

INTERVAL.
Melange, "The Fancy of the Town," (new) (Sousa.) (a wedding of tunes popular sometime during the last decade); (a) xylophone solo, "Rondo Capriccioso," (Mendelssohn) (George Carey); (b) march, "On the Campus," (new) (Sousa); violin solo, "Two Movements from Concerto in F-sharp minor," (Vieuxtemps) Miss Florence Hardeman; cowboy breakdown, "Turkey in the Straw" (transcribed by Guion.) (Encores will be selected from the following compositions of John Philip Sousa: "Comrades of the Union," "Who's Who in Navy Blue," "Sabre and Spurs," "Bullets and Bayonets," "Semper Fidelis," "Stars and Stripes Forever.")

rom **CONSTITUTION**
address: Atlanta, Ga.

Giant Xylophone Will Be a Feature Of Sousa Concert

A xylophone twelve feet long, constructed of silver and brass, and providing room for eight musicians to play upon it at one time will be one of the unique features of the concert to be given here by John Philip Sousa and his band on February 20. It cost \$5,000 and was built to the order of George Carey, the soloist who is said to be the best xylophonist in the country.

Another instrument is the "Sousaphone," a monster tuba or brass horn, twice as large as the biggest horn ever carried in a circus band, and producing an unusual volume of sound. There are three of these instruments in the Sousa band, but they are not played on the few occasions when the hundred musicians parade. They are too heavy for one man to lift.

The special children's matinee, to begin at 3 o'clock in the afternoon, is expected to fill the big auditorium. The programs at both concerts, while entirely different, will be made up wholly of light, melodious and popular music. First of all, is the "tune," and after that the playing of that tune—and what a simple melody can become in the hands of a genius with a hundred-piece band at his command can only be realized by hearing it.

Seats for the two Sousa concerts will be put on sale on February 14, at the Cable store, 82-84 North Broad street, where mail orders will be received and filled.

School Children Will

Sousa Compliments Musicians.
LIEUT. COM. JOHN PHILIP SOUSA, whose band will be heard in afternoon and evening concerts at Macaulay's Wednesday, March 22, has trained and led many band musicians. He may justly be regarded as a reasonably expert judge of bands and musicians. He is known as the most exacting, but at the same time the most amiable of band leaders.

Sousa's Band has not always been predominantly American in personnel; nor has it always shown a majority of young or middle-aged or elderly instrumentalists. This latter condition is a direct result of Mr. Sousa's war activities, as many of the young men in his present organization were under his instruction while in the navy.

Lieut. Com. Sousa in a recent interview complimented the American musician of today as being the most versatile, most adaptable and most thorough of all artists. These qualities, backed up by ambition, a striving for reputation and thirst for excellence, should give unusual results to the band organization to which he belongs.

From The **Metropolitan**
JACKSONVILLE, FL

SEEK TO CHARTER PRIVATE YACHT TO CARRY SOUSA BAND

Efforts are now being made to charter a private yacht for John Philip Sousa and his band for a cruise to Cuba and return at the conclusion of the noted bandmaster's tour through Florida, which ends early in February. Mr. Sousa plans to take his band to Havana for a concert engagement, sailing from Tampa, which is the last Florida city to be visited on his tour of the country.

MUSIC AND SOUVENIRS

MOBILE, ALA.

SOUSA PASSES THROUGH.
Sousa's band, consisting of eighty people, passed through Mobile at an early hour this morning on a special train over the Louisville and Nashville, en route from Mobile, Miss., to Pen-

Sousa's Band is on "It's Own"

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and His Band. Twenty-nine years ago, John Philip Sousa, then a well known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts, to enjoy them, and to pay a small sum of money at the doors. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and quality of a Sousa program is.

The success of Sousa and His Band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to

good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century, he has gone on and prospered. His work has been more varied than the work of almost any other famous musician for he has not only traveled at the head of his band, and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

Why has Sousa become famous and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public to a liking for band music at its best. All that the uplifters seek to do, all that those who are trying to raise funds for the support of so called educational musical courses, Sousa has done singly on his own initiative, and through his own musical genius. And he has done not merely a service to the great public. He has also established and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training. While he has been educating the public he has at the same time been educating musicians. It is to Sousa that the American people have looked, are looking and will continue to look for the best there is in our national music.

Winston Salem
NORTH CAROLINA
Journal
ISSUE OF
Feb 1

VICTROLA CONCERT BY WELL KNOWN ARTISTS

Thursday evening at 8:15, the Huntley-Hill-Stockton Co. will conduct another of their very popular series of free concerts. This time it will be a Victrola concert, featuring selections by Renate Zanelli, Frieda Hempel and Sousa's Band. Mr. Zanelli will sing at the Auditorium February 17, in a joint concert with Miss Grace Wagner, this being the closing number of the Famous Artists series of the Rotary Club and Salem College. It is because of the widespread interest in this concert that the Huntley-Hill-Stockton Co. will feature particularly records by Zanelli, one of the most popular of Victor artists.

In addition to a fine selection of records by these three Victor artists the program at the Huntley-Hill-Stockton Co. store Thursday evening will contain other equally pleasing numbers. A local male quartet and a local violinist will add enjoyment to the musical evening, which promises to be one of rare pleasure and quite the most

enjoyable of the series held by this firm each winter. Announcement is made that there will be plenty of seats for everybody and, of course, there is no admission charge, everybody being welcome to attend and enjoy the music without obligation of any sort.

Greenville
S. CAROLINA

and His Band Appear At Textile Hall, Tuesday, Feb. 21



LIEUT. COMMANDER JOHN PHILIP SOUSA

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and His Band. Twenty-nine years ago, John Philip Sousa, then a well known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts, to enjoy them, and to pay a small sum of money at the doors. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and quality of a Sousa program is.

The success of Sousa and His Band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century, he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band, and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

Greenville
S. CAROLINA

the TELEGRAPH
MACON, GA.

Sousa's Band To Play At Textile

One of the most beautiful concerts ever given in Greenville will be given under the auspices of the Hejaz patrol of the Shrine on the night of February 21, at the Textile Hall, by Sousa's Band.

The concert is for the benefit of the Hejaz Band and Drum Corps and the entire profits of the occasion will go to these organizations. Arrangements have been made with the leader of the band in readiness for the big concert.

MACON TO HEAR SOUSA AND HIS BAND NEXT MONTH

Lieut. - Commander John Philip Sousa and his famous band enlarged this season to nearly 100 musicians, will visit Macon at the Grand Theatre on Friday afternoon, February 17th, for one single matinee concert. In the course of the most extensive continuous tour he has yet made on this continent. The completion of his 1921-22 season will bring the total itinerary of Sousa's Band to nearly 800,000 miles, which includes more than twenty trans-continental journeys of tours of Europe and one zig-zag globe girdling concert exposition of 80,000 miles. To this un-

JAN 20 1922
Macon to hear
Sousa and his band
MACON TO HEAR SOUSA AND HIS BAND IN CONCERT SOON

Local Music Lovers Interested in Coming Engagement

One of the most interesting and notable musical attractions of the season will take place Friday afternoon February 17th at the Grand theater when Sousa and his band will offer the music lovers of Macon a special single concert.

Sousa, the foremost figure of his kind in America today, is returning north after an extended engagement in Cuba, and arrangements have just been made to have him include this city in his itinerary. He is carrying an exceptionally fine and carefully trained band on his present tour and a half dozen recognized artists. One of the features of his local concert will be the popular scale of prices, as Mr. Sousa believes in music for the multitude and always requests that his concerts be placed within reach of everyone.

MARY MILES MINTER

JAN 31 1922
Redmont
Greenville

SOUSA TO BRING FINE CORNETIST

"The Carnival of Venice," played by the famous John Dolan, cornet soloist, at the night concert of Sousa's Band on Feb. 21, is expected to bring back to old-timers a memory of other days, when no concert was complete without its cornet solo—and "The Carnival" shared with "Hear Me, Norma," the favor of the public.

It has been years since a real cornetist shattered the echoes in Textile Hall, but John Dolan, who joined Lieutenant Sousa's band a few years ago, is said to be as great an artist in his field as are Kreisler and Hofmann in theirs. Dolan will be but one of nearly a dozen soloists to be heard at the two concerts. George Carey, who leads eight musicians in a simultaneous attack on a twelve-foot xylophone built to his order at a cost of \$5000, will offer a real novelty, and the youngsters who want to see something as well as hear it may feast their eyes on the three "Sousaphones," enormous bass horns designed by Lieutenant Sousa when he was conductor of the big Great Lakes Band of the government during the war. These monster horns are capable of being played only by musicians of exceptional lung power, they produce a tremendous volume of sound, and add greatly to the bass section of the big band.

Entirely different programs will be given at the afternoon and evening concerts. Both programs will be light in nature, designed for the average audience and chosen for entertainment purposes in the main. But the afternoon program will be especially for "the kids," with various stunts by the musicians and a bit of education as to the different instruments and their uses.

challenged record Lieut.-Commander Sousa this season will add a tour which includes the principal cities of Canada, Mexico, Cuba and the United States. Much pressure has been brought to bear upon the great band-master to include a number of South American capitals, but his list of engagements is already too long to be extended this season.

No American musician and few of the great musical conductors of the Old World have had so many professional and national honors conferred on them as have been bestowed upon Lieut. - Commander John Philip Sousa, both here and abroad. He received from King Edward VII, the medal of the Victorian Order, pinned on his breast by the then Prince of Wales, now King George. The French government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts Academy of Hainaut, Belgium, and other gifts by institutions and individuals. The "march king" appeared by command before King Edward at Sandringham and at Windsor.

The historic tour of the world made by Sousa's Band ten years ago stands alone in the annals of concert giving. It included the principal cities and towns of Europe, Africa, Australia, Tasmania and New Zealand, the Fiji Islands and Honolulu. Sousa has "followed the flag," and his marches, notably "The Stars and Stripes," have been heard wherever our national emblem has been seen.

TAMPA
FLORIDA
Tribune
ISSUE OF

FOLK SONGS FOR SOUSA'S BAND

Thurlow Lieurance, foremost composer of, and authority upon the music and folksongs of the Indians of North America, is completing a new musical fantasy for Sousa's Band which will be played during the coming season as a feature novelty of the March King's concerts. For many years now, singers of all lands and races have recognized the American Indian songs of Lieurance as the finest and most authoritative lyric utterances of aboriginal America. Lieurance's long and intimate associations with the tribes and tribesmen of the United States and Canada, his scholarly researches into the history and language of these primitive nomads, his own high scholarship and achievements as a composer and complete understanding of Indian character, long since conspired to make his music the accepted standard in its own field. The new instrumental fantasy for Sousa's Band is, however, to be the most notable and comprehensive musical projection of authentic Indian motives, themes and melodies yet offered. In one work by Lieurance are embodied, and for that reason it will be

From **MUSICAL COURIER**
Address **New York City**
Date **FEB 9 1922**

DESTINN, WERRENRATH, BAUER AND SOUSA INVADE OAKLAND

Studio and Club Recitals of Interest

Oakland, Cal., January 20, 1922.—Practically every seat was filled in the Municipal Opera House, on January 16, for the fourth of the Artists' Concert Series, when Harold Bauer, pianist, gave one of his inimitable programs, under the management of Z. W. Potter, in conjunction with the music section of Oakland Teachers' Association. A featured number of the program was Moussorgsky's "Tableau d'une Exposition," which was received with interest. The initial number of the evening was Bach's "Partita" in B flat, transcribed from the harpsichord by Mr. Bauer and delightfully interpreted by him. Reinald Werrenrath, baritone, gave the next concert, on February 7, instead of February 13, as previously announced.

Two delightful concerts by Sousa and his Band were given in the Municipal Auditorium Arena, on the afternoon and evening of December 24. Notwithstanding the day being a busy one for most people, an audience of several thousand attended and showed its keen appreciation by encoring the encores. Many of the oldtime favorites and some of the new, notably Sousa's latest march, "Keeping Step with the Union," which is dedicated to Mrs. Warren G. Harding, and the rousing march of yesteryear, "The Stars and Stripes Forever," were played. Many soloists were featured.

The third concert of the Artists' Concert Series, under the management of Z. W. Potter, featured Emmy Destinn, who gave an exquisite program at the Municipal Opera House, December 22. The house was full, and enthusiastic demands for encores were graciously accorded.

ESTABLISHED 1881
MOM
FEB 5 1922
Macon

SOUSA'S BAND, LARGEST ON TOUR COMING TO GRAND

The biggest brass band which ever made a tour is that of John Philip Sousa, the "March King," which is scheduled for a visit to Macon on Friday afternoon, February 17th. It was considered a big band when it played in Macon several years ago, and boasted 50—count 'em 50—musicians. But now it has doubled that number. Lieutenant John Philip Sousa, it is said, has trimmed off his famous beard and laid aside some of the medals which made him look like a traveling jewelry store, but he has lost none of his old time pep, according to newspaper reviews of his concerts in other cities.

Though he plays excellent music and is by no means afraid to cope with the most intricate of the "classical" compositions, Lieutenant Sousa, it is said, recognizes that a brass band audience is distinctly one of "the people," and that his first mission is to delight and entertain. So his programs are brimming over with "tunes," the stirring Sousa marches, hits from the famous musical comedies, "stunt" pieces in which all the instruments have solo parts.

One of the numbers announced for the Macon concert is Lieutenant Sousa's own new arrangement of "Dixie," which is said to add new "pep" and beauty to the old favorite. Many of his famous old marches will be played. Several

JAN 3 1922

Frankford Ind

Jackie and Sousa Are Pals



After allowing Jackie Coogan the supreme honor of conducting his band during a concert in Los Angeles, Sousa presented the boy movie star with the ivory baton which he had used all season. And then he had a silver plate attached to the baton reading "To Jackie from John Philip Sousa."

TAMPA
FLORIDA
Tribune

Fair Harpist With Sousa



Miss WINIFRED BAMBRICK HARPIST SOUSA'S BAND

Long noted for his ability to pick musicians for their solo ability as well as master bandmen, John Philip Sousa is said to have the greatest array of solo artists this year that he has had on any tour. Included is Miss Winifred Bambrick,

whose performances on the harp have thrilled critics and lovers of music wherever the band has appeared this season. After playing here Friday Sousa's band goes to St. Petersburg, and then leaves Sunday for Havana.

American Musicians Best, Says Sousa

Lieut.-Commander John Philip Sousa, having trained and led more band musicians than any other bandmaster in the history of the world, justly may be regarded as a reasonable expert judge of bands and musicians. He is known as the most exacting, as well as the most amiable, of band leaders, but this season he has broken his habitual silence and abated his customary reticence about his own organization to admit (he never boasts) that his present organization is at once the finest and the most American group of artists that ever assembled at one time under his baton. Sousa's Band is always synonymous with musical excellence; but it has not always been predominantly American in personnel; nor has it always shown a majority of young or middle-aged or older musicians.

Men of all races and nationalities have come under his direction. He has lifted his baton above the devoted heads of scores of illustrious individuals from almost every country of Europe. And these have been really great individual artists. But Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded. In addition to this gratifying degree of musicianship is added the two yet more striking facts, viz: most of the musicians of Sousa's Band now are young men; and most of them are Americans.

Additional verve, impetus, esprit, élan, are added to the organized excellence of this band by reason of the ambition, the striving for reputation, the thirst for excellence which characterize both the individual components and the unified personnel of this remarkable organization. No wonder that John Philip Sousa, Master of Teachers, Vulcan of Bands, the "Miracle Man" of the music world, the twenty-ninth

FEB 2 1922
Seader

Times Dispatch, Rich. Va.

TALENTED STAR WHO APPEARS WITH SOUSA HERE MARCH 4



MISS FLORENCE HARDEMAN, VIOLINIST.

Lieutenant-Commander John Philip Sousa, his band of 100 instrumentalists and his company of soloists, are due to take Havana by storm next week. The Sousa organization, the largest by half a hundred, ever sent to Cuba from the United States or any European country, will open a season in the Cuban capital at the National theatre, next Tuesday night.

The march king and his musicians will return to the States after the Cuban engagement, arriving in Richmond, Saturday, March 4. Two concerts, matinee and evening, will be given at the city auditorium, the enormous capacity of which enables the Sousa management to announce a popular scale of prices. Mail orders for reservations are now being received at the Corley Company's, 213 East Broad street.

Among the special numbers to be played by the band here will be the stirring "Comrades of the Legion," one of Sousa's latest march composition, which is the official quickstep of the American Legion.

Sousa's "Turkey in the Straw," is another new one. It is a dancing humoresque, best described as a cowboy breakdown or de-luxe barn dance. It is one of the quaintest whimsies among the composer's productions.

Probably second choice of all the Sousa marches is "Semper Fidelis," one

Equally familiar are "Washington Post," "El Capitan," "Jack Tar," "Thunderer" and "Hands Across the Seas." On his present tour Lieutenant-Commander Sousa will include in his already vast repertoire his latest compositions "Keeping Step with the Union," "On the Campus," "Camera Studies," "Who's Who in Navy Blue," "The Last Crusade," "Sabre and Spurs," "U. S. Field Artillery," "Bullets and Bayonets," "Solid Men to the Front," and "Anchor and Star."

John Philips Sousa Talks of Musical Talent

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

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

Date

From The JOURNAL
MONTGOMERY, ALA

GREAT VIRTUOSO WILL VISIT HERE IN SOUSA'S BAND



FLORENCE HARDEMAN
Violin Soloist, With Sousa and His Band.

In Florence Hardeman, the solo violinist of Sousa's Band, the famous March King believes he has one of the greatest young woman virtuosos of the present day and a worthy successor of the illustrious Maude Powell who also first achieved fame as soloist with Sousa's Band. Miss Hardeman is a Kentucky girl born in the town of Hardeman of the Blue Grass country near Lexington. She was the prize pupil of the Cincinnati Conservatory of Music and graduated from that institution with the highest honors. Her playing attracted the attention of Charles P. Taft, brother of former President Taft, and of Julius Fleischman and other prominent Ohioans who subscribed a fund to send the brilliant Florence Hardeman to Russia, where she became a favorite pupil of the great Auer and a fellow student with Heifetz.

On her return to Cincinnati, Miss Hardeman gave a complimentary concert in which she more than justified the faith placed in her by her eminent townsmen. Upon that occasion she was presented with a noble violin which had been one of Ole Bull's favorite instruments, a trophy which she still cherishes both for its high intrinsic value as a concert violin and for the sentimental significance of its bestowal. Lieut.-Commander Sousa is proud of his youthful protege, Miss Hardeman, and it is his belief that within a few years she will be recognized and acclaimed as the foremost woman violinist of America.

Miss Hardeman will appear in both of the concerts given by Sousa at the city auditorium on Sunday February 19. By special request, Miss Hardeman will play certain numbers, outside of her regular program. The advance sale of tickets for both concerts are good, these tickets are on sale at the Montgomery Talking Machine Company.

From MUSICAL COURIER

Address New York City

Date

FEB 9 1922

El Paso, Tex., January 13, 1922.—The "March King," John Philip Sousa, with his band, arrived in El Paso January 11 and was given a cordial reception. He found E. C. Heid, president of the Chamber of Commerce, and the presidents of many civic organizations in El Paso at the depot to greet him, and among those were W. K. Ramsey, president of the Real Estate Board; Robert Mullin, president of the Salesmanship Club; A. R. Millican, president of the Ad. Club; C. A. Wise, who looked after the arrangements for the band, and this correspondent. Much credit must be given to Mr. Wise, assistant cashier of the First National Bank, who had the arrangements of the concert in charge. Mr. Sousa was met at Strauss, about twenty-five miles west of El Paso, by Alves Dixon, president of the Rotary Club, and G. A. Martin, assistant editor of the Herald. After Sousa was driven to his hotel, he was taken to the High School, where he delivered a short talk to the students and teachers. At noon he was guest of honor at a luncheon given jointly by the El Paso Rotary Club and the Kiwanis Club in the Sheldon Hotel. Some of our most prominent citizens were present, among them being General Howze, commander of the military post at Fort Bliss, just outside of the city limits of El Paso. Sousa's band gave two concerts, one in the afternoon and one at night, in our largest auditorium, Liberty Hall, which seats about four thousand people. At each concert the auditorium was packed and at the night performance a large number of people were standing. Sousa had not been here for nine years and probably half of his audience had never heard his famous band before. All of the artists were called out time and time again. A large floral offering in the shape of a harp was presented to Sousa by the local musician's union. The schools dismissed early so that the children could attend the matinee performance, and it was Sousa day in El Paso, long to be remembered. Mary Baker was the vocal soloist.

FEB 1922

SOUSA WILL PLAY TODAY

Program of Both Matinee and Night Given

John Philip Sousa will make his bow to a capacity house this afternoon and evening when he will bring his famous band for two concerts today.

Accompanying his band is a number of soloists, all artists of the highest rank.

The following program will be given today:

Matinee Program

Soloists: Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Miss Winifred Bambrick, harpist; John Dolan, cornetist.

1. Rhapsody, "The Fourteenth," (Liszt).

2. Cornet solo, "The Volunteer," (Rogers), John Dolan.

3. Suite, "Three Quotations," (Sousa). (a) "The King of France marched up the hill with twenty thousand men; the King of France came down the hill and ne'er went up again." (b) "And I, too, was born in Arcadia." (c) "Nigger in the wood-pile."

4. Soprano solo, "Carmena," (Wilson) Miss Mary Baker.

5. Hymn to the Sun from "Iris" (Mascagni).

Interval

6. A Mixture, "Showing Off Before Company" (Sousa).

7. (a) Harp solo, "Themes and Variations" (Pitno); (b) March, "Keeping Step With the Union" (new) (Sousa). Dedicated to Mrs. Warren G. Harding.

8. Violin solo, "Polonaise in D-b," (Wieniasksi) Miss Florence Hardeman.

9. Dale Dances of Yorkshire (Wood).

Night Concert

The evening concert program follows:

Soloists: Miss Mary Baker, soprano; Miss Florence Hardenman, violinist; John Dolan, cornetist; George Carey, xylophone soloist.

1. Overture "In Spring Time," (Goldmark).

2. Cornet solo, "Carnival of Venice" (Arban) John Dolan.

3. Suite, "Camera Studies" (Sousa); (a) "The Flashing of Andalusia"; (b) "Drifting to Loveland"; (c) "The Children's Ball."

4. Vocal solo, "The Wren" (Benedict) Miss Mary Baker. Flute obligato by R. Meredith Willson.

5. Scene Pittoresque, "The Angelus" (Massenet).

Interval

6. Melange, "The Fancy of the Town" (Lew) (Sousa). A wedding of tunes popular sometime during the last decade.

7. (a) Xylophone solo, "Rondo Capriccioso" (Mendelssohn) Geo. Carey. (b) March, "On the Campus" (new) (Sousa).

8. Violin solo, "Two Movements from Concerto in F sharp minor" (Vieuxtemps) Miss Florence Hardeman.

9. Cowboy breakdown, "Turkey in the Straw" (transcribed by Guion).

FEB 1922
Macon Ga

AMUSEMENTS

This matter furnished by the Theaters.

Sousa and His Band at the Grand Next Friday, for One Matinee Only



JOHN PHILIP SOUSA.

SEAT SALE FOR SOUSA'S BAND - OPENS MONDAY Wonderful Musical Organization to Be Seen at Grand Friday.

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and his band. Twenty-nine years ago, John Philip Sousa, then a well known composer, musician and leader, started his band on its career and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts to enjoy them, and to pay a small sum of money at the doors. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and quality of a Sousa program is.

The success of Sousa and his band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good

music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century, he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band, and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

Why has Sousa become famous, and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public to a liking for band music at its best. All that the uplifters seek to do, all that those who are trying to raise funds for the support of so-called educational musical courses, Sousa has done singly on his own initiative, and through his own musical genius. And he has done not merely a service to the great public. He has also established and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training. While he has been educating the public he has at the same time been educating musicians. It is to Sousa that the American people have looked, are looking and will continue to look for the best there is in our national music.

Sousa and his band will be seen at the Grand Theater on Friday afternoon, February 17th, for one single matinee concert. Seats will be placed on sale at the H. P. West Music Company on Monday morning.

FEB 1922
Macon Ga

THREE GENERATIONS



JOHN PHILIP SOUSA, THE FIRST, SECOND AND THIRD. Sousa and his band will give a concert at the Grand Theater on Friday afternoon, February 17.

SEATS FOR SOUSA AND HIS BAND ON SALE TOMORROW

Lieut.-Commander John Philip Sousa, having trained and led more band musicians than any other bandmaster in the history of the world, justly may be regarded as a reasonable expert judge of bands and musicians. He is known as the most exacting, as well as the most amiable, of band leaders, but this season he has broken his habitual silence and abated his customary reticence about his own organization to admit (he never boasts) that his present organizations is at once the finest and the most American group of artists that ever assembled at one time under his baton. Sousa's Band is always synonymous with musical excellence; but it has not always been predominantly American in personnel; nor has it always shown

a majority of young over middle-aged or elderly instrumentalists. In a recent interview Lieut.-Commander Sousa stated that the American musician of today is the most versatile, the most adaptable and the most thorough of all artists. Men of all races and nationalities have come under his direction. He has lifted his baton above the devoted heads of scores of illustrious individuals from almost every country of Europe. And these have been really great individual artists. But Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded. In addition to this gratifying degree of musicianship is added the two yet more striking facts, viz., most of the musicians of Sousa's Band now are young men; and most of them are Americans. Sousa brings his band intact to the Grand Theater next Friday afternoon for one matinee performance only. Seats will be placed on sale Monday morning at the H. P. West Music Co.

FEB 6 1922



JOHN PHILIP SOUSA

The great march king comes to the Springer Theatre Friday night, February 17

ESTABLISHED 1881
FROM FEB 6 1922
Charlotte NC

AT THE THEATERS

By the Theater Press Agent

Sousa at the Auditorium. The name of Lieut. Commander John Philip Sousa is a household word in every part of the civilized world, and he has certainly done more to educate the great masses in music than any other living man. Sousa's band music is different from the 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. This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason is, that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison, and makes the Sousa style inimitable. Sousa and his band numbering nearly 100 players, will be here on February 25 at the auditorium.

FROM FEB 2 1922
DISPATCH,
Pittsburg, Pa.

Sousa Is in Cuba

Lieut.-Commander John Philip Sousa and his band are now playing a limited number of engagements in Havana, Cuba. A cable was received in Pittsburg last week with the news that Mr Sousa was given an ovation at the opening Havana concert at the National Theater by an audience of 4,000 people. Mr Sousa was welcomed to Cuba by General Montes, representing the Cuban Navy, and was received by President Zayas. He was also honor guest last week at a luncheon

given by President Frank Steinhart of the American Chamber of Commerce

ISSUE OF
Sousa

John Phillip Sousa the greatest of all bandmasters and a great admirer of Boy Scouts, recently dedicated a march to the Boy Scouts of America.

Sousa Will Play Legion March in Tampa. "Comrades of the Legion, one of the latest and most stirring of the irresistible marches by Lieutenant-Commander John Philip Sousa, is the official quickstep of the American Legion and its popularity with the civilian public is unbounded," says one critic of one of Sousa's latest marches—the one he wrote especially for the American Legion. This march will be on the program for the March King's appearance in Tampa.

SOUSA BOASTS OF BEST BAND OF HIS CAREER

Veteran Leader Will Bring 100 Musicians to Richmond on March 4.

HAS ALL-AMERICAN ARTISTS

Famous March King Is Known as Most Exacting, as Well as Most Amiable, of Directors in Whole World.

At the close of his Cuban engagement, which begins in Havana at the Theatre Nationale next week, Lieutenant-Commander John Philip Sousa and his band of 100 artists will return to the United States, reaching Richmond Saturday, March 4. Matinee and evening performances will be given at the City Auditorium by Sousa and the famous hundred. Mail orders are now being received at Corley's for reservations. Popular prices will prevail.

Trains Many Musicians.

Lieutenant-Commander John Philip Sousa, having trained and led more band musicians than any other bandmaster in the history of the world, justly may be regarded as a reasonably expert judge of bands and musicians. He is known as the most exacting, as well as the most amiable, of band leaders, but this season he has broken his habitual silence and abated his customary reticence about his own organization to admit (he never boasts) that his present organization is at once the finest and the most American group of artists that ever assembled at one time under his baton. Sousa's Band is always synonymous with musical excellence, but it has not always been predominantly American in personnel, nor has it always shown a majority of young over middle-aged or elderly instrumentalists.

Americans Most Versatile.

In a recent interview Lieutenant-Commander Sousa stated that the American musician of today is the most versatile, the most adaptable and the most thorough of all artists. Men of all races and nationalities have come under his direction. He has lifted his baton above the devoted heads of scores of illustrious individuals from almost every country of Europe. And these have been really great individual artists. But Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded. In addition to this gratifying degree of musicianship is added the two yet more striking facts, viz: most of the musicians of Sousa's Band now are young men, and most of them are Americans.

Additional verve, impetus, esprit, élan are added to the organized excellence of this band by reason of the ambition, the striving for reputation, the thirst for excellence which characterize both the individual components and the unified personnel of

LIEUTENANT-COMMANDER SOUSA, WHO WILL BRING HIS BAND HERE IN MARCH



Famous March King Will Bring 100 Musicians to City Auditorium for Matinee and N

this remarkable organization. No wonder that John Philip Sousa, Nestor of teachers, Vulcan of band "makers," Miracle Man of leaders, looks upon the twenty-ninth year of his leadership as the banner one of his long and crescent career.

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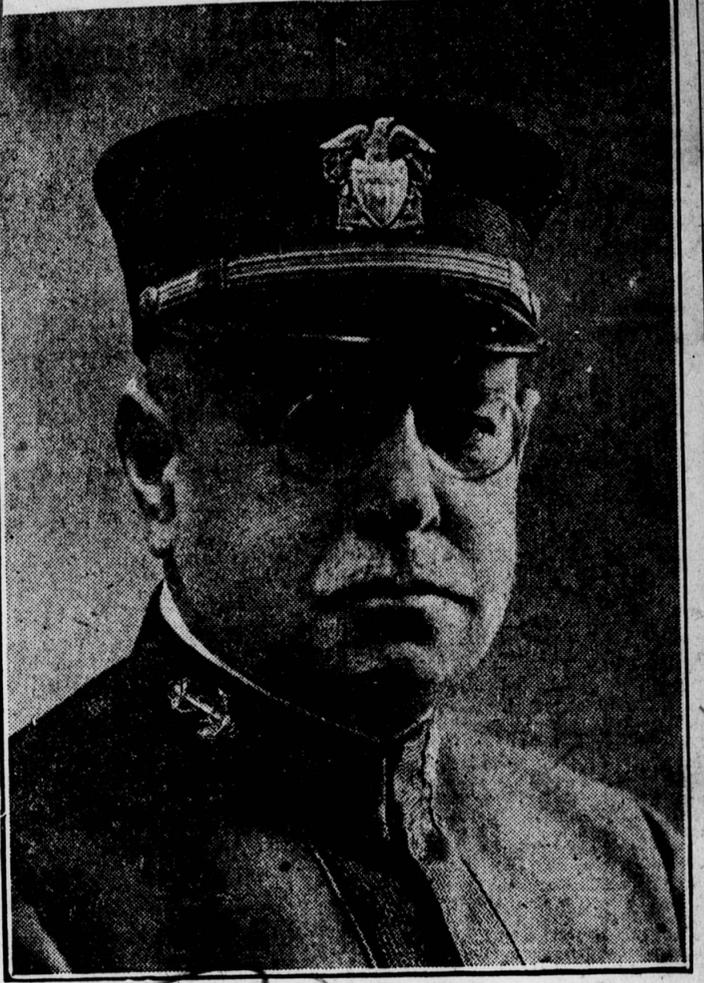
Morning Telegraph New York

Sousa's Concert at the Hip.

John Philip Sousa, generally designated in the mimeograph machines of his publicity department as "The March King," will return to the city for a gala concert on the night of March 5, it was made known yesterday.

Charles Dillingham has placed the Hippodrome at his disposal for the occasion and the performance will be in the nature of a welcome-home proceedings. The noted composer and conductor and his band are at present playing an engagement in Havana and the local concert will mark the wind-up of his season. The event assumes added interest in that March 5 will mark the twenty-fifth anniversary of the first public rendition of "The Stars and Stripes Forever," probably Sousa's most popular composition.

Arthur Hammerstein Leaving.



John Philip Sousa, who will appear with his band at the auditorium February 25.

Famous Harpist



Miss WINIFRED BAMBRICK HARPIST SOUSA'S BAND

Miss Hambrick is but one of a dozen soloists to be heard with Sousa and his band at the Grand Theater on Friday afternoon, February 17th.

MONTGOMERY, ALA

SOUSA NAME SIGN OF SUCCESS FOR BAND

Well Known Musical Organization Has Run of Twenty-Nine Years

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

by everybody as Sousa and His Band. Twenty-nine years ago, John Philip Sousa, then a well known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts, to enjoy them and to pay a small sum of money at the doors. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and quality of a Sousa program is.

The success of Sousa and His Band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music.

He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century, he has gone on and prospered

Men of all races and nationalities have come under his direction. He has lifted his baton above the devoted heads of scores of illustrious individuals from almost every country of Europe. And these have been really great individual artists. But Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded. In addition to this gratifying degree of musicianship is added the two yet more striking facts, viz: most of the musicians of Sousa's Band now are young men; and most of them are Americans.

Additional verve, impetus, esprit, élan, are added to the organized excellence of this band by reason of the ambition, the striving for reputation, the thirst for excellence which characterize both the individual components and the unified personnel of this remarkable organization. No wonder that John Philip Sousa, Nestor of teachers, Vulcan of band "makers," Miracle Man of leaders, looks upon the twenty-ninth year of his leadership as the banner one of his long and crescent career.

Sousa and his Band appear at Textile Hall Tuesday, February 21, matinee and night.

No American musician and few of the great musical conductors of the Old World have had so many professional and national honors conferred upon them as have been bestowed upon Lieut.-Commander John Philip Sousa, both here and abroad. He received from King Edward VII. the medal of the Victorian Order, pinned on his breast by the then prince of Wales now King George. The French government has given him the palms of the academy and the rosette of public instructor; he has the medal of the fine arts academy of Hainau Belgium, and other gifts by institutions and individuals. The "march king" appeared by command before King Edward at Sandringham and at Windsor.

Sousa Will Play Legion March in Tampa.

"Comrades of the Legion," one of the latest and most stirring of the irresistible marches by Lieutenant-Commander John Philip Sousa, is the official quickstep of the American Legion and its popularity with the civilian public is unbounded," says one critic of one of Sousa's latest marches—the one he wrote especially for the American Legion. This march will be on the program for the March King's appearance in Tampa, February 3.

Nearly 100 Members in Sousa's Great Band

No man in the world of music has had so extensively advertised a personality as Lieut. Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his Band, numbering nearly 100, have done and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his band are here on Tuesday, Feb. 21, at Textile Hall.

From The Savannah, Ga.

SOUSA COMING



JOHN PHILIP SOUSA

Sousa Coming.

Lieut. Commander John Philip Sousa, world-famous band leader, and his equally famous band, are receiving enthusiastic ovations wherever they appear and the present indications are that the season now under way will be the greatest in the history of the organization.

Reports from Havana, Cuba, where the Sousa Band has been giving a series of performances, indicate that the concerts were received with wild acclaim. The press comments are most flattering. Harry Askin, manager for Mr. Sousa, writes from Havana that all records are being smashed in attendance.

The coming of the Sousa Band and accompanying artists to Savannah on February 16 has aroused the keenest interest and it is expected that the capacity of the Municipal Auditorium will be tested at both matinee and night performances.

FROM *Greenwich*
FEB 3 1922 *Ha*



Sousa, "The March King" on Horseback

A story of the wonderful personal magnetism of Lieut.-Commander John Philip Sousa is told by Inspector Thurlow Parker, who is in charge of one of the offices of the U. S. customs service in greater New York. Mr. Parker is an ardent admirer of the "March King" and tells of his experience as follows: "Sousa, in the days I was under him

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

Lieut.-Commander Sousa and his world famous band come to Springer opera house on Friday night, Feb. 17, for one night only.

Sousa to Play His New March Compositions Here

When John Philip Sousa, Lieutenant-Commander, U. S. N., R. F., and his famous band come to Richmond for two concerts March 4th, Richmond music lovers will be given opportunity to hear played by a big corps of instrumentalists for the first time Sousa's two new marches. One of these, "Comrades of the Legion," is dedicated by the composer to the American Legion and has been adopted by the Legion as its official marching music.

The other is "Keeping Step With the Union," also a stirring military march, dedicated to Mrs. Warren G. Harding. The soloists who will appear with the band in Richmond are the most celebrated four of Sousa's company of soloists. They are Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Miss Winifred Bambrick, harpist, and John Dolan, cornetist.

In keeping with his policy of encouraging the love of music among the children of the United States, Lieutenant-Commander Sousa has directed that a large block of seats be sold to children for the matinee performance at 50 cents each. Miss Bertha Stockdell is arranging for the distribution of these seats among the school children of Richmond.

On the occasion of his visit the famous march king's newest compositions will be on the programs. These include: "Sousa's Turkey in the Straw," a dancing humoresque, described as a cowboy breakdown or barn dance de luxe, and "Keeping Step With the Union." Other popular marches by Sousa to be played by the "Famous One Hundred" are: "Who's Who in Navy Blue," "Sabres and Spurs," "The United States Field Artillery March," "Bullets and Bayonets," "Semper Fidelis," the famous march of the U. S. Marines, and "The Stars and Stripes Forever."

The company of soloists with Sousa's Band this season includes these noted artists: Miss Mary Baker, soprano; who was heard in the concerts given here last year; Miss Florence Hardeman, violin, also a favorite of last season; Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; R. Meredith Willson, flute; William M. Kunkel, piccolo; Joseph Norrito, clarinet; John Gurewich, saxophone; Joseph De Luca, euphonium; William Pierce, horn, and J. P. Schueler, trombone.

One of the most interesting features of the tour of the big Sousa organization this season is the playing of Miss Bambrick, the young harpist, who was taken up by Sousa after she had captivated musical New York, where she made her debut at a recital in Aeolian Hall. Already, under the baton of Sousa, this young artist has won her place among the foremost virtuosi of the harp. A singular, almost phenomenal, combination of power, technical fidelity and tonal flexibility distinguish the playing of Winifred Bambrick.

At every appearance with the band Miss Bambrick continues to astonish critics, artists and laymen with roundness, clarity, crispness and contrasts of her tone. They are amazed and delighted with the unforeseen range and resources of the harp as she plays it.

Pretty Blue Grass Belle Is Violin Soloist for Sousa

In Florence Hardeman, solo violinist of Sousa's band, the March King believes he has one of the greatest young women virtuosos of the present day and a worthy successor of the illustrious Maude Powell who also first achieved fame as soloist with Sousa's band. Miss Hardeman is a Kentucky girl born in the town of Hardeman of the Blue Grass country near Lexington.



Miss Florence Hardeman.

On her return to Cincinnati, Miss Hardeman gave a complimentary concert in which she more than justified the faith placed in her by her eminent townsmen. Upon that occasion she was presented with a noble violin which had been one of Ole Bull's favorite instruments, a trophy which she still cherishes both for its high intrinsic value as a concert violin and for the sentimental significance of its bestowal. Lieut. Commander Sousa is proud of his youthful protegee, Miss Hardeman, and it is his belief that within a few years she will be recognized and acclaimed as the foremost woman violinist of America.

FEB 1922
Greenwich
Famed Soloists Coming With Sousa's Band

One of the happiest of the added attractions of this season's concerts of Sousa's Band is the brilliant staff of vocal and instrumental soloists now performing in the different programs provided by the March King. Six stars of the first magnitude in addition to the great ensemble of trained band instrumentalists are now at the command of the famous leader and, by reason of these extraordinary resources, the always extensive repertoire of the organization has been enlarged and extended into musical fields of fine adventure that are not open to any other band organization now, or ever, before the public.

Precious and memorable examples of great compositions for the harp now enrich the library of Sousa's Band which has Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. Ellis McDiarmid, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist-singer of high attainments, is the soprano soloist and Miss Florence Hardeman, the violinist, completes the roster of eminent soloists now appearing under the baton of the March King.

The music-loving public has come to look forward with eager expectancy to the solo features which Lieut. Sousa is constantly adding to the always rich and diversified program of stirring music, and the diversity of interest and appeal which he is thus enabled to inject into every successive concert, precludes any possibility of sameness, much less monotony, in the ever changing musical menus provided by this master of program-making.

Sousa and his band appear at Textile Hall Tuesday, Feb. 21, matinee and night. Tickets now on sale at

From FEB 3 1922
TIMES,
Kansas City, Mo.

SOUSA THRILLS THE CUBANS.
Band Gets Wild Ovation at First Appearance on Island.
-HAVANA, Feb. 7.—Lieut. Commander John Philip Sousa received the ovation of the conquering hero tonight at the first appearance of his band in Cuba. From the moment he stepped ashore, Sousa has been treated as the guest of the people.

Sousa delivered tonight his repertoire of musical thrillers to four thousand auditors. He was welcomed to Cuba by General Montes, representing the army, and received by President He was

SOUSA BAND.
Lieutenant-Commander John Philip Sousa, the world famous bandmaster, would like to explode an old fable or falsification about himself. He recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the Lieutenant-Commander himself told the story it makes a most interesting yarn. Sousa will give two concerts here February 19th at the City Auditorium.

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

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

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

"Seriously, I was born on the 6th day of November 1851 in G street S. E., near old Christ Church, Washington, D. C. Tickets are on sale at the Montgomery Talking Machine Co.

FEB 1922

FEB 1922
Greenwich
Sousa's Band to Play Many Novelties Here

Many musical novelties feature concert programs by Sousa's band this season. A beguiling fan "Feather Your Nest," "The Fancy the Town," a melange of popular of the past decade, the great band's new marches "Keeping Step With the Union" and "On the Campus," sides a Cowboy "breakdown" and "Turkey in the Straw," are among new numbers that have already instantaneous hits.

Tickets are now on sale at Ph & Crew Piano Co., and Arms Pharmacy for both concerts, matinee and night Tuesday, Feb. 21st at

FEB 3 1922
Jacksonville
JOE BERRY FINDS TWO OF HIS "OLD BOYS" PLAYING HEAVY WITH SOUSA

Not throwing on any dog or pushing out his chest to the point where vest buttons might be in danger, but Joe Warren Berry, Jacksonville's own band-master, yesterday stepped a little higher and looked the world a little straighter between the dog-eared eyes because of finding two of his "old boys" with the Sousa outfit.

"Two of 'em—sitting right there on the stage each in a solo chair and frequently listed on programs for solo numbers," said Joe Warren. "Two of 'em—count 'em. Played with Berry Municipal Band, too; both of 'em. One of 'em's coming back,

probably, when the Sousa season closes. That's the kind of band we've got and we're going to have."

Joe referred to none other than Robert A. Ross, of the clarinet section of Sousa's band, and William Kunkel, piccolo soloist of the Sousa aggregation. Kunkel is listed on the Sousa program for St. Petersburg in a piccolo solo number. Ross played with Berry's band during the winter seasons of 1921 and 1920 and at the close of the Sousa season plans to return here. Mr. Berry said, Kunkel was a member of Berry's band in 1920 and was heard in a number of piccolo solos during the Hemming Park engagement.

Sousa Coming to Charlotte.

No man in the world of music has had so extensively advertised a personality as Lieut.-Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band, numbering nearly 100, have done and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his band are here February 25 at the Auditorium.

FEB 1922

FEB 9 1922

SOUSA AND HIS BAND DREW BIG AUDIENCES

March King and His Musicians Heard in Two Splendid Concerts Here Yesterday.

By GEORGE HOYT SMITH.

It's twenty years and more since I first saw John Philip Sousa and heard his band; that was in Charleston, and while I've heard his band and watched him "conduct" many times since, it doesn't seem as though he had changed much—and he still manages to gather about him a fine lot of musicians who follow his baton faithfully and produce results that do not appear to be secured by many concert bands. Sousa was the March King, way back in the nineties, and his lively and melodious, semi-military compositions were played and stepped to in every part of the country. After that he went into the higher stuff—composing light operas, and they got considerable attention and held the stage for awhile. Kings went into the discard during the big war and now it is Lieut. Commander Sousa who stands before his splendid organization and brings out a silvery, whispering melody from the flutes or a smashing fortissimo, drums, cymbals and kettle-drums in unison, with a croaking of his little finger or a wiggle of the ten-inch baton that looks so insignificant when he leaves it on the music rack. Sousa hasn't changed much in the years he has been before the public except perhaps getting a bit gray, and a bit stouter. Come to think of it he wore a Van Dyke twenty years ago—but his bald spot was just about the same as now, and his military moustache gives him somewhat of a severe look, but he doesn't fight with his musicians, he leads them, easily, quietly and effectively into whatever tempo desired, and gets just what he wants with the least apparent effort. This is something that must appeal to the crowd—it wins an encore for every number, and the famous bandmaster goes to it as cheerfully as though he enjoyed every musical moment as much as the audience.

At the afternoon concert yesterday the Army was more than half filled and last night extra seats had to be provided. I don't know the exact seating capacity of the Armory, but understand that there were about 2,500 people there when the program began, and this in face of one of the worst rain storms we have had in a long time. The program opened briskly and the crowd was enthused immediately. The band made a handsome appearance on the Armory stage, which had been enlarged for the occasion. A huge copy of Old Glory was suspended back of the band and another great flag hung near, from the ceiling. Palms helped to make the scene attractive and the handsomely uniformed men and their instruments made variety and added to the interest in the ensemble. Lieut. Commander Sousa came out promptly and the first selection, Overture in Spring Time (Goldmark), was splendidly played. It is a showy composition and has been arranged to bring out the full possibilities of a concert band. It was enthusiastically received and the bandmaster had something going again in two minutes. Introducing his own Gilding Girl—a merry rondelay in waltz time, and then in answer to another encore that always popular El Capitan, the band was established firmly with Jacksonville, once more. The second regular number on the program was a cornet solo, played by John Dolan

and well received. A second selection was asked and graciously given. Following the soloist a suite by Sousa was played and proved highly interesting. It was called Camera Studies and the first movement, The Flashing Eyes of Adalusia, a brilliant descriptive, was found of more than usual beauty and importance. The other two movements, developing new features in harmonizing and counterpoint, were also excellent and all were enjoyed.

Rather Unique.
Taking the place of the vocalist who was excused on account of indisposition, Mr. Hummel was heard in a piccolo solo—rather unique and evidently appreciated. The recall brought a quartet of piccolo players to the front and their selection was well received. One of the most beautiful and brilliant of the regular selections was Massenet's Angelus—a massive composition of wonderful harmonies and mass effects. It was magnificently played—in fact to me it was the most delightful feature of the program. Following an intermission of a few minutes the band played another of Sousa's compositions, it was called Fancies of the Town and included arrangements of songs and dances popular a decade ago. The xylophone soloist, George Carey, played a splendid number, Mendelssohn's Rondo Caprice, and, recalled, played several popular selections. Another of Sousa's new marches was played, On the Campus, and then Miss Hardeman played a violin solo, with band accompaniment. Miss Hardeman is an artist and her number was greatly appreciated. First playing two movements from Viewtemp's Concerto in F sharp minor, she was obliged to respond to an insistent encore and played the Souvenir (Dredia), and Schumann's Traumerei. The concert program was closed with the Cowboy Breakdown, arranged by Guion, and—then there were some more Sousa marches and the concert was over.

It was all very pleasant and enjoyable and even though a lot of people got soaking wet and somewhat out of patience before getting home, all will no doubt remember the visit of the great bandmaster, and be glad they took a chance with the weather and went to the Armory.

The evening program, exclusive of encores, was as follows:
Overture in Spring Time (Goldmark).
Cornet solo, Carnival of Venice (Arban), John Dolan.
Suite, Camera Studies (Sousa).
(a) The Flashing Eyes of Adalusia.
(b) Drifting to Loveland.
(c) The Children's Ball.
Piccolo solo, Mr. Hummel.
Scene Pittoresque, The Angelus (Massenet).

Melange, The Fancy of the Town (new) (Sousa).
(a) Xylophone solo, Dondo Capriccioso (Mendelssohn), George Carey.
(b) March, On the Campus (new) (Sousa).
Violin solo, Two movements from Concerto in F sharp minor (Vieuxtemps), Miss Florence Hardeman.
Cowboy Breakdown, Turkey in the Straw (Transcribed by Guion).

The Afternoon Program.
For the afternoon the program was announced as follows:
Rhapsody, The Fourteenth (Liszt).
Cornet solo, The Volunteer (Rogers), John Dolan.
Suite, Three Quotations (Sousa).
(a) The King of France.
(b) And I, too, was born in Acadia.
(c) Nigger in the wood-pile.
Soprano solo, Carmenita (Wilson), Miss Mary Baker.
Hymn to the Sun from Iris (Macagnoli).

A Mixture, Showing Off Before Company (Sousa).
(a) Euphonium solo, Beautiful Colored (DeLuca), Joseph Deluca.
(b) March, Keeping Step With the Union (new) (Sousa).
Violin solo, Polonaise in D flat (Wieniawski), Miss Florence Hardeman.
Dale Dances of Yorkshire (Wood

To the right, John Philip Sousa, who will appear in Atlanta with his famous band, February 20, for a matinee and evening performance at the Auditorium. Here he is shown at his country home on Sands Point, Long Island. White Studio.



FEB 4 1922

SOUSA TO BE CITY'S GUEST

Auto Tour And Reception Arranged for Him

Final arrangements for the appearance of John Phillip Sousa and his famous band in St. Petersburg were made in Tampa Friday by Sherman K. Smith who spent the day there.

Smith also made the arrangements for the entertainment which will follow the concert Saturday night. This will include a reception to be given at the Florida Art School by Mrs. Edith Tadd Little.

Mrs. J. Liberty Tadd, Mrs. Little and Mr. Smith have arranged to give Sousa and his entire band a sightseeing tour of the city. The tour will be made in 30 automobiles, donated by local persons interested in music.

Lieut. Commander Sousa repeated to Mr. Smith his acceptance of a few weeks ago, which was sent by mail. Smith also carried to Sousa a message of greetings from Mayor Pulver.

The company will arrive this afternoon at 12:30 from Tampa by boat. The automobile tour will be started immediately.

The first performance will be a matinee at the Plaza Theater which will be followed by the evening entertainment.

FEB 7 1922

SOUSA IS GUEST AT ROTARY LUNCH

"March King" Is Given Hearty Welcome by President "Spud" Sherrill and Rotary Members.

John Phillip Sousa was a guest at the Rotary luncheon held at the Sar Carlos hotel at 1 o'clock yesterday. Mr. Sousa was given a hearty welcome as he entered the dining room escorted by a committee from the club.

The noted band leader made a short talk to the Rotarians and related several anecdotes.

With yesterday's attendance the percentage for the month of January will reach the 90 mark, putting the club in that column for the first time in several years.

A letter was read from the war department asking the cooperation of the Rotarians in conjunction with other civic organizations in the proposed bridge over the Grand Bayou.

The petition of the Pensacola Yacht club for aid of the several civic organizations in their efforts to purchase the concrete steamer Genera Charles I. Wilson was endorsed by the club.

FEB 3 1922

TALLAHASSEE ENJOYED SOUSA'S BAND CONCERTS

Tallahassee, Feb. 2.—(Special)—Another great musical treat was enjoyed in the capital city Wednesday afternoon and evening when John Phillip Sousa and his famous band rendered two concerts to capacity audiences.

Breaking the long trip from Pensacola to Jacksonville, Tallahassee was fortunate to be the "half-way station," for there are few small towns that can boast of such an opportunity. Standing room in the largest auditorium in the city was sold for both concerts, and the great band leader was greeted with prolonged applause when he appeared on the stage to direct his company of seventy musicians. The program was most attractive on both occasions and carried the variety that is characteristic of his compositions.

FEB 10 1922

SOUSA AND HIS BAND IN DOUBLE CONCERT

Sousa marches, played by Sousa's band and directed by the one and only Lieut.-Commander John Phillip Sousa himself, brought back recollections of pre-war days to the two capacity audiences that crowded into the Tampa Bay casino yesterday afternoon and last night, and even the great bandmaster himself, accustomed as he is to enthusiastic receptions, could hardly have failed to be pleased at the rousing welcome that greeted him in Tampa.

Only one of the artists with the big organization was absent at yesterday's concert, Miss Mary Baker, soprano, having contracted a cold that made it impossible for her to sing. However, what the audiences missed in this respect was more than made up by interpolated numbers and by the usual Sousa liberality in the matter of encores.

Opening last night's concert with an overture introduced by the single reeds and taking up the other wood winds, the band demonstrated its capabilities as a concert organization, and Sousa showed his wizardry as a director. From the reed and wood wind movements the number modulated into soprano brasses and through a second and third movement into a brilliant finale. As an encore number, the band played "El Capitan" with all the Sousa verve and dash, with "Biddy" as a second

encore.

John Dolan, cornet virtuoso, played "Carnival of Venice" in masterly style, responding to applause that would not be quieted, with "Lassie o' Mine."

A suite of three numbers, a Sousa opus, consisted of "The Flashing Eyes of Andalusia," "Drifting to Loveland," and "The Children's Ball," the second of these being perhaps the best number of the entire program.

In place of Miss Baker's number, a flute solo was interpolated by R. Meredith Wilson, the encore being a quartet of piccolos, both excellent. "The Angelus" was followed by "Dixie" and "Second Field Artillery" closing the first part of the program.

In the second part another Sousa number, "The Fancy of the Town," called for an encore, the band playing "The Love Nest" in a wonderful arrangement by the bandmaster, George Carey, performing on a amplified xylophone, caught the audience with Mendelssohn's "Rondo Capriccioso." A new Sousa number, "On the Campus," was followed by "Stars and Stripes Forever." Miss Florence Hardeman, violinist, gave the difficult concerto in F sharp minor by Vieuxtemps, graciously responding to prolonged applause with "Souvenir" and "Tannhauser." The concert closed with a cowboy breakdown, "Turkey in the Straw."

SOUSA WILL DEDICATE MARCH TO FRATERNITY

Noted Bandmaster Praises O. U. Organization.

NORMAN, Feb. 4.—(Special)—John Phillip Sousa will write a march dedicated to the University of Oklahoma chapter of Kappa Kappa Psi, national band fraternity for college men, according to Scott Squyres, national grand president of the fraternity and Sooner student, to whom Sousa promised this march.

The great bandsman and composer also promised to send the Sooner band copies of the latest band pieces yet unpublished as a special compliment to the fraternity and to the Sooner band.

Sousa was initiated into Kappa Kappa Psi January 25, after the performance in Oklahoma City of his band and just before the dinner given Sousa at the capital. An invitation to dine had been wired to him by the fraternity while he and his band were in Texas and he had accepted immediately.

Sousa expressed his appreciation of the honorary membership several times during the dinner and said that he was as proud of it as any of the numerous honors that have been heaped upon him by every country. He holds honorary degrees from several American and foreign universities and wears the Palms of the French Academy, the Legion of Honor and many other decorations.

"This honor, however, is more significant to me," he said, "because it is bestowed by an organization of young college men who are engaged in the work to which I have dedicated my life. The bandmen of the world today are the

FEB 5 1922

Sousa's Band Here on February 24th

The biggest xylophone ever made has been delivered to George Carey, the xylophone soloist of Sousa's Band, the instrument being the artist's long cherished plan to produce impact melody of a quality and degree never before derived from this style of instrument. The new xylophone is twelve feet long and permits the simultaneous playing of eight performers, thus constituting a "xylophone orchestra" with but one instrument.

The curious innovation in band concerts will be placed on the stage at all concerts of the Sousa Band this season, and a feature of the programs will be a "symphonic xylophone" number with eight players led by Mr. Carey. The new instrument is beautifully adorned, constructed of silver and brass, and represents an investment of over \$5,000. Mr. Sousa with his band of 100 will appear at the Columbia theatre Friday, February 24, for

FEB 8 1922

Biggest Xylophone With Sousa's Band

The biggest xylophone ever made has been delivered to George Carey, the xylophone soloist of Sousa's Band, the instrument being the artist's long cherished plan to produce impact melody of a quality and degree never before derived from this style of instrument. The new xylophone is 12 feet long and permits the simultaneous playing of eight performers, thus constituting a "xylophone orchestra" with but one instrument.

The curious innovation in band concerts will be placed on the stage at both concerts of the Sousa Band, Tuesday, February 21, and a feature of the programs will be a "symphonic xylophone" number with eight players, led by Mr. Carey. The new instrument is beautifully adorned, constructed of silver and brass and represents an investment of over \$5,000. Tickets were placed on sale Monday at Phillips & Crew Piano Company and Armstrong Pharmacy. Indications point that the Textile Hall will be taxed to capacity, matinee and night.

FEB 11 1922

SOUSA'S BAND, LARGEST ON TOUR COMING TO GRAND

The biggest brass band which ever made a tour is that of John Phillip Sousa, the "March King," which is scheduled for a visit to Macon on Friday afternoon, February 17th. It was considered a big band when it played in Macon several years ago, and boasted 50-count 'em 50—musicians. But now it has doubled that number. Lieutenant John Phillip Sousa, it is said, has trimmed off his famous beard and laid aside some of the medals which made him look like a traveling jewelry store, but he has lost none of his old time pep, according to newspaper reviews of his concerts in other cities.

Though he plays excellent music and is by no means afraid to cope with the most intricate of the "classical" compositions, Lieutenant Sousa, it is said, recognizes that a brass band audience is distinctly one of "the people," and that his first mission is to delight and entertain. So his programs are brimming over with "tunes," the stirring Sousa marches, hits from the famous musical comedies, "stunt" pieces in which all the instruments have solo parts.

One of the numbers announced for the Macon concert is Lieutenant Sousa's own new arrangement of "Dixie," which is said to add new "pep" and beauty to the old favorite. Many of his famous old

marches will be played for encore numbers. Several soloists will be featured on the program.

SOUSA BOASTS OF BEST BAND OF HIS CAREER

Veteran Leader Will Bring 100 Musicians to Richmond on March 4.

HAS ALL-AMERICAN ARTISTS

Famous March King Is Known as Most Exacting, as Well as Most Amiable, of Directors in Whole World.

At the close of his Cuban engagement, which begins in Havana at the Theatre Nationale next week, Lieutenant-Commander John Philip Sousa and his band of 100 artists will return to the United States, reaching Richmond Saturday, March 4. Matinee and evening performances will be given at the City Auditorium by Sousa and the famous hundred. Mail orders are now being received at Corley's for reservations. Popular prices will prevail.

Trains Many Musicians.

Lieutenant-Commander John Philip Sousa, having trained and led more band musicians than any other bandmaster in the history of the world, justly may be regarded as a reasonably expert judge of bands and musicians. He is known as the most exacting, as well as the most amiable, of band leaders, but this season he has broken his habitual silence and abated his customary reticence about his own organization to admit (he never boasts) that his present organization is at once the finest and the most American group of artists that ever assembled at one time under his baton. Sousa's Band is always synonymous with musical excellence, but it has not always been predominantly American in personnel, nor has it always shown a majority of young over middle-aged or elderly instrumentalists.

Americans Most Versatile.

In a recent interview Lieutenant-Commander Sousa stated that the American musician of today is the most versatile, the most adaptable and the most thorough of all artists. Men of all races and nationalities have come under his direction. He has lifted his baton above the devoted heads of scores of illustrious individuals from almost every country of Europe. And these have been really great individual artists. But Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded. In addition to this gratifying degree of musicianship is added the two yet more striking facts, viz.: most of the musicians of Sousa's Band now are young men, and most of them are Americans.

Additional verve, impetus, esprit, élan are added to the organized excellence of this band by reason of the ambition, the striving for reputation, the thirst for excellence which characterize both the individual components and the unified personnel of

LIEUTENANT-COMMANDER SOUSA, WHO WILL BRING HIS BAND HERE IN MARCH



Famous March King Will Bring 100 Musicians to City Auditorium for Matinee and Night March 4

this remarkable organization. No wonder that John Philip Sousa, Nestor of teachers, Vulcan of band "makers," Miracle Man of leaders, looks upon the twenty-ninth year of his leadership as the banner one of his long and crescent career.

ings in a justice's office. The judge's court is across the street from Miss Rose's place of employment. "I'm going to double my record next year," Miss Rose boasted.

from CONSTITUTION
address: Atlanta, Ga.
FEB 11 1922

SOUSA AND HIS BAND COMES HERE FEB. 20

Two Concerts to Be Given at the Atlanta Auditorium.

John Philip Sousa's world-famous band, nearing the completion of its 1922 tour, reaches Havana, Cuba, today for a week's stay in the wide-open capital, and cables received by his local management Saturday indicate that the "Teatro Nacional" has been completely sold out for the week beginning "Febrero 7 al 12," with the



JOHN PHILLIP SOUSA.

Sousa came... The 2,000... were fortunate... trance into the... showed their appreci... uminous and long ap... time the famous band... peared on the stage.

The concert last night und... peer of all leaders, Lieut... John Phillip Sousa, U. S. N. R. I... will long be remembered by the... packed house, and while it is possi... ble that another man of equal abili... ty may spring from somewhere and... take his place some day, it is this... writer's opinion that so long as... Sousa cares to wield a baton just so... long will multitudes clamor for his... brand of music and leadership.

The concert also demonstrated... conclusively the crying need for an... adequate auditorium. Hundreds of... persons were turned away from the... doors and went home disappointed... The casino, which normally seats... about 1,500 persons, was crowded to... capacity and the fire department of... ficials were called in early in the... evening to supervise the work of... placing those who cared to stand... during the concert. The balcony... was jammed. It was the opinion of... those in charge that fully as many... more persons would have attended... had the seats been available.

"Love Nest" and its variations... was the outstanding number, al... though there were several features... This was an encore to a more ser... ious number. As played by Sousa... and his band, this popular number... showed the possibilities of building... up a seemingly easy selection. The... first strains led the auditors throu... gh lovemaking scenes previous to m... riage; the famous wedding march... followed with a roar and rattle of... a departing train. Later the sele... tion took on "troubles," interpola... ted by that famous selection, "The... Old Gray Mare, She Ain't What She... Used To Be." Then followed a cab... aret scene with "Good Night Lad... ies"; next the chiming of a cuckoo... clock tolling the hour of 12, and... lastly, the reed section gently... playing the chorus from "Love Nest"... and the entire band in "Home Sweet... Home."

The first number on the program... an overture, "In Spring Time," by... Goldmark, showed the possibilities... of the band, especially of the reed... section. The principal theme of this... number is executed by the reeds... and shows the transformation of... disturbing weather into fair, with... the entire band closing the selection... brilliantly. As encore to this "El... Capitan," by Sousa, was rendered... as only Sousa's band can. Tumultuous... applause brought another number... "Buddy," also played with feeling... and expression.

John Dolan, who occupies the first... cornet chair, played "Carnival of... Venice" and showed just what a cor... net can do when properly played... He demonstrated his ability by... reaching practically the highest... possible tone and then dropping to... the lower register in quick order... His playing was masterly. "Lassie... o' Mine" was also played by Mr. Do... lan with equal ability.

Another feature of the concert... was the three-section suite, "Cam... era Studies," by Sousa, including... "The Flashing Eyes of Andalusia,"... "Drifting to Loveland" and "The... Children's Ball." This number dem... onstrated that the "March King,"... while winning the world with his... marches, is just as capable at writ... ing all styles of music. As an en... core "Social Laws" was played with... skill. "The Angelus," by Massenet... received a generous share of ap... plause. Following this the band... drifted into "Dixie" and it is a won... der how the roof remained on the... building as the entire audience... seemed to vie with each other in... applauding. "Dixie" was follow... ed by "U. S. Field Artillery" march... by Sousa, touched a responsive chord... in the musical hearts of the audi... ence. The xylophone numbers by George... Carey and the violin selections by... Miss Florence Hardeman were... greeted with unstinted applause... and following the xylophone sele... ction the band played that old reli... able favorite, "The Stars and Stripes... Forever." "Turkey in the Straw,"... as transcribed by Guion, was played... in a style all its own and ended the... concert. THOMAS H. DAVIS.

FEB 4 1922
Greenwell BC

Tells Of Sousa's Personal Magnetism

A story of the wonderful persona... magnetism of Lieutenant-Comm... ander John Philip Sousa is told by In... spector Thurlow Parker, who is in... charge of one of the offices of the... United States customs service in... Greater New York. Mr. Parker is... an ardent admirer of the "March... King," and tells of his experience... as follows:

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

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

Lieutenant Commander Sousa and... his world famous band come to Tex... tile Hall on Tuesday, February 21... matinee and night.

From The Birmingham, Ala.

Herald



Numerous Encores Feature Concert by Sousa's Band

The first number last night in John... Philip Sousa's concert at the Audi... torium was a bit highbrow for a brass... band—a Goldmark overture—and so... the vast audience, which found even... standing room worth-while, did not... really strike its gait until the en... core to the overture, which was "El... Capitan," but from that time on, a... pleasant time was had by all.

The concert was a genuinely satis... fying one; in fact, most remarkable... to those unfamiliar with this organiza... tion, which is a perfect exemplifica... tion of organized efficiency, its com... mander, now in his thirtieth year as... band conductor, putting the organiza... tion through with a precision of truly... military exactness.

The very arrangement of the encores... was efficient. There was no unneces... sary dragging out of applause. It... burst out spontaneously after every... number, and Commander Sousa, ac... customed to enthusiasm, and prepared... for it, passed almost immediately from... each program number into the first... often the second and frequently the... third encore. Sixteen were counted... and then account was lost. It seemed... easier, instead of writing the extra... numbers down, just to get a cata... logue tomorrow of Sousa's composi... tions for thirty years, and the rest... of the band's repertory.

The program was mostly made up... of strictly and legitimately band mu... sic, stirring marches, robust waltzes... with more of invigorating swing than... sentimentality, popular ballads woven... into tuneful melodies that were... strung together with stimulating links... of the rat-a-plan style that filled one... with curiosity as to whether the next... air would be "End of a Perfect Day"... or "Little Gray Home" or a Harry... Lauder air; and the "Stars and Stripes... Forever" and "Sabre and Spurs,"... pieces with as many as twenty... of the musicians coming with mili... tary promptness to the front of the... band.

ning was carefree. And there was... even the crackling of machine guns... in "Bullets and Bayonets" and the... firing of field pieces in "Field Artil... lery."

It was all very wholesome and nice... There was lots of tune, and the kind... of rhythm that is stimulating with... out being inebriating. In fact, judg... ing by the applause of a distinctly... popular audience, nobody noticed the... absence of jazz.

The soloists were an exceptionally... capable group. John Dolan did mar... vels with the cornet that would com... pare with the violin pyrotechnics of... a Heifetz. George Carey played the... Mendelssohn Rondo Capriccioso with... a brilliance that one would hardly... have believed the instrument capable... of, and Miss Florence Hardeman, vi... olinist, was a musician of such parts... as to make her audience very speedily... forget the first few moments' im... pression of lightness of tone in com... parison with the bulk of the great... volume that had preceded her solo... number. Miss Mary Baker, soprano... gave a pleasing bird song of colora... tura style with flute obligato, but... rather astonished her hearers in her... encore, "The American Girl," by Sou... sa, when she made her heroine talk... what was practically baby talk. Such... a style for the American girl of the... period in which "El Capitan" was... written might be convincing, but not... of the girl of 1922.

Sousa himself, older in years, stout... er in figure and much changed from... the absence of the once famous beard... was the same Sousa as to the results... he gets, and with apparently little... effort. His drilling is evidently done... when there is no audience, and dress... parade is a finished performance with... only routine orders to give.

The audience in its enthusiasm and... craving for more was almost at inter... esting as the performance, and there... was a goodly sprinkling of the musi...

JAN 31 1922
SOUSA NEGOTIATES FOR PRIVATE YACHT FOR CUBAN VOYAGE

Noted Bandmaster Probably Will Charter Craft for Trip from Tampa in February.

A private yacht, now sought for charter for Sousa and his band, probably will carry the March King from Tampa, at the conclusion of his Florida engagements, to Havana, where this organization is billed to appear at the leading theater of the Cuban capital.

Efforts toward chartering a large private yacht, capable of accommodating nearly one hundred people, are now being made by the Sousa representatives, according to Ernest Philpitt, locally in charge of arrangements for the Sousa concert February 2.

According to Mr. Philpitt, the concert at the Duval county armory probably will attract the largest crowd ever attending any musical event in Jacksonville. "This already has been indicated from the advance sale of tickets," representatives of Mr. Philpitt said last night, "and we are confident that every seat in the armory will be filled both afternoon and night on the day of the Jacksonville engagement."

A number of parties from nearby towns are coming here for this event Mr. Philpitt said, and the engagement of Sousa and his band promises to be the outstanding musical event of many years in Jacksonville.

"The engagement of Sousa and his band for Jacksonville represents much effort on the part of Mr. Philpitt personally," a representative said last night, "at first it was thought impossible to secure a stop-over here of Lieut. Commander Sousa and his peerless organization on their way to Cuba. The band is on a world-wide tour and securing an engagement in Jacksonville is considered a decisive feather in the Philpitt cap. This band, the best known and the most popular in the United States, has been received with tremendous acclaim wherever it has appeared, and we feel sure that Jacksonville will prove no exception to the rule in this respect."

MONTGOMERY, ALA.

AMUSEMENTS

This Matter Furnished by Theatres

SOUSA'S BAND.

Lieutenant-Commander John Philip Sousa, the world famous bandmaster, would like to explode an old fable or falsification about himself. He recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the Lieutenant-Commander himself told the story it makes a most interesting yarn. Sousa will give two concerts here February 19th at the City Auditorium.

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

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

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

"Seriously, I was born on the 6th day of November 1854 in G street S. E., near old Christ Church, Washington, D. C. Tickets are on sale at the Montgomery Talking Machine Co.

John Phillip Sousa



The name of Lieut.-Commander John Phillip 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. This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason is, that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison, and makes the Sousa style inimitable. Sousa and his band, numbering nearly 100 players, will be here on Tuesday, February 21, at the Textile Hall, matinee and night.

SOUSA'S FAMOUS BAND IS COMING

To Play Matinee and Night Performances Here on February 22.

Lieut.-Commander John Phillip Sousa and his famous band enlarged this season to nearly 100 musicians, will visit Spartanburg on Feb. 22, in the course of the most extensive continuous tour he has yet made on this continent. The completion of his 1921-22 season will bring the total itinerary of Sousa's band to nearly



300,000 miles, which includes more than twenty trans-continental journeys, five tours of Europe and one zig-zag globe girdling concert exhibitions of 60,000 miles. To this unchallenged record Lieut.-Commander Sousa this season will add a tour which includes the principal cities of Canada, Mexico, Cuba and the United States. Much pleasure has been brought to bear upon the great bandmaster to include a number of South American capitals, but this list of engagements is already too long to be extended this season.

No American musician and few of the great musical conductors of the Old World have had so many professional and national honors conferred on them as have been bestowed upon Lieut.-Commander John Phillip Sousa, both here and abroad. He received from King Edward VII, the medal of the Victorian Order, pinned on his breast by the then prince of Wales, now King George. The French government has given him the palms of the academy and the rosette of public instructor; he has the medal of the fine arts academy of Hainau, Belgium, and other gifts by institutions and individuals. The "march king" appeared by command before King Edward at Sandringham, and at Windsor.

Sousa And His Band Appear At Textile Hall, Tuesday, Feb. 21



LIEUT. COMMANDER JOHN PHILIP SOUSA

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and His Band. Twenty-nine years ago, John Phillip Sousa, then a well known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts, to enjoy them, and to pay a small sum of money at the doors. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised pro-

grams by encores, and everyone knows what the quantity and quality of a Sousa program is.

The success of Sousa and His Band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century, he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band, and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

Sousa Parts With His Vandyke, But Retains Title of March King

"The average Jacksonville citizen may not recognize the man, but he'll certainly recognize the music," declares Ernest Philpitt, in charge of local arrangements for the approaching concert here by Sousa and his band, February 2, in the Duval county armory.

Sousa has parted with his well-known and world-famous Vandyke, but he retains his supremacy as the master bandmaster of the age and he holds a firm grasp on his laurels as the march king, Mr. Philpitt said.

The story of Sousa's passing with his beard is of much interest throughout the country, Mr. Philpitt said. When the recent war began to attain proportions that forecast the entry of the United States into the conflict, Sousa determined to do his bit with the other loyal Americans and when the time came for volunteers he stepped up and signed on the line. He was commissioned lieutenant-commander in the naval reserve forces and was stationed at the Great Lakes training station in charge of the training of musicians. Facial adornment of Vandyke proportions was not popular in the navy and Sousa stepped blithely to the barber shop, parting with the beard that the world knew.

At the close of the war when Sousa returned to the life of a private citizen, though retaining his commission in the naval reserve, he refused to grow another beard, and when he appears in public it is as a changed Sousa, as far as facial adornment is concerned.

"Hair doesn't make the musician," Mr. Philpitt said, "whether it is on the head or chin, or whether there is no hair. Sousa has certainly demonstrated this fact, and when he appears in Jacksonville he will be minus the beard."

The two concerts, afternoon and evening, promise to attract the largest audiences ever turning out for a musical event in Jacksonville, Mr. Philpitt said. Already the advance ticket sale has been heavy and indications are that late comers may be doomed to disappointment. The Duval county armory, including the balcony, will seat more than three thousand people. "We will have need for every seat that can possibly be crowded into the house, too," Mr. Philpitt said.

SOUSA'S BAND WILL APPEAR HERE SOON

Famous Musicians Will Be Brought To Greenville On Feb. 21 By Shriners.

Committees will be appointed and important details in connection with the appearance of Philip Sousa's band here February 21, will be arranged at a meeting of all members of Hejaz Temple which has been called for 7 o'clock Tuesday night at the Masonic Temple by Col. Geo. T. Bryan, past potentate and present recorder of the temple.

The famous band, which is well known in America and abroad, will appear here, matinee and evening at Textile Hall under the auspices of Hejaz Temple. Proceeds will go to the Hejaz band patrol, a drum corps but the event will be community proposition, the Shriners having taken over responsibility for bringing the noted musician here after the contract with the Textile Hall Association had been cancelled.

An especially educational and instructive program will be presented at the matinee performance for the benefit of Greenville school children and persons who cannot conveniently attend the evening presentation.

The band has just completed a week's engagement in Havana, Cuba. It consists of 85 instrument and Phillip Sousa, now in his 69th year, is recognized as the leader of his profession. He has just recovered from a recent illness but will appear personally here. This will be the first opportunity Greenville music lovers have had to hear the noted musician in this city and a capacity audience is expected at each performance as the present tour is probably the last the organization will

...wish me to say... the best city I have... remarked Lt. Com... John Phillip Sousa... reporter, after the... afternoon concert of his... and, "and I will say that although I have only been in your city a few hours, from what I have seen of it I am very much pleased, of course, with the city, but above all with this delightful weather you are having. It is so much different from what we have in the north."

"Now that is out of the way," he continued, "suppose we talk of other things, and while we are riding to town I'll tell you something of the horse that threw me and nearly caused a vacancy in the Sousa family circle. His name was Charley the Tartar, and I had been warned to keep off him, but you know since childhood I have been obsessed with a desire to do just the things I was told that I couldn't, and when my valet said that I couldn't ride this horse was exactly when I made up my mind that I would either ride him or know the reason why."

The Meanest Horse.

"Charley was about the meanest horse I have ever had the privilege of riding. He had an utter contempt for such a common thing as an automobile and it usually took a great deal of coaxing to keep him from placing his right foot on the sides of passing cars. As for children, he would actually growl when passing a group of them, and it seemed to be his greatest delight to tear and wreck everything in sight.

"He had a cataract over his right eye and it is my opinion that this caused a depression on his brain. I was finally convinced that it was impossible to ride him with any degree of comfort and safety when one afternoon after he ran away with me for a distance of nearly 11 miles over a rough road, he showed his mettle and finally unseated me, causing a break in my left arm."

Sousa later explained that Charley was now enjoying the very best of health on a farm near Higham, Mass., and as far as he was personally concerned, Charley could remain there. The commander still carries a mark of the encounter with the horse.

"Yes, I would be delighted to lead your American Legion band in one of the popular marches," he said, when informed that the Tampa post is the possessor of a 48-piece band. "But you know I am not as young as I used to be and I try to keep away from music other than my own band, just as much as possible. I believe it is good for me, but if I were going to be in your city for any length of time you can bet that I would like to meet your bandmen and hear them play."

Guest of Mr. Knight.

Commander Sousa was the guest, during the afternoon and evening, of P. O. Knight, himself a musician of some standing, and while the reporter was listening to the "March King" "jest talk," scores of persons greeted him with a nod and to each the commander responded with a gracious smile and greeting. It was his first visit here.

"Tampa is in need of a real auditorium," said Sousa. "If this city with its wonderful winter climate and scores of attractive features had a real auditorium, a place which would seat several thousand persons, there is no doubt in my mind that many of the foremost shows and musical aggregations would be delighted with the opportunity of visiting here."

Of to Cuba.

"I am going to Cuba for a week's stay at the National theater," concluded the "March King." "and I hope to be able to take a long rest after that. Now before I say good-bye, I wish you would extend to the people of Tampa my hearty thanks for the manner in which they have entertained by bandsmen and myself and say that I am just a plain citizen, just like every one else, and because I have made a few of my marches popular I have not reached the stage where I fail to note that my fellowmen are just as good as I."

Sousa's Baton Average Tops Musicians League

By HENRY VANCE
Lieut. Com. John Philip Sousa's baton average is about 4,000 feet above par. That's the only conclusion one can reach after listening in on the several hundred tons of harmony as dispensed by his incomparable band. It's the incomparablest musical organization in America, with accent on the latter syllable, for is it not blessed with his deft touch? Ain't it, I ask you? You sit down and marvel at the music, you watch the conductor's motions, and you get the idea that a continual stream of lilting melody is coming out of his finger tips. Well, I'm late at the show, and as a result I have to do just like the band is playing "The Star-Spangled Banner" all the way through—stand up. Yep, it's that crowded. Matinee crowd and they're packed in the Jeff like an amalgam filling. Everybody wanting to get a peep at the monarch of the march. Handclapping, impatience, craning of necks and then the curtain goes up. Gee, I envy that curtain-puller on a show like this. Up at the start of the concert, down at the wind-up, and that's all he's gotta do.

Trainload of Harmony
Up shoots the old asbestos, a blare of trumpet, a trainload of harmony, and the program's on. And, say, look at those instruments. More pieces in that band than a picture puzzle. Everything in the deck in the way of noise-makers from those lice-preserver model tubas down to a little teenie-weenie instrument that looks like a salad fork.

And there's John Philip Sousa standing in the middle of the stage on a little platform done in cerise. Got his back to the audience, but he has to do it so he can face his musicians. Up and down goes the baton, with the effect of a fairy wand, out and out pours the harmony, and you sit and wonder and applaud, and probably build dreams about where you would have got with your zither lessons if you'd kept 'em up.

Along Vain Street
Lieutenant Commander Sousa has a bald spot in the back of his head that would pass for a halo any day in the week. The number's over, deafening applause. Look at that bow! He's had more encores in his career than Carter had ink. But they never get monotonous, I'll bet. Anybody likes applause. And, while I still contend that women are more susceptible to flattery, one told me the other day that the houses all along Vain street were made up solely of bachelor quarters. She's gotta nerve, ain't it?

Well, I wouldn't have missed this treat for worlds. And who are the fellows occupying the boxes? They're wearing uniforms. Oh, yes, some one was telling me that the Civitan club had brought every member of the Boys' Industrial School band down to hear the concert. Great stuff, that. The Industrial School band is known as "Birmingham's own." And they're getting an earful from the band of the great composer.

Two Exits for Music
Say, I'd hate to buy instruments for that bunch on the stage. Bet it costs a pretty penny. Listen to that bassoon horn in on the number! Pickled piccolos, trombones that slide all over the place. Wonder what they grease 'em with? Euphonias. Don't know whether that's the way to spell it or not? But anyhow that's one horn that was born twins—two exits for the music. Saxophones! Ought to be a pipe to play those instruments. They look like 'em. And, there's a harp! I'd like to get close to that and examine it. Might have to play one some day. What's that? Fat chance you say? Oh, well, I don't know. Newspaper man deadheads into every other place. Might get to heaven the same way. Can't ever tell.

Cornet solo by Mr. John Dolan. Wonder if he's any kin to "Cozy"? Believe me that boy shakes a trembly lip. "The Volunteer" and then "Love's Old Sweet Song" for an encore. Believe me, he can sure Polly Voo that cornet!

Ex-Soldiers Salute
And now Mr. Sousa's coming back

FEB 8 1922
Charlotte

With Sousa's Band.

Lieut. Commander John Philip Sousa, having heard and appraised all of the great solo and band cornetists of the past quarter century, and having himself trained for war service in the hundreds of bands sent out from the Great Lakes station, more cornetists than any living teacher, has just "discovered" and acclaimed an artist of the cornet who is, in the opinion of all of the critics who have heard him, the premier cornet virtuoso of America, if not of the world, who will appear with Sousa's band at the auditorium February 25.

The new genius of the cornet, John Dolan by name, has been engaged by the March King to succeed Herbert Clarke, the veteran star cornetist of Sousa's band who has retired for a deserved rest at his home in Huntsville, Ontario. Oddly enough, the fame of John Dolan reached the ears of the great bandmaster long before the latter saw him or heard him play. A sight of him impressed Sousa, and when Dolan played, that settled it. For this latest star of Sousa's band is by way of being a matinee idol as well as a great artist.

to direct the band some more. Glory be! Look at that military bearing. Saw some of the ex-soldiers in the audience get a salute out of their systems. Now, that's what I call bearing down. He's plucking a few notes from the clarinet colony, adds on a little cornet salad, and garnishes the dish with a few piccolo knick-knacks. And look at those white gloves! Any pallbearer would be proud to sport a pair of white trick gloves like 'em.

Miss Mary Baker knocked 'em off their seats with three vocal numbers. That's mixing 'em up. She sang one and had to respond to a couple encores. "The American Girl" was the last one, composed by Sousa.

Showing Off
An interval, and then they picked up right where they left off. The gentleman calls the instruments by name in a little skit labeled: "Showing Off Before Company." That is, he calls most of 'em. Some instruments in the band that the director don't even know what they are himself. Have to card index 'em and call 'em by numbers I guess. Now a harp solo by Miss Winnifred Bambrick. Class? You tell 'em! And then a brand new composition by Sousa, "Keeping Step With the Union." It's dedicated to Mrs. Warren G. Harding. And, now, the best of 'em all. "The Stars and Stripes Forever." Thunderous applause.

Dale Dances of Yorkshire and the wind-up. Great program. Nothing like it. Dolly and Mrs. Johnson have scored again. They filled the house up once with John McCormick, and then they filled the house up twice with John Philip Sousa. Believe me, these Johns draw 'em better'n a flackseed poultice. But who wouldn't want to see John Philip Sousa, and hear his band. One of the best known men on the continent. One who has done more for music in America than any other single individual. And a variety to the program that interests you all the way through.

Sousa Models
Glad I came? Surest thing. Wouldn't have missed those Sousa models of "Um-pah" horns for anything in the world. Fathomless basses, I call 'em—they're so deep. Little old horns not any bigger than a curling iron, but it takes 'em, too, to get all there is in a Sousa march out.

Alabama night at the evening performance, I guess. See they had a number called "The Flashing Eyes of Andalusia." But I couldn't go to but one. Sets you back too much in the family treasury. Ain't music wonderful? You hobknob with the Sharp and Flat brothers. You hear 'em run the union scale. See the cornetist chase a high note all around the ceiling. Just wallow around for a whole afternoon in an avalanche of harmony. And you know you're listening to the master of 'em all. Great stuff, I'll say, and Birmingham is getting the best what is these days. Is she? Certainly!

JOHN PHILIP SOUSA A HORSEMAN AND HUNTER

If Lieut. Commander John Philip Sousa had not achieved and held pre-eminence as March King, bandmaster and composer, he could not have missed celebrity as horseman, hunter, marksman and sportsman. For the distinguished American leader of the twenty-ninth consecutive season of unified and growing success, is known among all of the devotees of high-class sport in America as an expert rider and lover of horses, as "a high gun" among the best wing and trapshooters of the world and as a nimrod and woodsman of the highest experience, and the most varied at concert.

At the close of his present tour in March, Lieut. Commander Sousa will indulge himself in his favorite recreation by retiring to the fastness of the vast wilderness in the lowlands of North Carolina which he and a group of his contemporaries own and control. This well-wooded and watered expanse of more than 10,000 acres in a "Lost Paradise" of the Southland, is the home and haunt of all the game, fish and fauna of what experienced hunters and fishermen know to be the best hunting premises in the United States. There, serve with a few friends, the March King will take his well-earned vacation, isolated from the outside world, tramping through the swamps, riding over the hills and—who knows?—catching from the songs and challenges of the wild creatures there the motif or melody of some new March whose stirring cadences will soon move the hearts of his countrymen.

For the spring trapshooting tournaments and competitions, Lieut. Commander Sousa is widely entered and in various sections of the United States. The hand that wields the trigger-finger also carries a wicked trigger-finger and the best marksman in the world are sure to know that they're in an are sure to know that they're in John real "shooting scrape" when John Philip Sousa walks out towards the traps.

JOURNAL OF COMMERCE New York City

Charles Dillingham has placed the Hippodrome at the disposal of Lieut. Com. John Philip Sousa and his band for a gala welcome concert on Sunday night, March 5. Sousa is at present in Havana, where he is being given a royal reception, and he plans to return to America the first of next month. His Hippodrome concert will be his last this season and it will be particularly interesting in that it marks the twenty-fifth anniversary of the formation of Sousa's band.

SOUSA'S BAND APPEARS AT COLONIAL MARCH 2

SOUSA'S BAND APPEARS
Lieutenant Commander John Philip Sousa, having trained and led more band musicians than any other bandmaster in the history of the world, justly may be regarded as a reasonable expert judge of bands and musicians. He is known as the most exacting, as well as the most amiable, of band leaders, but this season he has broken his habitual silence and abated his customary reticence about his own organization to admit (he never boasts) that his present organization is at once the finest and the most American group of artists that ever assembled at one time under his baton. Sousa's Band is always synonymous with musical excellence; but it has not always been predominantly American in personnel; nor has it always shown a majority of young over middle-aged or elderly instrumentalists.

In a recent interview Lieutenant Commander Sousa stated that the American musician of today is the most versatile, the most adaptable and the most thorough of all artists. Men of all races and nationalities have come under his direction. He has lifted his baton above the devoted heads of scores of illustrious individuals from almost every country of Europe. And these have been really great individual artists. But Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded. In addition to this gratifying degree of musicianship is

added the two yet more striking facts, viz.: most of the musicians of Sousa's Band now are young men; and most of them are Americans.

Additional verve, impetus, esprit, élan, are added to the organized excellence of this band by reason of the ambition, the striving for reputation, the thirst for excellence which characterize both the individual components and the unified personnel of this remarkable organization. No wonder that John Philip Sousa, Nestor of teachers, Vulcan of band "makers," Miracle Man of leaders, looks upon the twenty-ninth year of his leadership as the banner one of his long and crescent career.

Sousa and his band will come to the Colonial theatre Friday, March 2, for four performances—matinee Friday and Saturday.

FROM FEB 1 1922
WORLD
New York City
In Havana.

HAVANA, Feb. 11.—Hon. Chauncey M. Depew, formerly United States Senator, and other high potentates of the Masonic Order of New York and New Jersey are to arrive here on Feb. 17 for participation in the memorial dedication of the house in which Dr. Kent Kane met his death in 1857. There will be a grand banquet at the Sevilla for the distinguished visitors who are coming up on the steamer Mexico, chartered specially for this trip. They will be given a luncheon by the distinguished Masons of Cuba and will visit the interior, going by special train to Matanzas.

Every night now the silken rope is up at the dining and ball room in the Sevilla, and Manager Holland B. Judkins has a "full house." John Philip Sousa arrived early in the week and has been much feted. One of the big affairs in his honor is the luncheon to be given at the Sevilla by President Frank Steinhart of the American Chamber of Commerce.

Dancing reigns as before and the patio at the Sevilla is crowded at the midweek and week-end tea dances. After the races the society folk hurry to the hotel for two hours of diversion which has become one of the season's most delightful features.

The guest list now includes from New York Mr. and Mrs. J. H. Cory, Mr. and Mrs. H. H. Thrall, Mr. and Mrs. E. Jacobus, Robert Stuart, A. L. Spattley, Mr. and Mrs. F. H. Walker, J. Y. Byers, L. Butler, Frank M. Huhn, S. Noveck, Hon. Joseph L. Rhinock, Benjamin Lane, Mr. and Mrs. C. M. Skinner, J. H. Morrison, E. H. McIntosh, Mr. and Mrs. F. B. Shupley, Mrs. E. K. Ferguson, Mrs. David Brown, Mr. and Mrs. Charles Cahn, Mrs. J. A. Bailey, Dr. and Mrs. E. T. Hull, Mr. and Mrs. F. T. Powers, Mr. and Mrs. J. R. Stine, Mrs. C. Danforth and Mr. and Mrs. C. M. Mallhouse.

New Cornet Genius Has Been Discovered

Lieut. Commander John Philip Sousa, having heard and appraised all of the great solo and band cornetists of the past quarter century, and having himself trained for war service in the hundred of bands sent out from the Great Lakes Station, more cornetists than any living teacher, has just "discovered" and acclaimed an artist of the cornet who is, in the opinion of all of the critics who have heard him, the premier cornet virtuoso of America, if not of the world.

The new genius of the cornet, John Dolan by name, has been engaged by the March King to succeed Herbert Clarke, the veteran star cornetist of Sousa's Band who has retired for a deserved rest at his home in Huntsville, Ontario. Oddly enough, the fame of John Dolan reached the ears of the great bandmaster long before the latter saw him or heard him play. A sight of him impressed Sousa, and when Dolan played, that settled it. For this latest star of Sousa's band is by way of being a matinee idol as well as a great artist.

Dark-eyed, strong-featured, with the frame and "style" of an athlete, John Dolan is "easy to look at" even before the easy and flawless eloquence of his cornet is heard. He is a finished musician, a cultivated man and a most engaging personality, but to the music-loving public and to the loyal and loving followers of Sousa's Band, John Dolan's greatest worth looms in the fact that he is the consummate master, the first in many years, of his chosen instrument—the olo and concert cornet.

Sousa's Band will play in Greenville, matinee and night, February 21.

From The Birmingham, Ala.

Sousa And Band To Appear Here Feb. 8

When Lieut. Commander U. S. N. R. F. John Philip Sousa and his famous band appear here on Saturday, Feb. 18, at the Jefferson, under the auspices of the All-Star Concerts, music lovers will have the pleasure of hearing Florence Hardeman, one of the most distinguished young violinists of the day, who is one of the 12 soloists included in the "March Kings" band.

Lieut. Commander Sousa gives out the word that he regards Florence Hardeman as one of the greatest young women virtuosos of the present day and a worthy successor of the illustrious Maude Powell, who first achieved fame as soloist with Sousa's band.

Miss Hardeman is a Kentucky girl, born in the town of Hardeman, of the Blue Grass country, near Lexington. She was the prize pupil of the Cincinnati Conservatory of Music and graduated from that institution with the highest honors. Her playing attracted the attention of Charles P. Taft, brother of former President Taft, and of Julius Fleischman and other prominent Ohioans who subscribed a fund to send the brilliant Florence Hardeman to Russia, where she became a favorite pupil of the great Auer and a fellow student with Heifetz.

OVATION IS GIVEN SOUSA AND BAND

Demonstration So Great Encores Exceed Numbers On Regular Program.

John Philip Sousa, the great conductor and march king, has come and gone, leaving behind him in Birmingham many hundreds who were inspired by the music rendered by his wonderful band organization and soloists at the Jefferson Theater Saturday, matinee and night when capacity audiences gave him an ovation and insisted on so many encores that the number and diversion of the latter exceeded that of the regular program.

There are no frills and no stereotyped smiles or other catchpenny effects about this Sousa of today. He is all business and the program as well as encores are rendered in rapid succession and no time is wasted on non-essentials.

Only once during the Saturday night concert did the old time characteristic conducting swing and the left "sharp turn" come into evidence and that was during the rendition of "Bullets and Bayonets," composed by himself, and which was the second encore following the third number. His arms went backward and forward as in years gone by and the swift motion of the baton to the left reminded those who knew him in days gone by, of these characteristic movements of the conductor of the U. S. Marine Band.

"In Springtime," the opening overture with its pronounced climax, and the first number of the night concert, was brilliantly rendered, and in response to the storm of applause there followed in succession two encores, his own "El Capitan" and "Buddy."

John Dolan's cornet solo from the "Carnival of Venice" proved a real treat as did the encore number, "Lassie O'Mine," rendered with fine feeling. "Camera Studies" by Sousa, a suite opening with a dashing Spanish air, "The Flashing Eyes of Andalusia" and closing with the "Children's Ball" were given excellent interpretation, followed by a vocal solo, "The Wren," rendered by Miss Mary Baker with exceptional brilliancy with flue obligato by R. Meredith Willson, and in response to the enthusiastic reception by the audience, the singer answered with "Carry Me Back to Old Virginny," with a slightly different interpretation than is usually heard here, but nevertheless well executed.

Following a fine rendition of Massenet's Scene Pittoresque, "The Angelus," by the band, there followed such encores as "Dixie" and the extremely realistic "U. S. Field Artillery," by Sousa.

Following Sousa's melange, "The Fancy of the Town," there followed a most unique encore in the shape of a "Love Nest" humoresque, which included, musically speaking, every phase of courtship, late courting hours, wedding march and on through the "Home, Sweet Home," closing with a feeling climax. Small wonder that this particular encore roused the spirit of the audience more than any other.

George Carey, the xylophone soloist, scored an instant hit with his rendition of Mendelssohn's "Rondo Capriccioso," and had to respond with several encores, which included "Annie Laurie," "Humoresque," "Somewhere in Naples" and other numbers.

Sousa's new march, "On the Campus," quickly captured the audience and a high pitch of enthusiasm was reached when "Stars and Stripes Forever" was rendered as an encore, with the leading brass instrument and fife players lining up along the footlights for the climax, fairly "shaking the rafters" of the building and following this with "Saber and Spurs" as another encore.

Miss Florence Hardeman, violinist, showed herself a master of the bow in her interpretation of the difficult Vieltuxemps' movements from "Concerto in F Sharp Minor" and also was compelled to respond with two successive encores, Dvorak's "Souvenir" and "Witches Dance," in the latter showing special skill and technique in very difficult passages.

The cowboy breakdown, "Turkey in the Straw," formed the closing number of the night concert, which had been a rare treat, but insofar as applause was concerned, it was only a duplicate of the matinee, when the generous responses with encores were also an appreciated feature.

Sousa is a lover of boys, and when he saw and heard the Industrial School Band on his arrival, shortly after noon, he was quick to compliment each one of them and their director and bandmaster, Eugene O. Jordan, on their fine work and musicianship and to assure them of his best wishes.

These boys as well as the Avondale Mills Band attended the matinee and were the most enthusiastic of the audience.

SIG G. BAUER.

FEB 1 1922

CUBANS ENTHUSIASTIC OVER SOUSA AND BAND

Famous Musical Organization Plays Week's Engagement in Havana.

Cubans, and especially the citizens of Havana, make the effervescent Frenchman and the voluble Italian look like deaf-and-dumb and paralyzed folk when it comes to expressing emotion, declares Harry Askin, veteran theater man and for years manager of John Philip Sousa and his big brass band.

Mr. Askin arrived Saturday to look after final details for the Sousa band concerts at the Auditorium on Monday, February 20, having just left the "March King" and his band in Havana, where they have a week's engagement.

"It's hard to say which went crazier over Sousa and his music, the Cubans or the Americans in Havana who were glad to welcome a personage from home," said Mr. Askin. "But I believe I'll have to hand it to the Cubans.

"Imagine the big Teatro Nacional in Havana, filled to the roof with a crowd of enthusiasts, talking Spanish at the top of their voices between numbers, gesticulating with both hands, and bursting into skyrockets of approval when the band launched into a familiar Sousa march. I've traveled all over the world with Lieutenant Sousa and his band, and I've seen some big demonstrations, but Havana takes the silver-plated silk hose when it comes to appreciation of an honest-to-goodness brass band.

"The official reception, when Sousa landed, was even more impressive. He served in the great war as lieutenant commander in the navy, in command of the famous band of the Great Lakes Training station, you know. He was welcomed at the docks by General Montes, representing the Cuban navy, escorted to the home of President Zayas, of the Cuban republic, to be officially welcomed, and given a luncheon by the American chamber of commerce in Havana. He is getting used to that kind of thing, after his world travels, and he has been decorated by kings."

Times Despatch, Rich. Va.

Cornet Soloist of High Attainments Featured by Sousa

"March King" Discovers Remarkable Artist Who Will Appear Here Next Month.

One of the greatest "discoveries" of the musical world in the last year was made by Lieutenant-Commander John Philip Sousa when he brought out John Dolan, the American star cornetist. During the Richmond engagement of Sousa's band at the City Auditorium March 4, Dolan's wonderful cornet will be heard at each of the two concerts.

Lieutenant-Commander Sousa, having heard and appraised virtually all of the great solo and band cornetists of the last quarter century and having himself trained for war service in the hundreds of bands sent out from the Great Lakes Station more cornetists than any living teacher, declares Dolan the premier cornet virtuoso of America, if not of the world. Dolan was engaged by the "march king" to succeed Herbert Clarke, veteran star cornetist of Sousa's band, who has retired for a rest at his home in Huntsville, Ont.

Besides John Dolan, the soloists of Sousa's band of nearly 100 are: Miss Mary Baker, soprano; Miss Winifred Bambrick, harpist; Ellis McDiarmid, flute; William F. Kunkel, piccolo; Joseph Norrito, clarinet; John P. Schueler, trombone; Joseph De Luca, euphonium; William J. Burant, sousaphone; and George J. Carey, xylophone.

FEB 10 1922

Sousa's Band Has the Biggest Xylophone

The biggest xylophone ever made has been delivered to George Carey, the xylophone soloist of Sousa's band, which comes to the Springer next Friday night, the instrument being the artist's long cherished plan to produce impact melody of a quality and degree never before derived from this style of instrument. The new xylophone is twelve feet long and permits the simultaneous playing of eight performers, thus constituting a "xylophone orchestra" with but one instrument.

The curious innovation in band concerts will be placed on the stage at all concerts of the Sousa band this season, and a feature of the programs will be a "symphonic xylophone" with eight players led by Mr. Carey. The new instrument is beautifully constructed of

FROM FEB 11 1922
Nanville Va

SOUSA COMING

At the Majestic, Wednesday, March 1st, Afternoon Only

No man in the world of music has had so extensively advertised a personality as Lieut.-Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since been



Lieut. Commander John Philip Sousa, Majestic, afternoon only, March 12.

come an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band numbering nearly 100, have done and

FEB 11 1922

Stage and Screen

SOUSA'S GREAT BAND: SPRINGER FRIDAY NIGHT

Thurlow Lieurance, foremost composer of, and authority, upon the music and folksongs of the Indians of North America is completing a new musical fantasy for Sousa's Band which will be played during the engagement at the Springer next Friday night as a feature novelty of the March King's concert. For many years now, singers of all lands and races have recognized the American Indian songs of Lieurance as the finest and most authoritative lyric utterances of aboriginal America. Lieurance's long and intimate associations with the tribes and tribesmen of the United States and Canada, his scholarly researches into the history and language of these primitive nomads, his own high scholarship and achievements as a composer and complete understanding of Indian character, long since conspired to make his music the accepted standard in its own field. The new instrumental fantasy for Sousa's Bands is, however, to be the most notable and comprehensive musical projection of authentic Indian motives, themes and melodies yet offered in one work by Lieurance or anyone, and for that reason it will be a piece of resistance with Lieut. Commander Sousa in the future.

From The Savannah, Ga.

ARTIST OF THE CORNET IS WITH SOUSA'S BAND

Lieut. Com. John Philip Sousa, having heard and appraised all of the great solo and band cornetists of the past quarter century, and having himself trained for war service in the hundreds of bands sent out from the Great Lakes station, more cornetists than any living teacher, has just "discovered" and acclaimed an artist of the cornet who is, in the opinion of all of the critics who have heard him, the premier cornet virtuoso of America, if not in the world.

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Dark-eyed, strong-featured, with the frame and "style" of an athlete, John Dolan is "easy to look at" even before the easy and flawless eloquence of his cornet is heard. He is a finished musician, a cultivated man and a most engaging personality, but to the music-loving public and to the loyal and loving followers of Sousa's Band, John Dolan's greatest worth looms in the fact that he is the consummate master, the first in many years, of his chosen instrument—the solo and concert cornet.

New York City

FEB 19 1922

Sousa Coming March 5.

A gala welcome-home concert by John Philip Sousa and his band will be given at the Hippodrome the night of Sunday, March 5. Mr. Sousa is at present in Havana, where large crowds are attending his brief series of concerts.

are doing much to promote musical interest, for they present programmes 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 Wednesday, March 1st, afternoon only.

FEB 1 1922

SOUSA'S FAMOUS BAND IN MONTGOMERY ON FEBRUARY 19TH

MONTGOMERY, Ala., Feb. 8.—A band of 100 musicians, almost entirely composed of young men, and with a preponderance of Americans, is the organization Lieut. John Philip Sousa will bring here for two concerts of Sunday, February 19th. The celebrated band has traveled around the world on five trips, and Sousa has given more than ten thousand concerts.

The famous March, "America Forever," Sousa's favorite band march won such recognition for the famous band leader that it will last forever with the music-lovers of America. Sousa is carrying a large number of noted soloists who are on the program for the two concerts. Tickets for both concerts have been placed on sale at the Montgomery Talking Machine Company, and with the advance sale indications point to a capacity house.

FROM FEB 18 1922

Morning Telegraph New York

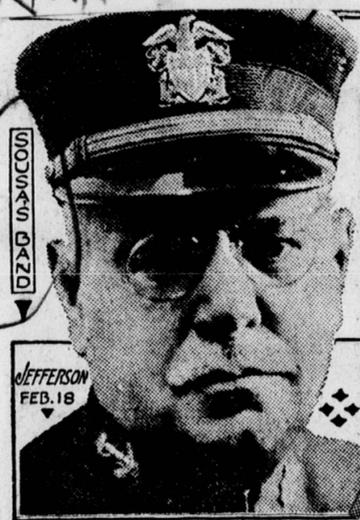
Sousa's Engagement Extended.

The first engagement of Lieut. Commander John Philip Sousa and his band in Havana, which opened on Monday night, seems to have been a decided success for an additional week was arranged for yesterday, supplementing the fortnight originally booked in the Cuban metropolis.

This information came to the Hippodrome management yesterday when Harry Askin, manager for Sousa, cabled a request that the boat reservations be cancelled and a special train be chartered to leave Key West on March 1 for New York. This will get the or-

ganization home in time for the big concert of the Sousa band at the Hippodrome on Sunday evening, March 5.

From The Birmingham, Ala.



JEFFERSON FEB. 18

FEB 1 1922

SOUSA'S BAND, MARCH FIRST

Many musical novelties will feature the concert programs by Sousa's Band this season. A beguiling fantasy "Feather Your Nest", "The Fancy of the Town," a melange of popular tunes of the past decade, the great bandmaster's new marches "Keeping Step With the Union" and "On the Campus," besides a cowboy "break-down" called "Turkey in the Straw", are among the new numbers that have already made instantaneous hits. At the Majestic, Wed. March 1st, afternoon only.

JAN 31 1922

SOUSA IS HERE FOR 2 PERFORMANCES

March King and His Band Will Play at High School Auditorium Today.

Sousa has arrived. He will be at the new High school auditorium today for a matinee at 3 p. m. and the night performance at 8:15 p. m. The event will be a musical and educational one for Pensacola. Enormous crowds will turn out to welcome the greatest bandmaster in the world. Those who have tickets are looking forward eagerly for the two performances today. Probably never in the history of local theatricals for a decade has so much interest been manifested in an attraction. Alike in other cities, Pensacola looks upon Sousa and his band as an attraction that means something to a community. It is educational, it is entertainment. Mr. Sousa brings to this city an organization of nearly one hundred people, eighty of whom appear on the stage in the band. The prices charged in Pensacola are cheaper than in many cities. There is a reason. The management under whom Sousa appears in this city felt it a duty to give Pensacolians an opportunity to see and hear Sousa at as low prices as possible. The children's matinee at 55 cents speaks for price without reference. There is but one Sousa—there is but one Sousa's band.

FEB 4 1922

SOUSA BUYS 250 PAIRS OF GLOVES

"March King" Never Wears Same Pair of White Gloves Twice When Conducting

Two hundred and fifty pairs of white kid gloves at \$5 a pair is what Lieutenant-Commander John Philip Sousa, U. S. N. R. F., bought before he left New York city on his present concert tour, because the "March King" never wears the same pair of white gloves twice when he is conducting Sousa's band, and this season his tour calls for 250 concerts.

Understand, the gloves are not for the nearly 100 musicians in Sousa's band, nor yet for the 12 soloists, but for the "March King" himself for his particular superstition is not the evil eye, nor a cat running across the road, but that if he wears the same pair of gloves more than once, something will happen. Either the kettle drum will break down or the man with the big horn will come in at the wrong time or that one of his soloists will, by accident, take an emetic instead of a cough drop just before the concert begins.

Lieutenant Commander Sousa when he holds the baton over his band here next Saturday, February 18, presented by the "all star concerts," will, as usual, present the appearance of the immaculate Beau Brummel, which he is famed for, as he plays "The Stars and Stripes Forever," "Comrades of the Legion" (the official quickstep of the American Legion, "Semper Fideles" (the official march of the United States Marines corps), "The Washington Post," and dozens of other thrilling marches.

The seat sale for Sousa's band begins Thursday.

Times Despatch, Rich. Va.

Talented Soprano With Sousa's Band



MARY BAKER

FEB 9 1922

SOUSA COMING.

No man in the world of music has had so extensively advertised a personality as Lieutenant Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band, numbering nearly 100, have done and are doing much to promote musical interest, for they present programs containing com-

positions which would never be heard in many localities if the celebrated leader and his son did not make it possible. There will be several of these numbers produced when Sousa and his band are here on Friday afternoon, February 17th, for the one matinee concert only. Seats will be placed on sale at the H. P. West Music Company on Monday morning.

Saturday.

SOUSA'S BAND HERE ON FEBRUARY 24th

John Philip Sousa and his band are moving eastward from the Pacific coast and will come to Columbia, giving two concerts Friday, Feb. 24, at the Columbia theatre.

One of the happiest of the added attractions of this season's concerts of Sousa's Band is the brilliant staff of vocal and instrumental soloists now performing in the different programs provided by the march king. Six stars of the first magnitude in addition to the great ensemble of trained band instrumentalists are now at the command of the famous leader.

Precious and memorial examples of great compositions for the harp now enrich the library of Sousa's Band, which has Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. Ellis McDiarmid, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist-singer of high attainments, is the soprano soloist.

Times Despatch, Rich. Va.



George Carey, Sousa Xylophonist.

s Despatch, Rich. Va.

SOUSA WANTS CHILDREN OF RICHMOND TO HEAR HIS BAND

Large Block of Seats Has Been Set Aside for School Students at City Auditorium for Concert to Be Given by Famous March King March 4.

The largest audience of music lovers ever assembled in a Cuban city gave Lieutenant-Commander John Philip Sousa and his band a memorable reception at the Theater Nazionale, in Havana, last Tuesday, according to a cable report received from Harry Askin, who, with John L. Go'der, producer of many big musical comedy and dramatic successes, is at the Cuban capital negotiating for a lease of the big theater.

Sousa began his season in Havana exactly twenty-seven hours after the big organization landed. The American colony was out in force to greet the famous bandmaster. Among the boxholders Tuesday evening were the President of the republic of Cuba and the commander-in-chief of the national army, a party from the Rotary Club, another from the American Club, and still another party from the Havana Jockey Club. Ex-service men, members of the American Legion, made up another party.

The American march king will be the guest of each of the clubs named at receptions given for him during his stay in Havana. He will return to the United States at the close of his engagement in Cuba, giving two concerts here, matinee and evening, Saturday, March 4, at the City Auditorium.

Commenting upon the fact that the Sousa organization is the first large concert band from a foreign country that ever entered Cuba, the Havana Morning Post pays a flattering tribute to Sousa in welcoming him. The Post article reads in part:

"The debut here is a noteworthy one, in the fact that it marks the

first appearance of an American concert band, the largest concert band in the world. The programs here will be exactly as they are given in the United States, such programs as have made him famous. As a program builder Sousa has no equal.

"The Sousa concerts, which are distinctive, a type apart from all others, are things of his own creation, ever a pride to himself. Sousa delights in them so long as the people are delighted and clamor for them. It is not for money alone that Sousa endures the fatigues and deprivations of travel. He finds pleasure and remuneration in the delight he knows he is bestowing, as his audiences break into fingering applause and demand more. He has often said that the plaudits of an enthusiastic audience are to him

quite as palatable an award as the

Mail orders for seats for the Sousa concerts at the City Auditorium are now being received at the Corley

Company's, 213 East Broad Street. A large block of seats has been allocated for sale to the school children of Richmond for the matinee concert.

FEB 7 1922
Columbian

SOUSA AND HIS BAND AT SPRINGER FRIDAY

Lieut.-Commander John Philip Sousa, having heard and appraised all of the great solo and band cornetists of the past quarter century, and having himself trained for war services in the hundreds of bands sent out from the Great Lakes station more cornetists than any living teacher, has just "discovered" and acclaimed an artist of the cornet who is, in the opinion of all of the critics who have heard him, the premier cornet virtuoso of America, if not of the world.

The new genius of the cornet, John Dolan by name, has been engaged by the March King to succeed Herbert Clarke, the veteran star cornetist of Sousa's Band, who has retired for a deserved rest at his home in Huntsville, Ontario. Oddly enough, the fame of John Dolan reached the ears of the great bandmaster long before the latter saw him or heard him play. A sight of him impressed Sousa, and when Dolan played that settled it. For this latest star of Sousa's Band is by way of being a matinee idol as well as a great artist.

Dark-eyed, strong-featured, with the frame and "style" of an athlete, John Dolan is "easy to look at" even before the easy and flawless eloquence of his cornet is heard. He is a finished musician, a cultivated man and a most engaging personality, but to the music-loving public and to the loyal and loving followers of Sousa's Band, John Dolan's greatest worth looms in the fact that he is the consummate master, the first in many years, of his chosen instrument—the solo and concert cornet.

Besides John Dolan, cornet virtuoso, the soloists of Sousa's Band of nearly 100 are Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Miss Winifred Bambrick, harpist; R. Meredith Willson, flute; Wm. F. Kunkel, piccolo; Joseph Norrito, clarinet; John P. Schueler, trombone; Joseph De Luca, euphonium; Wm. Bell, sousaphone, and George J. Cahone.

AMERICAN, New York City

Real Marine Band.

LIEUTENANT-COMMANDER JOHN PHILIP SOUSA is at last getting his sea legs on

board the good ship Kittery, which he has chartered and is now occupying with his band on their homeward-bound tour of Cuba and the Southern coast cities of Florida. Since leaving Havana Sousa's Band has been on deck rehearsing a new composition by the famous bandmaster. It is called "Third of a Century March" and will be introduced to the American public at the New York Hippodrome March 5. It is dedicated to the Keith Boys' Band, which Sousa likes to conduct and greatly admires.



JOHN PHILIP SOUSA

FEB 4 1922
Birmingham

SOUSA GREATEST BAND LEADER IN THE WORLD

"The coming of John Philip Sousa and his great band to Birmingham next Saturday will be a great event for the musically inclined," said E. W. Barrett yesterday. "Sousa is undoubtedly the greatest band leader in the world. His music is the most inspiring.

"I well remember Sousa when he was a youngster in the navy developing the Marine Band. He became famous in a few years and was offered all manner of money to leave the Marine Band. He was, however, an enlisted man and had to remain, although his salary was only \$91 a month. The Washington correspondents, who were his great friends and admirers, took up the matter and induced Congress to add a special clause to the naval appropriation bill increasing his salary. Instead of \$91 a month Sousa's income now must be more than \$9,100 a month. He earns it, too. No other band leader would have reached this point."

FEB 1922

Columbian

JOHN PHILIP SOUSA AND HIS GREAT BAND

This Extraordinary Attraction Comes to the Springer For One Performance Friday Night.

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence.

This organization is known everywhere and by everybody as Sousa and His Band. Twenty-nine years ago, John Philip Sousa, then a well known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own names has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts, to enjoy them, and to pay a small sum of money at the doors.

No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and quality of a Sousa program is.

The success of Sousa and His Band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century, he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band, and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

Why has Sousa become famous and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public to a liking for band music at its best. All that the uplifters seek to do, all that those who are trying to raise funds for the support of so called educational musical courses, Sousa has done singly on his own initiative, and through his own musical genius. And he has done not merely a service to the great public. He has also established and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training. While he has been educating the public he has at the same time been educating musicians. It is to Sousa that the American people have looked, are looking and will continue to look for the best there is in our national music.

From his band will be at the Springer Friday night.

FEB 11 1922
Miami

SOUSA WHEN YOUNG MAN PLAYED FOR OFFENBACH

Then he Led a Church Choir Company Putting on a Light Opera

When Offenbach visited the United States in the centennial year, the young John Philip, son of Antonio and Elizabeth Trinkhaus Sousa, just then a man of two and twenty, played first violin in the orchestra assembled for the composer of "La Grande Duchesse", and "Orpheus aux Enfers". Later Sousa led a touring church choir company in Gilbert & Sullivan's "Pinafore". Twelve years in all, he conducted the United States Marine Band, serving in that period under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. He organized Sousa's Band and directed its first performance on September 26, 1892.

The band leader has since composed for his own players more than fifty marches. In the modern form of talking machine records, alone, sales of the "enanced" versions of his quickstep airs have exceeded 6,000,000. But one, it appears, is his favorite. Hundreds of thousands of American soldiers and sailors marched to its strains during the World War, and it was played by the military bands of Great Britain and France, as well as by the most humble of American village bands. His reason for preferring "The Stars and Stripes Forever" has been told by Sousa himself. "It is the richest in melody, and the best in orchestration," he said, "I have other favorites, too, and I feel that 'Comrades of the Legion', which I dedicated to the American Legion, is worthy of a place, but the 'Stars and Stripes Forever' is my first choice. In this, I am backed, I think, by thousands of my hearers, who seem to be most enthusiastic when the

FEB 11 1922

Spattanbar

SOUSA'S BAND



Lieut.-Commander John Philip Sousa, having trained and led more band musicians than any other bandmaster in the history of the world, justly may be regarded as a reasonably expert judge of bands and musicians. He is known as the most exacting, as well as the most amiable, of band leaders, but this season he has broken his habitual silence and abated his customary reticence about his own organization to admit (he never boasts) that his present organization is at once the finest AND the most American group of artists that ever assembled at one time under his baton. Sousa's band is always synonymous with musical excellence; but it has not always been predominantly American in personnel; nor has it always shown a majority of young over middle-aged or elderly instrumentalists.

In a recent interview, Lieut.-Commander Sousa stated that the

American musician of today is the most versatile, the most adaptable and the most thorough of all artists. Men of all races and nationalities have come under his direction. He has lifted his baton above the devoted heads of illustrious individuals from almost every country of Europe. And these have been really great individual artists. But Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded. In addition to this gratifying degree of musicianship is added the two yet more striking facts, viz.: most of the musicians of Sousa's band now are young men; and most of them are Americans.

Additional verve, impetus, esprit, élan, are added to the organized excellence of this band by reason of the ambition, the striving for reputation, the thirst for excellence which characterize both the individual components and the unified per-

sonnel of this remarkable organization. No wonder that John Philip Sousa, Nestor of teachers, Vulcan of band "makers," Miracle Man of leaders, looks upon the twenty-

ninth year of his leadership as the banner one of his long and crescent career. Sousa's band will be here on February 22 at Converse college auditorium.

FEB 15 1922

OF HIS CROSS IN 1904



John Philip Sousa and His Band At the Armory, Tuesday Night, March 3.

FEB 19 1922

SOUSA AND BILLY SUNDAY

Billy Sunday and John Philip Sousa are friends, Harry Askin, the bandmaster's manager, says so. Billy, who will be fighting the devil in Charleston, W. Va., March 20, will omit his service that night so Sousa's band can play there. And not only that, but Sousa has agreed to go to Winona Lake, Ind., for the first time, for a concert next July if Billy will speak. Billy agreed and the matter is regarded as settled.

PITTSBURGH, A. A. CHRONICLE
Friday, March 17, 1922

SOUSA MAKES SPECIAL RATES FOR STUDENTS

During the past week students in the public schools have been perfecting themselves in the music of "The Stars and Stripes Forever." Sousa's most popular march, which is being played and sung daily for their drills and marches preparatory to the silver anniversary of this march, which will be celebrated in two months. Sousa concerts at Syria Mosque on Saturday afternoon and night, March 25. In order that every school boy and girl may do honor to this occasion, Mr. Sousa, through his local representative, has made a special rate for students in the public schools lower than ever made in any other city.

FEB/5 1922
Macon Ga



John Philip Sousa and his band of nearly a hundred will give a single concert at the Grand Theater on Friday afternoon.

Sousa's Band Will Have Many Stars In Its Makeup

One of the happiest of the added attractions of this season's concert of Sousa's band at the Grand Theater next Friday afternoon, is the brilliant staff of vocal and instrumental soloists now performing in the brilliant programs provided by the March King. Six stars of the first magnitude in addition to the great ensemble of trained band instrumentalists are now at the command of the famous leader, and by reason of these extraordinary resources, the always extensive repertoire of the organization has been enlarged and extended into musical fields of fine adventure that are not open to any other band organization now, or ever, before the public.

Precious and memorable examples of great compositions for the harp now enrich the library of Sousa's band which has Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. T. H. McDermid, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist-singer of high attainments, is the soprano soloist, and Miss Florence Hardeman, the violinist, completes the roster of eminent soloists now appearing under the baton of the March King.

The music loving public has come to look forward with eager expectancy to the solo features which Lieut. Sousa is constantly adding to the always rich and diversified program of stirring music, and the diversity of interest and appeal which he is thus enabled to inject into every successive concert, precludes any possibility of sameness, much less monotony, in the ever changing musical menus provided by this master of program-making.

Seats are now on sale at the H. P. West Music Company, but will be placed on sale at the box office of the Grand Theater on Thursday morning.

FEB/5 1922
Birmingham Ala

Boys' Band To Hear Sousa's As Guest Of Luncheon Club

Members of the Civitan Club will be hosts to the "57 varieties" boys Saturday when they take the Boys Industrial School Band Boys to head Sousa's concert at the Jefferson Theater in the afternoon.

All boxes have been reserved for the band and the Automobile Club will furnish the automobiles to take the boys from East Lake to the theater and back home again.

FEB/7 1922
Macon Ga

THREE GENERATIONS



JOHN PHILIP SOUSA, THE FIRST, SECOND AND THIRD. Sousa and his band will give a concert at the Grand Theater on Friday afternoon, February 17.

SEATS FOR SOUSA AND HIS BAND ON SALE TOMORROW

Lieut.-Commander John Philip Sousa, having trained and led more band musicians than any other bandmaster in the history of the world, justly may be regarded as a reasonable expert judge of bands and musicians. He is known as the most exacting, as well as the most amiable, of band leaders, but this season he has broken his habitual silence and abated his customary reticence about his own organization to admit (he never boasts) that his present organizations is at once the finest and the most American group of artists that ever assembled at one time under his baton. Sousa's Band is always synonymous with musical excellence; but it has not always been predominantly American in personnel; nor has it always shown

a majority of young over middle-aged or elderly instrumentalists. In a recent interview Lieut.-Commander Sousa stated that the American musician of today is the most versatile, the most adaptable and the most thorough of all artists. Men of all races and nationalities have come under his direction. He has lifted his baton above the devoted heads of scores of illustrious individuals from almost every country of Europe. And these have been really great individual artists. But Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded. In addition to this gratifying degree of musicianship is added the two yet more striking facts, viz., most of the musicians of Sousa's Band now are young men; and most of them are Americans. Sousa brings his band intact to the Grand Theater next Friday afternoon for one matinee performance only. Seats will be placed on sale Monday morning at the H. P. West Music Co.

FEB 9 1922
Macon Ga

SOUSA AND HIS BAND AT GRAND NEXT WEEK

The name of Lieut.-Commander John Phillip 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. This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason, is that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison, and makes the Sousa Style

inimitable. Sousa and his Band, numbering nearly one hundred players will be here on Friday afternoon, February 17th, for one single matinee performance. Popular prices will be charged, the seats going on sale at the H. P. West Music Company next Monday morning.

FEB 8 1922
Montgomery Ala

AMUSEMENTS This Matter Furnished by Theatres

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

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

Lieut.-Commander Sousa and his band come to the City Auditorium on Feb. 19

from The Birmingham, Ala.

POPULAR PRICES FOR SOUSA'S BAND

Nearly 100 Musicians, Including 12 Soloists, Compose The Organization.

Popular prices will feature the two concerts, matinee and evening, Saturday, Feb. 18, when Sousa's Band, numbering nearly 100 instrumentalists, with 12 soloists will be presented at the Jefferson by the All-Star Concerts, Lieut.-Commander U. S. N. R. F. John Philip Sousa, conducting.

No man in the world of music has had so extensively advertised a personality as Lieut.-Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world by critics.

Included in Sousa's band this season are 12 soloists of world renown, Miss Mary Banker, soprano; Miss Florence Hardeman, violin; Miss Winifred Bambrick, harp; Mr. John Dolan, cornet; Mr. George J. Carey, Xylophone; Mr. R. Meredith Wilson, flute; Mr. William M. Kunkel, piccolo; Mr. Joseph Norrito, clarinet; Mr. John Gurewich, saxophone; Mr. Joseph De Luca, euphonium; Mr. William Pierce, horn; Mr. J. P. Schueler, trombone.

FEB 7 1922
Macon Ga

ESCORT FOR SOUSA'S BAND

The Miami Music Club will have the honor to be the official escorts of Sousa's famous band which will arrive in Miami at 2 o'clock next Tuesday afternoon from Key West. This band, organized and directed by General Philip Sousa, is composed of artists of rank, and their short stay in Miami is being eagerly anticipated by hundreds of music lovers.

Mrs. Ralph Polk, president of the Music Club, is anxious to secure as many cars as possible to be at the station when Sousa's band arrives. She has announced that she hopes at least 30 cars will be provided for this occasion, and not only are Music Club members privileged to assist in this reception, but also any others who are so inclined. Mrs. Polk has asked that the cars be at the station by 1:30 o'clock, and if possible to contain only the driver.

The stay of the artists in Miami will be so limited that it will be impossible for any reception or formal affair to be arranged in their honor, but Mrs. Polk has expressed the hope that there will be sufficient time to permit a tour in and around beautiful Miami, to at least show some form of appreciation of the effort of the visitors to include Miami in their itinerary. She also has said that she is sure there will be many club cars at the disposal for the mere asking.

All who intend to meet the train with cars are asked to notify Mrs. Polk, telephone 4553.

FEB 9 1922
Macon Ga

GIVE SCHOOL PUPILS OPPORTUNITY TO HEAR SOUSA BAND CONCERT

S. Ernest Philpitt Brings Report of Great Band Leader's Successful Appearances at Florida Resorts

So that the school children of Miami may have an opportunity to hear Lieutenant-Commander John Philip Sousa's famous band, Mr. Sousa and S. Ernest Philpitt, manager for the band during its tour of Florida resorts, have arranged to sell tickets for the afternoon concert Tuesday to children for 55 cents each, this to include war tax. The afternoon concert will be in at 4:30 o'clock. Both the afternoon and evening concerts will be given in the Central school auditorium.

"Mr. Sousa is particularly interested in educating the children and he is recognized as one of the greatest exponents of American music," Mr. Philpitt said today. "His band appeals particularly to American audiences."

Mr. Philpitt has just returned from his trip with Sousa's band to Tampa, St. Petersburg and Jacksonville, where successful concerts were given to big and enthusiastic audiences. "School children can get their tickets at our store," Mr. Philpitt said, "by taking the vouchers given them by Superintendent Fisher to the store and showing the voucher and paying the 55 cents. The voucher is issued to pupils between the ages of 6 and 14 and every such pupil in the county is entitled to one."

Commenting upon the Jacksonville performance, Mr. Philpitt said that the Duval Armory was packed with school children at the afternoon meeting there, and that 1,116 children attended in addition to the regular audience.

"In the evening," he said, "about 2,500 persons attended and the Duval Armory was packed—and every seat taken, for the first time in its history. At the Tampa Bay Casino—in Tampa, the band attracted so many that as much standing room as the fire department would permit was taken. On Saturday we gave two performances in St. Petersburg. Mr. Sousa and his band were met upon their arrival there by Mayor Pulvert and members of the Tampa Music and Art Club, who escorted them through the city. In the afternoon the Highlanders, the Smith band, you know, eliminated its daily afternoon concert and announced that every member was going to hear Mr. Sousa's band. There was no evening concert by the Highlanders. At the close of Sousa's band concert that night, Mr. Sousa and his party were honor guests at a reception at the Music and Art Club, and two street cars were provided to take them from and to the club house.

"We left St. Petersburg Sunday and returned to Tampa, and the band sailed from there to Cuba, where the Cuban government engaged them for a week."

FEB/5 1922
Birmingham Ala

SEAT SALE BEGINS FOR SOUSA'S BAND

Tickets Obtainable At Jefferson Box Office Thursday Morning.

Thursday morning at 9 o'clock at the Jefferson Theater the seat sale for Sousa's Band will start and the indications are that the two concerts (matinee and evening) which will be heard here by this famous organization of nearly 100 musicians including twelve soloists, presented by the All-Star Concerts will be one of the most brilliant musical occasions of the season, it is said.

Lieut.-Commander John Philip Sousa, U. S. N. R. F., conductor, brings with him among his celebrated soloists Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. R. Meredith Wilson, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist-singer of high attainments, is the soprano soloist and Miss Florence Hardeman, the violinist, completes the roster of eminent soloists now appearing under the baton of the March King.

Lieut.-Commander Sousa will use for his encores at his two concerts here, several of his greatest marches, including "The Stars and Stripes Forever," the greatest march the "March King" has ever written, and "Semper Paratus," the official March of the U. S. A., Marine Corps, and "Comrades of the Front," the official quickstep of

FEB/1 1922
Macon Ga

Sousa's Band Now On 20,000-Mile Journey

Twenty thousand miles of travel which covers the "musical invasion" of three foreign countries—Canada, Mexico and Cuba—with more than 500 concerts, is the happy task that Sousa and his band have undertaken for this season.

TELEGRAM
New York City

Big Ovation for Sousa on Arrival in Havana

HAVANA, Wednesday. — Lieutenant-Commander John Philip Sousa received a big ovation at the first appearance of his band at the National Theater. The concert was heard by four thousand.

FEB 17 1922
Savannah Ga

FEB 14 1922
Montgomery Ala

FEB 1 1922
Spartanburg SC

SOUSA ALWAYS STANDS FOR GOOD MUSIC

TWO FIRST RATE CONCERTS IN SAVANNAH YESTERDAY.

BAND RE-ENFORCED BY ARTISTIC SOLOS

John Philip Sousa will always remain an institution in America.

He has been "marching through Georgia" and the other states of the Union for many years, and he brings light and inspiration.

He mentioned the fact on his present visit to Savannah that at one of his former concerts which he gave here the mayor of the city came on the stage and presented him with a basket of flowers in behalf of the music lovers of the city. So when Sousa gets to Savannah he always tunes up his aggregation to an especial concert pitch and puts his best strings and brasses to the front.

Two Treats.

Sousa gave two concerts, afternoon and last evening, at the Municipal Auditorium. At night he had an immense audience and the top gallery was especially crowded. This shows how the Savannah public bows to the baton of a real band master. During the World War Sousa took about one hundred United States marines and wove them into a great musical company. For this he was given the rank of lieutenant commander in the United States navy, and this title, with his war decorations, he still wears and shows.

All his marches and brass band blasts were inspiring last evening, just as they woke the echoes of martial and patriotic feelings during the World War. On of the agreeable innovations was the parading on the stage of the titles to the encore numbers. Most of these tunes were familiar, anyway, but it helps an audience, when artists respond to a call, to have it know just what they are giving us.

Old Favorites.

Commander Sousa not only played the old favorites, "El Capitan" and the "Stars and Stripes Forever," but he gave us something new, "Saber and Spurs" and "On the Campus." It may be said that most of Sousa's marches resemble each other, but that is because there are jingle and swing essentially Sousa's. They are well organized and well executed always, so no matter by what name he calls them, they are fine. The one especially appreciated by the crowd was the "United States Field Artillery," with the big gun salute.

One feature which Mr. Sousa has been cultivating is the introduction of separate artists. At one time he relied upon the ensemble and he could afford to do this because his aggregation is well trained and very elaborate. But this time, for instance, he brought out Miss Mary Baker, soprano. Mr. John Dolan, the cornet soloist, was especially appreciated in the "Carnival of Venice," which he played with many variations and in fine style. Mr. George Carey, the xylophone soloist, proved to be popular with the crowd, because they insisted upon his return again and again. His specimens of ragtime were special favorites.

Possibly the best solo numbers were from Miss Florence Hardman, the violinist. If it might be objected that she works too hard over the instrument; it can also be answered that she gets the sweetest music out of it. In response to night encores she gave "The Souvenir" and "Traumeri," and nothing could have been better.

What could be sweeter or softer than the tones of the harp? It fits in with every band concert. It is one of the largest and most conspicuous instruments on the stage, and yet its notes are soft and mellow and can hardly be detected in a noisy ensemble except by a real musician. It is certainly one of the most graceful and effective contributors to a real musical entertainment. It was handled last night by Miss Winifred Bambrick in splendid style. The Irish piece from Moore "O, Tell Me If All Those Endearing Young Charms" was a happy conclusion to her "Themes and Variations."

By the way, Savannah did not seem to be thinking of hard times last night. Sousa crowded the auditorium and then there was a good audience in the theater. Besides this the picture houses probably had appreciative crowds. Altogether there were 4,000 Savannahians on pleasure bent last night and they probably didn't feel any poorer today because of their outings.

Sousa's Band To Play Here Feb. 19 at City Auditorium



Miss Winifred Bambrick, harpist, who comes with the famous Sousa band to the city auditorium for two concerts on Feb. 19th. Of the 100 piece band, three are women, the other two being Miss Florence Hardman, violinist and Miss Mary Baker, soprano.

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 unflinching 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 unlow 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 comely, 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 Harp-

ists, Miss Bambrick is not limited or circumscribed by the wornout traditions and antiquities of harp literature and composition.

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FEB 13 1922
Columbus Ga

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SOUSA'S BAND



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In a recent interview, Lieut. Commander Sousa stated that the American musician of today is the most versatile, the most adaptable and the most thorough of all artists. Men of all races and nationalities have come under his direction. He has lifted his baton above the devoted heads of illustrious individuals from almost every country of Europe. And these have been really great individual artists. But Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded. In addition to this gratifying degree of musicianship is added the two yet more striking facts, viz.: most of the musicians of Sousa's band now are young men; and most of them are Americans.

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FROM FEB 12 1922
Dawdle Va

SOUSA'S BAND

At the Majestic, Wednesday March 1st, Afternoon only

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Lieut. Commander Sousa and his world famous band come to the Majestic on Wednesday, March 1st, afternoon only.

RUSH FOR SOUSA CONCERT TICKETS EXPECTED TODAY

Leader of Famous Band and Vocal Entertainers Will Perform Before Macon Audience Tomorrow.

The seat sale for the matinee appearance at the Grand theater Friday of the famous Sousa's band is expected to bring an unprecedented rush to the box office at the theater today. A steady demand has been made for tickets at the H. P. West Music Co. store but the sale will be transferred to the theater this morning.

Sousa, the March King, has assembled an American personnel which includes nearly 100 musicians of this country. The soloists are players of widely established repute. In connection with the treat of instrumental music will be vocal entertainers who have attained a high rank in American song circles.

The coming of Sousa's band to Macon will constitute an epoch in the musical annals of the city and will be one of the outstanding features of the season. John Philip Sousa is recognized the world over as the master bandmaster.

FEB 17 1922
Savannah Ga

FEB 14 1922
Montgomery Ala

SOUSA ALWAYS STANDS FOR GOOD MUSIC

TWO FIRST RATE CONCERTS IN SAVANNAH YESTERDAY.

BAND RE-ENFORCED BY ARTISTIC SOLOS

John Philip Sousa will always remain an institution in America.

He has been "marching through Georgia" and the other states of the Union for many years, and he brings light and inspiration.

He mentioned the fact on his present visit to Savannah that at one of his former concerts which he gave here the mayor of the city came on the stage and presented him with a basket of flowers in behalf of the music lovers of the city. So when Sousa gets to Savannah he always tunes up his aggregation to an especial concert pitch and puts his best strings and brasses to the front.

Two Treats.

Sousa gave two concerts, afternoon and last evening, at the Municipal Auditorium. At night he had an immense audience and the top gallery was especially crowded. This shows how the Savannah public bows to the baton of a real band master. During the World War Sousa took about one hundred United States marines and wove them into a great musical company. For this he was given the rank of lieutenant commander in the United States navy, and this title, with his war decorations, he still wears and shows.

All his marches and brass band blasts were inspiring last evening, just as they woke the echoes of martial and patriotic feelings during the World War. On of the agreeable innovations was the parading on the stage of the titles to the encore numbers. Most of these tunes were familiar, anyway, but it helps an audience, when artists respond to a call, to have it know just what they are giving us.

Old Favorites.

Commander Sousa not only played the old favorites, "El Capitan" and the "Stars and Stripes Forever," but he gave us something new, "Saber and Spurs" and "On the Campus." It may be said that most of Sousa's marches resemble each other, but that is because there are jingle and swing essentially Sousa's. They are well organized and well executed always, so no matter by what name he calls them, they are fine. The one especially appreciated by the crowd was the "United States Field Artillery," with the big gun salute.

One feature which Mr. Sousa has been cultivating is the introduction of separate artists. At one time he relied upon the ensemble and he could afford to do this because his aggregation is well trained and very elaborate. But this time, for instance, he brought out Miss Mary Baker, soprano. Mr. John Dolan, the cornet soloist, was especially appreciated in the "Carnival of Venice," which he played with many variations and in fine style. Mr. George Carey, the xylophone soloist, proved to be popular with the crowd, because they insisted upon his return again and again. His specimens of ragtime were special favorites.

Possibly the best solo numbers were from Miss Florence Hardman, the violinist. If it might be objected that she works too hard over the instrument; it can also be answered that she gets the sweetest music out of it. In response to night encores she gave "The Souvenir" and "Traumeri," and nothing could have been better.

What could be sweeter or softer than the tones of the harp? It fits in with every band concert. It is one of the largest and most conspicuous instruments on the stage, and yet its notes are soft and mellow and can hardly be detected in a noisy ensemble except by a real musician. It is certainly one of the most graceful and effective contributors to a real musical entertainment. It was handled last night by Miss Winifred Bambrick in splendid style. The Irish piece from Moore "O Tell Me If All Those Endearing Young Charms" was a happy conclusion to her "Themes and Variations."

By the way, Savannah did not seem to be thinking of hard times last night. Sousa crowded the auditorium and then there was a good audience in the theater. Besides this the picture houses probably had appreciative crowds. Altogether there were 4,000 Savannahians on pleasure bent last night and they probably didn't feel any poorer today because of their outings.

Sousa's Band To Play Here Feb. 19 at City Auditorium



Miss Winifred Bambrick, harpist, who comes with the famous Sousa band to the city auditorium for two concerts on Feb. 19th. Of the 100 piece band, three are women, the other two being Miss Florence Hardman, violinist and Miss Mary Baker, soprano.

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.

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FEB 13 1922
Columbus Ga

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At the Birmingham, Ala.

At the Birmingham, Ala. Sousa's Band held the people who crowded the National Theater enthralled with the most ably presented concert ever given in Havana by any musical organization. From the opening overture, "In Springtime," to the last number, which consisted of the two national airs, "Bayamesa" and "The Star-Spangled Banner," there was a rapid change of attraction, of harmony, melody and the presentation of the great artists who compose this musical organization.

The seat sale was fine Thursday and the weather indicates that two capacity houses will welcome the great bandmaster when he gives his two concerts Saturday.

Gallery seats for both performances will go on sale one hour before each performance at the Jefferson, price \$1, plus war tax, and in the meantime there are good seats still to be had both in orchestra and balcony for both performances.

Sousa's Band is en route home from Havana, where they played a week's engagement last week, and The Havana Evening News says: From 9 o'clock until 11 last night

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FEB 1 1922
Spartanburg SC

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ISSUE OF
FEB 19 1922

Kansas City Mo



John Phillip Sousa at home. This pleasant little domestic scene with the famous band-master as the central figure was made last summer on the Sousa family estate on Sands' Point, Long Island, N. Y. His charming daughter, Priscilla, has just brought father the morning mail. Teddy, the airedale, is his master's inseparable companion.

NOTED HARPIST WITH SOUSA'S BAND



One of the most interesting features of this season's triumphant 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 unflinching 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 distinguished the playing of this now risen artist of the harp.

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Miss Bambrick will be heard in several solos during the Sousa concerts at Textile Hall Tuesday, Feb. 21. Tickets can be procured at Phillips & Crew Piano Company and Armstrong's Pharmacy.

FEB 14 1922
Macon Ga

Xylophone With Sousa's Band Is Biggest Made

The biggest xylophone ever made has been delivered to George Carey, the xylophone soloist of Sousa's Band, the instrument being the artist's long-cherished plan to produce impact melody of a quality and degree never before derived from this style of instrument. The new xylophone is twelve feet long and permits the simultaneous playing of 8 performers, thus constituting a "xylophone orchestra" with but one instrument.

The curious innovation in band concerts will be placed on the stage of the Grand at Sousa's concert Friday afternoon, and a feature of the program will be a "symphonic xylophone" number with eight players, led by Mr. Carey. The new instrument is beautifully adorned, and represents an investment of over \$5,000.

FEB 16 1922
Macon Ga
"The March King"



FEB 19 1922
Montgomery Ala
MANY MUSICIANS WITH SOUSA TO PLAY HERE SOON

Lieut. John Phillip Sousa, the famous "March King" will bring over one hundred high class musicians to Montgomery on February 19 for two concerts, at the city auditorium, and this year his band is the best ever collected. Sousa is known over the entire globe, for his famous marches have won recognition, and there is only one that can play them, and that is the composer Sousa.

George Carey, xylophone soloist, is playing the largest instrument ever built, and is slated to appear at both concerts. Mr. Carey feature number is "Rondo Capriccioso." Joseph DeLuca, euphonium, soloist, is known throughout this country, having played in the south on a number of occasions and his numbers are more than winning the applause of those who listen.

Sousa will play "El Capitan," this being one of his popular hits. Everywhere the famous bandmaster has played on the present tour, he has been requested to play this selection, and already notices has been sent C. A. Tyle, of the Montgomery Talking Machine company, to have Sousa and his band play this number. Tickets for both concerts are going fast, and indications point to large crowds at each show. Tickets can be secured at the Montgomery Talking Machine company, for both concerts.

FEB 19 1922
Greenville SC
Sousa Has Largest Band in the World

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

Mr. Sousa and his band appear at Textile Hall Tuesday, Feb. 21st, matinee and night.

Tickets are now on sale at Phillips & Crew Piano Co., and Armstrong's Pharmacy.

FEB 16 1922
Atlanta Ga
John Phillip Sousa Conducts in Person Both Concerts Here

Lieutenant John Phillip Sousa will personally conduct both concerts at the Auditorium Monday, it was announced by Harry Askin, his manager, who was in Atlanta this week completing arrangements for the matinee and night performances.

"We realize thoroughly that the public is drawn as much by the personality of the 'March King' as by his famous band," said Mr. Askin, "and though there are several excellent directors in the organization, it has been only on rare occasions that a concert was given without Mr. Sousa conducting in person.

"Mr. Sousa suffered an accident in Philadelphia last October, when he was thrown from his horse, and rather than have the public disappointed even in the slightest degree, he cancelled all engagements for two weeks and gave his musicians a rest—on full salary, by the way. Not until he was able to resume the baton were the concert engagements filled."

Sousa and his band will arrive early Monday, in time for the famous bandmaster and composer to attend the luncheon in his honor given by the Civitan club at the Capital City club.

FEB 14 1922
Columbus Ga

SOUSA'S BAND COMING TO SPRINGER FRIDAY

Lieutenant-Commander John Phillip Sousa, having trained and led more band musicians than any other bandmaster in the history of the world, justly may be regarded as a reasonable expert judge of bands and musicians. He is known as the most exacting, as well as the most amiable, of band leaders, but this season he has broken his habitual silence and abated his customary reticence about his own organization to admit (he never boasts) that his present organization is at once the finest and the most American group of artists that ever assembled at one time under his baton. Sousa's band is always synonymous with musical excellence; but it has not always been predominantly American in personnel; nor has it always shown a majority of young or middle-aged or elderly instrumentalists.

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Additional verve, impetus, esprit, elan are added to the organized excellence of this band by reason of the ambition, the striving for reputation, the thirst for excellence which characterizes both the individual components and the unified personnel of this remarkable organization. No wonder that John Phillip Sousa, mentor of teachers, vulcan of band "makers", miracle man of leaders, looks upon the twenty-ninth year of his leadership as the banner one of his long and crescent career. Sousa's band comes to the Springer Friday evening.

FEB 14 1922
Savannah Ga

An unexpectedly heavy demand for the two concerts to be given by Sousa's Band at the Municipal Auditorium on Thursday was reported yesterday, at the close of the first day of the seat sale. The sale will continue at the Auditorium until after the concerts.

The matinee prices have been scaled especially to appeal to young people and a great many school children are expected to attend. The management has fixed popular prices for the night performance. The advance sale is about evenly divided between the afternoon and night performances.

Lieut. Com. John Phillip Sousa, world-famous "march king," is bringing his band of 100 pieces and has arranged two delightful concerts for the Savannah performances. The renowned organization is having a triumphant tour of the country, and has just returned from Havana, Cuba, where it received wide acclaim.

FEB 19 1922
Greenville SC
Xylophone Soloist With Sousa's Band

George Carey, the Xylophone soloist of Sousa's band, has proved one of the sensations of the present musical season. He is acclaimed as the greatest master of his instrument, a virtuoso in a class by himself, playing upon an Xylophone made specially for his use, an instrument of great size and startlingly beautiful effects.

Mr. Carey will appear, matinee and night, at Textile Hall, Tuesday Feb. 21st. Tickets are now on sale at Phillips & Crew Piano Co., and Armstrong's Pharmacy.

ISSUE OF
Charlotte 2/19

FEB 17 1922
Birmingham Ala

SOUSA'S BAND TO BE IN CITY SATURDAY

Local Musicians Will Honor "March King;" Jefferson Program Announced.

Next Saturday, Feb. 18, is going to be "band" day in Birmingham for the largest band in the world, with nearly 100 instrumentalists and 12 soloists, "Sousa's Band," with Lieutenant-Commander John Philip Sousa, U. S. N. R. F., conductor, will be here, giving two concerts, matinee and evening, at the Jefferson, under the auspices of the "All Star Concerts."

On this occasion the bands all over the district are going to turn out in full force, the Boys' Band of the Alabama Boys' Industrial School, to be the guests of the Civitan Club for the Sousa's Band matinee, while the Avondale Mills bands, including Avondale, Sylacauga and Pell City, will attend, and the Sloss-Sheffield Band, the T. C. I. Band, the Central High School Band, and many others will attend, either the matinee or evening performance.

In addition, several of the bands will play in the downtown district to welcome the great "March King" and the most renowned bandmaster in the world, and will meet Lieutenant Commander Sousa and his band at the Terminal Station on Saturday at noon and conduct the famous "march king" to the Southern Club, where he will be the guest of honor of the Community Club at luncheon.

"Band Day in Birmingham" next Saturday will be a great event musically, for it is "music week" and everybody is anticipating with rare pleasure the two concerts to be given by Lieutenant Commander Sousa and his band as follows:

- Matinee, 2:30 o'clock.**
- Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Miss Winifred Bambrick, harpist; Mr. John Dolan, cornetist.
 - Rhapsody, "The Fourteenth" (Liszt).
 - Cornet solo, "The Volunteer" (Rogers), Mr. John Dolan.
 - Suites, "Three Quotations" (Sousa):
 - (a) The King of France marched up the hill with twenty thousand men;
 - (b) The King of France came down the hill and ne'er went up again;
 - (c) "Nigger in the woodpile."
 - Soprano solo, "Carmena" (Wilson), Miss Mary Baker.
 - Hymn to the Sun from "Iris" (Mascagni).
 - Interval.
 - A mixture, "Showing off Before Germany" (Sousa).
 - (a) Harp solo, "Themes and Variations" (Pinto), Miss Winifred Bambrick; (b) march, "Keeping Step With the Union" (new) (Sousa), (dedicated to Mrs. Warren G. Harding).
 - Violin solo, "Polonaise in D-B" (Wielawski), Miss Florence Hardeman.
 - Dale Dances of Yorkshire (Wood).
 - Evening, 8:15 o'clock.**
 - Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Mr. John Dolan, cornetist; Mr. George Carey, xylophone soloist.
 - "In Spring Time" (Goldmark).
 - Cornet solo, "Carnival of Venice" (Arban).
 - Suite "Camera Studia" (Sousa), (a) "The Flashing Eyes of Andalusia" (b) "Drifting to Loveland," (c) "The Children's Ball."
 - Vocal solo, "The Wren" (Benedict), Miss Mary Baker. Flute obligato by Mr. R. Meredith Willson.
 - Scene picturesque, "The Fancy of the Town" (Massenet).
 - Interval.
 - Melange, "The Fancy of the Town" (new) (Sousa). (A wedding of tunes popular sometime during the last decade).
 - Xylophone solo, "Bondo Capriccioso" (Mendelssohn), Mr. George Carey; (b) march, "On the Campus" (new), (Sousa).
 - Violin solo, "Two Movements from Concerto in F Sharp Minor" (Vieuxtemps), Miss Florence Hardeman.
 - Cowboy breakdown, "Turkey in the Straw" (transcribed by Gulon).
 - Encores will be selected from the following compositions of John Phillip Sousa: "Who's Who in Navy Blue," "Comrades of the Legion," "U. S. Field Artillery," "Bullets and Bayonets," "Sabre and Spurs," "Semper Fidelis," "The Stars and Stripes Forever."

ISSUE OF
FEB 15 1922
Scranton Pa

JOHN PHILIP SOUSA AND HIS BAND TO PLAY SCRANTON ENGAGEMENT

Ed. M. Kohnstamm Has Arranged For Appearance At Armory Tuesday, March 7—Popular Prices To Prevail.

Filling a promise that he made to the people of Scranton last fall that he would visit Scranton this season with the greatest band he has ever assembled, Lieutenant Commander John Phillip Sousa today notified Edward M. Kohnstamm, his local representative, that he will be here on the night of Tuesday, March 7, with 100 artists, to give a concert in the armory. Sousa and his band were to play here last September, but the engagement had to be cancelled because of injuries Commander Sousa received in a fall from his horse in Philadelphia.

The phenomenal success this season of Sousa's band in all parts of the country and the thousands of admirers the world's greatest band leader has in this city and county make it necessary that the largest possible auditorium be engaged for the concert, and the armory in Scranton is the only hall that has a capacity large enough for such an event. At Sousa's suggestion, also, Mr. Kohnstamm has announced that the concert prices will be at popular rates of \$1, \$1.50 and \$2, with the war tax added. These low prices are made possible only by the large seating capacity of the armory.

When Sousa's concert was announced for last September, although the mail order seat sale had been open only a few days, several thousand seats had been purchased by mail, giving evidence that a capacity house would have heard the great music leader and his artists if the accident to him had not happened. Local music lovers who follow the music news know that with his organization of 100, including twelve famous soloists, any one of whom is great enough artist to take to the concert stage alone, that the Sousa engagement this season offers the best feast of music the country has ever known.

The notice of the Scranton concert is short, but Mr. Kohnstamm has arranged to open a preliminary mail order seat sale. Orders sent now to Edward M. Kohnstamm, care Stoehr & Fister's, 121 Washington avenue, accompanied by check or postal order, will be filled in the order received. Mr. Kohnstamm is also to manage the Sousa concert in Wilkes-Barre on the night following the Scranton engagement.

Cincinnati Star

SOUSA'S BAND TO TOUR BY TRUCK

Cost Will Be \$2,100 Less Than by Railroad, It Is Said.

Beginning July 14, Lieutenant-commander John Phillip Sousa and his band of 100 pieces will begin touring the country by auto truck. This will be the first organization of the kind of considerable size to make its itinerary by truck.

Announcement of the plan was made Monday by Harry Askin, well-known theatrical man, and manager of the Sousa organization, who is in Cincinnati making arrangements for Sousa's double concert at Music Hall on Sunday, March 19.

"After some of our recent experiences with railroad transportation," said Mr. Askin, "we have accepted a proposition made by John P. McGrath of Yonkers, N. Y., who owns a large number of army trucks. Mr. McGrath has offered us two large baggage trucks and four commodious passenger buses, to be driven anywhere we wish, for the sum of \$2,000 a week. This is \$2,100 a week less than it would cost us to travel by rail. Our route will carry us all the way from Bangor, Me., to Denver, Colo. We will be able to make 150 miles a day, which is the longest jump we have scheduled. It is only a question of a short time when practically all theatrical transportation, as well as many other kinds, will be by auto trucks."

Mr. Askin has just returned from Havana, where the "March King" scored a triumph during his engagement.



Miss Florence Hardeman, Solo Violinist, With Sousa's Band.

In Florence Hardeman, the solo violinist of Sousa's band, the famous march king believes he has one of the greatest young women virtuosos of the present day and a worthy successor of the illustrious Maude Powell who also first achieved fame as soloist with Sousa's band. Miss Hardeman is a Kentucky girl born in the town of Hardeman of the blue grass country near Lexington. She was the prize pupil of the Cincinnati conservatory of music and graduated from that institution with the highest honors. Her playing attracted the attention of Charles P. Taft, brother of former President Taft, and of Julius Fleischman and other prominent Ohioans who subscribed a fund to send the brilliant Florence Harde-

man to Russia where she became a favorite pupil of the great Aue and a fellow student with Heifetz. On her return to Cincinnati, Miss Hardeman gave a complimentary concert in which she more than justified the faith placed in her by her eminent townsmen. Upon that occasion she was presented with a noble violin which had been one of Ole Bull's favorite instruments, a trophy which she still cherishes both for its high intrinsic value as a concert violin and for the sentimental significance of its bestowal. Lieutenant Commander Sousa is proud of his youthful protegee, Miss Hardeman, and it is his belief that within a few years she will be recognized and acclaimed as the foremost woman violinist of America.

FEB 12 1922
Birmingham Ala

SOUSA'S BAND AT POPULAR PRICES

Next Saturday To Be "Band Day" In Birmingham, With "March King" Here.

Next Saturday, which will be "Band Day" in Birmingham, promises to be a gala event for Sousa's Band. Lieut. Com. John Phillip Sousa, U. S. N. R. F., conductor, with nearly 100 musicians, including 12 soloists, will give two concerts here (matinee 2:30 and evening 8:15) at the Jefferson presented by the All-Star Concerts.

Sousa's Band on the present tour is playing to thousands and thousands of people in every city they appear in, for Lieut. Com. John Phillip Sousa is a national figure, more an international figure, for his marches are played the world over and he has appeared before every crowned head of Europe. His "Stars and Stripes Forever," "Comrades of the Legion" (the official quickstep of the American Legion), and "Semper Fidelis" (the official march of the U. S. Marines), are said to be as familiar as Mother Goose rhymes.

Sousa and his band played a week's engagement in Havana, Cuba, last week to capacity houses and in Jacksonville, Fla., they gave two concerts on Feb. 2, when more than 5,000 persons heard the great bandmaster and his musicians. In writing about the concerts at Jacksonville, Eric Leyson in The Metropolitan, said:

"There is a certain splendor about John Phillip Sousa; a splendor in the very unassuming manner of the man when one remembers that, to the strains of the inspiring music he has created the uniformed sons of Uncle Sam have marched into battle in three wars: that of the Cuban insurrection, the Spanish-American, and the World War. And though, in this last, there was little room or place for military pomp, yet there is no man of the millions who has served over there who will not recall a time when he, too, grew more proudly erect in his bearing and looked more clearly straight when a band-leader there leaped into the Sousa's ever-inspiring march, 'The Stars and Stripes Forever.'"

FEB 14 1922
Macon Ga

SOUSA NEVER TIRES OF GIVING CONCERTS; HERE NEXT FRIDAY

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

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

Sousa and his Band and special soloists will appear at the Grand for one matinee concert next Friday afternoon in a program of special interest. Seats are on sale at the H. P. West Music Company.

FROM FEB 22 1922
NEWS, New York City

Two new Sousa marches will be played for the first time, with the famous bandmaster directing, on the night of the "Welcome Home to Sousa" concert in the Hippodrome, March 5. They are: "Keeping Step with the Union," dedicated to Harding and "On the Campus," a college march.

Morning Telegraph
New York

Sousa Acclaimed in Cuba.

(Special Cable to The Morning Telegraph.)
Havana, Feb. 7.—Lieutenant Commander John Phillip Sousa received an ovation to-night at the first appearance of his band at the National Theatre. From the moment he stepped ashore Commander Sousa has been treated as the guest of the people. There was much enthusiasm during the evening, when the conductor delivered his repertoire to 4,000 auditors.

Sousa was welcomed to Cuba by General Montes, representing the Cuban navy, received by President Zayas and was guest at a luncheon arranged by President Frank Steinhart of American Chamber of Commerce.

TELEGRAM
New York City

The visit of Lieutenant Commander John Phillip Sousa and his band to Havana is creating a furore among the Cubans, who are flocking to the Capital for the March King's week of concerts, which begins there next Monday at the National Theatre. On Tuesday, at the President's Palace, President Zayas and his personal and official family and staff will hold a formal reception in honor of the famous American band-leader and naval officer.

FEB 9 1922
Savannah Ga

SOUSA'S BAND HEARD BY THOUSANDS IN HAVANA

Interest in the forthcoming appearance in Savannah of the world famous "March King," John Phillip Sousa, and his equally famous band, is enhanced by the reports that come from Cuba of his triumphant appearance in Havana.

High dignitaries of the Cuban government, leaders in the large American colony in Havana and others joined in attending a welcome to Mr. Sousa such as has rarely been accorded anyone. More than 4,000 heard his opening concert in Havana and gave him what amounted to a tremendous ovation.

Lieut. Commander Sousa and his band of 100, with accompanying artists, will arrive in Savannah early the morning of February 16 and will give two performances that day at the Hippodrome, afternoon and night.

REFUSES

\$110,000.00

For Eleven Concerts

THE ABOVE OFFER WAS MADE TO LIEUT. COMMANDER

JOHN PHILIP SOUSA

For the privilege of flashing the music of his famous band throughout America by Radio.

Sousa took music to towns before the Radio was invented. Sousa and His Band will present two brand new programs at Syria Mosque on Saturday Afternoon and Night, March 25.

"Sousa is an Institution, His Band is an Inspiration."—New York Sun.

SOUSA MAY WRITE OPERA FOR MARY GARDEN, WHO ADORES JAZZ AND RIOTS IN "SALOME"

By Gertrude Gordon.

Rumors that John Philip Sousa, America's great bandmaster and march king, will write a grand opera for Mary Garden, providing she remains directress of the Chicago Grand Opera company, were not confirmed by Miss Garden during a chat yesterday, but were commented upon freely. "Sousa is the logical man to write American grand opera," she said. "There are those who can write light opera and who can write songs. American grand opera has been attempted, but never accomplished. Sousa knows jazz. He has the American spirit. He has that marvelous sense of rhythm which is so particularly American. I should like very much to sing in grand opera which Sousa would write."



GERTRUDE GORDON

Miss Garden said that, so far as the music is concerned it would not be hard to get real American grand opera from the scores she has read, but that the books are hopeless. "The librettists are at fault, not the musicians," she said. "All the librettos I have read deal with Indians or politics, or early settlers—always something of some one particular time and place. Look at the old grand operas. They are as pertinent today as the day they were written. They deal with love and hate and revenge, with human emotions. Let a librettist write such an one for America and we will have American grand opera."

Miss Garden says she likes to sing "Salome" so well, because the role runs all the gamut of the emotions, as well as the music holding an almost impossible range. "Maybe it is because it is so difficult that I like to think I have mastered it," she said. "I make Salome the child she was—just 15, innocent, primitive, unthinking. At first she is a playful baby almost. Then she falls in love. Then she is swept by passion. Then she is repulsed and she hates and she takes a terrible vengeance. Who wouldn't like to interpret such a role. It is a marvel."

Mary says she "adores" jazz. "I love to dance and in the summer, when I am not singing, I dance and play tennis and swim and row and ride horseback and do everything like that. It is funny, all summer I can do those things and they do not hurt me, but if I go to a dance in winter, while I am singing, immediately I get ill. Perhaps it is because I have only so much strength and when I throw it into my work I haven't any left for play."

SONG BIRDS ARRIVE.

She does not condemn jazz as do some musicians. "It has its place. It is an expression of joy. I do not believe it has the terrible influence with which some sensationalists credit it. As for me—I love it."

The special train carrying members of the Chicago Grand Opera Co. who had not already come from Baltimore, arrived early today. The company will open its three-day stay in Pittsburgh tonight at Syria mosque, presenting "Love of Three Kings," with the following cast:

- Flora Mary Garden
 - Archibaldo Virgilio Lazzari
 - Manfredo Georges Baklanoff
 - Avito Lucien Muratore
 - Plamirie Lodovico Oliviero
 - A Youth Jose Melica
 - A Handmaiden Philine Falco
 - An Old Woman Anna Corenti
- Time and Place: Middle Ages. An Italian Castle.
Giorgio Polacco, Conductor.

Patrolman

Dom Jottings

...ings from Highways and Byways and Some Old Lanes
JOHN PHILIP SOUSA talks of the "tragedy of prohibition." He is not given to exaggerated observation or expression. He is not classifiable as a crank. He is a good citizen. Concerning his personal habits, he says that he is a light drinker and nothing could hire him to take a drink between meals. He knows every section of the country and every community of any considerable importance, and he is known, with a sense of intimacy, in all of them. It may be taken for granted that he knows what he is talking about, and that his viewpoint is that of a mean of citizenship which is capable of presenting all sides of a question without strabismus.

Frequently reference is made to the farce of prohibition. Artists in the comic strips and paragraphers make comedy of it. Popular impression of the ease with which liquors are to be had is that it is a joke on prohibitionists. Raids are part of the "game." Violation of the law does not necessarily involve a loss of respectability. Deaths due to poison sold under the guise of whisky are here and there referred to as "tragedies," but generally dismissed as individual follies, and sympathetic interest chilled by the assumption that "they ought to have known better." The March King takes a different view of the present status and results of prohibition. "Everywhere," he is quoted as saying, "there is whisky drinking. Whenever I am entertained, and that is practically every night, the whisky bottle has supplanted light wines on the table. There is no middle ground to drinking nowadays. Everyone who drinks is drinking 'hard stuff.' In hotels everywhere men gather to drink. Four or five of them take a room together. The next morning you find a dozen empty whisky bottles outside their door. I am not protesting against prohibition. I am deprecating its tragic failure."

Common observation, however limited, goes a long way to confirm this comment of wide experience. The number of places in Philadelphia where whisky is for sale is probably larger today than it has been at any time since the first License Court under the Brooks law cut down a swath of saloons. Nor is that fact chargeable to the Woner license law. Saloons flourish as numerous in Camden, where there is no license, as in Philadelphia. Moreover the bootlegger is in no wise dependent upon a license, for his stand, but can carry on his business in a paint shop, a haberdashery, a meat market or grocery store, not to speak of the opportunity of the drug store. Or he can fill his pockets with small bottles and stalk about the lanes of society, booking orders where the demand is in larger quantities than his pockets can accommodate. The tendency is toward the drinking of "hard liquors," standardized according to the velocity of their "kick," regardless whether that originates in thoroughly aged distillations or in quick process wood alcohol poison.

The tragedy is two-fold. There is physical deterioration in the increased drinking of whisky—worse when the draught is not whisky in any sense of the word but merely a "kicking" poison. And there is moral deterioration, when there comes a general habit of law defiance and violation, and the challenge of the law becomes a game, in which there is accredited a certain degree of smartness to all who prove themselves "clever" enough to break the law and "get away with it." Out on the Pacific Coast, where the orgies of Hollywood have given particular emphasis to the danger that exists in the development of this particular form of anarchy, which snaps its fingers at any moral restraint of law, there has been a movement started to reclaim the law from its degradation, not merely by invoking strict enforcement of prohibition on the part of the authorities, but by appealing to the spirit of lawfulness in the community to measure this contempt for prohibition at its full significance and to discredit those who flaunt it.

Sousa believes that eventually the problem will be solved by the recognition of beer and light wines as non-intoxicating beverages and by permission for their manufacture, sale and use, through an amendment of the Volstead act, changing the present limit of alcoholic content. Teetotalers denounce that as only an opening wedge for the return of the "rum" evil. Some who are not teetotalers, hesitate at such a proposition as a compromise with an evil. And both these virtuous forces have as their allies against any such action the whisky distillers and bootleggers, each of which interests recognizes the fact that with light beverages available, the vogue of hard liquor would never return.

There never has been a genuine referendum on the prohibition question throughout the country. It would be extremely difficult to register with exactness the will of the people regarding this half-way policy of excluding hard liquors and admitting beer and light wines. It is an open question whether or not at the present time, despite all the contrary discussion of prohibition, a majority vote would be obtained by a referendum for the repeal of the eighteenth amendment. Possibly the alteration of the Volstead law would receive a more generous endorsement. At present there seems to be a trend of opinion that way, some of which is a matter of sentiment and desire, and some of which is a matter, rather, of judgment, resulting from the conviction that the present drastic prohibition never can be enforced, and that whatever evils it may be in over-indulgence in beer and light wines they are less than the evils of bootlegging and

ORFOLK LEDGER-DISPATCH—FRIDAY, MARCH 3, 1922

March King's Marches Stir Souls Of Hearers

Something of the hold that national and international figure, John Philip Sousa, has on the people of Norfolk, as well as the people of every other city, may be gleaned from the report that when he and his band appeared for the delayed afternoon performance yesterday at 3:20, instead of 2:30, not a single member of a fairly good audience had become discouraged and left the house. And it was fully demonstrated last night by a much bigger audience, which made him play encore number after encore number, drawing—to the delight of his hearers—upon his accumulated supply of stirring marches of other days.

And after all, it is the March King's marches that most people like to hear. His wonderfully trained band play. He can make it produce what is commonly considered, and is, orchestral music with a remarkable orchestral-like tone, especially when he rushes it and contents himself with the woodwind, harp and bass. And he can play very delightfully indeed a suite of his own, as last night he played his "Camera Studies," two of which—"The Flashing Eyes of Andalusia" and "The Children's Ball"—might properly be called program music, of the kind that needs no interpretative notes; he can spin his big band through the mazes of a melange or medley until the ear itself wonders what is coming after each musical interlude, and he can do a Massenet excerpt with fine musicianship. Moreover, he has—and for a long time has—got his eighty men to the point that enables him to take his seat and permit them to play, without a fault or a halt in rhythm, accompaniments for his soloists.

All this, and much more, is true, is to his great credit, and adds much to the value of all his concerts. But it's when he plays one of his marches in a manner so fiery and so martial as almost to make soldiers of the colonels on the Governor's staff that Sousa comes into his own and most of his hearers get what they chiefly want to hear. That was the case last night, certainly. John Dolan, the first cornetist, played brilliantly indeed, runs, cadenzas, trills and triple-

tongued phrases flowing with marvelous rapidity from the flare of his instrument, and then giving way to a soft and beautiful tone. Florence Hardeman played the violin with facility and accuracy and in good style; George Carey made his xylophone ring and ripple again, besides playing fine tympani, and Mary Baker, soprano, sang several times. But, again but, it's the marches—always the marches. And when they line up in front—there's the thrill. Last night during one of the new marches—maybe it was "On the Campus"—the trombones stood up in their places and let us have the melody straight from the shoulder. That was bully, but when "The Stars and Stripes Forever" came for encore—well, we were waiting for them. Down stage came four piccolos and played several lines, and then came eight cornets and seven trombones and the whole nineteen of them stretched clean across the stage and let us have it until we couldn't even hear the talking fiends or the humming bugs. Indeed, they almost atoned for the strange anti-climax with which the great bandmaster closed his performance—an arrangement of "urkey in the Straw."

Two concerts today close the current engagement of John Philip Sousa—long may he live, write and wave his baton!

—DOUGLAS GORDON.

THE CHICAGO FEBRUARY 24, EVENING POST.

Sousa's Band Coming for Concerts.

JOHN PHILIP SOUSA and his band, prevented by his illness from taking up an autumn date held for them in the Auditorium, will be heard there in two concerts in the afternoon and evening of Saturday, March 28. Lieut. Com. Sousa is on his way east, by what is known in booking circles as the "southern loop," from a transcontinental tour which has taken him to the Pacific.

"In a season, which has been from 15 to 50 per cent 'off,' everywhere for both theatrical and musical attractions," says his manager, Harry Askin, "the traditional Sousa business has held up. The country-wide vogue he established in the far-gone days when he was conductor of the United States Marine band, diminishes not at all as the years roll by; and, wherever we go the audience insists on the revival of the older Sousa marches and one-acts—those composed previously to 1890 when he wrote 'The Stars and Stripes Forever.' Of them all, 'The

GREENSBORO

DAILY NEWS, WEDNESDAY, MARCH 1, 1922

LARGE AUDIENCE HEARS SOUSA'S BAND IN CITY

Every Seat Taken and Scores Are Unable To Gain Admittance To Concert.

BAND IS GIVEN OVATION

John Philip Sousa and his band were heard at the National theater yesterday afternoon in such a concert as only Sousa's organization, with Sousa conducting, is able to give. The band was assisted by Mary Baker, soprano, Florence Hardeman, violinist, John Dolan, cornet soloist, and George Carey, xylophone soloist. The crowd was so great that not only was every seat and all available standing room taken, but numbers of people who offered real money at the box office were regretfully, but firmly, denied admittance.

The program was one of characteristic brilliance, including three listed numbers by Sousa himself, which were augmented by many encores. The director was apparently in fine good humor and responded generously to the tumultuous applause which he received. The soloists, also, were received with warm enthusiasm; and, in fact, perhaps Miss Hardeman's playing of two movements of Vieuxtemps' concerto in F sharp was, from a purely musical standpoint, the most successful feature of a highly successful afternoon.

After all, though, when one turns out for Sousa it isn't to hear violin solos, nor even such exquisite singing as Miss Baker did. Nor can attention be distracted by Mr. Carey's clever work on the xylophone—from which, marvelous to state, he extracted something that closely resembled real music. Mr. Dolan's magnificent cornet solos were more nearly in line; but when all is said and done the big event, when the March King is conducting, is the Sousa march. A large number were presented in the course

of the concert, all of them melodious, most of them pretty, and some—the "Field Artillery" in particular—tremendous. But, in spite of the unquestionable interest that Mr. Sousa's newer work has, the climax of the occasion arrived when, in response to insistent applause, he swung into the familiar strains of the old "Stars and Stripes Forever." The man whose blood doesn't tingle when Sousa's band plays "The Stars and Stripes Forever" must be dull of soul indeed. Considering that it was an afternoon performance at an hour when most people are usually over their ears in work, the reception accorded the band was an amazing one. It was eloquent testimony to the hold that John Philip Sousa has on the imaginations of his countrymen.

SEAT SALES BEGIN FOR SOUSA MONDAY

Sale of seats for the Sousa concerts, which will be given at the city auditorium Saturday, March 4, matinee and evening, will open at Corley's, 213

East Broad street, next Monday morning at 9 o'clock.

Lieutenant-Commander John Philip Sousa and the big band will be accompanied to Richmond by the same company of soloists appearing with the march king this week in Havana, Cuba. They are: Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Miss Finifred Bambrick, harpist; John Dolan, the world's greatest cornetist, a "discovery" of Lieutenant-Commander Sousa; George G. Cary, xylophone; R. Meredith Willson, flute; William M. Kunkel, piccolo; Joseph Norrito, clarinet; John Gurwich, saxophone; Joseph De Duva, euphonium; William Pierce, horn, and J. P. Schueler, trombone.

Sousa's band is not only the largest in the world, but the most expensive.

Chicago Journal Feb 24

SOUSA SCOUTS 'NAME' FABLE

Says He Really Was Born in Shadow of "Great White Dome" in Nation's Capital in November, 1854.

Lieutenant-Commander John Philip Sousa, the world famous bandmaster, who comes here March 4, would like to explode an old fable or falsification about himself. He recently told of a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the lieutenant-commander himself told the story it makes a most interesting yarn:

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

"Seriously, I was born on the 6th day of November, 1854, in G street, southeast, near old Christ church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously, within the shadow of the great white dome. I was christened John Philip at Dr. Finkel's church in Twenty-second street, Northwest, Washington, D. C., and you might mention that if I had an opportunity to be born again, I would select the same parents, the same city, the same time and—well, just say that I have no kick coming."

SOUSA BRINGS GREAT XYLOPHONE PLAYER



WILL EXCUSE PUPILS TO HEAR SOUSA BAND

Announcements were made in the public schools here yesterday that pupils wishing to hear the Sousa concert at the Park theater Friday afternoon will be excused from classes to do so. A special price of 50 cents has been agreed upon for all school children and the tickets are now on sale. Supt. O. L. Reid stated yesterday that any pupil wishing to hear the concert will be excused upon

Pledges of Fealty to City Come From All Walks of Life

Business and Professional Men and Women Vie With
Each Other in Expressing Determination to
Extend Philadelphia's Good Name

The substantial citizens of Philadelphia, men and women, are registering their pledges of fealty to their city in increasing numbers. From all walks of life come the pledges accompanying letters expressing greatest sympathy with the movement. Every mail brings its batch of pledges and messages.

Men of such standing as Senator George Wharton Pepper, Edwin C. Broome, Superintendent of Schools; Representatives in Congress William S. Vare, George S. Graham and George P. Darrow; Dr. W. S. Broomell and Major D. Webster Andrews have filed their pledges. Women like Ethel V. Hutchinson Kochler and Mary W. Whitaker are listed. Doctors, lawyers, businessmen, workmen and women vie with each other in not only filing the pledge, but in writing letters asserting at length their love for their city and denouncing those who slur it in word or action.

Dr. Thomas Edwin Eldridge congratulated the PUBLIC LEDGER in taking up the work of combating those who ridicule the fair name of the city. One woman, who is visiting in West Virginia, sent her pledge and in her letter said her idea was that "good Philadelphians should pledge themselves every day to fealty to their city."

M. F. Cronin, 1017 Cherry street, sent in with his pledge, as an evidence that he was a real old Philadelphian, a bill from the PUBLIC LEDGER for advertising bearing date in 1860. His letter was one of the most ardently en-

Sousa Adds His Voice In Praise of This City

John Philip Sousa, the March King, sent a letter yesterday to the PUBLIC LEDGER to add his voice to the great campaign to silence detractors of Philadelphia. The letter follows:

"It always appeared slightly satirical but not hilariously humorous when I have heard men on the stage or other critics say something about Philadelphia being slow. The absurdity of the idea can be shown in a very few words: How, if it was not a hustling community, could it have arrived at the distinction of being one of the three great cities in America?"

"I pause for a reply."

enthusiastic and his pride in his city is unlimited.

The Day's Signers

The following is a list of pledge signers received up to 6 o'clock last night, and there will be more tomorrow:

Senator George Wharton Pepper, 1730 Pine street.
Representative George S. Graham.
Representative George T. Darrow.

Continued on Page Fourteen, Column Four

COMES TO RICHMOND ON MARCH 4
WITH HIS 100 FAMOUS MUSICIANS



Lieutenant-Commander John Philip Sousa Astride His Blue Ribbon Winner, the Superb Arabian Thoroughbred, "Aladdin."

ENCORES TREBLE SOUSA'S PROGRAM

Nine Numbers on List Multiplied by Three by Crowd's Enthusiasm

Nine numbers made up the formal program for John Philip Sousa's band concert at the City Auditorium Monday night, but in the process of reaching the concluding number, the veteran conductor had responded eighteen times to encores, and even then left four thousand people clamoring for more.

The like of it has not been seen in Raleigh this season. The vast cavern that is called the Auditorium was filled to the roof, filled fuller than it has been since two years ago when Amelita Galli-Curci took her way through the most brilliant vocal performance ever witnessed here.

Enthusiasm welled up in an unwonted measure. It hardly needs to be said, in the light of the fact that there were twice as many encores as there were pieces on the program. An average of two each is high, higher than anybody else can claim who has been here within the space of recollection.

It was to most unusual audience that has gathered here to give ear to a musical program. Drawn from everywhere within reach of the city, and from within the city, people who were schooled in music, and people who know music only as it is expressed in band records on the victrola in some far recinet. Dignified members of the Supreme court, ministers of State, farmers from away off, alike drawn hither by the universality of the appeal of a band playing.

And Sousa played, as good as the best that he has ever played in all the years that he has been conducting a band. He himself said so, said how much he liked the audience, how much it inspired him, and how much he appreciated its generosity. Two years ago he was here toward the close of the season, but there is no comparison between the two concerts. Last night was Sousa at what he feels is his best.

The program was for everybody. Did one's soul cry out for "high-brow" music, there was Massenet's "Angelus;" did it hanker for "low-brow" of the purest extraction there was a gorgeous transcription of that ancient classic "Turkey in the Straw." And in between these extremes, every variation with a plentiful sprinkling of characteristic Sousa marching pieces.

From the delicate, airy shadings of the wood-winds to the overpowering sweep of the entire band, Sousa was master. Not the picturesque, surging-haired director who overshadows his musicians with his own contortions, but a short, stocky man with no hair to speak of. His left arm hangs almost helplessly. It was broken six months ago when his horse ran away and threw him on a pile of rocks.

From the standpoint of musician-ship, "The Angelus" stands out as the finest performance of the evening. For panegyrics, the honors go to the colorful "Bullets and Bayonets." The climax to this popular number of his own composing is terrific. For popular interest a descriptive use of "The Love Nest,"

with a variety of interpolations used as an encore, drew a thunder of approbation.

Four soloists appeared with the band, ranging from splendid, down through fair to indifferent. John Dolan, cornet soloist, gave a remarkable performance of "The Carnival of Venice;" no less effective was the xylophone solo by George Carey; Miss Florence Hardeman, violinist, plays with pleasing grace, but with no breadth of tone; Miss Mary Baker, soprano, had neither grace nor skill nor voice. She avoided high notes in her singing of "The Wren." Her voice has a tendency to reediness in all of its register.

John Dolan is a master cornet soloist. In the concluding measures of the "Carnival of Venice" he played with what would be called double stops if he had been performing on a violin. His high notes are marvelous. George Carey with his xylophone was a peer of Dolan in his command of popular approval. His playing of the Mendelssohn "Rondo Capriccioso," was very fine.

*Phila Public Ledger
Mar 15 - 1922*



Sousa's Band Will Render Attractive Program in Concert

School Children Will Have Special Block of Seats at City Auditorium.

Harry Askin, manager of Sousa's Band, has announced the matinee program to be rendered by Sousa, his company of soloists and his band at the City Auditorium Saturday, March 4. By special direction of Lieutenant-Commander Sousa, whose policy it has been for many years to promote the love of music among school children, a large block of seats will be sold to the youngsters for the matinee concert. Following is the program for the afternoon concert.

Soloists—Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Miss Winifred Bambrick, pianist; John Dolan, cornetist.

1. Rhapsody, "The Fourteenth," Liszt
2. Cornet solo, "The Volunteer," Rogers, John Dolan
3. Suite, "Three Quotations," Sousa
 - (a) "The King of France marched up the hill with twenty thousand men; the King of France came down the hill and ne'er went up again."
 - (b) "And I, Too, Was Born in Arcadia."
 - (c) "Nigger in the Woodpile."
4. Soprano solo, "Carmena," Wilson, Miss Mary Baker
5. Hymn to the Sun, From "Iris," Mascagni

Interval.
6. A Mixture, "Showing Off Before Company," Sousa
7. (a) Harp solo, "Themes and Variations," Pinto, Miss Winifred Bambrick
(b) March, "Keeping Step With the Union," Sousa (Dedicated to Mrs. Warren G. Harding.)
8. Violin solo, "Polonaise," Wieniawski...Miss Florence Hardeman
9. Dale Dances of Yorkshire...Wood

March King Returns To His Native City

JOHN PHILIP SOUSA, "the march king," returns to Washington, his native city, and the scene of his great success as conductor of the famous Marine Band, on Monday, March 13, when he will bring his famous band to the National Theater, at 4:30 p. m., for his only appearance here this season.

Mr. Sousa, who has made a trip around the world, five visits to Europe and trans-continental journeys almost without number, has just returned to the United States from a visit to Cuba, Mexico and Central America. His first appearance in the United States following the trip is to be made this evening at the New York Hippodrome.

Just twenty-three years ago, Mr. Sousa resigned the leadership of the Marine Band to build up his own organization, which has become known as the finest band in America, if not in the world. The fact that Mr. Sousa is still fond of his native city—he was born on G Street southeast—is shown by his retention of membership in the Gridiron and Army and Navy clubs, Hiram Lodge No. 10, F. A. A. M., Eureka Chapter and Columbia Commandery, and Knight Templars of this city.

The most famous of Mr. Sousa's marches, "The Stars and Stripes Forever," though the "High School Cadets" and others are almost equally well-known. He has added two new marches to his list during the past year, "Keeping Step with the Union," dedicated to Mrs. Harding, and "Third of a Century March," dedicated to the Keith Boys' Band, in which he is much interested. Mr. Sousa looks forward eagerly to an opportunity to play the former for Mrs. Harding.

Pittsburgh Pa

Will Honor Sousa.

In honor of Lieut. Com. John Philip Sousa, a dinner will be given Saturday in the William Penn Hotel following the matinee concert by Sousa and his band at Syria Mosque. Among the planning to honor him on the occasion of his silver anniversary of "The Stars and Stripes Forever" are Mayor William A. Magee, J. C. Calhoun, T. Fitzpatrick and members of the form exposition board. A number of box parties have been arranged for box concerts. Mr. and Mrs. H. H. Patterson will entertain a party of children in the afternoon, and other boxes will be occupied by Mr. and Mrs. Edmo Englert, C. Bernard Shea and a par Mrs. M. S. Maloney, Mrs. Austin Nicoll and Mrs. John Knable.

FAMOUS BAND TO PLAY IN BRONX

Commander Sousa to Make Initial Debut in the Borough Next Sunday.

John Philip Sousa, noted bandmaster and composer, will play his first visit to the Bronx next Sunday evening, March 12, when his celebrated aggregation will give a concert at the One Hundred and Fifth Field Artillery Regiment Armory, One Hundred and Sixty-sixth street and Franklin avenue.

Heretofore Sousa has given his New York concerts exclusively in Manhattan, and his appearance in the Bronx is taken as another indication of the growth of the borough as a musical centre.

The concert will also mark the twenty-ninth anniversary of the formation of the famous musical organization, and an unusual programme has been arranged to mark the anniversary and at the same time the beginning of Sousa's thirteenth trans-continental tour.

Few American musicians, or even any of the great musical conductors of the old world, have received as many honors as the leader of this musical organization. In order to fittingly celebrate the twenty-ninth anniversary of this band of musicians

Sousa has engaged a number of new artists playing instruments never before heard in the organization.

Sousa having heard and appraised scores of great solo and band cornetists of the past quarter century, announces that the "premier cornet virtuoso of America," if not of the entire world, will be heard in his band at this concert.

The new cornetist is John Dolan. He succeeds Herbert Clarke, the veteran star cornetist of the band, who has retired to his Huntsville, Ontario, home for a rest. Sousa believes that Dolan, who presents a handsome appearance, is the first consummate master of the solo and concert cornet he has discovered in many years.

In addition to Cornet Virtuoso Dolan the other soloists for the twenty-ninth anniversary tour number nearly one hundred, which is the largest ever carried.

Many musical novelties will feature the programme.

TOLEDO DAILY BLADE

MONDAY, MARCH 20, 1922

SOUSA TO BRING BAND OF 85 MEN

Twelve Soloists Also Among Musicians Coming to Toledo March 27.

With 12 soloists and a band of 85 players, Lieutenant Commander John Philip Sousa will bring the greatest ensemble of the kind that has ever been on tour to the Coliseum for a single concert on Monday evening, March 27.

Sousa's band is an American institution and there is none other like it in the world. Sousa was born in Washington and his present band is made up almost entirely of American musicians. In his tours of Europe and the world Sousa has set a standard of achievement in band music that other countries have never been able to surpass, his admirers say.

The recent concerts given in Havana were the first to be given by an American band in Cuba. Music that is popular in Havana will form a part of the program to be given at the coming Toledo concert. Among the numbers will be a Cuban danza, entitled "Tu." Another feature will be the march, "Comrades of the Legion," which Sousa dedicated to the American legion. This concert is under the management of Bradford Mills. Seats will be on sale Thursday at the Grinnell Bros. box office.

TOLEDO TIMES

MARCH 22, 1922.

BOX OFFICE FOR SOUSA IS OPEN TOMORROW

If Lieut. Commander John Philip Sousa, who comes to the Coliseum with his band on March 27, had not achieved and held pre-eminence as "march king" and bandmaster, he could not have missed celebrity as a horseman, hunter and marksman.

For the distinguished American leader of the great band, now in the midst of its twenty-ninth consecutive season, is known among the devotees of this form of sports as an expert rider and lover of horses, as "a high gun" among the best wing and trapshooters of the world and as a woodsman of varied experience.

At the close of his present concert tour Sousa will indulge himself in his favorite recreation by retiring to the 10,000 acres of lowlands in North Carolina which he and a group of his contemporary sportsmen own.

The box office for Sousa's local concert will open tomorrow at Grinnell Brothers Music store.

SOUSA'S BAND, 100 STRONG, GIVES 2 CONCERTS MONDAY

Extra Chairs to Be Put in Auditorium to Provide for Overflow Crowd Expected on Both Occasions.

Sousa's band, 100 strong, conducted by John Philip Sousa himself, gives two concerts at the city auditorium Monday. The afternoon concert begins at 3 o'clock; the evening at 8:15.

So many requests for seats have been made that the auditorium will be outfitted with extra chairs. The largest crowds in the history of the building are expected to hear the "march king's" world-famous band. Special entertainment for the children, rendition of many famous Sousa marches as encores, and instrumental solos will feature both programs.

For several days the orders for tickets have been pouring in on the management at the Cable Piano company store, where the seat sale is in progress. Members of every brass band within a hundred miles are coming; old folks who pay no attention to opera or symphony orchestra, and who never attend the theater, have waked up and determined to hear Sousa again.

In the city the demand has been far ahead of that for any concert this season, and the patrons represent every class in Atlanta which can rake together the price of a seat. The indications for a capacity audience were so strong Saturday that arrangements were made to place several hundred extra seats in the auditorium, giving it the same capacity as in the grand opera seasons.

The matinee Monday has been set for 3 o'clock in order that pupils may attend without affecting their school records.

Band Arrives at Noon
The seat sale will be transferred to the auditorium box office at 1 o'clock Monday afternoon.

Mr. Sousa and his band will arrive early in the forenoon from Montgomery and will be met at the station by a delegation from the Civitan club, which is to entertain

him and several of the soloists at a luncheon at the Capital City club. A detachment of United States Marines, commanded by Captain Peter Geyer, also will meet the "march king" and act as his honorary escort. Mr. Sousa was commander of the famous band of the Great Lakes Naval Training station during the war and still holds his rank of lieutenant-commander in the reserve.

The newsboys' band of the Atlanta Rotary club will be guests of Mr. Sousa at the night performance, having a block of seats through his courtesy.

Boxes will be occupied by Governor Hardwick, Mayor Key and several other officials, who will also be guests at the Civitan club luncheon.

Programs of popular but high-class music, without jazz or ragtime, will make up the programs at both concerts. Mr. Sousa has studied American tastes in music for more than thirty years, and believes he understands what they like best.

The programs for the two concerts follow:

Matinee Program, 3 O'Clock
Rhapsody, "The Fourteenth"—Lizst.
Cornet Solo, "The Volunteer"—Rogers.
Mr. John Dolan.
Suite, "Three Quotations"—Sousa.
Soprano Solo, "Carmena"—Wilson. Miss Mary Baker.
Hymn to the Sun from "Iris"—Mascagni.
"Showing Off Before Company"—Sousa. (Special Children's Stunt.)
Harp Solo, "Themes and Variations"—Pinto. Miss Winifred Bambrick.
March, "Keeping Step With the Union"—Sousa. (Dedicated to Mrs. Warren G. Harding.)
Violin Solo, Polonaise in D-flat—Wienlawski. Miss Florence Hardeman.
Dale Dances of Yorkshire—Wood.
Mr. Sousa's famous marches will be played as encores.

Night program, 8:15 O'Clock
Overture, "In Spring Time"—Goldmark.
Cornet solo, "Carnival of Venice"—Arban.
Mr. John Dolan.
Suite, "Camera Studies"—Sousa.
Vocal Solo, "The Wren"—Benedict. Miss Mary Baker, with flute obbligato.
Scene Pittoresque, "The Angelus"—Masseenet.
Melange, "Fancy of the Town"—Sousa.
Xylophone Solo, "Rondo Capriccioso"—Mendelssohn. Mr. George Carey.
March, "On the Campus" (new)—Sousa.
Violin Solo, "Concerto in F Sharp Minor"—Vieuxtemps. Miss Florence Hardeman.
Cowboy Breakdown, "Turkey in the Straw"—Guion.

MISS FLORENCE HARDEMAN, NOTED CONCERT VIOLINIST, who comes to Atlanta Monday with Sousa's band. At the matinee and night concerts Miss Hardeman will render several solo numbers. In addition to Miss Hardeman's selections, there will be vocal solos, and cornet, harp, and xylophone numbers by other artists who accompany the "March King."



Sousa to Arrive In Atlanta Today For Two Concerts

This is the day when John Philip Sousa, veteran bandmaster, brings his famous band of a hundred musicians to Atlanta for two concerts in the Auditorium at 3 and 8:15 o'clock, an event which is only rivaled by a circus in the youngsters' imagination, and which even outshines the elephants with the grownups.

There is every indication that two big audiences will hear the "March King's" musicians when he raises his kid-gloved hand and signals for the overtures. All day Saturday the sale of tickets was steady, and it was decided to place several hundred extra seats in the Auditorium to take care of any possible demand.

"The experience of Sousa and his band has been that there is always a tremendous rush in the last hour before a concert," said the advance manager. "Patrons who purchase seats before noon at the store of the Cable Piano company will save themselves a great deal of delay."

"Special children's tickets for the matinee at 25 and 55 cents, may be had at the main store on Marietta street or at the Cable Piano company store. Regular tickets for both concerts are on sale at the Cable store, the prices ranging from 85 cents to \$2.20, including the war tax."

A genuine tribute to the importance of Sousa's band was given Sunday, when nearly all the members of two big theater orchestras went to Montgomery, Ala., to hear the Sousa concert there. Sunday is their only holiday, and they would have been unable to attend either concert here Monday; but they were determined to hear the famous band regardless of expense.

Several out-of-town music "fans" have taken blocks of seats for one or both concerts, some of them coming from several hundred miles away.

The sale of matinee tickets, it was announced, would be transferred to the Auditorium box office at 1 o'clock.

TICKET SALE OPENS FOR SOUSA CONCERT

Atlanta hasn't been so over-cultivated by symphony concerts and grand opera that she has forgotten the thrill of a big brass band, it was demonstrated Tuesday, when the seat sale began for John Philip Sousa's two concerts next Monday at the Auditorium. There was a line at the ticket booth in the store of the Cable Piano company, with many patrons buying tickets for both matinee and night concerts.

The famous band closed its week's engagement in Havana Sunday and is now on its way to several engagements in Georgia. An example of the travel problems of such an organization is shown in one of its jumps, for after a matinee concert in Macon it will take a special train to Columbus to give a night concert there.

U. S. MARINES HERE TO BE SOUSA'S GUESTS

Twenty-two United States marines who are stationed in Atlanta will be the guests of their former band leader, John Philip Sousa, at his concert in the Auditorium next week, when the "March King" will wield his baton to the pleasure of music-loving Atlantans.

A number of these soldiers of the sea, grizzled veterans in the service of their country, will recall the days when Lieutenant Sousa was the leader of the president's own band, as the Marine Corps band is known.

SOUSA HERE FOR TWO CONCERTS

John Phillip Sousa, "the March King," arrived in Atlanta Monday morning over the Atlanta and West Point from Montgomery, heading his famous band of 100 musicians, all ready for their two concerts at the Auditorium. One of these was set for 3 o'clock, to give school children plenty of time to attend, and the other for 8:15 o'clock at night.

Lieutenant Sousa's reception at the Terminal Station resembled that of a conquering hero. The United States Marines provided an escort of honor for the former bandmaster of the Great Lakes Naval Training Station band, who still is a reserve officer in the naval forces; the movie cameramen "shot" him from every possible angle for their news feature films, and the Civitan Club sent a delegation to meet the "March King," who was to be their guest at a luncheon at the Capital City Club at 1 o'clock.

Sousa's biggest "reception," however, was expected at the matinee and night concerts, for the ticket sale had been heavy all week and the store of the Cable Piano Company Monday was as busy as though the grand opera sale was just opening.

The matinee program was chosen with a special view to children's tastes, but that for the night concert is also made up of music of a popular type, with the famous marches as encores.

THE PLAY

Sousa Seat Sale.

The sale of seats for the two concerts to be given by John Philip Sousa, the big band and the company of soloists accompanying the organization, will begin at the Cofley Company's promptly at 9 o'clock Saturday morning. Mail orders in unprecedented volume have come from all parts of the State. No ticket will be sold, however, until Saturday morning. There will be no discrimination, buyers being served strictly in the order in which they come.

Sousa concert parties desiring large blocks of seats are urged to secure the seats as early as possible. Lieutenant Commander Sousa comes to Atlanta Saturday, March 4, with

Atlanta Youngsters, Rotary Boys' Band, to Be Guests of Sousa

Twenty-five Atlanta youngsters, members of the Rotary club's boys' brass band, will be the personal guests next Monday of the idol of the young musician's heart—Lieutenant-Commander John Philip Sousa. They will have a block of seats at the Sousa concert at the Auditorium, where they can watch the famous "March King" swing his baton, unless they prefer to keep their eyes on the slide trombones or the giant "Sousaphones," as they call the enormous bass horns built especially for the Sousa band.

The invitation to the boys, most of them newsboys, was issued by Lieutenant Sousa at the request of E. J. Galyean, director and teacher of the band, who has played in several famous organizations and knows the "March King" well. "Sure," said the famous bandmaster. "Bring them down. There may be another John Dolan in one of those young cornetists if he is properly encouraged."

The boys' band is supported by the Atlanta Rotary club, under the special care of William M. Brownless, head of the Cable Piano company. It has its own clubrooms and its own teacher and director, and though it is still in its infancy it has played at several public affairs.

Sousa's Band To Offer Program For Children

Atlanta children are to be given opportunity to hear John Phillip Sousa's band next Monday afternoon at the Auditorium, when a special program will be presented for them. Mr. Sousa's management announced Monday that children under 13 years of age would be admitted to good seats for 28 cents, and children above that age for 55 cents, these prices including the war tax.

These special children's tickets must be purchased at Jacobs' Pharmacy, the main store on Marietta street. The regular ticket sale opened Tuesday at the store of the Cable Piano Company, 82 North Broad street, with a rush of patrons which indicated big audiences for both matinee and night concerts next Monday.

The programs at both concerts in Atlanta will be of a light and popular nature, it is announced, with many of the famous old Sousa marches played as encores. Numerous solo numbers are on the program for both concerts.

the fresh laurels he won in Cuba. Sousa went to Havana with the largest musical organization in the world, an organization twice as large as any ever seen in that country. The great American march king and bandmaster's stay at the Cuban capital was a series of ovations. All of the soloists who appeared with the band in

Rotary Boys' Band To Be Guests of Sousa Here

The members of the Rotary Club's Boys' Brass Band are invited to be the guests of John Phillip Sousa at the concert to be given at the Atlanta Auditorium Monday, Feb. 20. Mr. Sousa vividly remembers when he tooted a horn in the boys' band in Washington.

That was the response which came to E. J. Galyean, director and instructor of the newsboys' band which the Rotary Club is sponsoring and supporting, when he suggested to the famous bandmaster that the twenty-five Atlanta youngsters were especially desirous of hearing a real band perform. So the boys will be there, keeping an eye on the "March King" and both ears open. Sousa's band plays here Monday afternoon and night.

As a special inducement to children, the Sousa management has placed special children's tickets on sale at the Marietta street store of the Jacobs Pharmacies, at 28 cents the and 55 cents each, good for the matinee only, which will begin at 3 o'clock, in order that school children may attend it. Other tickets are sold at the Cable store.

Ovation For Sousa on His Initial Bow in Cuba

HAVANA, Cuba, Feb. 8.—Lieutenant Commander John Phillip Sousa received the ovation of a conquering hero Tuesday night at the first appearance of his great American band before the public of Cuba. His concert was given at the Teatro Nacional, the leading playhouse of the Cuban capital.

From the moment he stepped ashore Commander Sousa has been treated as a guest of the Cuban people. The excitable Cubans went fairly wild when the noted conductor led his band through the famous old marches which their own excellent bands have played so well for years. More than 4000 persons were packed into the theater.

General Montes, representing the Cuban Navy, officially welcomed Lieutenant Commander Sousa to Cuba.

Rotary Club's Boys' Brass Band Invited To Sousa's Concert

When the sliophorns begin to slide, and the magician behind the big bass tuba bears down on the "umpah-umpah" stuff at the auditorium next Monday, there are at least twenty-five young Atlantians who will be listening with both ears and bringing their critical knowledge to bear. For the members of the Rotary club's boys' brass band will be the personally invited guests of John Phillip Sousa at his concerts.

The band—they call it Bill Brownlee's Boys' Brass Band, for its founder and because the long string of big B's looks good, is supported by the Rotary club, with the direct supervision of William M. Brownlee, head of the Cable Piano company. E. J. Galyean, the teacher and director, is a veteran bandsman, and knows John Phillip Sousa personally, so when he suggested that the youngsters, most of them newsboys of from seven to fifteen years, would like to hear Sousa's band, the invitation was immediately forthcoming. The boys, in return, suggested that they serenade Lieutenant Sousa, but strange to say, he declined, with profound thanks.

There was a big rush for seats at the matinee and night concerts when the ticket sale opened Tuesday at the Cable piano store. Hundreds of school children, too, are taking advantage of the special children's rates for the matinee, for which special tickets are on sale at Jacobs' drug store. The matinee will begin at 3 o'clock, in order that school children may attend.

Seats Now on Sale For Sousa's Concerts In Atlanta Monday

Seats went on sale Tuesday for the two band concerts to be given next Monday at the Auditorium by John Phillip Sousa and his famous band of 100 musicians, which is now on its way from Havana to Georgia after a week's engagement in the Cuban capital. Tickets may be secured all this week at the Cable Piano company store, 82 North Broad street.

Special prices have been arranged for the children's matinee Monday afternoon, which will begin at 3 o'clock, in order that school children may attend the concert. Special children's seats will be on sale a week at the Jacobs' pharmacy on Marietta street.

The famous band has a busy week ahead of it, including concerts in Macon and Columbus on the same day. After the matinee in Macon special train will carry the band to Columbus in time for the evening concert.

Lieutenant Commander Sousa will be greeted in Atlanta by many friends, for he has been a frequent contestant at the clay pigeon shoot of the Atlanta Gun club, has taken part in several southern tours, and is considered one of the best marksmen in the country. Shortly after the concert his return to the States will be a busy one.

JOHAN PHILIP SOUSA, who will be in Atlanta with his band for matinee and night concerts on February 20, says that his name has been explained in three languages and that all the explanations are wrong.

"The German version," he said in a recent interview, "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 is that I am Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O. U. S. A. Hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions, a box marked S. O. U. S. A., therefore the patronymic. This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines, and in the papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other, and I believe that it makes its pilgrimage around the globe every three years.

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

"Seriously, I was born on the 6th day of November, 1854, in G street, southeast, near old Christ church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lactical fluid and patriotism simultaneously within the shadow of the Great White Dome. I was christened John Philip at Dr. Finkel's church in Twenty-second street, northwest, Washington, D. C., and you might mention if I had an opportunity to be born again, I would select the same parents, the same city and the same time."

SOUSA TO FEATURE CORNET SOLOIST

John Dolan, cornet soloist of John Philip Sousa's famous band, is considered one of the "March King's" greatest discoveries since he succeeded Herbert Clarke, for nearly a generation the country's most celebrated cornet virtuoso. Dolan will be featured on both the afternoon and evening programs of the band concerts at the auditorium on February 20.

Besides John Dolan, the soloists of Sousa's band are Miss Mary Baker, soprano; Miss Florence Harleman, violinist; Miss Winifred Bambrick, harpist; R. Meredith Willson, flute; William F. Kunkel, piccolo; Joseph Norrith, clarinet; John P. Schueler, trombone; Joseph D. Luca, euphonium; William Bell, sousaphone, and George J. Carey, xylophone.

A special matinee, with "bargain prices for children," is announced for the afternoon, when a program of light and tuneful music will be presented. It will begin at 3 o'clock, giving school children plenty of time to reach the auditorium after their sessions close.

Seats will be put on sale at the Cable Piano company on Tuesday, February 13.

SoUSA and his band open a week's engagement at the Teatro Nacional in Havana, Cuba, this week, and cablegrams to his local management announce that the house has been sold out for the series of concerts. From Havana the band will return to the United States, give several concerts in Florida winter resorts, and reach Atlanta by special train. Shortly after the Atlanta engagement Lieutenant Commander Sousa will close his season and spend several weeks hunting and fishing upon his estate in the North Carolina mountains.

"High School Cadets" First Successful March Sousa Wrote

John Phillip Sousa's first successful march, one of a long list that gave him the title of "March King," was the "High School Cadets," still noted for its fire and snap and martial rhythm—and he received \$24 for it, he told a group of friends at an Er Paso dinner in his honor, recently. Lieutenant Sousa, who brings his famous band to the auditorium on February 20 for two concerts, said he was director of the United States marine band then, and always played for the cadets of the Washington High school when they were reviewed by the president, once a year.

"In 1883," he said, "The cadets became ambitious and insisted on having a march of their own. They sent a committee to ask me to compose such a march to be dedicated to the school. I agreed, on condition they give me \$24 to cover the cost of lithographing and copyrighting, never thinking it might be more than a 'local pride' number. It was first played that year before the president and the cadet battalion—and within a year it was being played all over the United States. One of my friends witnessed a carnival not long ago in Valencia, Spain, and the band was playing 'High School Cadets.'

"The Stars and Stripes Forever" is undoubtedly the most popular of the Sousa marches, with "Semper Fidelis," which is based on the army bugle calls and the motto of the United States marines is a close second. In Atlanta and the south, however, by far the best known of the "March King's" works is "King Cotton," which he wrote in honor of the Atlanta exposition, more than a quarter-century ago, when his band was one of the principal attractions there. It will be a feature number on his two Atlanta programs on February 20.

Mrs. Lois I. Clanton's

Sousa Not Chesty Enough to Carry All His Medals

Late photographs of John Phillip Sousa, the "March King," show not only that he has shaved off that famous grizzled beard, but that his breast is no longer adorned with a big collection of medals.

"That isn't because Lieutenant Sousa has had the medals taken away from him," explained Harry Askin, his manager, in Atlanta this week. "But it's because 'the chief' has collected so many it would require Jack Dempsey's chest to provide room for them."

Sousa and his band will give two concerts at the auditorium next Monday, the children's beginning at 3 o'clock, so school pupils may attend. Special children's tickets at 28 and 55 cents are on sale at the main Jacobs' drug store on Marietta street for the matinee only. Regular tickets for both matinee and night are on sale at the Cable Piano company store, the prices ranging from 84 cents to \$2.20.

Lieutenant Sousa and several of his soloists will be entertained Monday at a special luncheon given by the Civitan club at the Capital City Club. Governor Harwick and Mayor

Giant Xylophone Will Be a Feature Of Sousa Concert

A xylophone twelve feet long, constructed of silver and brass and providing room for eight musicians to play upon it at one time will be one of the unique features of the concert to be given here by John Phillip Sousa and his band on February 20. It cost \$3,000 and was built to the order of George Carey, the soloist who is said to be the best xylophonist in the country.

Another instrument is the "Sousaphone," a mouser tuba or brass horn, twice as large as the biggest horn ever carried in a circus band, and producing an unusual volume of sound. There are three of these instruments in the Sousa band, but they are not played on the few occasions when the hundred musicians parade. They are too heavy for one man to lift.

The special children's matinee, to begin at 3 o'clock in the afternoon, is expected to fill the big auditorium. The programs at both concerts, while entirely different, will be made up wholly of light, melodious and popular music. First of all, is the "tune," and after that the playing of that tune—and what a simple melody can become in the hands of a genius with a hundred-piece band at his command can only be realized by hearing it.

Seats for the two Sousa concerts will be put on sale on February 14, at the Cable store, 82-84 North Broad street, where mail orders will be received and filled.

Sousa Composes Only When Inspiration Comes, He Says

'March King' Can't Force Himself To Write. Brings Band Here February 20.

John Phillip Sousa, the "March King" who brings his band to the Atlanta Auditorium for two concerts on February 20, has never forced himself to write a note of music, he told a dinner party in San Francisco a few weeks ago, when his band was playing an engagement on the coast. He waits for the inspiration.

"It may seem like posing to say it to a group of business men," he said. "But I have a theory that I am only the medium through which this melody comes and is given to the world. Any technically-trained musician can sit down and write music—sometimes good and sometimes bad. But I can't do that with any success, as I learned long ago. I write when the music comes from a source beyond me."

Lieutenant Sousa told how he wrote "The Stars and Stripes Forever," most popular of all his marches and still a ruling favorite of military bands throughout the country. It was on the old steamship Titanic, predecessor of the liner which struck the iceberg, when Sousa was returning from a tour of Europe. Homesick for the United States after a long absence, he was

walking the deck, when the inspiration came for this march, filled with patriotic fervor and martial rhythm. He kept turning the melody over and over in his mind and within a week it was completed, without a note having been written down.

Lieutenant Sousa was commander of the famous band of the Great Lakes Naval Training Station during the war, with more than 500 young musicians under his direction. He made several tours, stirring enormous interest, arousing patriotism, and greatly stimulating recruiting.

Lieutenant Sousa, born in Washington and brought up among American national affairs, has always been intensely patriotic, and nothing has offended him more than numerous stories about his reputed Italian birth, stories which started a quarter-century ago and have kept going. Sousa's father was a trombone player in the Civil War, but his son does not attribute any of his own talent to heredity.

"They said his trombone was more deadly to the enemy than a cannon," he said at the dinner party. "I can believe it, for I remember hearing him play."

Atlanta
Crested

To the right, John Philip Sousa, who will appear in Atlanta with his famous band, February 20, for a matinee and evening performance at the Auditorium. Here he is shown at his country home on Sands Point, Long Island.



SOUSA AND HIS BAND COMES HERE FEB. 20

Two Concerts to Be Given at the Atlanta Auditorium.

John Phillip Sousa's world-famous band, nearing the completion of its 1922 tour, reaches Havana, Cuba, today for a week's stay in the wide-open capital, and cables received by his local management Saturday indicate that the "Teatro Nacional" has been completely sold out for the week beginning "Febrero 7 al 12," with the



JOHN PHILIP SOUSA.

American visitors and the Cubans bidding against one another for seats. It is the "March King's" first visit to Cuba, though he has taken his 100 musicians over two continents.

Sousa and his band will give two concerts at the Atlanta Auditorium on Monday, February 20, the sale of seats opening on Tuesday, February 14, at the Cable Piano company. The afternoon concert is being offered as a special attraction for children, at "bargain prices" of 25 and 50 cents, depending upon the location of seats.

The famous band played in New Orleans several days ago, just before sailing for Havana, and Noel Straus, the well-known musical critic of The Times-Picayune, devoted nearly a column to a flattering review. He wrote, in part:

"Music vibrating with vitality, and with a zip and fire that made the blood tingle, was heard at the Athenaeum when John Phillip Sousa and his band gave their opening concert before a highly enthusiastic audience.

"The veteran conductor, medal decorated, was generously applauded when he stepped onto his small raised platform for the opening number. The next moment he raised his baton, and like a flash came the opening phrase of the most ambitious selections of the evening. The mark's 'In Spring Time' overtook. From that moment until the last note of the program, band numbers, and dances followed each other in a dancing rapidity."

Soloists To Be Feature Of Sousa's Band Concert

No less interesting than the "March King" himself and the band of 100 musicians which John Phillip Sousa brings to Atlanta Monday, is the personality of the several soloists with the famous organization. Several of these will appear at each concert Monday.

One of the unique features of the big band is the three "Sousaphones," enormous bass tubas built to order for Mr. Sousa, who desired instruments of the requisite volume and sonority to carry over the storm of sound from the other instruments.

Each of the instruments, or groups of them, will be seen as well as heard at Monday's matinee, when "Showing Off Before Company," a musical "stunt," will be presented for the children. The uses of the various instruments will be interestingly explained in a little talk by the band's librarian. This matinee will begin at 3 o'clock, and special children's tickets, at 28 and 55 cents are on sale at the main Jacobs' Pharmacy on Marietta street.

Regular tickets for both matinee and night are on sale at

SOUSA AND BAND TOUR COUNTRY BY MACHINE

"March King's" Troupe Forsakes Railroads and Uses Big Motor Trucks.

John Phillip Sousa and the railroad companies have gone to the mat on the subject of the cost of transportation. The famous march king swears by the shades of Beethoven and Mozart that from \$4,100 to \$5,000 a week for railroad fares is too much for any man to pay. He has been paying it and he says he will quit the habit.

The Cincinnati Times-Star, in an interview with Sousa's business manager, who is in that city this week, recites:

Lieutenant-Commander John Phillip Sousa and his band of 100 pieces will tour the country by auto truck. This will be the first organization of the kind of considerable size to make its itinerary by truck.

Announcement of the plan was made Monday by Harry Askin, well-known theatrical man, and manager of the Sousa organization.

Sousa's Band Popular In Cuba, Business Manager Declares

"Music is the same in all languages—and if you don't believe it, ask John Phillip Sousa when he arrives in Atlanta," declares Harry Askin, manager of the Sousa band, who has traveled over two continents with the famous organization.

"But those Cubans in Havana beat them all for going crazy over a Sousa march and a deep note in the big bass horn," said Mr. Askin. "I left Lieutenant Sousa and his band there a few days ago, seeing the week's engagement started—and believe me 'The Stars and Stripes Forever' is just as a hit in Havana as it ever was in New York, San Francisco or Atlanta."

Mr. Askin completed all the details of arrangements while the band was in Havana, including the preparation of special programs with an additional number of soloists. They will be Miss Mary Baker, soprano; Miss Florence Harleman, violinist; Miss Winifred Bambrick, harpist; John Dolan, cornetist, and George Carey who directs eight men in playing twelve-foot xylophone.

"Both programs will consist of light, sprightly music, of a big class, but chosen for popular appeal," said Mr. Askin. "The matinee program will be especially suited to young folks. Mr. Sousa will give them a special feature in a stunt called 'Showing Off Before Company,' in which the individual instruments each have bits of solo even to the great 'Sousaphone,' the biggest bass horn ever built. Clarence Russell, the band librarian, will give a little talk, naming the different instruments and showing why so many are needed, with such different 'voices.'"

A Harp Wonder.

ONE of the most interesting features of last summer's tour of Sousa's Band was the playing of 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. Under the baton of the march king the unfurling triumphs of Miss Bambrick have won her a foremost place among the living virtuosos of the harp. A singular, almost phenomenal, combination of power, technical truth and tonal flexibility are said to distinguish her playing. No swift arpeggio, no sudden succession of chords, no run of scales, is too much for her wonderful wrists, her dashing technical readiness.

She knows her classics as few harpists know them, and is

Sousa's Band Pleases Two Large Atlanta Audiences

March King's Old Works Are Favorites. Excellent Soloists Are Presented

By DUDLEY GLASS.

It's hard to say whether John Philip Sousa's two concerts or the study of human nature offered the most interest Monday. The concerts were highly successful, pleasing two big audiences immensely, but they paled beside the spectacle of several thousand persons waiting in line to buy tickets which had been on sale for five days with few takers.

Probably the beautiful weather caused Atlanta's belated determination to hear Sousa's band and kept two long lines of ticket purchasers standing in front of the booth at the Cable Piano Company's store, and afterward a line of several hundred in the street before the Auditorium box office. It was necessary to delay the matinee for a half-hour to give the procrastinators opportunity to buy seats.

But despite the procrastination of the patrons, the band drew two of the largest audiences ever lured to the Auditorium by any attraction short of grand opera or some outstanding star in the musical firmament. Probably 9000 persons heard the two concerts.

The music was a sheer delight to everybody, from the symphony orchestra devotee to the negroes in the special balcony sections reserved for them. Mr. Sousa, now 67, but a hale and hearty old gentleman with energy apparently undiminished, conducted in his oldtime way, with out frenzied gesticulations. The band was a revelation of the possibilities of brass and woodwind instruments, having the tremendous volume of sound which no orchestra provides and yet almost the flexibility and delicacy of strings.

The programs were light in nature, selected for tunefulness rather than elaborate development of themes. There were solo numbers by John Dolan, a cornetist whose equal has not been heard since the days of the great Clark; George Carey, the xylophonist; Miss Mary Baker, the soprano, and Miss Florence Hardeman, the violinist. They were applauded enthusiastically, but after all, it was the big band which Atlantans went to hear, and the band which provided the most pleasure.

There was a bewildering profusion of encores. Mr. Sousa wasted no time between numbers. After each work on the program the band burst into one of the old familiar marches, a big placard announcing its name for those of the younger generation—the oldtimers needed

nothing to help them identify "King Cotton" and "Washington Post" and "El Capitan" and the "Stars and Stripes Forever." The old favorites, as usual, created the most enthusiasm, each being greeted by a storm of applause.

Mr. Sousa was guest of honor at a luncheon given by the Civitans at the Capital City Club, where he proved as accomplished a speaker as he is a composer and conductor. He told of having written "El Capitan" while at the old Kimball House in Atlanta, recalled the Cotton States Exposition and his Atlanta friends of those days, told a dozen excellent stories and was voted the most genial and delightful celebrity ever entertained by the club.

Civitan Club Honors Sousa

"Old John Philip you're a wonder And when you're old and gray The boys will say, 'By thunder, You've been some boy in your day.'"

That was Fred Houser's greeting to Atlanta's distinguished guest, John Philip Sousa, at the luncheon given him by the Civitan Club at the Capital City Club, Monday. Cousin Fred had all the boys sing and, from the spirit of the crowd, they must have felt every word that they sang.

More than 100 of the Civitans and their wives were present at the special luncheon for Lieutenant Commander Sousa, who was in Atlanta with his famous band for two concerts.

Commander Sousa is only exceeded as a musician when he is called on as an after-dinner speaker. After his introduction by Governor Hardwick, Commander Sousa kept his audience in laughter during his speech.

Governor Hardwick, in introducing to the club Commander Sousa, called to the attention of the guests that Commander Sousa is an old friend of the city. It was in a hotel in Atlanta that one of his most famous marches, "El Capitan," was composed.

At the conclusion of the luncheon Commander Sousa was presented with a gold engraved cigar holder as a token of the love that each Civitan of Atlanta and especially the members of the Civitan Club hold for him.

Dr. Earl Quillian bade Commander Sousa farewell for the club.

SOUSA COMING WITH HIS BAND

John Philip Sousa, most famous of bandmasters for many years, will bring his hundred bandmen and six soloists to Atlanta Feb. 20 for matinee and night concerts, and once more the martial rhythm of the "Stars and Stripes Forever" and "King Cotton," which was written for the Atlanta Exposition by Mr. Sousa, will resound in Georgia.

Harry Askin, almost as well known as a publicity expert and "advance man" as John Philip Sousa is as a bandmaster, spent Saturday in Atlanta, completing arrangements for the two concerts to be given at the Auditorium.

"It has been a long time since the chief brought his band to Atlanta," he said. "The last time, I forget how many years ago, it played in the Grand, to an audience which overflowed the big theater. And I believe the Auditorium, big as it is, will hardly hold the crowds this time, for I know that, despite its annual grand opera and its excellent seasons of concerts, you Dixie folks are just like everybody else—you honestly love a real brass band."

Several noted soloists are booked for the Atlanta engagement. They include George Carey, the xylophonist; Winifred Hambrick, the harpist; John Dolan, the most celebrated cornet player in the country, and Miss Mary Baker, a widely known soprano. Entirely different programs will be given at the matinee and night concerts and the scale of prices will make it possible for almost everybody to hear the famous "March Kings" musicians.

The Sousa organization is appearing nowhere this season except in cities which have an auditorium of exceptional size, the expenses of the band being too heavy for profitable engagements at popular prices except in very large halls. The Atlanta Auditorium is large enough to accommodate most audiences, but Mr. Askin said he was confident it would be filled at both concerts on Feb. 20.

"The awakening of interest in music throughout the country and the building of large and commodious auditoriums and convention halls have made Sousa's extended tours possible," said Mr. Askin. "The old difficulty of securing suitable auditoriums of sufficient size and proper acoustics for the tours of Sousa's Band is rapidly disappearing and in every part of the country there are now beautiful and commodious theaters, concert halls, coliseums, armories and stadiums which will seat thousands instead of hundreds and which have either been built for concert purposes or have been remodeled and improved into adequate concert halls."

Creamery at Dublin is

SOUSA AND BAND ON WAY TO ATLANTA

Out on the Pacific coast, jumping from city to city, but always eastward, are John Philip Sousa and his famous band, on their way to the close of the season in Atlanta and Havana, Cuba. They will reach Atlanta for two concerts on February 20, then spend a few weeks in the Cuban capital—and then Lieutenant John Philip Sousa will doff his shining medals, lay aside the baton, and climb into his old clothes for a vacation in the North Carolina mountains.

For the veteran bandman is not one of those musicians who take the first ship for Europe when their seasons close. He is almost as well known as a sportsman and crack shot as he is a band leader. Atlanta trapshooters know him well for he has several times taken part in the contests of the Atlanta Gun club, and his scores run high. He and a group of friends recently bought a hunting and fishing preserve of more than 10,000 acres in the North Carolina mountains, and it is there that Sousa goes when his last concert is given in March.

It has been years since Sousa and his band came to Atlanta, but they were "home boys" in the days of the Cotton States exposition, when the band was a big feature of that famous show. "King Cotton," one of the most stirring marches in the Sousa repertoire, was written by him for the exposition, and it is being featured on all his programs this season. Another number which probably will be interrupted by tumultuous applause is Lieutenant Sousa's own arrangement of "Dixie," completed by him this year and which is said to add pep and punch even to that stirring old favorite.

Sousa and his band will give two concerts in Atlanta, in the afternoon and evening, with entirely different programs.

SOUSA TO GIVE MUSICAL STUNT

"Showing Off Before Company," a unique musical "stunt," will be presented at the children's matinee by John Philip Sousa and his band at the Auditorium Feb. 20, according to announcement Saturday.

In this "stunt" the individual musicians, from the solo cornetist down to the chap that beats the biggest drum, have each a solo part. The various members of the "band family" will come down to the footlights, play their little bar or two, and Clarence Russell, the librarian of the band, will give a little talk explaining the names of the instruments and the relationships they bear to the whole. Mr. Russell was formerly superintendent of schools in Pittsfield, Mass.

Special prices of 25 and 50 cents, plus war tax, are to be offered Atlanta children for the matinee, which will start at 3 o'clock to give them plenty of time to reach the Auditorium after school is over. Lieutenant Sousa will present a special program for the youngsters, made up of light and tuneful numbers. The sale of seats will begin Friday, Feb. 13, at the Cable Piano Company, 82 North Broad street. Prices range from 75 cents to \$1.50 for the matinee and \$1 to \$2 for the night concert, plus war tax.

Entirely different programs will be given in Atlanta at the afternoon and evening concerts, but both will be composed of tuneful music, suitable to the tastes of a general audience. There will be several famous soloists, including Miss Florence Hardeman, violinist; John Dolan, cornetist, and George Carey, who leads a group of musicians in playing an xylophone twelve feet long, built to his order.

Sousa's famous marches, including "King Cotton," which he wrote in honor of the Atlanta exposition when he was playing there, "The Stars and Stripes Forever," which is 25 years old this year, and other favorites, will be given as encores. Sousa's program almost invariably stretches out to twice the length represented in print, as he is extremely liberal in encores.

Miss Florence Hardeman, violin soloist with John Philip Sousa's Band, which plays at the Auditorium February 20.



Sousa's Band Has Made Record Musical Tour

When John Philip Sousa, the most famous of bandmasters and composer of pulse-stirring marches, winds up his season in Havana within a few weeks he will have put all traveling records of musicians in the shade, according to figures he gave an interviewer in San Francisco recently. In his years as head of the celebrated band he has played in 25 different countries, given 10,000 concerts, traveled 650,000 miles and played literally to millions of persons, sometimes to as many as 100,000 in a day.

Lieutenant Sousa will bring his band to Atlanta for two concerts on Monday, Feb. 20, at the Auditorium, and even that big building will not be too large for the audience if Atlanta likes him as she did in the days of the old Cotton States Exposition. Sousa and his band were the big feature there, and they drew visitors from hundreds of miles around. It was then that the "March King," as he was already known, composed "King Cotton," in honor of the South and the exposition, a march which has remained one of the most popular in his repertoire. It will be a feature of his concerts in Atlanta next month, as will his own new arrangement of "Dixie."

Besides his big band, Lieutenant Sousa will bring to Atlanta several fine soloists. They will include John Dolan, most noted of all cornetists; Miss Florence Hardeman, violinist; Miss Mary Baker, soprano; George Carey, xylophonist, and Joseph DeLuca, who performs wonders on the euphonium. There will be stunts for all instruments in the paraphrase on popular songs, called "Showing Off Before Company." For encores, Lieutenant Sousa will play some of the favorite airs which crowned him the "March King."

MARINES PLANNING TO MEET JOHN SOUSA

Plans have been completed, it was announced yesterday, for the reception to be given John Philip Sousa, the "March King," upon his arrival with his famous band Monday morning.

Lieutenant Commander Sousa, who was formerly in command of the Great Lakes naval station band during the war, and who still holds his rank on the reserve list, will be met at the station by Captain Peter C. Geyer, of the United States marines, and a delegation of his non-commissioned officers and men, who will escort him to the Capital City club. He will be guest of honor there at a luncheon given by the Civitan club, President Julian Boehm presiding. It is probable that several of Mr. Sousa's soloists also will be guests of the club. Practically the entire membership has accepted invitations to be present.

The advance sale of seats promises two big audiences to hear the band Monday. The matinee, to begin at 3 o'clock, offers special inducement to children, for Mr. Sousa has followed his custom of offering special prices for them. Children's matinee tickets may be purchased at the main Jacobs' store on Marietta street, at 28 and 55 cents. Regular tickets for either concert are on sale at the Cable Piano company store, 82 North Broad street, at prices ranging from 85 cents to \$2.20, including the war tax.

Fully a thousand out-of-town patrons will attend the concerts, it appears from the mail orders which have been pouring in.

Civitan Program For Sousa Is Completed

Arrangements for the entertainment of Lieut. John Philip Sousa, the noted bandmaster, have been completed by the Civitan Club. Lieutenant Sousa will reach Atlanta at 11 a. m. Monday, Feb. 20, and will be met at the depot by an escort of United States Marines, under Capt. P. C. Geyer, local recruiting officer in charge. From the depot Lieutenant Sousa will be taken to the Capital City Club, where he will be the honor guest at a luncheon given by the Civitans.

An unusual entertainment has been planned for Lieutenant Sousa. Members, their wives, sisters, sweethearts and other lady friends have been extended a special invitation. The entertainment committee is rehearsing a double quartet to sing "The Stars and Stripes Forever." Several novel "stunts" are on the program.

CIVITAN CLUB TO ENTERTAIN CONDUCTOR SOUSA

Final arrangements for the entertainment of John Philip Sousa, bandmaster, have been completed by the Civitan club. Mr. Sousa will reach Atlanta at 11 o'clock on Monday morning, February 20, and will be met at the station by an escort of U. S. marines under Captain P. C. Geyer. From the station Mr. Sousa will be taken to the Capital City club, where he will be the honor guest at a luncheon given by the Civitan club.

An unusual entertainment has been planned by the Civitan club for its guest. Members, their wives, sisters and lady friends have been extended a special invitation. The entertainment committee is rehearsing a double quartet to sing "The Stars and Stripes Forever," accompanied by Henry Baisden's capable orchestra. Several other novel "stunts" are on the program.

OVATION GIVEN SOUSA IN HAVANA.

Havana, February 7.—(Special.)—Lieutenant Commander John Philip Sousa received the ovation of a conquering hero tonight at the first appearance of his band before the public of Cuba at the magnificent national theater. From the moment he stepped ashore Commander Sousa has been treated as the guest of the people. Enthusiasm grew to bounds unparalleled during the evening, when the noted conductor delivered his repertoire of musical thrillers to 4,000 auditors.

SOUSA BRINGS FINE CORNETIST

"The Carnival of Venice," played by the famous John Dolan, cornet soloist, at the night concert of Sousa's Band on Feb. 20, is expected to bring back to old-timers a memory of other days, when no concert was complete without its cornet solo—and "The Carnival" shared with "Hear Me, Norma," the favor of the public.

It has been years since a real cornetist shattered the echoes in the Atlanta Auditorium, but John Dolan, who joined Lieutenant Sousa's band a few years ago, is said to be as great an artist in his field as are Kreisler and Hofmann in theirs. Dolan will be but one of nearly a dozen soloists to be heard at the two concerts. George Carey, who leads eight musicians in a simultaneous attack on a twelve-foot xylophone built to his order at a cost of \$5000, will offer a real novelty, and the youngsters who want to see something as well as hear it may feast their eyes on the three "Sousaphones," enormous bass horns designed by Lieutenant Sousa when he was conductor of the big Great Lakes Band of the government during the war. These monster horns are capable of being played only by musicians of exceptional lung power; they produce a tremendous volume of sound, and add greatly to the bass section of the big band.

Entirely different programs will be

given at the afternoon and evening concerts. Both programs will be light in nature, designed for the average audience and chosen for entertainment purposes in the main. But the afternoon program will be especially for "the kids," with various stunts by the musicians and a bit of education as to the different instruments and their uses.

Lieutenant Sousa will reach Atlanta on his way North from Havana, where his band plays a week. In the season drawing to a close he has covered the country from coast to coast, playing in most of the larger cities. His band rarely plays except where an auditorium of unusual proportions makes a big audience and popular prices profitable.

The band is now celebrating its twenty-ninth year as a continuous organization; it is easily the oldest as well as the largest band in the country. Lieutenant Sousa organized it after leaving the United States Marine Band, whose White House lawn concerts he made nationally famous. Seats for the two concerts will be put on sale Feb. 14, at the Cable piano store, 82-84 North Broad street. Mail orders will be given prompt and careful attention.

Sousa's Band To Play Interpretation of 'Dixie'

At least one number to be played by Sousa's Band when John Philip Sousa waves his little black baton at the Auditorium on Feb. 20 will make Atlanta folk stand up and yell, if they are as devoted as ever to old favorites. That is Sousa's own new arrangement of "Dixie."

Another number which is expected especially to appeal to Atlantans and bring back the old times of the Cotton States Exposition is "King Cotton," which the march King is featuring this year. It was written by him in Atlanta when his band was playing at the exposition.

Sousa and his band are now in the West, and they have been

Sousa Brings Harp Soloist Warm Welcome Waits Band

Greeted not only as the "March King" and bandmaster, but as a distinguished American who has represented his country all around the world, John Philip Sousa will be given a notable reception when he arrives in Atlanta Monday morning, bringing his band for two concerts at the Auditorium. Not since General Foch visited Atlanta has there been such a welcome as that arranged for him.

A delegation from the Civitan Club, which is to entertain Mr. Sousa at a luncheon at the Capital City Club,



Miss Winifred Bambrick, harp soloist extraordinary, who accompanies Philip Sousa, the "March King," and his band, who are to appear in two concerts in Atlanta, Monday afternoon and evening.

will meet him at the Terminal Station. A detachment of United States Marines, commanded by Capt. Peter C. Geyer, will meet him and act as an honorary escort. Mr. Sousa served in the Great War by commanding and conducting the famous 500-piece band of the Great Lakes Naval Training Station, and still holds his reserve rank as lieutenant commander. Governor Hardwick and Mayor Key have accepted invitations to the Civitan Club luncheon and will occupy boxes at one of the concerts, with parties of friends.

BOYS' BAND GUESTS.
The Newsboys' Band, sponsored and supported by the Rotary Club, will be guests of the "March King" at the night concert, having the personal invitation of Mr. Sousa, who is himself a Rotarian.

The matinee concert will begin at 3 o'clock, this hour having been set to permit school children to attend after school hours. Special children's tickets are on sale at the main Jacobs' drug store, on Marietta street, at 25 cents for children under 13 years, and 55 cents for older children of the schools.

Regular seats for both concerts are on sale at the Cable Piano Company, 22 North Broad street, the prices ranging from 85 cents to \$2.20, all prices including war tax. The sale will be transferred to the Auditorium box office at 1 o'clock Monday afternoon.

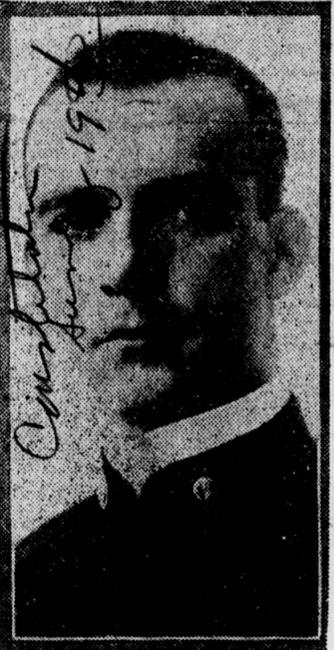
Both programs will be made up of light and tuneful music, Mr. Sousa having utilized his 30 years of concerts in studying the public taste, and believing it is better to give the public what it likes best instead of attempting to force the "classics" upon a general audience. There will be neither "jazz," nor ragtime, however, and all the selections are worthy of the greatest band in the world.

FAMOUS MARCHES.
Hundreds of requests for the famous old Sousa marches have been received, and Mr. Sousa has stated that many of these will be played as

JOHN PHILIP SOUSA HERE WITH BIG BAND

To Give Two Concerts on Monday at the Auditorium.

John Philip Sousa's big brass band, most famous in the world, and led by Lieutenant Commander Sousa in person, will give two concerts Monday at the Auditorium, and the indications are that the capacity of even that big building will be taxed to hold the thousands who are determined to hear



GEORGE CAREY, Xylophone soloist with Sousa's band, who plays a \$5,000 xylophone twelve feet long.

the hundred musicians and watch the celebrated bandmaster wield the baton. The matinee will begin at 3 o'clock, the hour being set to permit school children to attend this performance after school hours. The night concert is set for 8:15 o'clock.

Popular music will be played at each concert, Mr. Sousa having prepared programs designed for entertainment rather than "uplift," though there is neither ragtime nor jazz to be found in his repertoire. Several soloists, including the famous John Dolan, acknowledged as the greater cornetist in the country, will appear, accompanied by the band. Mr. Sousa has announced special

prices for children at the matinee concert, those under 13 years at 25 cents and elder children of school age at 55 cents, including war tax. Regular tickets cost from 85 cents to \$2.20, including the tax. Children's tickets are on sale at the main Jacobs' pharmacy, on Marietta street, while the regular seat sale for both concerts is under way at the store of the Cable Piano company. It will be transferred to the Auditorium box office at 1 o'clock Monday afternoon.

Mr. Sousa and his band will arrive from Montgomery about 10 o'clock Monday. The "March King" will be welcomed at the terminal station by a delegation of members of the Civitan club, which will entertain him at a luncheon at the Capital City club, and a detachment of United States marines, who will provide an honorary escort for him during his stay. Mr. Sousa commanded the famous band of the Great Lakes training station during the war, and still holds his rank of lieutenant commander on the reserve list.

Numerous inquiries received at the box office, as to whether Mr. Sousa would play his famous old marches, have been answered with the statement that they will be given as encore numbers. Mr. Sousa will make a feature of "King Cotton," the famous march written while he was at the Atlanta exposition, and his own new arrangement of "Dixie." These do not appear on the printed program, which are as follows:

Matinee Program 3 O'Clock.
Rhapsody, "The Fourteenth"—Liszt.
Cornet solo, "The Volunteer"—Rogers.
Mr. John Dolan.
Suite, "Three Quotations"—Sousa.
Soprano solo, "Carmena"—Wilson.
Miss Mary Baker.

Hymn to the Sun, from "Iris"—Mascagni.
"Showing Off Before Company"—Sousa.
(Special Children's Stunt)

Harp solo, "Themes and Variations"—Pinto.
Miss Winifred Bambrick.

March, "Keeping Step With the Union"—Sousa.
Dedicated to Mrs. Warren G. Harding.

Violin solo, "Polonaise, in D-flat"—Wieniawski.

Miss Florence Hardeman.
Dale Dances of Yorkshire—Wood.

Mr. Sousa's famous marches will be played as encores.

Monday Night Program, 8:15 O'Clock.
Overture, "In Spring Time"—Goldmark.

Cornet solo, "Carnival of Venice"—Arban.

Mr. John Dolan.
Suite, "Camera Studies"—Sousa.

Vocal solo, "The Wren"—Benedict.
Miss Mary Baker, with flute obligato.

Scene Picturesque, "The Angelus"—Massenet.

Melange, "Fancy of the Town"—Sousa.

Xylophone solo, "Rondo Capriccioso"—Mendelssohn.

Mr. George Carey.
March, "On the Campus" (new)—Sousa.

Violin solo, "Concerto in F sharp minor"—Vieuxtemps.

Miss Florence Hardeman.
Cowboy breakdown, "Turkey in the Straw"—Gulon.

Mr. Sousa will give his favorite marches as encores.

SOUSA SALES BREAK ALL RECORDS IN SOUTH

Has Instructed Ticket Sellers Here To Hold at Least 500 Matinee Seats for Children.

The extraordinary demand for seats that marked the opening of the sale for the Sousa concerts last Saturday at the Corley Company's far surpassed in volume the opening day sale of any musical attraction here this season.

When Sousa's manager, Harry Askin, was advised of that fact by wire, he replied that the record for opening sales and for gross receipts of Sousa concerts had likewise broken the record in every city in the South where Sousa and his band played last week. Since his return from the season in Havana, Lieutenant-Commander Sousa's popularity seems to be greater than ever.

Box-office receipts in the five cities in which the Sousa organization appeared last week were as follows: Birmingham, \$4,500; Montgomery, \$3,600; Atlanta, \$6,500; Greenville, \$4,600; Spartanburg, \$3,800.

Lieutenant-Commander Sousa has instructed the ticket sellers here to hold not less than 500 seats for the matinee concert for the school children of Richmond at 50 cents, and to give the kiddies more if the demand appears. This is in line with the March King's work of promoting the love of music among the children of America.

Captain Lloyd L. Leech, in command of the United States Marines Recruiting Station here, and the men attached to the Richmond station will pay a pretty tribute to Sousa on his arrival next Saturday. The marines will march into the City Auditorium and salute the colors while Sousa is leading the big band playing "The Star-Spangled Banner." Captain Leech, his men and their ladies will be the guests of Lieutenant-Commander Sousa at the matinee concert. Numerous other interesting features of a social and patriotic nature will add to the interest of the matinee program.

OLD SOLDIERS TO HEAR SOUSA BAND AS HONOR GUESTS

Through Mrs. G. A. Blenner, of the Daughters of the Confederacy, Lieutenant-Commander John Philip Sousa has extended an invitation to all the veterans of R. E. Lee Camp Soldiers' Home to be his guests at the concert to be given in the city auditorium next Saturday afternoon. This is an annual courtesy extended by the March King each time he visits Richmond. The Daughters of the Confederacy will supply automobiles to carry the soldiers to the auditorium.

The sale of seats for the Sousa concerts opened last Saturday and all records here for an opening day's sale were broken. When Harry Askin, manager of Sousa's Band, was so advised by telegraph he replied last night that the same phenomenal record had been scored in each of the five Southern cities in which Sousa played last week. The gross receipts for concerts were also new records for each of the cities. Here are the figures: Birmingham, \$4,500; Montgomery, \$3,600; Atlanta, \$6,500; Greenville, \$4,600; Spartanburg, \$3,800.

Captain Lloyd L. Leech, in command of the United States marines recruiting station here, and the men of the station will exchange compliments and there will be a pretty patriotic demonstration at the auditorium in the afternoon. While the big band is playing the "Star Spangled Banner" the marines, headed by Captain Leech, will march down to the stage and salute the colors. The marines and their ladies will be guests of Lieutenant-Commander John Philip Sousa, U. S. N. R. F.

The seat sale will continue at Corley's until Saturday at noon when it will be transferred to the city auditorium.

John Philip Sousa, With Famous Band, Coming to Atlanta

John Philip Sousa, the "March King," is coming to Atlanta with his famous band of nearly 100 musicians, a half-dozen soloists, and the repertoire of blood-stirring marches that have made the name of Sousa famous throughout the world.

Harry Askin, advance representative of the Sousa organization spent a day in Atlanta Saturday, completing plans for two concerts, to be given at the Auditorium on the afternoon and evening of Monday, February 20. It will be Sousa's first visit in years, and Mr. Askin said he looked for two capacity audiences, and special rates will be made for the schools and young people at the matinees.

The completion of his 1921-22 season will bring the total itinerary of Sousa's band to nearly 800,000 miles, which includes more than twenty trans-continental journeys, five tours of Europe and one zig-zag globe girdling concert expedition of 60,000 miles. To this unequalled record Lieutenant-Commander Sousa this season will add a tour which includes the principal cities of Canada, Mexico, Cuba and the United States. Much pressure has been brought to bear upon the great band-master to include a number of South American capitals, but his list of engagements is already too long to be extended this season.

No American musician and few of the great musical conductors of the old world have had so many professional and national honors conferred on them as have been bestowed upon Lieutenant-Commander John Philip Sousa, both here and abroad. He received from King Edward VII, the medal of the Victorian Order, pinned on his breast by the then Prince of Wales, now King George. The French government has given him the Palms of the Academy of the Rosette of public instructor; he has the medal of the Fine Arts Academy of Heinau, Belgium, and other gifts by institutions and individuals. The "march king" appeared by command before King Edward at Sandringham and at Windsor.

The historic tour of the world made by Sousa's band ten years ago stands alone in the annals of concert giving. It included the principal cities and towns of Europe, Africa, Australia, Tasmania and New Zealand, the Fiji Islands and Honolulu. Sousa has "followed the flag," and his marches, notably "The Stars and Stripes," have been heard wherever our national emblem has been seen.

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LEGION FIGHTS FOR

SOUSA'S CONCERTS WILL BRING MANY PROMINENT STARS

Seats for the Sousa concerts at the city auditorium Saturday, March 4, matinee and evening, will go on sale at the Corley Company's, 213 East Broad street, promptly at 9 o'clock Saturday morning. The volume of orders by mail coming from all parts of the state is the largest on record and indicates an unprecedented out-of-town patronage.

No discrimination will be shown in disposing of the seats for the two concerts. The rule "First come, first served," will be strictly observed. Concert parties requiring large blocks of seats are urged to secure their reservations as early as possible.

Sousa comes to Richmond fresh from his triumphs in Cuba. He went to Havana with the largest musical organization on tour in the world, an organization twice as large as any the Cubans had ever seen. His stay in Havana was a series of ovations. The great American marching and band-

his honor were of daily occurrence. No foreign celebrity ever received greater honors.

He will be accompanied to Richmond by the same company of soloists who appeared with the band in Havana. They are: Mary Baker, soprano; Florence Hardeman, violinist, proclaimed by eminent critics the only logical successor of Maude Powell; Winifred Bambrick, harp; John Dolan, world's greatest cornetist, a Sousa "discovery"; George J. Carey, xylophone; R. Meredith Willson, flute; William M. Kunkel, piccolo; Joseph

Norito, clarinet; John Gurewich, saxophone; Joseph du Luca, euphonium; William Pierce, horn, and J. P. Schueler, trombone.

A large block of seats for the matinee concert will be set aside for sale to the school children of Richmond at 50 cents, this concession having been secured through Mrs. Bertha D. Stockdell.

**ANY OF SOLOISTS
WITH SOUSA'S BIG BAND**

**Famous March King Brings
His Musicians to Rich-
mond March 4.**

GOOD PROGRAM ARRANGED

**Precious and Memorable Examples
of Great Compositions Will Be
Heard at City Auditorium Matinee
and Night.**

One of the happiest of the added attractions of this season's concerts of Sousa's Band is the brilliant staff of vocal and instrumental soloists now performing in the different programs provided by the March King. The stars of the first magnitude in addition to the great ensemble of trained band instrumentalists are now at the command of the famous leader and, by reason of these extraordinary resources, the always extensive repertoire of the organization has been enlarged and extended into musical fields of fine adventure that are not open to any other band organization now, or ever, before the public. All of the stellar group of soloists will be heard at the City Auditorium, Saturday, March 4, matinee and night.

Precious and memorable examples of great compositions for the harp now enrich the library of Sousa's Band, which has Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. R. Meredith Willson, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist-singer of high attainments, is the soprano soloist, and Miss Florence Hardeman, the violinist, completes the roster of eminent soloists now appearing under the baton of the March King.

The music-loving public has come to look forward with eager expectancy to the solo features which Lieutenant-Commander Sousa is constantly adding to the always rich and diversified program of stirring music, and the diversity of interest and appeal which he is thus enabled to inject into every successive concert, precludes any possibility of sameness, much less monotony, in the ever-changing musical menus provided by this master of program-making.

**LIEUTENANT-COMMANDER SOUSA, WHO
WILL BRING HIS BAND HERE MARCH 4**



**Famous March King Will Bring 100 Musicians to City Auditorium for
Matinee and Night Concerts**

**THREE GENERATIONS OF MUSIC
LOVERS HERE SEEN TOGETHER**

he pianoforte.



**Lieutenant-Commander John Philip Sousa, his son and little grandson.
The great bandmaster is seen coaching his grandson in the fundamentals of**

**PAY TRIBUTE TO
J. PHILIP SOUSA**

**Senator Says Music Owes Debt
of Gratitude to Band
Master.**

United States Senator Lafayette Young, who is also the editor of the Des Moines (Iowa) Capitol, paid the following pretty tribute, in the form of an editorial, to John Philip Sousa when the big band visited that city some months ago:

"Music owes a debt of gratitude to John Philip Sousa, the great band leader, and patriotism owes him the same kind of a debt. For the past twenty-nine years, Sousa's Band has been playing in American cities, towns and at every concert Sousa's band has given patriotic music. John Philip Sousa is a patriot. He is a gentleman. He treats his audience as if he appreciated their presence. He is not stingy with encores when he yields to an encore he d

**JOHN DOLAN, FAMOUS
CORNETIST, PLAYS HERE**

**Youthful Star's Instrument to Be
Heard at Concert in City Audi-
torium Saturday.**

Lieutenant-Commander John Philip Sousa, having heard and appraised all of the great solo and band cornetists of the past quarter century, and having himself trained for war service in the hundreds of bands sent out from the Great Lakes Station more cornetists than any living teacher, has just "discovered" and acclaimed an artist of the cornet who is, in the opinion of all of the critics who have heard him, the premier cornet virtuoso of America, if not of the world.

The new genius of the cornet, John Dolan by name, has been engaged by the March King to succeed Herbert Clarke, the veteran cornetist of Sousa's Band who has retired for a deserved rest at his home in Huntsville, Ont.

Mr. Dolan's cornet will be heard in the matinee and evening concerts at the City Auditorium Saturday,

**SOUSA'S BAND
SUPPORTS SELF**

**Is Only Self-Sustaining Musi-
cal Organization in the
World—Started His Band
Twenty-Nine Years Ago.**

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and His Band. Twenty-nine years ago John Philip Sousa, then a well-known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts, to enjoy them and to pay a small sum of money at the doors. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and quality of a Sousa program is.

Leader is Gifted.

The success of Sousa and his band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band, and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

Why has Sousa become famous and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unhesitatingly educated the public to a liking for band music at its own



**Miss Florence Hardeman, violinist with Sousa's band, at City Auditorium
Next Saturday.**

**SOUSA AND BAND
AT AUDITORIUM
HERE SATURDAY**

**Famous Band Master Will Give
Two Concerts in This
City.**

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

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

Sousa and his band and special soloists will appear at the City Auditorium on Saturday, March 4, giving matinee and evening concerts. The seat sale opened last Saturday at the Corley Company, 213 East Broad Street.

The biggest xylophone ever made has been delivered to George Carey, the xylophone soloist of Sousa's Band, the instrument being the artist's long cherished plan to produce impact melody of a quality and degree never before derived from this style of instrument. The new xylophone is twelve feet long and permits the simultaneous playing of eight performers, thus constituting a "xylophone orchestra" with but one instrument. The instrument will be played by Carey at the City Auditorium matinee and night.

The curious innovation in band concerts will be placed on the stage at all concerts of the Sousa Band this season, and a feature of the program will be a "symphonic xylophone" number with eight players, led by Mr. Carey. The new instrument is beautifully adorned, constructed of silver and brass, and represents an investment of over \$5,000.

L, FEBRUARY 24, 1922.

**SOUSA HAS A HYPNOTIC
EYE, SAYS OFFICER**

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

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

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

Lieut.-Commander Sousa and his world famous band comes to the City Auditorium Saturday, March 4th, giving matinee and night concerts.

SOUSA WILL PLAY NEW COMPOSITIONS

Famous Band of 100 Will Give Two Concerts Here Next Saturday.

Now in its twenty-ninth year as a homogeneous and always successful

organization, Sousa's Band, bigger and better selected than ever, is admitted to be the most perfect, as well as the most popular, musical organization in the world. Sousa and his famous 100 instrumentalists, reinforced by a company of soloists, will give two concerts at the City Auditorium Saturday, March 4, matinee and night. Popular prices will prevail.

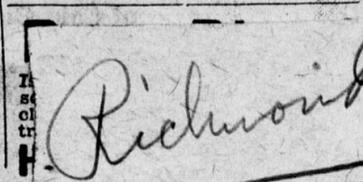
"Comrades of the Legion," one of the latest and most stirring of the irresistible marches by Lieutenant-

Commander John Philip Sousa, is the official quickstep of the American Legion and its popularity with the civilian public is unbounded.

"Turkey in the Straw," a dancing humoresque best described as a Cowboy "breakdown," or de luxe "barn dance," and one of the quaintest whimsies from the March King's versatile pen, will be played in the concert here.

You can't keep abreast of the onward trend of real American music unless you hear the latest marches

by Lieutenant-Commander John Philip Sousa, whose inimitable band will play them in the two concerts here. And the composer directs them as none other could conduct them.



SOUSA WILL GIVE SATURDAY CONCERT FOR THE CHILDREN

The children's matinee, which will be given on Saturday afternoon, is going to be the most popular concert given here this season. The interest already demonstrated on the part of the youngsters of all ages is any indication. There is going to be a music memory contest in the schools, possibly some time this month, though positive dates have not been announced as yet, and every kiddie is on tip-toe to hear as much good music as possible, so that his chances in the contest may be increased.

Knowing this, Mr. Sousa is going to explain something about the instruments and the compositions as they are played, which will increase the enjoyment ten-fold. It is expected that the auditorium will be filled with enthusiastic children for which is planned especially for them, although no grown-ups will be turned away on that account. Sousa considers this year's program of instrumentalists in the city to be the finest aggregation ever commanded. In addition to the high degree of musicianship is added the two yet more striking facts that most of the musicians of the band are young men and most of them are Americans. The program will be a popular one, both afternoon and night, giving some numbers that will appeal to the more serious musicians as well as all who love good music, while throughout there will be sprinkled a generous share of the stirring music so long associated with Sousa's name.

SOUSA, WITH FAMOUS BAND, TO BE HEARD IN RICHMOND TODAY



LIEUT. COMDR. JOHN PHILIP SOUSA.

Fresh from his musical conquest of Cuba and his new triumphs in the Southern cities, where record-breaking audiences bore testimony to his popularity with the American public, Lieutenant-Commander John Philip Sousa, U. S. N. R. F., arrived in Richmond today from Norfolk with his big band and company of soloists.

John Philip Sousa, a marvel of physical form, appears as robust, cheerful and energetic at the end of his 18,000-mile tour of Canada, America and Cuba as when he started on what proved to be the most successful professional tour of his long career. He can tarry in Richmond only for the two concerts he will conduct at the city auditorium this afternoon and evening. Tomorrow night Sousa and his organization will appear in the New York Hippodrome, where a great "Welcome Home" concert is to be given.

Noted Stars.

Accompanying Sousa and the band to Richmond today are these distinguished soloists: Miss Mary Baker, soprano; Miss Florence Hardeman, violin; Miss Winifred Bambrick, harp; John Dolan, the world's greatest cornetist; George Carey, xylophone virtuoso, play-

ing the mammoth 12-foot instrument which was made especially for him at a cost of \$5,000; R. Meredith Willson, flute; William M. Kunkel, piccolo; Joseph Norrito, clarinet; Joseph De Luca, euphonium; William Pierce, horn, and J. P. Schuler, trombone.

Despite the enormous size of the Sousa organization, all of the soloists and musicians of the band are in perfect health. There has been no sickness in the organization in several months.

Marines to Be Guests.

At the matinee concert today Sousa will have as his guests Captain Lloyd L. Leech and all the marines of the local station, with their ladies; the old Confederates, about forty, from R. E. Lee Camp Soldiers' Home, and officers of the army and navy. Captain Leech will march his marines into the auditorium and salute the colors, while Sousa is leading the band playing "The Star-Spangled Banner." More than a thousand school children have secured tickets for the matinee concert.

The opening concert will begin promptly at 3 o'clock, and the evening concert at 8:30. Seat holders are urgently requested to be in their seats on time.

SOUSA'S BAND TO PLAY TODAY IN AUDITORIUM

Matinee and Night Concerts Will Be Given by Famous Organization.

The full programs to be rendered by Sousa's Band and the company of soloists accompanying the organization at the City Auditorium Saturday matinee and night are as follows, enclosure numbers not being included in the lists given:

Evening Concert.

Lieutenant-Commander John Philip Sousa, U. S. N. R. F., conducting; Harry Askin, manager; Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornet soloist, and George Carey, xylophone soloist.

Overture—"In Spring Time" (Goldmark).

The principal theme, a fiery subject, delivered by the single reeds. This is worked over with much modulation and eventually leads into the quieter second theme put forward by the soprano brass. Episodic matter is heard, birdlike passages are reintroduced, after which a final section brings the overture to a brilliant conclusion.

Cornet solo—"Carnival of Venice" (Arban), John Dolan.

Suite—"Camera Studies" (Sousa).

(a) "The King of France Marched Up the Hill."

(b) "And I, Too, Was Born in

the New York Hippodrome, where the "Welcome Home" concert is to be given. The Hippodrome has the largest capacity of any theater in New York and the demand for seats has already been exhausted, according to report. The hour for the Saturday matinee at the City Auditorium is 3 o'clock and for the night concert 8 o'clock.

(c) "Nigger in the Wood-PILE." Soprano solo—"Carmena" (Wilson), Miss Mary Baker.

Hymn to the Sun from "Iris" (Mascagni).

Interval.

A mixture—"Showing Off Before Company" (Sousa).

(a) Harp solo—"Themes and Variations" (Pinto), Miss Winifred Bambrick.

(b) March—"Keeping Step With the Union" new (Sousa). Dedicated to Mrs. Warren G. Harding.

Violin solo—"Polonaise in D-b" (Wieniawski), Miss Florence Hardeman.

Dale dances of Yorkshire (Wood).

(c) "The King of France Marched Up the Hill."

(d) "On the Campus," new (Sousa).

Violin solo—"Two Movements from Concerto in F sharp minor (Vieuxtemps), Miss Florence Hardeman.

Cowboy breakdown—"Turkey in the Straw" (transcribed by Guion).

Matinee Program.

Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Miss Winifred Bambrick, harpist, and John Dolan, cornetist.

Rhapsody—"The Fourteenth" (Liszt).

Cornet solo—"The Volunteer" (Rogers), John Dolan.

Suite—"Three Quotations" (Sousa).

(a) "The King of France Marched Up the Hill."

(b) "And I, Too, Was Born in

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(c) "The King of France Marched Up the Hill."

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Violin solo—"Two Movements from Concerto in F sharp minor (Vieuxtemps), Miss Florence Hardeman.

Cowboy breakdown—"Turkey in the Straw" (transcribed by Guion).

Matinee Program.

Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Miss Winifred Bambrick, harpist, and John Dolan, cornetist.

Rhapsody—"The Fourteenth" (Liszt).

Cornet solo—"The Volunteer" (Rogers), John Dolan.

Suite—"Three Quotations" (Sousa).

(a) "The King of France Marched Up the Hill."

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the New York Hippodrome, where the "Welcome Home" concert is to be given.

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(d) "On the Campus," new (Sousa).

Violin solo—"Two Movements from Concerto in F sharp minor (Vieuxtemps), Miss Florence Hardeman.

Cowboy breakdown—"Turkey in the Straw" (transcribed by Guion).

Matinee Program.

Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Miss Winifred Bambrick, harpist, and John Dolan, cornetist.

SOUSA IS COMING HERE TOMORROW

Famous Bandmaster Will Give Two Concerts in the City Auditorium.

Lieutenant-Commander John Philip Sousa, his famous band and the entire company of soloists who accompanied the organization to Havana, where Sousa took Cuban capital by storm, will arrive here tomorrow from Norfolk.

Sousa and his organization are nearing the end of the most memorable tour in the thirty years of the existence of this great American institution. It involved about 18,000 miles of travel, covering the "musical invasion" of two foreign countries—Canada and Cuba. More than 400 concerts were given on this remarkable tour.

John Philip Sousa is a physical as well as an artistic marvel. He shows not the least sign of fatigue. He is in the pink of condition, just as he was when he started on his trans-continental journey.

The sale of seats at Corley's indicates that Sousa and his big company of artists will face two of the largest audiences of the season at the City Auditorium, where matinee and evening concerts will be given.

Many musical novelties will feature the concerts. A beguiling fantasy, "Feather Your Nest," "The Fancy of the Town," a melange of popular tunes of the last decade; the great bandmaster's new marches, "Keeping Step With the Union" and "On the Campus," and a cowboy breakdown, "Turkey in the Straw," are among the new numbers that have made tremendous hits on this tour.

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SOUSA SEASON IS EXTENDED 2 WEEKS

Yields to Demand of Windy City—Chicago Journal Pays Him Tribute.

Yielding to the demand of his Chicago admirers, Lieutenant-Commander John Philip Sousa, whose tour with the big band was to have closed at the New York Hippodrome next Sunday night with the big "Welcome Home" concert, has agreed to a two weeks' extension of his season. Manager Harry Askin reported last night.

When Sousa wired the information to Chicago a few days ago the following pretty acknowledgment was written by one of the editors of the Chicago Daily Journal:

"Headed this way is the marchman, Sousa, who gets into this department because he is a playwright, the composer of one of the three best American operettas, and a dazzling showman.

"He can get into other columns with equally good reasons. Into that about books and authors, for example; for he is the author of three novels—"The Fifth String," "Pipetown Sandy" and "The Transit of Venus." Into music, of course, but not alone as the composer of the operetta mentioned, but as an authority on the basic music of such early giants as Haydn and Bach.

"And into columns having to do with soldiers and sailors; for he has, as a member of the United States marines, been both in one.

"Sports, too: Sousa is a famous gunman—at the traps—and can enarmor himself in medals won by shooting straight and to the point. He rides aback of blooded horses, makes full-blooded orations on occasion."

BRILLIANT PROGRAM FOR SOUSA CONCERTS

Famous March King to Conduct, Baker, Hardeman, De Luca, Dolan and Carey, Soloists.

Lieutenant-Commander John Philip Sousa, U. S. N. R. F., with his mammoth organization of instrumentalists, the largest band in the world, and his company of soloists will arrive here this morning from Norfolk. The great American march king is fresh from his musical conquest of Cuba. His tour of Canada, the United States and Cuba carried him over 18,000 miles of territory, yet he was never so hale and hearty as he appeared in Norfolk this week. From Richmond, Sousa and his band will go to New York, where a great "Welcome Home" concert is to be given in the Hippodrome tomorrow night.

VETERANS OF 3 WARS TO HEAR SOUSA'S BAND

Assemblage in City Auditorium Saturday Afternoon Will Lead Martial Aspect to Event.

Veterans of three wars, representing soldiers of three generations, assembled in the City Auditorium for the matinee concert to be given by Lieutenant-Commander John Philip Sousa, U. S. N. R. F., at 3 o'clock Saturday afternoon, will lend a picturesque martial aspect to the event.

Forty-odd old Confederates from R. E. Lee Camp, Soldiers' Home, will be the particular guests of the famous American march king and composer at the matinee concert. Mrs. G. A. Blenner, at the head of a body of Daughters of the Confederacy, will see that the veterans are transported in automobiles to and from the Auditorium.

The body of United States Marines here also will be guests of Lieutenant-Commander Sousa at the matinee. They will represent the veterans of the world war and Spanish-American War. Captain Lloyd L. Leech, commanding at the station here, will march his men into the Auditorium and salute the colors while Sousa is leading the band playing "The Star-Spangled Banner."

The John Marshall High School Cadets' Band will attend in a body and meet the bandmaster, who organized at the Great Lakes Training Station during the world war the largest body of musicians ever trained together in the history of the world. There were 1,000 musicians in the band Sousa organized for Uncle Sam at the Great Lakes station. From this body of instrumentalists Sousa supplied many regiments with bands.

CONCERT BY SOUSA AROUSES INTEREST

Heavy Seat Sale Is Indicative of Large Attendance at City Auditorium.

Lieutenant-Commander John Philip Sousa, U. S. N. R. F., and his noted band are marching on Richmond this week from the South. Published receipts of the Sousa concerts in all the cities the big organization has visited since landing from Havana show an attendance unequalled in the musical history of the Southern country. The American "March King" and composer has proved himself in the last two weeks more than ever "an American institution."

The Civic Club of Atlanta gave the "March King" a public testimonial in the form of a reception, which was attended by the leading public men of Georgia. Lieutenant-Commander Sousa is a robust man, but he was compelled to decline social receptions tendered him in many cities. During his season in Havana receptions, demonstrations and tributes of many kinds were showered upon him to such an extent that they became not only embarrassing, but physically impossible to attend.

Sousa, his band and company of soloists cannot tarry in Richmond on Sunday. They are due at

Don't Scrap This "Navy." THE only use Cuba has had for its "Navy" since the Spaniards evacuated the island will come on Monday next, when the gunboat "Cuba" will steam

JOHN PHILIP SOUSA is coming with his famous band. Washington knows the fame that has come to its great band leader and composer. It knows that the inspiration that has made him the march king of the world in musical composition has also helped to put life into many another program of entertainment not of the military type. His work has once belonged to us. Already the local organizations with which he is still affiliated are preparing to give him a royal welcome.

KEITH'S HONORS SOUSA.

Twenty-five years ago Lieut. John Philip Sousa, the noted bandmaster, formerly of the United States Marine Band, gave to the world his great patriotic march, "The Stars and Stripes Forever." Washington was its birthplace and the nation's capital heard its inspiring strains for the first time. It created a furore, and soon was played all over the world, even as it is this very day. Recently Lieut. Sousa wrote "The Keith Third of a Century March" in honor of the celebration which is now being observed in all the Keith theaters. In recognition of this highly complimentary honor the Keith headquarters management has selected this week has the one in which to reciprocate. In consequence, the stirring march is being played throughout this week in every Keith theater and in all its affiliated houses, numbering hundreds, in the United States.

Sousa's "Welcome Home"

John Philip Sousa, "the march king," returns to Washington, his native city and the scene of his great success, as conductor of the famous Marine band, on Monday, March 13, when he will bring his famous band to the National theater at 4:30 p. m. for his only appearance here this season.

Mr. Sousa, who has made a trip around the world, five visits to Europe and transcontinental journeys almost without number, has just returned to the United States from a visit to Cuba, Mexico and Central America. His first appearance in the United States following the trip is to be made this evening at the New York Hippodrome.

Just 23 years ago Mr. Sousa resigned the leadership of the Marine band to build up his own organization, which has become known as the finest band in America if not in the world. The fact that Mr. Sousa is still fond of his native city—he was born in G street southeast—is shown by his retention of membership in the Gridiron and Army and Navy clubs, Hiram Lodge, No. 10, F. A. A. M., Eureka chapter and Columbia commandery, Knight Templars, of this city.

The most famous of Mr. Sousa's marches, probably, is "The Stars and Stripes Forever," though "The Washington Post March," "High School Cadets" and others are almost equally well known. He has added two new marches to his list during the past year, "Keeping Step With the Union," dedicated to Mrs. Harding, and "Third of a Century March," dedicated to the Keith Boys band, in which he is much interested. Mr. Sousa looks forward eagerly to an opportunity to play the former for Mrs. Harding.

On the way home from Havana, John Philip Sousa, who comes to Washington on March 13, advised E. F. Albee that the new "Keith's Third of a Century March," the march king's contribution to the jubilee observance of epochal vaudeville, would be played for the first time at the concert at the New York Hippodrome. The Keith Boys band will be guests of honor at the concert. Mr. Sousa is an enthusiastic admirer of the youthful organization and its work.

Control Sole Means to Save American Nation from Race Suicide

Mental Photo of Will H. Hays

WILL H. HAYS, former Postmaster-General of the United States, turned from his new duties of chief arbiter of the motion picture producers of the nation to pose for to-day's mental photo. Mr. Hays has a warm spot in his heart for the place where he was born. Can't you trace his Hoosier prejudices in his favorite author and poet?

- Your favorite virtue?—Cheerfulness.
Your favorite quality in a man?—Dependability.
Your favorite quality in a woman?—Intelligence.
Your favorite occupation?—Meeting the folks from home.
Your idea of happiness?—Service.
Your idea of unhappiness?—Inaction.
Where would you prefer to live?—In Sullivan, Indiana.
Your favorite color?—Pink.
Your favorite prose author?—Booth Tarkington.
Your favorite poet?—James Whitcomb Riley.
Your favorite painter and composer?—Rosa Bonheur and Sousa.
Your favorite hero in real life?—Abraham Lincoln.
Your favorite heroine?—Lincoln's stepmother.
Your favorite aversion?—Cold weather.
What character in history do you dislike the most?—Judas.
Your favorite motto?—"Things do not happen; they are brought about."



WILL H. HAYS

Public Service

NEW MARCHES OF SOUSA ALMOST GOOD AS THE OLD

As Always, His Band Is Worth Waiting For.

BY EDWARD MOORE.

It took almost five months for Lieutenant Commander John Philip Sousa, U. S. N. R. F., and his band to fill a deferred engagement at the Auditorium, but he got around to it yesterday afternoon and evening.

It was worth waiting for. Sousa's band does something in music that no other organization, no matter what, is quite able to accomplish. No other band, no orchestra, no anything gets quite the stir that this joyous body of players projects as a matter of course.

Before 200 Audiences.

Sousa has been gadding around the country this season as far west as California and as far south as Mexico and Cuba, and some 200 or more audiences have been the happier therefor. No band could have been in better fettle than this one was yesterday. It played special numbers and returned to play encores; there were soloists to share the applause; the band itself would seem to be so full of Mr. Sousa's spirit that it could well nigh play without him.

At least once it did just that thing. There was a number of Mr. Sousa's arranging called "Showing Off Before Company," where man by man and choir by choir they emerged from backstage, each section playing its own ditty until all were assembled. Then the director appeared and the band crashed into a finale, one of the Sousa marches.

New Marches Good.

There were many marches. There always are, and there ought to be. He has a good collection of new ones. "Keeping Step with the Union" and "On the Campus" among them, and they get into the toes and into the arteries quite like the old ones. Nothing will ever quite equal "The Stars and Stripes Forever," but the new ones are sure to have their share in bringing heads up and feet out.

More serious numbers were interlarded, a symphonic movement here, and operatic selection there. Mr. Sousa is a wise showman as well as a learned musician; he is perfectly aware of what



JOHN PHILIP SOUSA METROPOLITAN MARCH



MARY BAKER WITH SOUSA'S BAND METROPOLITAN TOMORROW

IN MUSICAL EVENTS

PLAN TO WELCOME SOUSA

Band to Greet March King and Escort Him to His Hotel

A dinner in honor of Lieutenant Commander John Philip Sousa will be held tonight at the Union League. Walter E. Hering, the host, has extended invitations to personal friends of Mr. Sousa and acceptances have been received from former Governor Stuart, John Gribble, James Francis Cooke, Admiral L. M. Nulton, General L. W. T. Waller, J. Fred Zimmerman, Calvin G. Child, John Luther Long, Florence J. Heppie, John F. Braun, W. J. Turner, Charles Yungman, Tufts F. Dean, Harry Askin, George F. Fish, Dr. H. S. Eberhard, Richard Spillane, Edward Newton, J. R. Davies, the Rev. J. J. Cavanaugh, Edward Stern, W. H. Egab, Charles F. Bower and Edward Loeb.

The Navy Band from League Island will greet Sousa at Broad Street Station when he arrives at 2 o'clock and escort him to a hotel.



JOHN PHILIP SOUSA.

therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

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

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

"Seriously, I was born on the 6th day of November, 1854, in G street southeast, near old Christ Church, in Washington. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa and I was christened John Philip at Dr. Finkel's church in Twenty-second street northwest. If I had an opportunity to be born again I would select the same parents, the same city, the same time and—well, just say that I have no kick coming."

Lieut. Comdr. Sousa and his band come to the National theater on Monday, March 13, at 4:30 p. m.

A special musical service will be

Violinist Appearing Here With Sousa's Band



MISS FLORENCE HARDEAN.

SOUSA AND FAMED BANDSMEN COMING

Will Be Heard in Concert at National Theater, Monday, March 13.

His name doubly familiar to Washingtonians because this is his native city and the scene of his great success as conductor of the Marine Band, John Philip Sousa returns to the Capital on Monday, March 13. He will be heard with his famous band at 4:30 o'clock in the afternoon at the National Theater, and this appearance will be his only one, locally, of the season.

Mr. Sousa, who has made a trip around the world, five visits to Europe and transcontinental journeys almost without number, has just returned to the United States from a visit to Cuba, Mexico and Central America. His first appearance in the United States following the trip is to be made this evening at the New York Hippodrome.

Left to Build Organization.

Just twenty-three years ago Mr. Sousa resigned the leadership of the Marine Band to build up his own organization, which has become known as the finest band in America, if not in the world. This fact that Mr. Sousa is still fond of his native city—he was born in G street southeast—is shown by his retention of membership in the Gridiron and Army and Navy clubs, Hiram Lodge, No. 10, F. A. A. M., Eureka Chapter and Columbia Commandery, Knights Templar of this city.

The most famous of Mr. Sousa's marches, probably, is "The Stars and Stripes Forever," though the "High School Cadets" and others are almost equally well known. He has added two new marches to his list during the past year, "Keeping Step With the Union," dedicated to Mrs. Harding, and "Third of a Century March," dedicated to the Keith Boys' Band, in which he is much interested. Mr. Sousa looks forward eagerly to an opportunity to play the former to Mrs. Harding.

visited, where a special exhibit of

Sousa Goes to Cuba, Returning Via South

HARRY ASKIN, manager of Sousa's Band, who is in Havana paving the way for the coming of Sousa and his big musical organization to Cuba, and John L. Golden, of New York, are negotiating to take over the "Theatre Nationale" of Havana and supply the Cuban cities with attractions controlled by Golden and other American producers.

"Offers will be made to the Chicago Grand Opera Company to give a season of opera in this city," Mr. Askin said.

Lieut. Commander Sousa and his band are routed through Southern territory at the close of the Cuban tour and will reach Richmond March 4, giving two concerts, matinee and evening.

SOUSA IS COMING HERE

Bandmaster Will Give First Concert in City in 25 Years

Lieutenant Commander John Philip Sousa, with his band of 100 musicians, will be in Philadelphia Monday evening, March 6, to recall to this city the true meaning of a Sousa organization. The concert at the Metropolitan Opera House will have a program of popular selections which have drawn large crowds throughout the country and in Havana.

Sousa has not given a concert with his band in this city in a quarter of a century. He was here during the war to direct the Great Lakes Naval Band, but his concerts in this vicinity have been with his band at Willow Grove at the beginning of his annual tours. Friends of the director say he has recovered from the accident which incapacitated him last summer and early in the autumn, and that he is now as active as ever. His band today is said to be unrivaled in the world in numbers and musicianship.

He will come here following a concert at the New York Hippodrome and will stay but a short time.

John Philip Sousa March 13.

John Philip Sousa, "the march king," returns to Washington, his native city and the scene of his great success as conductor of the famous Marine Band, Monday, March 13, with his famous band in concert at the National Theater, his only appearance here this season. Mr. Sousa has just returned to the United States from a visit to Cuba, Mexico and Central America.

Just thirty years ago Mr. Sousa resigned the leadership of the Marine Band to build up his own organization, which has become known as the finest band in America, if not in the world. The fact that Mr. Sousa is still fond of his native city—he was born on G street southeast—is shown by his retention of membership in the Gridiron and Army and Navy clubs, Hiram Lodge, No. 10, F. A. A. M., Eureka Chapter, Royal Arch Masons, and Columbia Commandery, K. T., of this city, whose members are preparing a welcome for him. Sousa's marches are musical classics.

Sousa's Band Coming.

The name of Lieutenant-Commander John Philip Sousa is a household word in every part of the civilized world, and he has certainly done more to educate the great masses in music than any other living man. Sousa and his band, numbering nearly 100 players, will be here on Monday, March 13, at 4:30 o'clock at the National

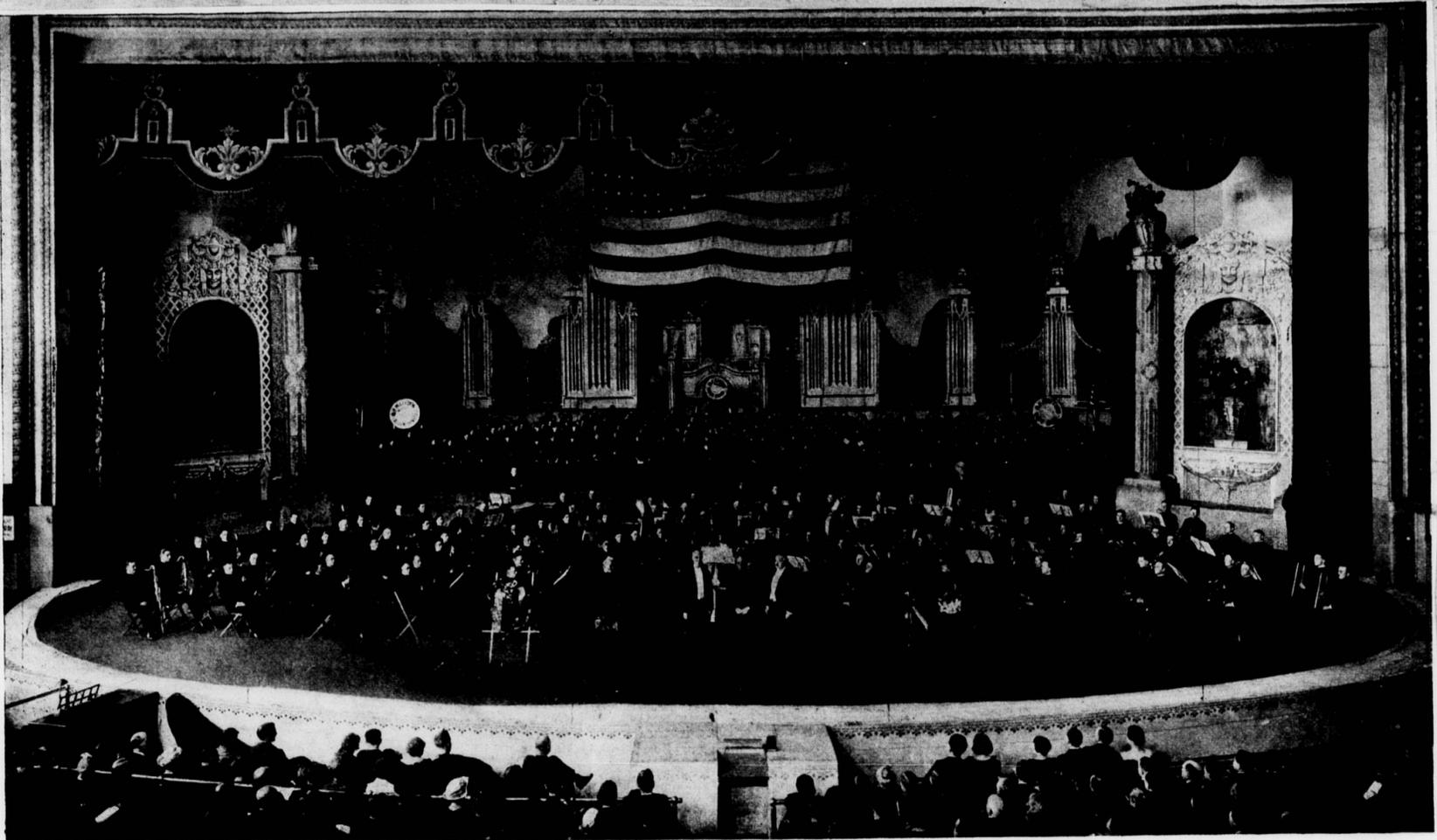
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Phil... [Handwritten notes]

Chicago - Mar 19

WITH PHILIP ORCHESTRA

Phil... [Handwritten notes]



TWENTY-FIFTH ANNIVERSARY OF SOUSA'S "STARS AND STRIPES FOREVER" CELEBRATED AT GALA CONCERT. Sousa's great band of over 100 musicians as it appeared on the stage of the N. Y. Hippodrome, Sunday evening, March 5, when an elaborate concert, directed by the veteran band master, celebrated the twenty-fifth anniversary of his writing of the famous march, "The Stars and Stripes Forever." The wreaths, which were presented to Mr. Sousa by the Musicians' Club of New York and by a group of friends, are shown. Commander Sousa stands in the center with J. Fletcher Shera, president of the Musicians' Club (left) and Wilton Lacy, the actor (right). In the rear is the Keith's Boys' Band, which also played. (Photo © Drucker & Bultes Co., N. Y.)

THE CITIZEN, OTTAWA, CANADA, JULY 26, 1921.

SOUSA AND HIS BAND IN EXCELLENT PROGRAM

Any doubt about the people of Ottawa appreciating good music was dispelled last evening when Sousa and his band were given a rousing reception at the Arena. The enthusiasm reached its zenith when the band played as an encore "The Canadian Patrol," introducing extracts from "O Canada," "The Maple Leaf," "The British Grenadiers," and "Rule Britannia," and the 7,000 odd people present cheered themselves hoarse. It is difficult to specify any one particular good feature of last evening's program, as from start to finish it was of such quality as only Sousa and his 78 musicians are capable of rendering, but local talent being present, the enthusiasm of the crowd at the Arena was most naturally greater for that part of the program.

In the words of Mayor Frank Plant, who introduced Lt.-Commander Sousa to the audience, "the citizens of Ottawa are extremely proud to have in their midst such a distinguished musician as John Philip Sousa, but their pride reaches the highest possible limits when they find that Miss Winifred Bambrick, an Ottawa by birth and education, figures as a member of such a famous band as that of Sousa's."

The most marked point in the band performance was without doubt the alteration in the methods of its conductor, Sousa. Formerly, the famous conductor was noted for his astonishing agile and lightning-like movements of arms, body, feet, head and hands, that seemed to place magic energy into the band, but last evening these were replaced by moves marked with reserve and control. The known genius of Sousa was, however, still there, and this was easily realized in the way the full volume of the band faded gradually in diminuendo to the faintest of whispers.

Last evening Sousa displayed great forethought in choosing his program, and the tastes of all music-lovers was adequately provided for. "The Fancy of the Town," a medley of such well-known airs as "I Love a Lassie," and "Over There," took the immediate fancy of all, and the children, of whom a large number were present, found great pleasure in this number. The Sousa marches, including the famous Washington Post March, made all feel that they were, in spirit, soldiers, and scarcely a foot in the Arena kept from tapping in time to the martial strains. Cornettist John Dolan gave those present the splendid benefit of his art and the magnificent tone of his instrument made the Arena echo and re-echo. Miss Marie Moody, possessing a naturally beautiful voice, sang again and again, and while it was a pleasure of no little degree to listen to her, the crowd was equally captivated by her ability to sing in her own way.

of the bill before the audience was satisfied.

If applause can be considered as true appreciation, Miss Winifred Bambrick can certainly continue her tour with Sousa's band with the knowledge that her home-town will never tire of listening to her harp playing, watching her fingers cross the strings and producing notes that seem to have all that is magic and fairy-like in their sound. Her rendering of "Themes and Variations" was of the highest possible quality, and it was little wonder that the audience cheered for more and still more. Several large and beautiful bouquets of roses and carnations were presented to this talented artist, and if time had meant nought, the Arena would still be packed with people listening to the playing of Miss Bambrick.

A final word of praise must certainly be paid to the opening number, an overture composed by Goldmark, and entitled by him "In Spring Time." The principal theme, a fiery subject delivered by the single reeds, was gradually worked over with extraordinary modulation, until eventually it led into quieter second theme carried through by the soprano bass. Bird-like passages were plainly audible, until a splendid finale was reached, bringing an exceptionally brilliant overture to a finish, an overture that shows to what limits Sousa's band can reach.

The concert is over, but the memory of it will most certainly remain. Commander Sousa told a Citizen representative after the concert last evening that he was amazed at the astonishing way Ottawa received him, both personally, and on the

platform with the baton. He said that he had traveled the globe over, and this city easily equalled any in reception and appreciation he could recall to mind. Further, he added, that Ottawans were lovers of good music.

A MAN DILIGENT IN HIS BUSINESS.

There is a fine old proverb that says the man who is diligent in his business will stand before kings. JOHN PHILIP SOUSA could have retired many years ago. As leader and composer his fortune was made a long time since. Royalties on his sound-reproducing records, and on his popular marches would have assured him an adequate income. The lazy life he could afford and indolence was his for the asking. But Lieutenant-Commander Sousa has a sense of duty. The public, as he reasons it out, has a claim on his God-given genius, and it is in his work—and the fame it brings him, if you like—that he finds his greatest joy.

"Yes, the programme was long tonight," he said at the conclusion of the concert in the Arena, "but what an audience it was! And, if the people will only clap and show that the music is pleasing, I will play for them all night." This, from a man born in 1854, who is therefore in his sixty-seventh year.

On Monday, Lieutenant-Commander Sousa drove to Black Rapids to address the Boy Scouts. In the evening, with perspiration rolling down his face, he conducted a long concert programme. Yesterday he rode to Ogdensburg, N.Y., for an afternoon concert after which he proceeded to Malone, N.Y., for an evening concert. Not much rest for the popular composer, but a great amount of pleasure for those who will hear his band.

SOUSA HERE MARCH 6 WITH A BAND OF 100

Special Social Honors for the 'March King' During His Visit to

Visit the City

An occasion that is of unusual interest, musically and personally, is the forthcoming concert at the Metropolitan on Monday evening, March 6, when Lieutenant-Commander John Philip Sousa and his band of 100 musicians will give Philadelphia its first real notion of what a Sousa organization really means. The program to be played has already been heard in vast auditoriums throughout the country and recently at Havana in Cuba.

Everywhere the praise that has been bestowed upon the band is unreserved, and everywhere, too, there have been tremendous personal receptions for Sousa, who has been feted and has been the honor guest at numerous receptions, dinners and luncheons.

Plans for the reception here to Sousa are elaborate and will be announced soon. He will come here following a concert at the New York Hippodrome, and will not have much time in this city. But there will be an important dinner in his honor. It may even duplicate in interest that luncheon recently given him at Havana, where at the Jockey Club he was the guest of honor at an elaborate feast arranged by Havana's leading citizens.

When Sousa arrived at Havana there was assembled on the pier 100 musicians. They had learned to play "The Stars and Stripes Forever," and they played it without stopping for an hour and five minutes while the boat was docking.

POST INVITES SOUSA

Legion Naval Men to Entertain Famous Band Leader and Composer

Lieutenant-Commander John Philip Sousa, N. R. P., and leader of the Sousa's Band, has been invited to attend a meeting of the Fourth Naval District Post, No. 195, American Legion, Tuesday night, in the Bellevue-Stratford. William H. Greiner, Jr., is in charge of preparations for the reception. Other members of the committee are: Raymond J. E. A. Nelson, Hugh J. Harley, Paul Will, Samuel A. Wacker, John D. Oakley and Adolph Stern.

A special programme has been arranged in event that Lieutenant-Commander Sousa will be able to remain in Philadelphia to attend the meeting. The post is composed of former naval men and they want to especially honor one of their own department of warfare. Included in the business session of the meeting is the report on the second annual ball in the Bellevue-Stratford February 20. The final returns show that 2682 persons attended on paid admissions, which made the event even more noteworthy than the first annual ball. It is estimated that more than \$2000 was realized toward the post building fund.

DINNER TO SOUSA

Bandmaster Will Be Guest of Honor at Union League This Evening

Lieutenant-Commander John Philip Sousa will be the guest of honor at a dinner this evening in the Union League. Sousa will be met on his arrival in this city by a delegation of Legionaries and greeted by the Navy Band from League Island. The dinner, sponsored by Walter E. Hering, will follow the reception.

Guests at the dinner will include: Former Governor Edwin S. Stuart, the Rev. Dr. Russell H. Conwell, the Rev. Joseph Krauskopf, Owen Wister, Admiral L. M. Nulton, commandant of the League Island Navy Yard; James Francis Cooke, W. J. Turner, Charles Yungman, Harry Askin, George F. Fish, Dr. H. S. Eberhard, Richard Spillane, Edward Newton, J. R. Davies, the Rev. Father Cavanaugh, H. L. Dieck, Edward Stern, James Maxwell Bullock, E. A. Van Valkenburg, General L. W. T. Waller, Edward Loeb, Calvin G. Child, Wassili Leps, John Luther Long, Preston Ware Orem, Charles F. Power, Florence J. Heppie, John F. Braun, W. H. Egan, J. Fred Zimmerman, Harry Kellar, Frank Losee, Tunis F. Dean, Harry R. Keen, E. C. Snow, Wardlaw M. Hammond, John L. Haney and Thomas M. Love.

J. Turner, Charles Yungman, Harry Askin, George F. Fish, Dr. H. S. Eberhard, Richard Spillane, Edward Newton, J. R. Davies, the Rev. Father Cavanaugh, H. L. Dieck, Edward Stern, James Maxwell Bullock, E. A. Van Valkenburg, General L. W. T. Waller, Edward Loeb, Calvin G. Child, Wassili Leps, John Luther Long, Preston Ware Orem, Charles F. Power, Florence J. Heppie, John F. Braun, W. H. Egan, J. Fred Zimmerman, Harry Kellar, Frank Losee, Tunis F. Dean, Harry R. Keen, E. C. Snow, Wardlaw M. Hammond, John L. Haney and Thomas M. Love.

One of the interesting announcements of the musical season is that of a visit to this city on March 6 of John Philip Sousa and his band following his record-breaking tour of the West and South and his recent triumphs in Havana, Cuba. The band of 100 pieces is now at its best and each concert represents the perfection of ensemble playing. The visit here will be following a concert at the New York Hippodrome, New York, on an occasion of the red-

WELCOME FOR SOUSA

Distinguished Citizens to Aid in Walter E. Hering's Party.

The dinner that Walter E. Hering decided to give in honor of Lieutenant-Commander John Philip Sousa on the occasion of the bandmaster's first visit to this city in 25 years will be a notable event. Sousa, who is to give a concert this evening at the Metropolitan Opera House, will arrive at Broad Street Station at 2 o'clock. He will be met there by a delegation of Legionnaires and by a number of friends, and will be greeted by the Navy Band from League Island. The band will escort him to a hotel. At 5.30 in the afternoon the dinner will be served at the Union League. The list of Hering's guests is as follows: Former Governor Edwin S. Stuart, the Rev. Dr. Russell Conwell, the Rev. Joseph Krauskopf, Owen Wister, Admiral L. M. Nulton, commandant of the League Island Navy Yard; James Francis Cooke, W.

Philip Sousa

Inquirer

SOUSA'S BAND GIVES A RARE TREAT TO THE LARGEST CROWD GATHERED IN THE CAPITAL FOR SIMILAR EVENT

Ottawa Shows its Appreciation of Excellent Programme by World-Famed Organization and Warmly Welcomes the Exquisite Selections on the Harp by Miss Winifred Bambrick.

A rare treat was afforded the music-lovers of Ottawa in the magnificent concert which was rendered at the Arena last evening by Sousa's Band, with Lieut.-Commander John Philip Sousa conducting. One of the largest crowds that ever thronged the structure assembled for the event, hundreds of people being forced to remain on the outside where they waited to hear stirring strains of the world-famed band as they sifted through the open windows.

Sousa did not lead off in his programme for the evening with one of his famous crashing, swinging marches but established a receptive atmosphere with the presentation of a modulated overture of the pastoral type, Goldmark's "In Spring Time." Right on top of this, however, came one of Sousa's greatest, "El Capitan March," the well-known strains of which were welcomed with enthusiasm.

It is true that Sousa has an organization of talented musicians. Many times during the playing of various selections there were flashes of artistry from different sections of the 88-piece band, as general themes faded into solo passages, which indicated that every bandman was master of his part. Sousa, himself, displayed wonderful control over his players and directed with as much poise as the musicians played with finished ease. The programme of nine numbers, each of which drew two or three encores, was offered smartly and without studied waits for applause. In fact, there were times when the wave of enthusiasm was choked off by the sudden starting of an encore or the next number. Sousa, moreover, demonstrated last evening that he and his band can play any kind of music, despite the fact that his great specialty in years gone by was the martial flag-waving airs of a march flare—the music with a punch. One of the sweetest bits in the band numbers last night was the organ-like effect of the soprano-brass in Massenet's "The Angelus." This told, above all things, that the cornets and trombones of Sousa's Band could do anything that the master hand directed.

There was considerable variety in the selections, these ranging from pure, unadulterated music to flights into jazz music with variations, as well as many splendid solo features. "Love Nest," as a mere encore, was not the popular song as commonly known. In the hands of John Philip Sousa, the piece became a descriptive fantasy which wound up with the sweet strains of "Home, Sweet Home." Sousa's melange of old-time melodies, called "Fancy of the Town," also proved to be much more than a mere potpourri of revived tunes, the connecting links between the song airs being as musical and as originally tuneful as a definite composition. A very bright piece, for instance, being the "Canadian Patrol," which aroused the throng to actual cheers. This number was arranged by Mr. H. L. Clarke.

The climax of the evening occurred in the playing of the harp solo by Miss Winifred Bambrick, an Ottawa contribution to the higher music world, whose many friends gave her warm acclaim. Miss Bambrick was the star of the evening and well deserved the triumph apart from local pride. Her "Themes and Variations" were soul-stirring while the encore, "Song of a Volga Boatman," was exquisitely beautiful. Miss Bambrick's playing will live long in the minds of every person who was fortunate enough to hear her while Ottawa's interest in the young lady was shown in the presentation to her of several large bouquets of flowers.

Miss Marjorie Moody, soprano soloist, was also immensely pleasing in Benedict's "The Wren," which happens to be one of Gall-Curci's favorites. The audience was not satisfied until Miss Moody had offered two encores, one of which, "The Goose Girl," was a delightfully sweet song that had been composed by the versatile Sousa himself.

Sousa always has an outstanding cornet soloist, and the specialist was Mr. John Dolan, whose fluttering variations in "Carnival of Venice" proved to be a thrilling treat. Mr. Dolan responded to the prolonged applause by playing a fine ballad, "Lass o' Mine," which gave him opportunity to exemplify his prowess. A distinct hit was also made by Mr. George Carey, the xylophone artist. Mr. Carey showed wonderful skill in several selections and won approval because of splendid personality as well.

sections arose to provide a fanfare that stirred the deepest emotions of the people. There was also a noted cadenza of saxophones in "Poor Butterfly," which came as a part of "Fancy of the Town."

Mayor Plant opened the concert with a short and appropriate speech in which he formally introduced both Commander Sousa and Miss Bambrick. He pointed out that this was the 13th transcontinental tour of Sousa and the eighth occasion on which he had appeared in Ottawa. That the audience was made up of true music lovers was indicated by the fact that the assembled crowd gave close attention to the music throughout and revealed enthusiasm in appreciation of the truly fine numbers.

W. M. G.

RETREATING



LIEUT. COM. JOHN PHILIP SOUSA in action on Broad street yesterday afternoon

MARCH 6, 1922

SOUSA WILL BE GUEST AT BANQUET HERE TODAY

Lieutenant Commander John Philip Sousa will be the guest of honor at banquet to be given by Walter E. Hering in the Union League at 5.30 o'clock this afternoon. The bandmaster will give a concert in the Metropolitan Opera House at 8 o'clock tonight.

Sousa will arrive at Broad Street Station at 2 o'clock. He will be greeted by a delegation of legionnaires, friends of a navy band from League Island.

DINNER FOR SOUSA Many Notables of City to Attend Event Monday Evening

A dinner in honor of Lieutenant Commander John Philip Sousa, who, for the first time in twenty-five years will give a concert with his own band in this city, will be held next Monday evening at the Union League. Walter E. Hering, the host, has extended invitation to a number of personal friends of Mr. Sousa and acceptances have been received from former Governor Edwin S. Stuart, John Gribbel, James Francis Cooke, Admiral L. M. Nulton, Commandant of the League Island Navy Yard; General L. W. T. Waller, J. Fred Zimmerman, Calvin G. Child, John Luther Long, Florence J. Heppie, John F. Braun, W. J. Turner, Charles Yungman, Tunis F. Dean, Harry Askin, George F. Fish, Dr. H. S. Eberhard, Richard Spillane, Edward Newton, J. R. Davies, the Rev. Father Cavanaugh, Edward Stern, W. H. Egan, Charles F. Bower and Edward Loeb. Other distinguished men are also to be present, acceptances from whom are likely to be received today.

Sousa is assured an enthusiastic welcome to the city in another way for the navy band from League Island will greet him at Broad Street Station when he arrives at 2 o'clock Monday and will escort him to a hotel. In addition members of the American Legion and of the Philadelphia Operatic Society are preparing to welcome him and to felicitate him upon his return to health after his serious accident last summer near Willow Grove. He and his band are coming to Philadelphia after triumphs throughout the country and in Havana, Cuba, where a week of concert giving recently closed.

DINNER TO SOUSA Walter E. Hering as Host of World Famous Bandmaster

A dinner in honor of Lieutenant Commander John Philip Sousa, who for the first time in 25 years will give a concert with his own band in this city, will be held next Monday evening at the Union League. Walter E. Hering, the host, has extended invitations to a number of personal friends of Sousa, and acceptances have been received from former Governor Edwin S. Stuart, John Gribbel, James Francis Cooke, Admiral L. M. Nulton, commandant of the League Island Navy Yard; General L. W. T. Waller, J. Fred Zimmerman, Calvin G. Child, John Luther Long, Florence J. G. Child, John F. Braun, W. J. Turner, Heppie, John F. Braun, W. J. Turner, Charles Yungman, Tunis F. Dean, Harry Askin, George F. Fish, Dr. H. S. Eberhard, Richard Spillane, Edward Newton, J. R. Davies, the Rev. Father Cavanaugh, Edward Stern, W. H. Egan, Charles F. Bower and Edward Loeb.

John Philip Sousa and his band of one hundred pieces will give a concert at the Metropolitan next Monday evening, with a program made up from Sousa's extensive repertoire, including some recent additions made in Havana, where the native music had much of inspiration for him. The group of soloists includes Winifred Bambrick, harpist; John Dolan, cornetist; Ellis McDiarmid, flutist; Florence Hardeman, violinist, and Mary Baker, soprano. Sousa's new composition, "The Fancy of the Town," is one of his many compositions to be played.

SOUSA TO BE DINNER GUEST AT UNION LEAGUE MONDAY

Walter E. Hering, who will be host, has announced that a dinner will be given Monday night in the Union League in honor of Lieutenant Commander John Philip Sousa. Acceptances have been received from former Governor Edwin E. Stuart, John Gribble, James Francis Cooke; Admiral L. M. Nulton, commandant of League Island Navy Yard; General L. W. T. Waller and other distinguished men.

DINNER FOR SOUSA Band Leader Will Be Entertained at Union League Next Monday

Lieutenant Commander John Philip Sousa and his band will give a concert in this city on next Monday evening. Mr. Sousa will be guest at a dinner at the Union League preceding the concert.

Among the friends of Commander Sousa who have accepted the invitation of Walter E. Hering, the host, are ex-Governor Stuart, John Gribbel, James Francis Cooke, Admiral L. M. Nulton, Commandant of the Philadelphia Navy Yard; General L. W. T. Waller, J. Fred Zimmerman, Calvin G. Child, John Luther Long, Florence J. Heppie, John F. Braun, W. J. Turner, Charles Yungman, Tunis F. Dean, Harry Askin, George F. Fish, Dr. H. S. Eberhard, Richard Spillane, Edward Newton, J. R. Davies, the Rev. Father Cavanaugh, Edward Stern, W. H. Egan, Charles F. Bower and Edward Loeb.

St. Gordon's... Mr. Morris L. Parrish, Howard Butcher, Jr., and George E. Snyder. Among the other candidates were: Philemon Dickinson, Albert L. Smith, Heatley C. Dulles, John S. Parke and Robert B. Taylor. Samuel T. Davison was elected chairman, Kirk W. Magill, vice chairman, and Horace H. Lee, secretary treasurer.

FRIENDS GREET SOUSA

Bandmaster Serenaded by Navy Yard Band on Arrival Here

John Philip Sousa arrived at Broad Street Station from New York at 2 o'clock today. He was received by a delegation of friends.

A Navy band from League Island struck up the "Washington Post March" one of the March King's compositions as the band master stepped from the train. Lieutenant Commander Sousa marched behind the sailors through the train shed amidst the applause of a large crowd to 15th and Market sts., where he entered an automobile and was driven to the Union League.

Commander Sousa will be the guest at a banquet in his honor at the League tonight.

the conductor, is one of highly romantic flavor, and includes Mendelssohn's overture to "A Midsummer Night's Dream," Charpentier's "Impressions of Italy," Debussy's "Afternoon of a Faun" and Rossini's "William Tell" overture.

Sousa's Band of 100 members gives a concert at the Metropolitan Opera House tomorrow evening. Commander Sousa will introduce a group of soloists that comprises Winifred Bambrick, harp; John Dolan, cornet; Ellis McDiarmid, flute; Mary Baker, soprano; Florence Hardeman, violinist. The new Sousa composition, "The Fancy of the Town," is on the program.

An outstanding event of the musical season is that of a visit to this city on March 6 of John Philip Sousa and his band, following his tour of the west and south and his engagement recently in Havana, Cuba. The band, of 100 pieces, is the largest in the world. The visit here will be following a concert at the New York Hippodrome.

The concert in this city will be at the Metropolitan Opera House and will be the first to be directed here by Sousa since his accident last autumn at Willow Grove. It will be remembered that he was thrown from his horse as he was riding in the vicinity of Willow Grove Park, and for a number of weeks he was incapacitated because of a bruised shoulder. The first weeks of his intended tour with his band had to be canceled, but as soon as he regained the use of his left arm he began the tour that is still under way and will have its culmination in this city. The band remained intact until he could join the organization, and his soloists, including the cornetist, John Dolan, and the soprano, Mary Baker, are also returning. Everywhere on tour, Sousa was greeted by crowds that fill the largest auditoriums.

When Lieutenant John Philip Sousa steps from the train at 2 o'clock tomorrow afternoon, at Broad Street Station, he will be given a rare reception. The navy band from League Island will be on hand to serenade him, and there also will be a delegation of his friends and of some of the local naval and military organizations.

The special reason for the presence of the band from the navy yard will be a desire to give recognition to the man who won distinction during the war by training the famous Great Lakes Naval Band. He directed that band in this city during one of the loan drives, but, except for that occasion, he has not conducted a band here in a quarter of a century.

At the concert in the Metropolitan tomorrow the program will contain some of the best selections from Sousa's extensive repertoire and will include some recent additions made in Havana. He will have as soloists Winifred Bambrick, harpist; John Dolan, cornetist; Ellis McDiarmid; flutist; Mary Baker, soprano, and Florence Hardeman, violinist.

"The Fancy of the Town," a new composition, is on the list. There will be a special printed program, containing a picture of the bandmaster, autographed by him with a few measures from "The Stars and Stripes Forever," whose twenty-fifth anniversary was observed last night at a concert in the New York Hippodrome. A biography of Sousa also is in the book.

Instruments of the flute family will be presented for special consideration.

Chicago Tribune March 18

SOUSA AND HIS BAND ARE HERE; ALSO A MYSTERY

When John Philip Sousa and his band play today at the Auditorium theater on the twenty-fifth anniversary of the presentation of the "Stars and Stripes," one much heralded, but perhaps mythical, personage will be seated in the audience.

The personage gave his name as Baron Banzai, "chief of music of the Imperial Japanese navy."

As "Banzai" is Japanese for "Hey, Rube," of "Let's go," or any of the many rallying cries, some doubt has been expressed in diverse quarters as to the reality of Baron Banzai.

According to John Philip Sousa's manager, the baron is wild about the "Stars and Stripes," and has placed it in the repertoire of the Japanese naval bands. In fact, the baron says, the music is as popular in Japan as it is in this country. The baron is said to have expressed his intention of occupying a box at the afternoon and evening concert.

Springfield

Plans Completed For Sousa Dinner

THE GEORGE CULTICE Post American Legion will give an army dinner on Friday evening March 24 at the Post headquarters in honor of Lieutenant-Commander John Philip Sousa, who is to be here that afternoon and evening, conducting concerts by his famous band.

Mr. Sousa is a member of the Legion and very fond of the "boys," and the occasion will be a very happy one in every way.

The music critics of the two newspapers, Miss Anna Marie Tennant of the Daily News and Mrs. Lida Keck Wiggins of the Daily Sun, and Mrs. George Brownfield, local manager for the Sousa Concerts, were to have been Mr. Sousa's dinner guests at Hotel Shawnee but will now be the guests of the Legion at the dinner in his honor.

The concerts will be of highest order, and much interest is being taken in them. This is particularly true of the matinee for school children and others. The programs which were published in Monday's Sun will give an idea of the fine versatility of the numbers; and, with the Sousa's band playing and the famous John Philip conducting, there will surely be little left to be desired in the way of a happy afternoon or evening.

Evening Party.

TOLEDO DAILY BLADE WEDNESDAY, MARCH 22, 1922

COLORATURA SOPRANO TO APPEAR WITH BAND

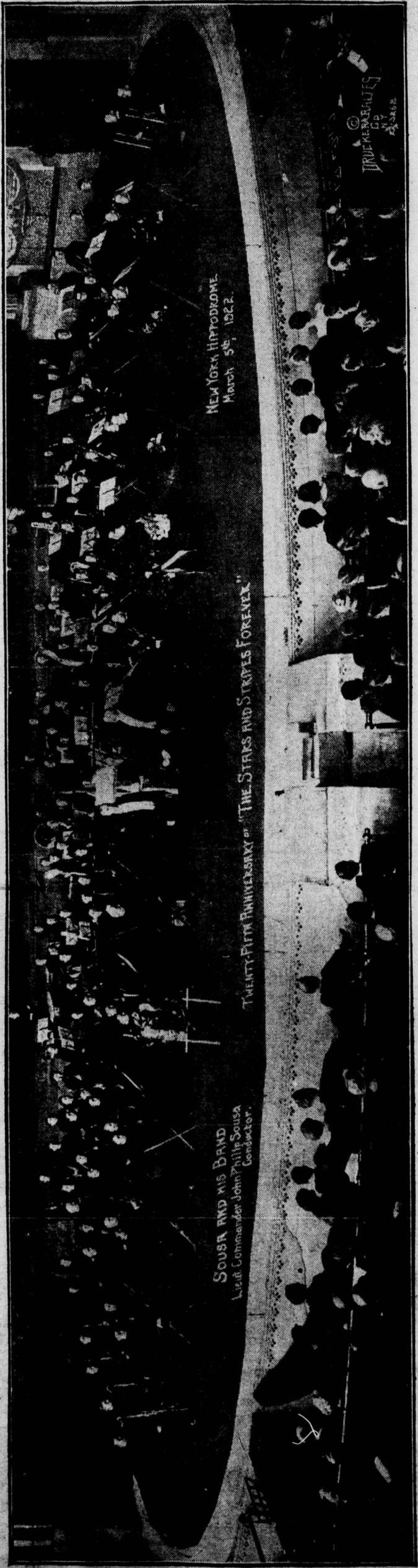
A young coloratura soprano of considerable musical attainments will be one of the soloists with Sousa's band, which plays in the Coliseum Monday evening.

Miss Mary Baker is an artist who has won success the past season in her concert work. She will include in her numbers Benedict's, "The Wren," popular with coloraturas. Meredith Wilson will play the flute obligato.

Winifred Bambrick, harpist; John Dolan, cornetist; George J. Carey, xylophone expert, and Florence Hardeman, violinist, also will take solo parts in the program.

The Toledo concert by Sousa's organization is being managed by Bradford Mills. Seat sale will open Thursday in Grinnell Bros.

Sousa And His Band Celebrating Their 28th Anniversary In Hippodrome Theatre



The present season was celebrated in the world of music by a gala concert performance in the New York Hippodrome on March 5, celebrating the twenty-eighth anniversary of Sousa and his band. The event was one of signal and significant importance by reason of the fact that it sets a new record of both time and triumph in the long and eventful history of bands, band music and bandmasters throughout the world. The huge hippodrome was packed with appreciative and enthusiastic humanity, while the most celebrated musicians of the day filled the boxes to do him honor.

Other bands of greater size and less celebrity may have "hung together" under one or another competent leader; other more or less successful bandmasters have waved their several batons, perhaps, for a longer period of time over organizations of this kind, but its artistic and popular progression have been and are unparalleled in the history of bands.

Lieutenant Commander Sousa and his men are naturally and becomingly proud of this twenty-eighth year of their united and successful activities and, in a manner of speaking, every concert they have given during this, their most successful year, is in itself a musical birthday party. Charleston will share in celebrating this eventful year when Sousa and his band play an afternoon and evening concert in the Tabernacle Monday. The three men standing at the conductor's desk are Walter Damrosch, conductor, New York Symphony Orchestra; Lieutenant-Commander John Philip Sousa and Victor Herbert, noted American composer and bandmaster.

Charleston W. Va. Mar 12

Musical Leader Mar 16

SOUSA IN TWO CONCERTS

John Philip Sousa and his band will return to Chicago Saturday for afternoon and evening concerts in the Auditorium, which was too small for the crowds in the Autumn of 1920, when the March King last appeared here. The soloists will be Miss Mary Baker, soprano; Miss Florence Hardman, violinist; Miss Winifred Bambrick, harpist, and John Dolan, cornetist. Of new matter in the programs, the following items may be mentioned: "Showing Off Before Company," an extravaganza in which the various choirs of the band are given virtuosi opportunities; "Keeping Step with the Union" and "On the Campus," new marches; and "The Fancy of the Town," a melange of the most popular melodies of the last decade—all by Sousa, himself—and David Guion's transcription of "Turkey in the Straw." The names of Goldmark, Tchaikowsky, Benedict, Mendelssohn, Liszt, Dell'Acqua, Mascagni, Wieniawski and Moszkowski are also found on the afternoon and evening programs.

MATINEE PROGRAM

- Rhapsody—The Fourteenth.....Liszt
- Cornet Solo—"The Volunteer".....Rogers
- Suite—"Three Quotations".....John Dolan
- (a) "The King of France marched up the hill
With twenty thousand men:
The King of France came down the hill
And ne'er went up again."
- (b) "And I, too, was born in Arcadia."
- (c) "Nigger in the wood-pile."
- Soprano Solo—"Villanelle".....Dell'Acqua
- Hymn to the Sun, from "Iris".....Miss Mary Baker
- A Mixture—"Showing Off Before Company".....Mascagni
- Harp Solo—"Themes and Variations".....Sousa
- March—"Keeping Step With the Union" (new).....Sousa
(Dedicated to Mrs. Warren G. Harding)
- Violin Solo—"Polonaise in D".....Wieniawski
- Hungarian Dance—"From Foreign Lands".....Moszkowski
- Encores will be selected from the following compositions of JOHN PHILIP SOUSA'S
- "Who's Who in Navy Blue"
- "Sabres and Spurs"
- "Bullets and Bayonets"
- "Comrades of the Legion"
- "U. S. Field Artillery"
- "Semper Fidelis"
- "The Stars and Stripes Forever," etc.

EVENING PROGRAM

- Overture—"In Spring Time".....Goldmark
- Cornet Solo—"Carnival of Venice".....Arban
- Suite—"Camera Studies".....Sousa
- Vocal Solo—"The Wren".....Benedict
- (Flute obligato by R. Meredith Willson)
- Finale from "Fourth Symphony".....Tchaikowsky
- Melange—"The Fancy of the Town" (new).....Sousa
(A wedding of tunes popular some time during the last decade)
- Xylophone Solo—"Rondo Capriccioso".....Mendelssohn
- March—"On the Campus" (new).....Sousa
- Violin Solo—"Rondo from Second Concerto".....Vieuxtemps
- Cowboy Breakdown—"Turkey in the Straw".....Miss Florence Hardman
- Two years ago a young and very beautiful singer
Transcribed by Guion

INCIDENTS OF SOUSA'S SOUTHERN TOUR

At Shreveport, La., The Lions' Club gave one of the most elaborate entertainments ever presented by it in honor of Lieut. Commander Sousa. "The March King" found no more pleasure in it than did the High School band, which played "The Stars and Stripes Forever."

The "Journal" of Shreveport asked one of the hundreds of boys who heard Sousa's afternoon program to tell about it. The criticism was vivid, the sum of it being, "Gee, it was great," and in boy language no higher praise is known.

"The horse that ran to beat the band" won the Sousa handicap in New Orleans the day the great bandmaster and his organization visited that city.

Miss Garden Wants Sousa to Write an American Opera

Would Like to Sing in One That He Would Compose, She Says.

Reports that John Philip Sousa, the bandmaster, will write a grand opera for Mary Garden, provided she remains directress of the Chicago Grand Opera Co., while not fully confirmed by Miss Garden yesterday brought from her considerable comment on Sousa and his art.

"Sousa is the logical man to write American grand opera," she said. "There are those who can write light opera and who can write songs. American grand opera has been attempted, but never accomplished. Sousa knows jazz. He has the American spirit. He has that marvelous sense of rhythm which is so particularly American. I should like very much to sing in grand opera which Sousa would write."

Miss Garden said that so far as the music is concerned it would not be hard to get real American grand opera from the scores she has read, but that the books are hopeless.

"The librettists are at fault, not the musicians," she said. "All the librettos I have read deal with Indians or politics or early settlers—always something of some one particular time and place."

"Look at the old grand operas! They are as pertinent today as the day they were written. They deal with love and hate and revenge, with human emotions. Let a librettist write such one for America, and we will have American grand opera."

St Paul Mar 19

University of Illinois Programme

A Page Devoted to the Famous Bandmaster and Three Former University of Illinois Concert Band Men.



JOHN PHILIP SOUSA

"The future band musicians of this country will come from the ranks of our College Bands," the "March King" told a reporter for a famous newspaper. Mr. Sousa pointed out that he now has three men in his organization who formerly played in the University of Illinois Concert Band.

THE THREE MEN



EDWIN E. NEWCOMB
Cornet



RICHARD E. KENT
Saxophone



A. NESLON BRABROOK
Cornet

THE CHARLESTON GAZETTE, THURSDAY, MARCH 21,

Sousa at His Best Here; 13,000 Hear Famous Band, Breaking Crowd Records

Billy Sunday Tabernacle Is Packed Afternoon and Night to Hear Noted Musical Organization

SUCCESS IN EVERY WAY

(BY HERBERT PFAHLER)

Most persons have haunting memories of "The Stars and Stripes Forever" which a quarter of a century and more ago was played by every village cornet band in the United States. There were no boy scouts then, but the air was played at every fire department picnic, and every band during the unpleasantness we had with Spain in 1898 crashed it out in camp and on march. It has stood the test of time and so has its composer, Major John Philip Sousa, the great bandmaster, who, with his organization, played it here again yesterday afternoon at the tabernacle.

There were many features to the Sousa concert given yesterday afternoon and evening. First of all more persons attended the concerts than ever attended a musical event in the history of the state; second, more children, and well behaved, were under the roof at the matinee than were ever under one roof before in the history of the state; third, the Woman's club of Charleston made about \$5,000 on its gamble as an impresario; fourth, about one third of the audience was rude enough to walk out during the last number of the matinee; fifth, there were probably more cold suppers in Charleston than on any other occasion in its history.

13,000 Hear Band

About 13,000 persons heard the Sousa band at the afternoon and night concert. They came from east as far as Staunton and north as far as Webster Springs; from the south as far as Logan and from the west as far as Huntington. They packed

of the finer shades were lost because of this immensity. It had far better acoustic qualities, however, than was anticipated and the band members in particular were audible and clear to every person.

It was a pretty trying time for Mr. Sousa and his band at the afternoon concert, particularly for the soloist, Miss Baker, soprano; Miss Bambrick, harpist, and Miss Jeanette Powers, violinist. They all had to compete with evidences of juvenile "flu" and the manifestations of childhood and of the influenza almost conquered on a few occasions. A correct estimate of the quality of the performance of these three cannot be given because of the immensity of the auditorium and the afore mentioned future citizens.

Time Works a Change

Mr. Sousa comes to Charleston still supreme as the march king. He brought with him a fine organization of about eighty musicians. It seems that his concert was not so much a band concert as a certain kind of entertainment in which music was the whole thing. He presented five soloists and a lot of novelties, yet the consciousness that swept over one was that he still reigns supreme as the march king of America. His mannerisms, as a director, and they are subdued ones, are less striking than many directors, but he has the faculty of swinging his men along with arm motions into the measure of the march until one can close one's eyes and visualize marching men. There is something about a Sousa march unlike those written by any other man. They do not need to be labeled and in all of his marches which he played here yesterday were haunting strains of those of years ago. Among the new ones heard here yesterday was one dedicated to Mrs. Harding, the chateleine of the White House. There was such a modulation to the entire concert in the afternoon that one could not help but believe that time has

associates the crash of the brass of years ago.

Women Score Success

The big number of the afternoon was not a march, however, but a Mascagni number, "Hymn to the Sun," from "Iris". The musicians are familiar with it and it was directed in a marvellous manner by Mr. Sousa. In the evening the distinct number was the Goldmark overture, "In Spring Time", almost entirely an opus interpreted by the reed section of the band.

The concert revealed two things, other than a new introduction to the art of Mr. Sousa and his skillful band of musicians. One is that the Charleston public will patronize attractions and they can be made profitable where there is seating capacity; the other that the Woman's club, as a civic institution, can accomplish almost anything when determined to do so.

One cannot dismiss comment on the concert without additional mention of the distinguished conductor. Time has dealt kindly with him. He resorts to no physical eccentricities to get his effects; he is well grounded, intelligent and one sees in the offering no successor to the great march king.

The basket of American beauties was presented to Director Sousa by Captain Hollweg, commander of the naval ordnance plant, on behalf of the American Legion Woman's auxiliary.

The following were the programs at afternoon and evening performances:

- Matinee**
- Rhapsody, "The Fourteenth".....Liszt
 - Cornet solo, "The Volunteer".....Rogers
 - Suite, "Three Quotations".....Sousa
 - (a) "The King of France marched up the hill
 - With twenty thousand men;
 - The King of France came down the hill
 - And ne'er went up again."
 - (b) "And I, too, was born in Arcadia"
 - (c) "Nigger in the wood-pile"
 - Soprano solo, "Villanelle".....del'Acqua
 - Miss Mary Baker
 - Hymn to the Sun from "Iris".....Mascagni
- Interval**
- A mixture, "Showing Off Before Com-

Sousa Offers Prize To School Children

When Sousa brings his band to Syria Mosque this week for a Saturday matinee and night concert, the occasion will be celebrated in gala fashion, for his visit on this date will celebrate the silver anniversary of "The Stars and Stripes Forever," which had its first public performance in this city 25 years ago. For this special occasion Mr. Sousa will have 100 members in his band, and will present 12 vocal and instrumental soloists. In order that every schoolboy and girl may have opportunity to join in the celebration of this patriotic event, Mr. Sousa, through his local representative, has made a special student rate for the afternoon concert, lower than ever made in any other city.

His afternoon program will include a number entitled "Showing Off Before Company," in which the different instruments will be demonstrated, and the relative value they bear to the combination of harmony and musical settings will be explained by Clarence Russell, formerly superintendent of schools in Pittsfield, Mass. Mr. Sousa is also offering prizes to the students attending the concert who write the best essay, not over 200 words, on "The Place of

The Stars and Stripes Forever in American Patriotic Music." The prizes will be souvenir coins, especially issued by the United States government to commemorate the one hundredth anniversary of the birth of Gen. Grant. Hundreds of students throughout the city are now familiarizing themselves with the American composition. The judges for the compositions will be appointed by Superintendent William M. Davidson and Director of Music Will Earhart.

PITTSBURGH, PA., SUN
Tuesday, March 21, 1922

To Honor Sousa.

In honor of Lieutenant Commander John Philip Sousa, several of his Pittsburgh friends will give a dinner at the William Penn Saturday, following the matinee concert by Sousa and his band in Syria Mosque. Several box parties will be given at both the matinee and evening concerts. Mr. and Mrs. H. H. Patterson will entertain a party of children in the afternoon, and other boxes will be occupied by Mr. and Mrs. Edmond Englert, C. Bernard Shea and party, Mrs. M. S. Maloney, Mrs. Austin Nicola and Mrs. John Knable. Children from the public schools and members of the American Legion will also join to make the occasion one long to be remembered.

- pany".....Sousa
- (a) Harp solo, "Theme and Variations".....Pinto
- Miss Winifred Bambrick
- (b) March, "Keeping Step With the Union" (new).....Sousa
- (Dedicated to Mrs. Warren G. Harding
- Violin solo, "Fantasia on Theme from 'Romeo and Juliet'".....Gounod
- Miss Jeannette Powers
- Hungarian Dance "From Foreign Lands".....Moszkowski

Evening

Overture, "In Spring Time".....Goldmark
The principal theme, a fiery subject delivered by the single reeds. This is worked over with much modulation and eventually leads into the quieter second theme put forward by the soprano bass. Episodic matter is heard, bird-like passages are reintroduced, after which a final section brings the overture to a brilliant conclusion.

- Cornet solo, "Carnival of Venice".....Arban
- (a) "The Flashing Eyes of Andalusia"
- (b) "Drifting the Loveland"
- (c) "The Children's Ball"
- Vocal solo, "The Wren".....Benedict
- Miss Mary Baker
- Finale from "Fourth Symphony".....Tschalkowsky

Interval

- Melange, "The Fancy of the Town" (new).....Sousa
- (A wedding of tunes popular some time during the last decade)
- (a) Xylophone solo, "Rondo Capriccioso".....Mendelssohn
- Mr. George Carey
- (b) March, "On the Campus" (new).....Sousa
- Violin solo, "Andante and Allegro from Concerto in E".....Mendelssohn
- Miss Jeannette Powers
- Cowboy break down, "Turkey in the Straw".....Transcribed by Gulon

PITTSBURGH, PA., GAZETTE TIMES
Wednesday, March 22, 1922

SOUSA TO BE BANQUET GUEST

In honor of Lieut. Commander John Philip Sousa, a number of his Pittsburgh friends and associates will give a dinner in his honor at the William Penn Hotel Saturday following the matinee concert by Sousa and his band at Syria Mosque. Among those planning to honor him on the occasion of his silver anniversary of "The Stars and Stripes" will be Mayor William A. Magee, Superintendent of Police J. C. Campbell, J. J. Fitzpatrick and members of the former Commission Board and representatives from other Pittsburgh organizations.

Soloists Who Will Be Heard Here With Sousa Saturday



Miss Mary Baker.

Miss Florence Hardeman.

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PITTSBURGH, PA., POST
Wednesday, March 22, 1922

SOUSA HERE SATURDAY

"The Place of The Stars and Stripes Forever" in American Patriotic Music" is the subject on which students in the public schools will write in celebration of the silver anniversary of Sousa's "Stars and Stripes," which he will include in the two Sousa programs to be given in Syria Mosque Saturday afternoon and night. For this special occasion, Sousa will bring to Pittsburgh 100 star instrumentalists and 12 vocal and instrumental soloists.

There will be seven prizes for the essays, gold and silver souvenir coins issued by the Government in commemoration of the one hundredth anniversary of the birth of General Grant. Pittsburgh is the only city in which Mr. Sousa is presenting these prizes, for it was in this city that "The Stars and Stripes" had its first public performance. The essays must not be over 200 words in length.

PITTSBURGH, PA., INDEX
Saturday, March 18, 1922

The return of Sousa and his band after an absence of more than a year for a matinee and evening concert at Syria Mosque next Saturday is a welcome announcement. The band was scheduled to play here early last fall, when Mr. Sousa met with an accident in falling from his horse, and the Pittsburgh date was postponed. For his concert here Mr. Sousa will introduce a special feature at the matinee concert for the children, explaining, in his entertaining way, the various instruments in the band, with illustrations by the players. He will play at both matinee and evening concerts his latest march, "Keeping Step With the Union," which is dedicated to Mrs. Harding. Twelve vocal and instrumental soloists will come with the band.

BIG PICTURE

GREAT SOUSA TELLS OF GARING'S SUCCESS

March King Speaks in High Praise of Former Columbian—Pays His Respects to Jazz and Tells of Fall From Horse—Hopes to Attend State Shoot.

"Do I know A. J. Garing? Well, I should say I do," said John Philip Sousa, march king, as he lay in bed at the Jefferson hotel resting preparatory to his matinee concert at the Columbia theater Friday afternoon.

"Garing is now musical director of the New York Hippodrome, and if ever a man deserved success, he did. He was with my band as trombone player for years, and in 1915 my band was playing a season's engagement at the Hippodrome. There was introduced at the big show house a number known as 'The March of the States' in which charming young women, each representing one of the states of the union would take a position on the stage. This was accompanied by suitable music.

"Garing watched this performance daily. Instead of loafing back stage, smoking cigarettes or swapping jokes, he was out front taking note of every move. One day the manager of the Hippodrome came to me in great distress, saying that the man who usually conducted this part of the program had been taken suddenly ill. He did not know what to do. Garing walked up and said he knew the score and would take charge, saying that he felt confident that he could go through the program without embarrassment. His offer was accepted and the number went through smoothly. There were other men there who could have done this, perhaps, but Garing was the man who did it and he has been at the Hippodrome since."

Garing Remains.

Not long after this incident, Sousa's band concluded its engagement at the Hippodrome, but Garing remained and is there today. He became assistant musical director. Later Raymond Hubbell, director, who composed "Poor Butterfly" and other successes, was relieved of his duties as director, so that he might devote his entire time and energies to writing musical numbers for the Hippodrome and also musical shows and Garing was appointed director.

Hundreds of Columbians remember A. J. Garing. He was trombone soloist with Comstock's bands for years and it will be recalled when engagements were being made for this band, the manager would always say, "If you want Garing to play with us, it will cost \$12 extra." This \$12 was sometimes paid grudgingly, for \$12 in those days was—well, was \$12—but when Garing had played his part, the men who had stipulated that he should be in the band knew that they had received more than the value of \$12, for Garing was no mean artist with the trombone.

"The Tale of the Sea Serpent," a musical comedy, was written by Mr. Garing and was produced by the Polkadot club of the University of South Carolina. This club is now defunct, but in its short and feverish existence it added much charm to university life. In the "Sea Serpent" all the parts were taken by boys.

Talks About Jazz.

"Jazz will die a dog's death," Sousa said, when asked what would finally become of the jazz craze.

"Jazz is the delight of those who can't dance. It gained much of its popularity through the attitude of the older people—persons around 40 years of age who had never danced and who wanted to get on the ball room floor.

"Jazz makes its appeal in various ways. Its first and strongest appeal is to the man and woman of middle age who can not now dance and never was taught to dance.

"Then jazz requires a very small floor. Within the compass of a small space, many people can engaged in the jazz. There is a financial appeal here. The people can be crowded closely together, and yet not interfere with each other, for in jazz you can merely move your feet back and forth. No space is required as in the case of the waltz or any of the older dances.

"Nearly all the successes that are comprised in the generic term 'jazz tunes' fall into four styles of composition; there is the fox trot, the one step, the Oriental novelty and the blues. Most of the jazz successes have as a basis the inspired themes of the great composers. Jazz composers take these and incorporate them into the four styles of compositions I mentioned. 'The Blue Danube,' 'The Elegy of Massenet,' 'The Last Rose of Summer,' 'We Won't Go Home Till Morning' and numerous other compositions have been used in this way, and the people who are familiar with these compositions like the jazz because it recalls the older selections. The rhythm value of jazz is as old as the labor of the Bible.

"Almost any one, flatfooted or not, can lift his feet and put them down again to this slow rhythm. Dancing was once the poetry of motion. Jazz dancing is the nightmare of motion.

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"The saxophone owes much of its popularity to the jazz music. As an instrument it is especially adaptable to Oriental melodies.

"Then the ability of the orchestra to burlesque, too, adds to the charm of jazz. Here is a woman of middle age whose ankles are thick and who has lost, through lack of exercise, any grace which she once may have possessed. She wants to get on the floor and dance. Middle aged men, who can not dance, have like desires. The trombone player is working himself into a frenzy—the saxophone player is bending forward and backward and the cornetist is nearly bursting his instrument. All of these actions attract the attention of the dancers and they feel that their false steps or their lack of steps are not noticed. In a word, they pass unnoticed in the crowd.

"Younger people, many of whom are naturally graceful, are quicker in their motions than older persons and the waltz or other dances which require training offer greater attractions.

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Boxholders at Concert.

A number of box parties have been arranged for the Sousa concerts to be given in Syria Mosque on the afternoon and evening of Saturday, March 25. Mr. and Mrs. H. H. Patterson will entertain a party of children in the afternoon and other boxes will be occupied by C. Bernard Shea and guests, Mr. and Mrs. Edmond Englert, Mrs. M. S. Maloney, Mrs. Austin G. Nicola and Mrs. John P. Knable.

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"Now of course no refined young lady cares to go to the lengths of these dancers went to. The music is not in fast rhythm; her feet are scarcely moving, so she shakes her shoulders."

"We are moving North with our band and in two weeks will be in New York City. We started out last July, have traveled through nearly all the states, have been to Cuba and spent four weeks in the West.

"Long ago, when we played in the South, requests for 'Dixie' were common while in the North the call was for 'Marching Through Georgia.' We have been playing in the Southern

(Continued on Succeeding Page.)

Sousa and His Great Band Please Two Big Audiences

Instructive Performance Given at Matinee—Violinist Does Excellent Work—Band's Playing Is Near Perfection

By L. R. Boals.

John Philip Sousa and his band played to two large audiences yesterday at the Park Theater—characteristically Sousa audiences, both in size and in enthusiasm. The matinee audience was largely made up of children, and they had the time of their lives. One number that was especially appropriate for an audience of children, and which would be enjoyed by grown-ups also, was a mixture, "Showing Off Before Company," by Mr. Sousa. It was the first number after the intermission. While the players were still off stage, part of the band began playing in order to prepare the audience. On strolled three oboe players and the band described the characteristics of the instruments, they played an arrangement of familiar music, and were followed by the others instruments in groups, which, after being described, played something to show their characteristics (accompanied by that portion of the band that was already seated). The four big Sousaphones, for instance, showed how long they could go in the old bass solo, "In Cellar Cool;" and the bassoon, in demonstrating how they can obtain grotesque or humorous effects, did a few phrases of "How Dry I Am." After all the players were seated, without a pause in the music, Mr. Sousa came on and conducted the remainder of the piece.

The four soloists in the evening program were the same as in last year's program. Mr. John Dolan, cornet player, showed remarkable dexterity in "The Carnival of Venice." Miss Mary Baker has a soprano of wide range, and has a considerable command of the various devices of the coloratura. However, her singing is not particularly convincing, her intonation not al-

ways faultless and her enunciation not clear, but outside of that—well, she was heartily applauded and responded with encores both afternoon and evening.

Violinist Much Better.

Miss Florence Hardeman, violinist, was surprisingly better than she was last year. She played with a virtuosity that was very satisfying, displaying technical facility both on the finger board and with the bow arm that was remarkable. Her tone was good, and her dexterity at double stopping, harmonics, etc., brought forth storms of applause. Her first encore was played to a harp accompaniment by Miss Winifred Bambrick, who played a solo number in the afternoon with artistic success.

Mr. George Carey performed brilliantly on the xylophone and added two encores to his solo number. Mr. Sousa is, I guess, unique as to encores. All of four or five seconds elapse between the last beat of the number and the first beat of the encore. If there is to be a second encore, the same amount of time elapses; if not, the next number immediately begins and the applause, perforce, ceases. There is no time wasted in a Sousa program. With nine program numbers, last night, there were fourteen encores played, and none after the closing number.

The ensemble of the band is about perfection. The attacks and endings are as of a unit, and the shadings and the development of climaxes beautifully done. As a rule, when the band accompanies the encores of the soloists, Mr. Sousa sits down and lets it play unaccompanied; and it does it almost faultlessly, which requires a highly perfected organization. We look forward with pleasure to other visits of Mr. Sousa and his great band.

NO ORIGINALITY IN JAZZ.

John Philip Sousa, the bandmaster, has given an interview in Chicago in which he points out the weakness of jazz that is going to prove its doom. The jazz writers lack originality. As Sousa says, "they simply appropriate some inspired composer's tune and weave their own compositions around it," and they are not clever enough to conceal the theft.

The bandmaster thinks the jazz writers will run out of composers to copy and will start jazzing sacred music. "When the public hears 'Nearer My God to Thee' in jazztime," he says, "it will rise in its wrath and do away with jazz."

The end of the abomination may not come about in just that way, but it is certain that before long there is going to be a revulsion of feeling against the profanation of good music by the jazz writers. If the people were content with a mere blur of loud and rhythmic sound, as the aborigines are, the lack of originality in the jazz writers would not be a handicap to them, and they would be spared the necessity of plagiarism. But at least a suggestion of tuneful melody is demanded, and as the writers are unable to produce anything of the sort out of their own brains they turn to dead composers or those whose works are not copyrighted and whose admirers seem powerless to protect them. The consequence is that one will find in the popular jazz pieces of the day horrible distortions

positions of the old masters.

appreciation of the classics is steadily soon as a person learns to love the is the jazz writers' imitation. The day will come when the public will rebuke the plagiarists for their shameful thefts, even though they do not carry their brazen audacity to the point of jazzing hymns.

Sousa Creates Contest for Pupils.

Pupils of Pittsburgh public schools are expected to compete in an essay contest arranged in connection with the concert of the band of John Philip Sousa in Syria Mosque Saturday afternoon and night. The subject will be "The Place of the Stars and Stripes Forever in American Patriotic Music." It was in Pittsburgh 25 years ago that this musical number was presented first, and Mr. Sousa desired that prizes for comments on the selection be given Pittsburgh children.

SOUSA AND BAND TO GIVE TWO CONCERTS

To hear the composer of the greatest march ever written conduct his own band as it plays "The Stars and Stripes Forever" in the silver anniversary concert to be given Saturday afternoon and night at Syria Mosque, will be the experience of those who hear Lieut. Commander John Philip Sousa on his visit here this week. The afternoon program will open with Liszt's Fourteenth Rhapsody. A suite entitled "Three Quotations," by Sousa, will be one of the new numbers featured in the afternoon program, which will also include Moszkowski's Hungarian dance, "From Foreign Lands," "Hymn to the Sun from Iris," by Mascagni. "Showing Off Before Company" will be a novelty introduced for the young people. "Keeping Step With the Union" is Sousa's latest march, dedicated to Mrs. Harding. Soloists to be featured in the afternoon are Mary Baker, soprano; Jeanette Powers, violinist; Winifred

Bambrick, harpist, and John Dolan, the celebrated cornetist.

Date: MAR 21 1922

Will Honor Sousa.

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WANTS OPERA BY SOUSA

Mary Garden Would Like to Sing in It, She Says

—Pittsburgh, Pa., Dispatch in New York Herald.

Reports that John Philip Sousa, America's great bandmaster, will write a grand opera for Miss Mary Garden provided she remains directress of the Chicago Grand Opera Company, while not fully confirmed by Miss Garden here, brought from her considerable comment on Sousa and his art.

"Sousa is the logical man to write American grand opera," she said. "There are those who can write light opera and who can write songs. American grand opera has been attempted, but never accomplished. Sousa knows jazz. He has the American spirit. He has that marvelous sense of rhythm which is so particularly American. I should like very much to sing in grand opera which Sousa would write."

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By L. R. Boals.

John Philip Sousa and his band played to two large audiences yesterday at the Park Theater—characteristically Sousa audiences, both in size and in enthusiasm. The matinee audience was largely made up of children, and they had the time of their lives. One number that was especially appropriate for an audience of children, and which would be enjoyed by grown-ups also, was a mixture, "Showing Off Before Company," by Mr. Sousa. It was the first number after the intermission. While the players were still off stage, part of the band began playing in order to prepare the audience. On strolled three oboe players and the harpist, and after a member of the band described the characteristics of the instruments, they played an arrangement of familiar music, and were followed by the others instruments in groups, which, after being described, played something to show their characteristics (accompanied by that portion of the band that was already seated). The four big Sousaphones, for instance, showed how long they could go in the old bass solo, "In Cellar Cool;" and the bassoons, in demonstrating how they can obtain grotesque or humorous effects, did a few phrases of "How Dry I Am." After all the players were seated, without a pause in the music, Mr. Sousa came on and conducted the remainder of the piece.

The four soloists in the evening program were the same as in last year's program. Mr. John Dolan, cornet player, showed remarkable dexterity in "The Carnival of Venice." Miss Mary Baker has a soprano of wide range, and has a considerable command of the various devices of the coloratura. However, her singing is not particularly convincing, her intonation not al-

ways faultless and her enunciation not clear, but outside of that—well, she was heartily applauded and responded with encores both afternoon and evening.

Violinist Much Better.

Miss Florence Hardeman, violinist, was surprisingly better than she was last year. She played with a virtuosity that was very satisfying, displaying technical facility both on the finger board and with the bow arm that was remarkable. Her tone was good, and her dexterity at double stopping, harmonics, etc., brought forth storms of applause. Her first encore was played to a harp accompaniment by Miss Winifred Bambrick, who played a solo number in the afternoon with artistic success.

Mr. George Carey performed brilliantly on the xylophone and added two encores to his solo number. Mr. Sousa is, I guess, unique as to encores. All of four or five seconds elapse between the last beat of the number and the first beat of the encore. If there is to be a second encore, the same amount of time elapses; if not, the next number immediately begins and the applause, perforce, ceases. There is no time wasted in a Sousa program. With nine program numbers, last night, there were fourteen encores played, and none after the closing number.

The ensemble of the band is about perfection. The attacks and endings are as of a unit, and the shadings and the development of climaxes beautifully done. As a rule, when the band accompanies the encores of the soloists, Mr. Sousa sits down and lets it play uncondemned; and it does it almost faultlessly, which requires a highly perfected organization. We look forward with pleasure to other visits of Mr. Sousa and his great band.

NO ORIGINALITY IN JAZZ.

John Philip Sousa, the bandmaster, has given an interview in Chicago in which he points out the weakness of jazz that is going to prove its doom. The jazz writers lack originality. As Sousa says, "they simply appropriate some inspired composer's tune and weave their own compositions around it," and they are not clever enough to conceal the theft.

The bandmaster thinks the jazz writers will run out of composers to copy and will start jazzing sacred music. "When the public hears 'Nearer My God to Thee' in jazztime," he says, "it will rise in its wrath and do away with jazz."

The end of the abomination may not come about in just that way, but it is certain that before long there is going to be a revulsion of feeling against the profanation of good music by the jazz writers. If the people were content with a mere blur of loud and rhythmic sound, as the aborigines are, the lack of originality in the jazz writers would not be a handicap to them, and they would be spared the necessity of plagiarism. But at least a suggestion of tuneful melody is demanded, and as the writers are unable to produce anything of the sort out of their own brains they turn to dead composers or those whose works are not copyrighted and whose admirers seem powerless to protect them. The consequence is that one will find in the popular jazz pieces of the day horrible distortions of the finest compositions of the old masters.

But popular appreciation of the classics is steadily growing, and as soon as a person learns to love the genuine he detests the jazz writers' imitation. The day will come when the public will rebuke the plagiarists for their shameful thefts, even though they do not carry their brazen audacity to the point of jazzing hymns.

WANTS OPERA BY SOUSA

Mary Garden Would Like to Sing in It, She Says

—Pittsburgh, Pa., Dispatch in New York Herald.
Reports that John Philip Sousa, America's great bandmaster, will write a grand opera for Miss Mary Garden provided she remains directress of the Chicago Grand Opera Company, while not fully confirmed by Miss Garden here, brought from her considerable comment on Sousa and his art.

"Sousa is the logical man to write American grand opera," she said. "There are those who can write light opera and who can write songs. American grand opera has been attempted, but never accomplished. Sousa knows jazz. He has the American spirit. He has that marvelous sense of rhythm which is so particularly American. I should like very much to sing in grand opera which Sousa would write."

Sousa Creates Contest for Pupils.

Pupils of Pittsburgh public schools are expected to compete in an essay contest arranged in connection with the concerts of the band of John Philip Sousa in Syria Mosque Saturday afternoon and night. The subject will be "The Place of the Stars and Stripes Forever in American Patriotic Music." It was in Pittsburgh 25 years ago that this musical number was presented first, and Mr. Sousa desired that prizes for comments on the selection be given Pittsburgh children.

SOUSA AND BAND TO GIVE TWO CONCERTS

To hear the composer of the greatest march ever written conduct his own band as it plays "The Stars and Stripes Forever" in the silver anniversary concerts to be given Saturday afternoon and night at Syria Mosque, will be the experience of those who hear Lieut. Commander John Philip Sousa on his visit here this week. The afternoon program will open with Liszt's Fourteenth Rhapsody. A suite entitled "Three Quotations," by Sousa, will be one of the new numbers featured in the afternoon program, which will also include Moszkowski's Hungarian dance, "From Foreign Lands," "Hymn to the Sun from Iris," by Mascagni. "Showing Off Before Company" will be a novelty introduced for the young people. "Keeping Step With the Union" is Sousa's latest march, dedicated to Mrs. Harding. Soloists to be featured in the afternoon are Mary Baker, soprano; Jeanette Powers, violinist; Winifred

date MAR 21 1922

Will Honor Sousa.

In honor of Lieut. Com. John Philip Sousa, a dinner will be given Saturday in the William Penn Hotel following the matinee concert by Sousa and his band at Syria Mosque. Among those planning to honor him on the occasion of his silver anniversary of "The Stars and Stripes Forever" are Mayor William A. Magee, J. C. Calhoun, T. J. Fitzpatrick and members of the former exposition board. A number of box parties have been arranged for both concerts. Mr. and Mrs. H. H. Patterson will entertain a party of children in the afternoon, and other boxes will be occupied by Mr. and Mrs. Edmond Englert, C. Bernard Shea and a party, Mrs. M. S. Maloney, Mrs. Austin Nicola and Mrs. John Knable.

SOUSA SAYS JAZZ IS NOT COMPOSED

Writers of jazz music are jazz makers, not composers, according to Lieut. John Philip Sousa, who left Chicago yesterday with his band to complete a concert tour.

"There are three reasons for the popularity of jazz music," the band leader said. "First, men who never could dance now think they can. Second, hotel proprietors can pack 100 dancers into a space formerly accommodating only ten. And third, those who write the stuff only have to appropriate some theme from a well-known musical work and build their composition about it.

"You can hear the best themes of the most noted composers in any cabaret now, played in jazz time by a jazz orchestra. I have heard my own marches jazzed very cleverly, but not so cleverly as to conceal their origin.

"When these jazz makers run out of composers to copy, I think they will start jazzing hymns. And when the American people, who are essentially religious, hear favorite hymns in jazz time, they will rise in their wrath and do away with jazz."

CHICAGO EVENING POST

MONDAY, MARCH 20.

Sousa and Band Greatly Please Large Audience

By Karleton Hackett.

SOUSA UNDERSTANDS how to give a musical entertainment covering as wide a field as is possible to a military band. He puts them thru their paces from a Tchaikowsky symphony to a fetching touch of rag, and makes the people love it. Also the people have learned to have no fear of Sousa's program making, and they rest content that if he has a movement from a symphony starting them in the face, he will make it interesting. He did it with the Tchaikowsky yesterday afternoon in the Auditorium, altering values a bit here and there the better to suit the band and the public, but getting it over with what they call a smash.

Never a moment's pause from the first note to the intermission and then again from the first note to the last. Encores without number, and every one prepared for in advance, so that the moment the baton is raised, out jumps an official with a placard on which is inscribed the name of the offering written large enough for everybody to read.

Sousa keeps on tossing off new marches, so that all the bands in the country will have a chance to refresh their repertoire. They all have the swing to them, even the some are better than others. Nobody ever understood than he how to do it.

John Dolan showed how the cornet ought to be played; George Carey did the same for the xylophone, and there were a number of excellent incidental solos. Sousa has a band.

Miss Mary Baker sang and did some clever coloratura tricks for the pleasure of the audience. Miss Florence Hardemana played the violin with fire and vigor.

SOUSA GOOD, AS EVER.

The return of John Philip Sousa, the march king, brings with it all the elements which by this time have become traditional, and gathers together those record-breaking audiences who never tire of good music and know good music when they hear it. There is the same ecstatic applause as the first notes of an old friend ring out and are the same recognized, and there are the same encores, one all but merging insensibly into another, to which we have grown accustomed. The programs hold little of novelty, nor is there any reason why they should, and every new march bears upon it the stamp and carries with it the swing by which we know Sousa.

The great conductor's soloists are of the acceptable type and hardly more. Miss Mary Baker, soprano, a Kentucky girl, we understand, has a pleasing voice, somewhat light and thin, but flexible, and the virtuosos are quite alone in their class. Sousa is one of those to whom music-lovers owe a debt, one who has used his popularity to put much good music across. We are not saying that he has not been rewarded, but a word of thanks may not be out of place just the same. E. A. J.

Staff of Soloists and Band.

ONE of the added attractions of this season's concerts of the famous band organization of Lieutenant Commander John Philip Sousa is said to be the brilliant staff of vocal and instrumental soloists now performing in connection with the programmes of the "March King." Sousa's Band organization will be heard in afternoon and evening concerts at Macauley's on Wednesday, March 22.

His assortment of soloists consists of six stars as an addition to the great ensemble of trained band instrumentalists now at the command of the famous leader. By reason of these

Welcoming John Philip Sousa



JOHN PHILIP SOUSA, band conductor, found a former friend, Mrs. G. J. Earp, in Louisville yesterday, and renewed the acquaintance while the photographer took a picture.

THE TIMES, LOUISVILLE,

Sousa, Ever Youthful, and Band Win More Friends Here

If one should give a detailed review of Lieut. Commander Sousa's concerts it would consist principally of "encores," with a few incidental solos and band numbers thrown in for good measure. Sousa—let's drop the title, as between old friends—gives his audience measure pressed down and running over, and has made them greedy.

On Wednesday's programmes several new numbers were given besides a long list of old favorites. In the afternoon Mary Baker sang del Acqua's "Villanelle," in a light but very flexible voice and at night she was heard in "The Wren," by Benedict, with flute obligato. Jeannette Powers, violinist, also appeared at both concerts, in the afternoon playing a fantasia on themes from "Romeo and Juliette," Gounod, and at night the last movements of the Mendelssohn Concerto. Miss Hambrink, harpist, played in the afternoon, a "Theme and Variations" by Pinton, and John Dolan gave cornet solos at both performances—"The Volunteer" at the matinee and "The Carnival of Venice" at night. Quite a novelty was the xylophone arrangement of Mendelssohn's "Rondo Capriccioso," played last night by George Carey. For encore he gave Dvorak's "Humoresque."

But after all, it is Sousa himself whom one goes to see. Fresh of movement and lively in ideas he seems to have made good friends with Time. His recent compositions are as spontaneous as those of other years; although audiences will cheer "Stars and Stripes" they readily welcome new marches like "The Campus" and the medley "The Fancy of the Town." We all are loyal to the leader and composer who has so faithfully carried his musical mission through the world, and whose name is famous under many suns. Many may the suns be that rise and set before the baton is laid down that has charmed thousands, many be the seasons that bring back to us the old friend of lively Philip Sousa, with his band.

PITTSBURGH, PA., PRESS Sunday, March 26, 1922

SOUSA HONORED AT DINNER; GIVES TWO FINE BAND CONCERTS

"America has more musical talent than all the rest of the world put together and I look forward to the day when this country will take its rightful place in everything musical," said Lieut. Commander John Philip Sousa at a dinner given in his honor by the Western Pennsylvania Exposition society in the William Penn hotel at 7 p. m. yesterday. Seventeen members of the society and Pittsburgh friends of Mr. Sousa were present and paid tribute to his tremendous popularity in this country and abroad.

T. J. Fitzpatrick introduced the toastmaster, J. M. Schoonmaker, president of the society. Other speakers were John L. Porter, F. R. Babcock, Charles Danziger and Isaac Hirsch. Among those present were Charles R. Sutphen, Superintendent of Police John C. Calhoun, J. K. Emge, W. U. Christian, John Dimling and Walter Eichleay.

Yesterday Sousa observed the silver anniversary of the composing of his magnificent march, "The Stars and Stripes Forever," by giving two con-

PITTSBURGH, PA., DISPATCH Sunday, March 26, 1922

Sousa Sees U. S. World Dominance in Music; Is Honored at Dinner

"Fifteen years hence there will be few foreigners in American orchestras or bands, and I expect to live to see America dominating the world in music," declared Lieut. Commander John Philip Sousa, America's march king, at a dinner given in his honor last evening in the crystal room of the William Penn by members of the old Western Pennsylvania Exposition Society board and a number of local friends. The affair was the silver anniversary of Sousa's composition of the "Stars and Stripes Forever," which was first played in Pittsburgh 25 years ago.

The dinner was featured by glowing tributes paid to Sousa by a number of his old Pittsburgh friends, while the climax of the gathering was an informal talk by the honored guest.

"If there is anything that makes me angry," declared the guest, "it is for one to call my composition simply the 'Stars and Stripes.' It is the 'Stars and Stripes Forever.' The march was composed under rather peculiar circumstances," said Lieutenant Sousa in his after-dinner talk. "I was in Etropole in 1896 and was called to America by the sudden death of my manager. As I stepped upon the vessel to carry me home the tune for the 'Stars and Stripes Forever' suddenly came to me. There was no apparent reason for the inspiration."

certs, one in the afternoon and the other at night, in Syria mosque, before capacity audiences.

In every number through which he led his augmented band of 100 instrumentalists, and his 12 vocal and instrumental soloists, Sousa was given an ovation. Besides the famous march, the program included Tchaikowsky's "Finale from the Fourth Symphony," "On the Campus," and other equally well known numbers.

MATINEE FOR CHILDREN.

A pleasing feature in connection with the concerts of the world-famed band of Lieut. Commander John Philip Sousa at Macauley's Theater next Wednesday, March 22, is the fact that the matinee performance may be attended by school children at special reduced rates. Adults, of course, will be admitted at the usual rates, but they will have to compete with hundreds of Sousa's young admirers in the schools for seats. Tickets for the school children at the reduced rates are now on sale at Baldwin's piano store.

Sousa and His Band

Dean of Bandmasters Is Heard In Programmes By Two Happy Audiences at Macauley's.

SOUSA AND THE CHILDREN.

The children came to the matinee Of Sousa; They clapped when they heard the big band play For Sousa. They played the marches they always do, "Stars and Stripes" and the "Casons," too, And one little girl clapped the whole way through— For Sousa.

The T. B. M. sat up in his seat, 'Twas Sousa! His hand kept time with the baton's beat, With Sousa. He smiled when the brasses came in strong, And when they played "Love's Old Sweet Song," He sighed as he looked at his wife sidelong— O Sousa!

They had a harp and a fiddle, too, With Sousa! And a singer sweet if not always true, With Sousa. They played a "Hymn to the Sun," so grand, And a cornet solo that "beat the band." The audience cheered for the solos and For Sousa.

AND I, too, was born in Arcadia" is the title of one of the Sousa compositions played yesterday at Macauley's, where the famous conductor and his band were heard by large audiences in two concerts. There is something wistful in this second movement of the "Three Quotations" suite and there is something wistful in the title. The "March King" has passed his sixty-sixth birthday; the time has come when fame should be crystallized, and before it is quite hardened into a symmetrical four-four arrangement would add a fifth point to the star indicating that not even John Philip Sousa's fame lives by marches alone but that there are dreamy woodnotes and fairy melodies in his soul. Besides the Sousa suite with its

"King of France" quotation and "Nigger in the Woodpile" to please the children, the afternoon programme included a Liszt Rhapsody, the "Hymn to the Sun" from "Iris" and Moskowski's "From Foreign Lands." Then there was an educational "Mixture," also by Sousa, introducing the Woodwind family—very classy people these; the Brasses—on the showy order; Mr. Bassoon, the funny man; Miss Piccolo, who like Peter Pan never grew up; and the three big Sousaphones which look like Mr. Laocoon and his two sons. Also there were ever so many marches and four soloists: Mary Baker, soprano; Jeannette Powers, violinist; Winifred Bambrick, harpist; and John Dolan, cornetist. Miss Baker has a flexible soprano and pleased the audience with dell' Acqua's "Villanelle" in the afternoon and with the coloratura aria "The Wren," at night. In the latter the flute assisted with rather striking effect even though the singer did not keep true to pitch. She made such an impression, however, that she received a double encore.

Miss Powers, who played a movement of the Mendelssohn E minor concerto in the evening and a Gounod "Fantasie" in the afternoon, is a fluent player with good tone and intonation. The second concert added to the list of soloists George Carey, xylophone player, who had great success with the Mendelssohn "Rondo Capriccioso."

In Goldmark's overture, "In Springtime," and in the finale from the Tchaikowsky Fourth Symphony, the conductor showed what almost orchestral interpretations may be brought from a band well equipped with that aristocratic clan of woodwinds. He played a new march, "On the Campus," and several old ones, including, of course, "The Stars and Stripes Forever," at which the audience all but stood up. It is, fortunately, the most inspired melody of all the melodious marches and it is likely to live when many of its more pretentious contemporaries in the music world are dead.

The Lieut. Commander, as the programme instructs us to call him, is quieter in manner than formerly, but he still has the old fire and the old charm. Now and again his hand becomes eloquent, though the band needs no more than a hint to follow him. He is a well-loved figure and ever-welcome visitor.

A. L. H.

PITTSBURGH, PA., GAZETTE TIMES Sunday, March 26, 1922

'COP' MISSES GODDESS AND SOUSA ESCAPES

Famous Musician Recalls Thrilling Pittsburgh Visit 49 Years Ago.

GUEST AT JUBILEE DINNER

Forty-nine years after a youth named John Philip Sousa, 18-year-old leader of a little orchestra traveling over the country with a show company advertising as its star attraction, "Living Statues," came to Pittsburgh only to find that on the second night of the engagement the bevy of "living statues and the show manager had been "pinched" on the accusation that the performance was "immoral," that same youth, now Lieut. Commander John Philip Sousa, crowned "March King" of the musical world, on the twenty-fifth anniversary of the publication of his great martial melody, "The Stars and Stripes Forever," was guest at a silver jubilee dinner given by Pittsburgh admirers in William Penn Hotel last night.

The composer himself told the story at the dinner. He said, he made his first visit to Pittsburgh, leading the orchestra which played dulcet strains while the "living statues," in classic poses of Greek goddesses, revolved in snow-white imitation of Para marble. At the hearing, the attorney for the show pointed to a poster picture of the goddess Minerva and asked the policeman if he had "pinched" that girl too. When the officer said he had made so many arrests in Pittsburgh he didn't know whether he had picked up Minerva or not, the case broke up in laughter.

Mr. Sousa said he had composed 10 operas, 100 marches, including "The Chronicle Telegraph March," 20 orchestra selections and had written four novels and three librettos.

He was in Europe, he said, when in 1896 he received a cable announcing the death of his manager. As he stepped aboard a boat to embark for the United States, the strain of "The Stars and Stripes Forever" struck him in a flood of melody. It was Christmas of that year when he wrote the manuscript. His publishers wished to cut off the word "forever" from the title, he said, but he would not give his permission. This march, he said, has sold to the number of 4,000,000 copies.

paid him \$75,000 a million. At first the publishers wrote him, he said, saying that buyers everywhere were returning the copies, declaring they found the score too difficult.

Those who responded to toasts were: John L. Porter, F. R. Babcock, Charles W. Danziger, Charles R. Sutphen, T. F. Fitzpatrick, Isaac E. Hirsch, Col. J. M. Schoonmaker.

PITTSBURGH SUNDAY POST

MARCH 26, 1922.

March Anniversary Observed by Sousa

Band Master Is Honored Guest at Banquet.

John Philip Sousa, famous composer and bandmaster, was the guest of honor last night at a dinner given in the William Penn Hotel by T. J. Fitzpatrick and others formerly interested in the Western Pennsylvania Exposition Society. The occasion was the twenty-fifth anniversary of the introduction of Sousa's best known composition, "The Stars and Stripes Forever," which was first played at the exposition here.

Sousa, who always played at the exposition, told last night of the history of "The Stars and Stripes Forever." He said he had played it in every country in the world and that more than 4,000,000 copies have been sold.

Among others who spoke were John L. Porter, F. R. Babcock, John Dimling, J. Hirsch and Charles Danziger. Colonel J. M. Schoonmaker was toastmaster.

Monday Mar 26

PROHIBITION IS TERMED TRAGEDY BY JOHN P. SOUSA

Bandmaster Says Whisky Has Supplanted Light Wines On Table.

"A tragedy, not a farce," is what Lieut. Com. John Philip Sousa, world-famous bandmaster and "March King," thinks of prohibition.

The fact that Mr. Sousa must be enrolled as the latest recruit in the ranks of students of prohibition does not mean that he has forsaken his study of music, however, but that he has turned his very sharp eyes and his musically attuned ears on the enforcement of the Eighteenth Amendment in the last four months of travel that has carried him across the United States, as well as, into Canada, Mexico and Cuba.

Sousa arrived in Louisville at 11:45 o'clock this morning, bringing with him his globe-trotting band for afternoon and evening concerts at Macaulay's Theater. The last time Sousa was in Louisville was in October, 1920, when he played at the Armory. Despite injuries suffered last fall, necessitating postponement of his twenty-ninth annual tour for two months, Mr. Sousa is hale and hearty and in appearance belies his sixty-eight years.

"What impresses me most about America at this time," Mr. Sousa said, continuing his remarks on the failure of "dry" enforcement, "is the tragedy of prohibition. I am a dispassionate observer, inasmuch as I am a very

(Continued On Twelfth Page.)

PROHIBITION IS TERMED TRAGEDY BY JOHN P. SOUSA

(Continued From First Page.)

light drinker. Nothing could induce me to take a drink between meals. That now seems to be the great national pastime. I feel peculiarly qualified to comment on prohibition, or rather the lack of it, as my business for years has taken me throughout the county and members of my band help my study of the question by telling me what they see. Whisky-drinking is everywhere. The whisky bottle has supplanted light wines on the table. There is no middle ground nowadays. Every one is drinking "hard stuff."

Is Tragic Failure.

"I am not protesting against prohibition. I am decrying its tragic failure. Real prohibition would be an asset to my business, as drunken men do not go to concerts. In a year or two something is bound to be done about it. The Government will refuse to be blinded. The sale of light wines and beers probably will be sanctioned. Keeping from Peter to get Paul drunk is going to be ended. It might be well for the State and Federal Governments to license drinkers. If anyone without a license took a drink he would be sent to jail. A few commitments would put a stop to treating those who did not hold licenses."

Sousa dismisses "jazz" music with-out spreading much on the subject. He laughingly declared that "the Lords intended me to be a composer and not a jazz artist."

It has been six and one-half months since Mr. Sousa met with a serious accident when riding horseback at Willow Grove, near Philadelphia. The spirited animal ran away and threw his rider into a pile of rocks, bruising muscles and shattering nerves in the conductor's left shoulder. He was laid up ten weeks. Since that time, however, Mr. Sousa's tour has taken him on a 20,000-mile tour. A doctor and valet travel with him, as he cannot raise his left arm much higher than his chest.

"I am now the greatest one-armed conductor in captivity," he said cheerfully. "But in two more months I expect to be back in the hunting and riding game."

Miss Hardeman Here.

Sousa, likewise, conducts the greatest band in "captivity." His organization now numbers almost 100 highly-trained instrumentalists, and besides he carries a corps of soloists sufficiently large and skillful to put on a meritorious entertainment by themselves. Outside of the famous figure of Lieutenant-Commander Sousa himself, interest centers in the appearance here of Miss Florence Hardeman, violinist, with the band, who is a native Kentuckian and without a peer among her sex in her profession in this country.

Music

Sousa—Mosque.

With the blast of many trumpets, the roar of tympani, and the shriek of flying men (piccolos, if you must be technically correct), John Phillip Sousa, peer of bandmen came and set our feet a-stirring yesterday at the Mosque. If there breathes a man with soul so dead as not to respond to the dynamic pulsations of this virtuosi band, he was not in attendance yesterday afternoon. One thing is sure thousands of youngsters and thousands of oldsters found electric response in the lifting themes. Sousa's band is like the circus for grown-ups; it's an excuse for going.

Of course it all depends on whether you like bands or not. If your conception of art is so 100 per cent pure and altitudinous that you can only subscribe to chamber music, then tabors and fife, and the flourishes of oboes without, will prove but bourgeois entertainment. If, however, you belong to the musical proletariat, and most "high-brows" do, then you will find joy in the vigorous beatings of the big bass drum. Right? Positively.

The program was not cerebral; it was corporeal. Such musical Johnnies as Moszkowski and Gounod draped themselves, tuba fashion, around Mascagnia and Liszt, and then there was John Phillip himself, in new, old and fair-to-middling works. There was a serious quodlibet and a humorous rhapsody, but best of all there was the magnificent "Stars and Stripes Forever," coming out and waving in all the splendors of its silver anniversary. There's a march for you, a very devil of thrills and thumpings, and if it is now in its silver anniversary, it will go to an unalloyed and golden anniversary. I don't know whether it's the best march Sousa ever wrote, but it's the most satisfying.

Liszt's fourteenth rhapsody opened the program. If anything, it was even duller than it was in the original setting. It doesn't instrumentate for band. The clarinets sounded foolish and the flutes futile. But what boots it anyway. Liszt and the others only serve as pegs for Sousa to hang his marches upon, and that's what the crowd wants, encore marches, and that's sufficient. His excerpts of "Three Quotations" from his suite, proved tenuous. The "Nigger in the Woodpile" was clever and idiomatic. The Mascagni "Hymn to the Sun" from "Iris" was a pean of brass. The "Showing Off Before Company," which has been given here every time the band has come, elicited as much applause as if it were a premiere. It served admirably as a display vehicle for the various divisions. The latest Sousa opus "Keeping Step with the Union" (dedicated to Mrs. Warren G. Harding, Sousa must be a good Democrat to inscribe such a ditty to the first lady) smelt of the warming pan. Poor stuff. It was in the marches that the band rose to its real heights. Such glories as the "Field Artillery" with its cannonading and fire-arms, and "King Cotton" are enough to make any program.

John Dolan, cornetist, double-tongued a melange of thematic shavings and then waxed sentimental in "Just a Song at Twilight." (Twilight sleep was named after that air) and Jeanette Powers provided some ghastly violin numbers. She played precisely as her teacher told her to play—and no worse. An unknown flutist offered Godard's "Idylle" in charming fashion, and the whole was brought to a close with the marshalling of the men down stage while Sousa ripped the demi-quavers from the dotted notes in "Stars and Stripes." Sousa is an institution like Hot Cross Buns, Thanksgiving Day, and Baseball Day, and we're always glad to welcome him. Long may he whang the flamacues out of the drums.

HARVEY B. GAUL.

Sousa Brings His Band for Concert

LIEUT. COMMANDER JOHN PHILIP SOUSA, world renowned as the "March King," will bring his famous band organization to Louisville for afternoon and evening concerts at Macaulay's Theater on Wednesday, March 22. This announcement is one which is certain to bestir the interest of music lovers of this section, for keen disappointment was felt last October when Mr. Sousa's engagements here were cancelled on account of serious injuries he suffered in a fall from one of his spirited saddle horses. At first it was believed that his condition was such as only to necessitate postponement of his tour for one week but it developed that he was so badly hurt his physician insisted that the fall tour which included Louisville be cancelled.

Sousa's band now is making its twenty-ninth annual tour. From a modest beginning it has expanded as it gained in popularity and the bandmaster in reputation. Now the organization numbers almost 100 musical performers. Most of the three-score artists who were heard here two years ago at the Armory with Sousa's Band still are with the organization, and many more capable performers have been added, so that the richness and charm of the Sousa entertainments is enhanced immeasurably. Besides, six soloists of the highest caliber are heard at all Sousa concerts rounding out an aggregation of tremendous talent.

organization, and many more capable performers have been added, so that the richness and charm of the Sousa entertainments is enhanced immeasurably. Besides, six soloists of the highest caliber are heard at all Sousa concerts rounding out an aggregation of tremendous talent.

SOUSA HAILED AS MARCH KING

Veteran Conductor Proves Unrivalled in Field of Original Melodies

Yesterday afternoon and evening thousands thronged Syria Mosque and were unbowed in their enthusiastic welcome to the march king, John Phillip Sousa, and his magnificent band. That Sousa is unrivalled in the field of stirring marches remains beyond doubt; the veteran leader has a wonderful facility in writing original melodies in that field and gave a generous helping of all the old favorites and many new ones.

Sousa never was extravagant in gesture but holds his players in such control that all the nuances flow with limitless grace. We know of no other band where the woodwinds are so mellow nor where the brasses have lost their raucous voices. The program was varied and popular. Goldmark's overture, "In Spring Time," and the fourth movement from the Tchaikovsky Fourth Symphony were the most ambitious numbers for the band. "El Capitan," "Washington Post" and "Manhattan Beach" were loudly applauded, while the selection, "Old Timers," which included "After the Ball," "Annie Rooney" and "Sweet Rosey O'Grady," only proved to us how shockingly our popular melodies have deteriorated in this generation. The more recent "Bullets and Bayonets" with its obligato of machine gun brought back happy memories of the Alsatian trenches some four years ago, when our boys were impertinent enough to play tunes on their guns.

Mrs. Bambick, harpist, replaced the vocalist whom Pittsburgh fog had incapacitated; John Dolan, cornetist, played the gay "Carnival of Venice" and Miss Jeannette Powers, violinist, gave a straightforward reading of the finale of the Mendelssohn Concerto.

"Stars and Stripes Forever" brought the concert to a worthy climax; if our emotions were not stirred, we must confess our feet were perilously near carrying us away to the waltz, one-step or march.

J. FRED LISSFELT.

Sousa Makes Hit, Pleases Children

Better than a circus, better than a movie or a western show where they have real shooting even, yeh, better than almost anything was Sousa in the eyes of 3,100 children, who heard his band and saw the great leader in action at the armory Wednesday afternoon. No such enthusiastic shouts and gleeful exuberance have ever greeted any entertained in the great hall as Sousa, the magnificent and the unexcelled evoked from his eager rows of unquestioning admirers.

The great bandmaster who stood erect and majestic, yet with unassuming pose, with his baton in hand, swung back his hands quickly when the tenor of the march would reach a steady emphatic rhythm. He was the cynosure of thousands of eyes of children who had looked forward with ill-concealed anxiety to the great treat, a chance in a life-time, the chance to see and hear Sousa and his wonderful band, famed for a quarter-century.

The sight of the armory with every available nook and cranny packed tight with children and the stage just as full of the biggest musical organization it has probably ever held, was inspiring even when an almost dignified silence reigned. But when a sudden lively air was struck up the thrilled pleasure of the young listeners was expressed in a wave of wild enthusiasm. At one point, when an especially peppy number was played with finesse and spirit and at the climax a pistol was fired twice, their glee simply knew no bounds. They bounced and turned to each other with congratulatory smiles. They applauded vociferously. A whole row of cornetists stood up to carry an important part in the march and the spirit of glad response was irrepressible.

That the memory of Sousa will be long with the Akron children who were privileged to see him Wednesday is a foregone conclusion. He was unforgettable.

Sousa's band gave a second pleasing concert to a large audience last

MUSIC

Sousa's Band.

Two large audiences gave a rousing welcome to John Phillip Sousa and his band at the concerts presented yesterday afternoon and evening in Syria Mosque. A longer interval than usual has elapsed since the last visit of the organization, and recently Mr. Sousa was forced to cancel some of his engagements on account of ill health, but the performance was of familiar energy and correctness. The aggregation of players is an extraordinarily good one, and Mr. Sousa is a fine drill-master; the execution had military precision and unanimity, as well as brilliant and ponderous tone. Mr. Sousa's reserved gestures beat a tempo that knows little about rubato; his emphatic regularity is particularly effective in the march rhythm, and marches, of course, are what we chiefly desire from him.

A feature was made of the splendid "Stars and Stripes Forever," now 25 years old, which closed both the matinee and the night programs. The band stood to play it with the cornets and trombones lined up along the footlights to make the effect doubly stentorian. The conductor also produced two new works of his own, a march, "Keeping Step With the Union," and a potpourri, "The Fancy of the Town." And for the children, who formed a very large part of the afternoon audience, there was an amusing novelty called "Showing-Off Before Company," in which the various sections of the band came on to the stage one by one and displayed the qualities of their instruments, before sitting down to join in the accompaniment for the next group. In addition to Mr. Sousa's compositions, Liszt, Mascagni, Moszkowski, Goldmark and Tchaikovsky were represented in the band numbers of the two programs; and there was a most liberal number of encores.

There was also a large and varied assortment of solo numbers. Jeannette Powers, violinist, and John Dolan, cornetist, appeared before both audiences. Mary Baker, soprano, was scheduled for both, but on account of illness resigned her part to Meredith Wilkes, flautist. In the afternoon a harp solo was played by Winifred Bambrick; at night there was one on the xylophone by George Carey.

GLENDINNING KEEBLE.

Sousa's Program

Lieut. Com. John Phillip Sousa and his world-famous band will be at Macaulay's Wednesday afternoon and night. The afternoon concert will be largely a children's matinee, as by special arrangement school children will be admitted at reduced rates. It will begin at 3:30 o'clock. School children's tickets are on sale at Krausgill's piano store. The evening concert will be at 8:30 o'clock.

- The matinee programme follows:
- Rhapsody, "The Fourteenth".....Liszt
 - Cornet solo, "The Volunteer".....Rogers
 - John Dolan, Cornetist.
 - Suite, "Three Quotations".....Sousa
 - Soprano solo, "Carmen".....Wilson
 - Miss Mary Baker.
 - Hymn to the sun, from "Iris".....Mascagni
 - INTERVAL.
 - A Mixture, "Showing Off Before Company".....Sousa
 - Harp solo, "Themes and Variations".....Pinto
 - Miss Winifred Bambrick.
 - March, "Keeping Step With the Union" (new).....Sousa
 - (Dedicated to Mrs. Warren G. Harding.)
 - Violin solo, "Polonaise in D-b".....Wieniawski
 - Miss Florence Hardeman.
 - Dale Dances of Yorkshire.....Wood
 - The evening program follows:
 - Overture, "In Springtime".....Goldmark
 - Cornet solo, "Carnival of Venice".....Arban
 - Mr. John Dolan.
 - Suite, "Camera Studies".....Sousa
 - Vocal solo, "The Wren".....Benedict
 - Miss Mary Baker.
 - (Flute obligato by R. Meredith Willson.)
 - Scene Pictoresque, "The Angelus".....Massenet
 - INTERVAL.
 - Melange, "The Fancy of the Town" (new).....Sousa
 - (A wedding of tunes popular some time during last decade.)
 - Xylophone solo, "Rondo Capriccioso".....Mendelssohn
 - Mr. George Carey.
 - March, "On the Campus" (new).....Sousa
 - Violin solo, "Two Movements from Concerto in F sharp minor".....Vieuxtemps
 - Miss Florence Hardeman.
 - Cowboy breakdown, "Turkey in the Straw".....Transcribed by Guion

2-SOUSA COMING.

Lieut. Commander John Phillip Sousa has fully recovered from the serious injuries which necessitated cancellation of his engagements here last October, and will bring his band to Macaulay's Theater for afternoon and evening concerts on Wednesday, March 22. This season Sousa's Band is enlarged to almost 100 musicians, and his interrupted tour will be quite extensive. A staff of six solo artists, heard wherever Lieut. Commander Sousa is booked, rounds out the pleasing combination of music.

Washington Times Mar. 26, 1922

SOUSA WRITES THAT RECORD MAY BE CLEAR

March King Says "Semper Fidelis" Is His From First to Last.

John Phillip Sousa writes to the Editor of the Washington Times asking that an error made in an article by the music editor be corrected. That article said; in speaking of Mr. Sousa's marches:

"Probably second choice of all the Sousa marches is 'Semper Fidelis,' one of his early compositions, based on an old bugle call of the United States Army." The theme, or bugle call, was not a borrowed one, as the great March King interestingly explains in his letter. He writes:

To the Editor, The Washington Times.

In your issue of March 9 there appeared an article by Jessie MacBride.

"Sousa and His Band Return to Home City," in which there is a statement that I desire to correct—it is that my march "Semper Fidelis" is based on an old bugle call of the U. S. Army. This is incorrect; the march is entirely my own composition.

In 1886 while I was band master of the U. S. Marine Corps, I wrote and published a book of instruction for the trumpet and drum. This work was used generally in the United States and National Guard. Apart from exercises for the education of field trumpeters and drummers, it contained the musical signals used in all branches of our Service, besides a number of trumpet and drum marches, quick steps, a funeral march and a waltz written for the needs of our field music.

The book contains six original compositions of mine of quick marches which have been continually used by trumpet and drum corps of our land. One of them was incorporated into my march "The Thunderer," both the trumpet and drum strains of another, shortly afterwards formed a part of the now well-known march "Semper Fidelis."

The "Semper Fidelis" march was written and dedicated to the Marine Corps by me and remains today as the only composition in this country officially recognized.

Many composers, after they have passed beyond, have been robbed of the fruits of their efforts and I would like it known through the columns of your paper that "Semper Fidelis" is mine from the first note to the last, mine and mine alone.

Very sincerely, (signed) John Phillip Sousa

Programmes For Sousa's Two Concerts

Programmes of unusual range and excellence have been prepared by Lieut. Com. John Phillip Sousa for the concerts which his band will give at Macaulay's theater tomorrow afternoon and evening. Some of the latest compositions, as well as old favorites, will be heard, and encores taken from popular Sousa pieces of the last decade will more than double the formal programmes.

The matinee concert will begin at 3:30 o'clock, to make it possible for school children to take advantage of the special bargain matinee. Tickets for children are on sale at Krausgill's. The night concert will begin at 8:30 o'clock.

- The matinee programme follows:
- Rhapsody, "The Fourteenth".....Liszt
 - Cornet solo, "The Volunteer".....Rogers
 - John Dolan, Cornetist.
 - Suite, "Three Quotations".....Sousa
 - (a) "The King of France marched up the hill."
 - (b) "And I, too, was born in Arcadia."
 - (c) "Nigger in the wood-pile."
 - Soprano solo, "Carmen".....Wilson
 - Miss Mary Baker.
 - Hymn to the sun from "Iris".....Mascagni
 - INTERVAL.
 - A Mixture, "Showing Off Before Company".....Sousa
 - (a) Harp Solo, "Themes and Variations".....Pinto
 - Miss Winifred Bambrick.
 - (b) March, "Keeping Step With the Union" (new).....Sousa
 - (Dedicated to Mrs. Warren G. Harding.)
 - Violin Solo, "Polonaise in D-b".....Wieniawski
 - Miss Florence Hardeman.
 - Dale Dances of Yorkshire.....Wood
 - The evening programme follows:
 - Overture, "In Spring Time".....Goldmark
 - Cornet Solo, "Carnival of Venice".....Arban
 - Mr. John Dolan.
 - Suite, "Camera Studies".....Sousa
 - (a) "The Flashing Eyes of Audalasia."
 - (b) "Drifting to Loveland."
 - (c) "The Children's Ball."
 - Vocal Solo, "The Wren".....Benedict
 - Miss Mary Baker.
 - (Flute obligato by R. Meredith Willson.)
 - Scene Pictoresque, "The Angelus".....Massenet
 - INTERVALS.
 - Melange, "The Fancy of the Town" (new).....Sousa
 - (A wedding of tunes popular some time during last decade.)
 - (a) Xylophone Solo, "Rondo Capriccioso".....Mendelssohn
 - Mr. George Carey.
 - (b) March, "On the Campus" (new).....Sousa
 - Violin Solo, "Two Movements from Concerto in F sharp minor".....Vieuxtemps

Louisville

THE LOUISVILLE

"March King" Sousa
Coming With Band



MISS FLORENCE HARDEMAN.

A rare treat in store for local music enthusiasts is the booking of Lieutenant Commander John Philip Sousa, world-famed as the "March King," and his wonderful band organization for concerts at Macauley's Theater, Wednesday afternoon and evening, March 22. One of the big features of the Sousa engagements will be the appearance of Miss Florence Hardeeman, a native Kentuckian, who is the violin soloist with Sousa's instrumentalists.

Miss Hardeeman is recognized as one of the greatest young women virtuosos of the present-day violinists. She was born near Lexington, and has been away from Kentucky for a number of years, but Kentuckians who keep in touch with the musical world are quite familiar with her accomplishments.

Miss Hardeeman will be heard at both the afternoon and evening concerts. She will use the famous violin which had been one of Ole Bull's cherished instruments, and which was presented to her by her Cincinnati friends on the occasion of her first appearance after returning from her studies abroad. Five other trained soloists are with Sousa's organization, which numbers almost 100 band instrumentalists this year.

REV

SPECIAL RATE FOR
SCHOOL CHILDREN.

An announcement of much interest to school children is that they will be admitted to the matinee concert of Lieut. Commander John Philip Sousa and his world-famed band at Macauley's Theater next Wednesday at a reduced admission price. This is an arrangement that Mr. Sousa now insists upon wherever he makes stops for two concerts, as he feels the school children of America ought to have the opportunity of hearing all that is best in music and at a price well within their reach. The concert will begin at 3:30 o'clock, so that school children may attend.

At the afternoon concert Mr. Sousa will present a number entitled "Showing Off Before Company," in which individual members and groups of the organization perform stunts and paraphrase many of the popular musical numbers. This is in reality a musical vaudeville show. Tickets are now on sale at Baldwin's piano store.

During the rendition of this number Clarence Russell, librarian for Sousa and his band and former Pittsfield, Mass., school superintendent, will give an interesting talk, explaining the names of the different instruments and the relative value of the relationship they bear to the combination of harmony and musical settings.

The children will be entertained by many soloists, as well as the largest band in the world. A full list of Sousa's soloists follows: Miss Mary Baker, soprano; Miss Florence Hardeeman, Kentucky violinist; Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; M. Meredith Willson, flute; William M. Kunkel, piccolo; Joseph Norrito, clarinet; John Gurewich, saxophone; Joseph De Luca, euphonium; William Pierce, horn, and J. P. Schueler, trombone.

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Sousa's Band in
Concerts Wednesday

KNOWING and giving just what the public wants, but giving more than the public expects, has won for Lieut. Commander John Philip Sousa, who brings his world-famed band organization to Macauley's Theater Wednesday, March 22, for afternoon and evening concerts, the large measure of success which invariably has been the portion of the world-famed "March King." The fact that Sousa's organization has at all times been self-supporting and never a subsidized proposition proves



JOHN PHILIP SOUSA.

unquestionably that the public will support a musical organization when its leader is gifted and sensible enough to give what is wanted.

A feature of the Sousa engagement here will be the arrangement whereby school children will be admitted to the matinee concert at reduced rates. The program will be particularly attractive to juveniles, as well as interesting for the adults. The program, in fact, will be a typical Sousa offering, with encores doubling the length of the advertised program. Children's tickets are on sale at Baldwin's piano store.

Sousa's band now numbers almost 100 trained instrumentalists. Besides, some of the most talented soloists of the country will be heard at his concerts. The full list of Sousa soloists follows: Miss Mary Baker, soprano; Miss Florence Hardeeman, Kentucky, violinist; Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; R. Meredith Willson, flute; W. M. Kunkel, piccolo; Joseph Norrito, clarinet; John Gurewich, saxophone; Joseph DeLuca, euphonium; William Pierce, horn, and J. P. Schueler, trombone.

Kentucky Violinist
Is With Sousa's Band



FLORENCE HARDEMAN.

One of the most entertaining features of the concerts to be given by Lieut. Com. John Philip Sousa and his far-famed band at Macauley's Theater Wednesday afternoon and evening, March 22, will be the appearance of Miss Florence Hardeeman, a native Kentuckian, who is the violin soloist with the "March King's" wonder organization.

Miss Hardeeman, born in the Bluegrass section near Lexington, has not lived in Kentucky for a number of years, but Kentuckians who are in touch with events in the musical world are quite familiar with her accomplishments. She was the prize pupil at the Cincinnati Conservatory of Music, graduating with highest honors. Cincinnati patrons of music, among them Charles P. Taft, brother of the former President, and Julius Fleischmann and others, became attracted by her playing and

Sousa's Music Dear
to Hearts of People

Proof that the public will support a musical organization when its leader is gifted and sensible enough to give what the people want and more than they expect, is found in the success which has marked the notable career of Lieut. Com. John Philip Sousa, who brings his world-famed band to Macauley's Theater next Wednesday, March 22, for afternoon and evening concerts. One of the attributes of Sousa's genius is his ability to keep his finger constantly on the pulse of the music-loving public, and invariably to supply just what is popularly in demand.



JOHN PHILIP SOUSA.

Sousa's engagement here will be marked by an arrangement, at his personal request, whereby the school children will be admitted to the matinee concert at reduced rates. Tickets for children for this concert are on sale at Baldwin's piano store. The programme will be especially attractive, and will be a typical Sousa offering.

The far-famed Sousa Band, which once made a tour of the world, now numbers almost 100 trained instrumentalists. With the band are some of the most talented soloists to be found in this country.

Matinee for Children.

ONE of the most pleasing features in connection with the concerts to be given by the band of Lieut. Com. John Philip Sousa at Macauley's next Wednesday is the fact that the matinee performance may be attended by school children at reduced rates. Adults, of course, will be admitted at the usual rates, but they will have to compete with hundreds of school children for seats. School children's tickets now are on sale at Baldwin's piano store.

The school children's matinee arrangement is by special request of Sousa, and the bandmaster will arrange his matinee programme so that it will be particularly appealing to youngsters, as well as entertaining to grown-ups. The special feature will be a Sousa number, entitled "Showing Off Before Company." When individual members and groups of the organization perform "stunts" and paraphrase many popular musical numbers.

During the rendition of this number Clarence Russell, librarian of Sousa's Band and former school superintendent at Pittsfield, Mass., in an interesting talk will explain the names of the different instruments and the relative value of the relationship they bear to the combination of harmony and musical settings. The school children also will have the opportunity of hearing Mary Baker, soprano; Florence Hardeeman, Kentucky violinist; Winifred Bambrick, harpist; John Dolan, cornetist; George J. Carey, xylophone; R. Meredith Willson, flute; John Gurewich, saxophone, and others.

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ARTISTS WITH SOUSA.—Six stars of the first magnitude in their various fields of vocal and solo instrumental musical endeavor form one of the happiest of the added attractions of this season's concerts of the famous band of Lieut. Com. John Philip Sousa, to be heard in afternoon and evening concerts at Macauley's Theater on Wednesday, March 22.

Memorable examples of the great compositions for the harp now enrich the library of Sousa's band, which has Miss Winifred Bambrick, foremost virtuoso of that instrument, as the solo harpist. John Dolan, another of Sousa's soloists, stands at the forefront of the great soloists on the cornet, while Ellis McDiarmid, an artist of demonstrated superiority, is the solo flutist of the aggregation. George J. Carey, xylophone expert, adds novelty and distinction to the Sousa performances on his unique instrument, while Miss Mary Baker, an artist-singer of high attainments, and Miss Florence Hardeeman, violinist, complete the roster of eminent soloists now appearing under the baton of the "March King."

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Sousa Knows What
Public Wants, To Give
Popular Program Here

The large measure of success which invariably has been the portion of Lieut. Com. John Philip Sousa, who brings his world-famed band to Macauley's for afternoon and evening concerts Wednesday, March 22, proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. That Sousa knows exactly what his audiences want is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music.

A feature of the Sousa engagement here will be the arrangement whereby school children will be admitted to the matinee concert at reduced rates. The program will be particularly attractive to juveniles, as well as interesting for the adults. The program, in fact, will be a typical Sousa offering, which means that the audience will get not only what it wants, but much more than it expects. Children's tickets are on sale at Baldwin's Piano Store.

Sousa's Band now numbers almost 100 trained instrumentalists. Besides, some of the most talented soloists of the country will be heard at his concerts. The full list of the Sousa soloists follows: Miss Mary Baker, soprano; Miss Florence Hardeeman, Kentucky violinist; Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; R. Meredith Willson, flute; W. M. Kunkel, piccolo; Joseph Norrito, clarinet; John Gurewich,

MACAULEY'S.

Lieut. Com. John Philip Sousa, who brings his world-famed band of nearly 100 trained instrumentalists to Macauley's Theater for afternoon and evening concerts tomorrow, has formed some very definite views on the question of success of musicians. In view of the fact that Sousa's success is a matter of common knowledge for a period of twenty-nine years, and that is more than 200 concerts on his present tour, to be concluded this month, he has played to more than \$700,000 in paid admissions. Sousa's opinions carry great weight, music lovers consider. Sousa's matinee concert will be a

source of delight to school children, because they will be admitted at a reduced rate. Tickets for the children are on sale at Krausgill's Piano Store. The afternoon concert will begin at 3:30 o'clock, that the children may take advantage of the "bargain," while the night concert will begin at 8:30 o'clock. At Charlestown, W. Va., last night Mr. Sousa's band played a concert at the new "Billy" Sunday Tabernacle there, to mark the beginning of an evangelical campaign by the great revivalist. The auditorium holds 6,000 persons.

Bluegrass Girl Is
Soloist With Sousa



FLORENCE HARDEMAN.

IN Florence Hardeeman, the violin soloist who will be heard here in connection with the concerts of Sousa's Band at Macauley's Wednesday, March 22, the famous "March King" believes he has one of the greatest women virtuosos of the present day and a worthy successor to Maude Powell, who also first achieved fame as soloist with Sousa's organization.

Interest is added to Miss Hardeeman's appearance here by reason of the fact that she was born in the Bluegrass country of Kentucky, near Lexington.

Kentucky Girl Is
Sousa Soloist



MISS FLORENCE HARDEMAN.

MISS FLORENCE HARDEMAN, a native of Kentucky's famed Bluegrass section, and recognized as one of the greatest young woman virtuosos of the violin of the present day, will have a home-coming Wednesday, March 22, when she appears as a soloist with the famous band of Lieut. Com. John Philip Sousa in afternoon and evening concerts at Macauley's Theater.

Though she has been away from the State a number of years, Miss Hardeeman's progress as a musician is well-known to Kentuckians who are familiar with events in the musical world. She is an example of the poor girl who made good. With but little money at her disposal Miss Hardeeman took up the study of the violin at the Cincinnati Conservatory of Music, and there proved the star pupil. Her playing attracted the attention of Charles P. Taft, brother of the former President, and of Julius Fleischmann and other Cincinnati music lovers, who arranged a fund to enable her to continue her studies abroad. In Europe Miss Hardeeman was fortunate in becoming the favorite pupil of Leo Auer, noted Rus-

sian master, who was training the brilliant young Heifetz at the same time.

The Kentucky violinist will be heard at both concerts of Sousa's organization. She will use the famous violin which has been one of Ole Bull's cherished instruments, and which her Cincinnati friends presented her on her first appearance after returning from her studies abroad. Five other trained soloists also are with Sousa's band, which in itself numbers almost 100 skilled instrumentalists.

Saturday
now features shown in car
ONE HORSEBACK RIDE
COST SOUSA \$125,000

Lieut. Com. John Philip Sousa, who comes to Pittsburgh next Saturday, March 25, to fill his postponed engagement from last fall, holds the record for the most expensive single horseback ride of any man in America, or perhaps in the world. In addition to holding a pre-eminent place as march king, composer and bandmaster, Mr. Sousa is known among all devotees of high-class sport in America as a rider and lover of horses. While crossing the country from Washington to New York last fall, Mr. Sousa was thrown from his horse, and the shock sustained necessitated canceling his tour for six weeks. This cost Mr. Sousa in salaries to his band men \$50,000. Another \$50,000 was paid in doctor and hospital bills, and the expense contracted in various cities booked for concerts during this time amounted to \$25,000, so that Mr. Sousa says this single horseback ride cost him \$125,000. Mr. Sousa will celebrate the silver anniversary of "The Stars and Stripes Forever" in Pittsburgh next Saturday.

Leader

MUSIC AND MUSICIANS.

SOLOISTS WITH SOUSA BAND



Above, left, Miss Mary Baker, Miss Winifred Bambrick. Below, John Philip Sousa.

Sousa to Celebrate Anniversary of March At Mosque Concerts

A patriotic event of special interest to Pittsburg will be celebrated next Saturday, March 25, when Lieutenant Commander John Philip Sousa and his band come to Syria mosque for a matinee and night concert. On this occasion, the silver anniversary of "The Stars and Stripes" will be celebrated. Pittsburg was the first city to hear this composition, and during the past 25 years it has sold more extensively and become more universally popular than any other American composition. Sousa now has the largest as well as the most popular band in the world, and owing to his great popularity he was compelled to lengthen his tour one month to grant the many requests received for an appearance this season. On April 1 he will close the longest and most successful tour in his brilliant career, which has taken him from coast to coast, and included Canada, as well as a special engagement of one week at Havana, Cuba.

Sousa will bring with him to Pittsburg for this special celebration 12 vocal and instrumental soloists, and many special features will be introduced. His latest march, "Keeping Step With the Union," which is dedicated to Mrs. Harding, will be included in both the matinee and evening program. Another number to be heard for the first time will be a melange, entitled "The Fancy of the Town," which is a welding of the best popular tunes of the last decade. Of special interest to young people at the matinee will be "Showing Off Before Company," in which the various instruments will be individually demonstrated. This number has met with such great success that Mr. Sousa has included it in all his matinee programs this season. The more classical works to be included will be Goldmark's overture, "In Spring Time," "Hungarian Dance" by Moszkowski, Mascagni's "Hymn to the Sun," and Tchaikowsky's Finale from the Fourth Symphony.



SOUSA BRINGS HIS BAND HERE



JOHN PHILIP SOUSA

FLORENCE HARDEMAN

If your pulse can be stirred by the lilt of marching tunes, you will get some new and memorable thrills by hearing Sousa and his band in two new programs at Syria Mosque next Saturday afternoon and night, March 25. The march king's latest compositions will be played by his reinforced band of 100 star instrumentalists, added to which he will bring to Pittsburg for the silver anniversary of "The Stars and Stripes" a brilliant staff of vocal and instrumental soloists, including Florence Hardeman and Winifred Bambrick.

It is now more than a year since the celebrated march king has visited Pittsburg, the longest period he has been absent during the last 25 years, and he is preparing to make this a memorable event, for it was in Pittsburg that his greatest march, "The Stars and Stripes," had its first public performance, and he is now returning to celebrate in gala fashion its silver jubilee. Along with

this march of 25 years' continued popularity he will also play his latest march, "Keeping Step With the Union," which is dedicated to Mrs. Harding, and which was played to the largest audience ever assembled at the National Theater, Washington, D. C., last Monday afternoon.

In honor of the Sousa celebration here the students in the public schools are preparing to give him a great welcome at the matinee concert and the American Legion will also do honor to the occasion. At the afternoon concert Mr. Sousa will present a number that has special appeal for young people, entitled "Showing Off Before Company," in which individual members and groups demonstrate the instruments by paraphrasing many of the popular musical numbers. A special number for the evening concert is a melange, entitled "The Fancy of the Town," which is a welding of tunes of the best popular numbers of the past decade.

Charming Soloist Who Comes With Sousa's Band

Miss Mary Baker, possessor of a soprano voice of remarkably sweet tonal quality, will be heard at the afternoon and evening concerts to be given at Macauley's Theater Wednesday, March 22, by Lieut. Com. John Philip Sousa's Band. The thousands of persons who heard Miss Baker on the occasion of the last visit here of the Sousa aggregation, at the Armory late in 1920, have pleasant memories of her solo numbers. Five instrumental soloists will be heard at the Sousa concerts.

The celebration of the twenty-fifth anniversary of the composition of Mr. Sousa's stirring march, "The Stars and Stripes Forever," will be held Sunday evening, March 5, at the Hippodrome Theater in New York, according to word received here. Three large bands will be massed behind the steel curtain at the theater and will crash into the strains of the inspiring march as the noted composer is presented.

Mr. Sousa, a devoted friend of the Rev. "Billy" Sunday, will come to Louisville for concerts two days after he opens a "Billy" Sunday evangel-



MARY BAKER.

istic campaign in Charleston, W. Va., with a concert on the evening of March 20. The concert was arranged at the request of Mr. Sunday and will be presented in a tabernacle seating 6,000 persons. During July Mr. Sousa will take his band to Mr. Sunday's home town of Winona, Ind., as a special mark of tribute to his friend, the revivalist.

Commemorative programmes will be given in the B. F. Keith theaters here all next week in honor of Sousa's composition of "The Stars and Stripes Forever" twenty-five years ago. These programmes will be general in all Keith theaters throughout the country in connection with the Third-of-a-Century Anniversary celebration of the Keith circuit.

AGE TWO

THE PITTSBURGH GAZETTE TIMES,

Sousa's Programme For Today.

PROGRAMMES of the type which have made his concerts popular have been arranged by Lieut. Com. John Philip Sousa for the performances in which he will direct his band at Macauley's at 3:30 o'clock this afternoon and 8:30 o'clock this evening.

Both programmes cover a wide range, while as encores Sousa will play some of the march music which has made him famous. Many musical novelties also will be introduced.

School children will be admitted to the afternoon concert at special reduced prices and the hour for the concert has been arranged so as not to conflict with study hours.

Much interest centers in the appearance of Florence Hardeman, native Kentuckian, who is the violin soloist with the band.

The matinee programme follows:

- Rhapsody "The Fourteenth".....Liszt
- Cornet solo, "The Volunteer".....Rogers
- John Dolan, Cornetist.
- Suite, "Three Quotations".....Sousa
- (a) "The King of France marched up the hill."
- (b) "And I, too, was born in Arcadia."
- (c) "Nigger in the wood-pile".....Wilson
- Soprano solo, "Carmen".....Wilson
- Miss Mary Baker.
- Hymn to the sun from "Iris".....Mascagni
- INTERVAL.
- A Mixture, "Showing Off Before Company".....Sousa
- (a) Harp Solo, "Themes and Variations".....Pinto
- Miss Winifred Bambrick.
- (b) March, "Keeping Step With the Union" (new).....Sousa
- (Dedicated to Mrs. Warren G. Harding.)
- Violin Solo, "Polonaise in D-b".....Wieniawski
- Miss Florence Hardeman.

The evening programme includes:

- Overture, "In Spring Time".....Goldmark
- Cornet Solo, "Carnival of Venice".....Arban
- Mr. John Dolan.
- Suite, "Camera Studies".....Sousa
- (a) "The Flashing Eyes of Aoudalasia."
- (b) "Drifting to Loveland."
- (c) "The Children's Ball."
- Vocal Solo, "The Wren".....Benedict
- Miss Mary Baker.
- (Flute obligato by E. Meredith Wilson.)
- Scene Pittoresque, "The Angelus".....Massenet
- INTERVAL.
- Melange, "The Fancy of the Town" (new).....Sousa
- (A welding of tunes popular some time during last decade.)
- (a) Xylophone Solo, "Rondo Capriccioso".....Mendelssohn
- Mr. George Carey.
- (b) March, "On the Campus" (new).....Sousa
- Violin Solo, "Two Movements from Concerto in F sharp minor".....Vieuxtemps
- Miss Florence Hardeman.
- Cowboy Breakdown, "Turkey in the Straw".....Transcribed by Gulon

SOUSA AND SOLOISTS



1—Miss Mary Baker, soprano, who will appear in Syria Mosque Saturday afternoon and night with Sousa and his famous band.



2—John Philip Sousa. 3—Miss Florence Hardeman, violinist, who also will appear with Sousa.

SOUSA'S BAND.

In a recent interview Lieut. Com. John Philip Sousa, whose superb world-famed band will be heard in afternoon and evening concerts at Macauley's Theater, Wednesday, March 22, stated that the American musician of today is the most versatile, the most adaptable and the most thro of all artists. Men of all races and nationalities have come under his direction in his twenty-nine years as a band leader. He has lifted his baton above scores of illustrious individuals from almost every country in Europe, some of them really great individual artists.

SOUSA AND BAND TO GIVE CONCERTS

Greatest March and New Composition to Be Offered by Bandmaster.

John Philip Sousa, his band of 100 instrumentalists and a staff of vocal and instrumental soloists and artists, will appear in the Syria Mosque Saturday afternoon and night.

Among the selections to be offered by the band will be what is reputed to be Sousa's greatest march, "The Stars and Stripes Forever," which had its first public performance in Pittsburg 25 years ago. His latest march, "Keeping Step With the Union," which has been dedicated to Mrs. Warren G. Harding, also will be played.

"Showing Off Before Company," a number which has a special appeal for young people, in which individual members and groups demonstrate the instruments by paraphrasing many of the popular musical numbers, will be given at the afternoon performance. A special number for the evening concert is a melange, "The Fancy of the Town," which is a welding of tunes of the best popular selections of the past decade. This will be Sousa's first appearance here in more than a year.

SOUSA HERE MARCH 22.

A striking feature about Lieut. Com. John Philip Sousa, who will direct his world-famed band organization in afternoon and evening concerts at Macauley's Theater on Wednesday, March 22, is that despite the fact that he has passed three score years, in general appearance he is more like a man in his early forties. This youth and vigor largely to his love of outdoor life and his interest in all outdoor sports. "A man giving one and two concerts a day, conducting a large body of men, is under a tremendous strain," Lieutenant Commander Sousa once told an interviewer. "Therefore he must have relaxation, exercise and diversion."

Sousa's Band Coming.

The world-famous "March King," Lieut. Com. John Philip, Sousa, will bring his famous band organization to Louisville for afternoon and evening concerts at Macauley's Theater Wednesday, March 22. This announcement is one which is certain to bestir the interest of music lovers of this section for keen disappointment was felt last October when Mr. Sousa's local engagements were canceled on account of serious injuries which he suffered in a fall from a spirited saddle horse.

To Lieut. Com. John Philip Sousa.

Dear Band Leader: Tacoma's music lovers, especially those who admire your wonderful marches, will hail your presence here today with joy. But frankly, music lover, we're sure to miss that something we have always watched that adoration of

La Banda Sousa tocó entre aplausos.

CON gran entusiasmo, demostrado con aplausos constantes, fué saludada anoche la banda de John Philip Sousa, durante su primera audición en el Teatro Nacional, que estuvo concurrido hasta la plenitud. Sousa es un prestigio musical. Sus gallardas marchas, especialmente la intitulada "Washington Post", han dado la vuelta al orbe.

Sousa es el autor por excelencia de las marchas militares, heroicas. En este género musical ha sido un precursor y es un maestro.

Aquí en la Habana se conocen sus méritos y por eso fué recibido por el público con entusiástica cordialidad.

Después, en el transcurso de la velada, el aplauso de bienvenida se intensificó hasta llegar a ser el aplauso de un auditorio que premia a quienes le proporcionan gratas emociones, y esos quienes fueron Sousa, la falange que forma la banda, las señoritas Mary Baker, (soprano) Florence Hardeman (violinista) y los señores John Dolan (solista de cornetín) y George Carey (solista de Xilófono).

La banda, cuantiosa, está integrada por ejecutantes de primer orden, todos los cuales están acoplados admirablemente, dando, cuando tocan, una impresión admirable de conjunto, de unidad. La gran banda suena como si fuera un solo instrumento.

Mucho tiempo debe hacer que tocan juntos los señores músicos de la banda, en la que no falta un solo instrumento, de cuerda y de viento o de boquilla.

Anoche observábamos a Sousa, simpático hombre, quien por cierto se parece físicamente a Rafael Arozarena, le observábamos, sugestivo, dominador, autoritario. Tal cual debe ser un director.

El programa de anoche fué variado, prevaleciendo en él piezas de fácil comprensión, varias de carácter popular.

La "U. S. Field Artillery March" tiene en su acompañamiento hasta cañonazos, que simulan los bombos.

El público, entre el cual había abundantes norteamericanos, aplaudió frenéticamente la "U. S. Artillery March". Y aplaudió también con placer a la señorita Hardeman, quien apasionadamente tocó bellos aires de vientos, y a la señorita Baker que cantó trozos de Benedict y al bravo cornetín Dolan y a Carey que hizo maravillas en el Xilófono.

Noche triunfal esta de debut para Sousa y sus músicos.

Entre la concurrencia "nuestra", muy numerosa, estaban las siguientes damas:

Luncheon en el "Sevilla".

Mr. H. B. Judkins, el correcto caballero, gerente del Hotel Sevilla, ofreció ayer un luncheon a Mr. John Philip Sousa y a Mr. Harry Askin gerente de la banda de la que es alma y nervio el célebre músico que es tocayo de nuestro célebre cirujano.

Fueron comensales, al rededor de enflorada mesa, además de los citados caballeros, los siguientes:

Mr. Frank Steinhart; Mr. W. E. González; Sr. Leonardo Morales; Mr. Frank Bowman; Mr. A. L. Sylvester;

"Atlético" y "social"...

En el Club Atlético de Cuba...

"MARCH KING" SOUSA HAS YOUTH'S SECRET.

One of the wonders of the thousands of admirers of Lieut. Comm. John Philip Sousa, whose famous band will be heard in afternoon and evening concerts at Macauley's Theater Wednesday, March 22, is the remarkable degree in which the "March King" retains his youthful vigor and appearance. Though he has passed the sixtieth milestone in life, Sousa appears more like a man in his early forties, and apparently there has been no change in him outwardly in many years.

His outdoor life and interest in all out door sports and recreations is responsible for the success which Sousa is having in preserving his youth. Despite his many years of travel and his musical and literary labors, he has always found time for athletic activities. Sousa is quite skilled as a boxer, despite his age, and also is an enthusiastic horseman, but it is with the shotgun that the bandmaster and composer is at his best.

Sousa believes that a man, who is under constant strain, such as he is in composing music, conducting his band and keeping the organization intact, needs relaxation and diversion, and he finds his outdoor activities are just what he needs in lieu of a nerve tonic. His band which he brings to Macauley's next week is kept keyed to the highest possible concert pitch. Sousa's organization is one of almost 100 trained instrumentalists, and more than half a dozen soloists.

Daremos cuenta de algunas señoras:

La Condesa de Buenavista. La Marquesa de Larrinaga. La bella señora Rita María Arango de O'Naghten, esposa del director de LA PRENSA.

Felicía Mendoza de Aróstegui; Hortensia Scull de Morales; Adolfinia Solis de Gelats; Maggie Orr de Aróstegui; María Xenos de Primellés y la señora viuda de López Oña.

La Presidenta de Pro Arte Musical, señora María Teresa García Montes de Giberga.

La esposa del señor Ministro de España, Angela Fabra de Mariategui.

Mrs. Pantin, esposa del señor Cónsul de Portugal.

Mrs. Steinhart.

Mrs. González, esposa del ex-Embajador de los Estados Unidos.

La viudita de Steinhart.

María Rosell de Azcárate, esposa del ex-Secretario de Justicia.

Cancio, Guadalupe Villamil de Ba-

Alejandrina Rodríguez Capote de

ños, Nena de Cárdenas de Ortiz, Ele-

na de Cárdenas de Calcavecchia; Dul-

ce María Blanco de Cárdenas; Ondina

de Armas de Pantin; Matilde Truffin

de Mesa; Josefina Embil de Kohly;

Ofelia Rodríguez de Herrera; María

Barreras de Reyes Gavilán; Cheita

Aróstegui de Pedroso; Isabel Ariza de

Villaverde; María Martín de Blanck.

Generosa Santamarina de Rocas;

Mrs. Panne; Mrs. Centurion; María

Martínez de Aragonés; Hortensia Pé-

rez de Aldecoa; María González del

de Alarret; Isabel Suárez de López

Valle de Fuente; Sarah Fumagalli

de Aranda, María G. de la Vega de Al-

varez.

Mrs. Upmann; Mrs. Dora Romero

de Mendizabal; Mrs. Jurick; Mrs.

Freimann; Aida López de Rodríguez;

y la gentilísima Elsa Pensó de Se-

nior.

Hermínia Navarrete, Vda. de Ecay.

Marina Díaz de Davis y Amparo

Díaz de Romagosa.

y Cuca Llansó de Carreño.

Un grupo de señoritas:

Nena Aróstegui; Rosita Sardillas;

Elenita Lobo; Florence Steinhart;

Carmita López Oña; Aguedita Azcá-

rate; Nena Velasco y María Galbis;

Alicia Giberga; Gracia Cámara

Graziella Ecay; Loló Solis; Beba Or-

tiz; Alicia Steinhart; Aida González

y Mrs. Barlow.

Cuca Gabiero, Ofelia Romagosa

Graziella y Conchita Partagás; Mar-

got Baños; Beba Carrera Justiz; Car-

mita Montero; Leonoreta Díaz Echar-

te y Margot de Blanck.

Esta noche se celebra el segundo

concierto.

Con un programa selecto.

El anfitrión desplegó cortesías y

amabilidades para sus invitados.

En el mismo Hotel Sevilla, ofreció

otro almuerzo hoy, al comandante

Morales, el ingeniero Leonardo Mora-

les.

Commemorating Sousa Composition.

In every vaudeville house on the B. F. Keith amusement circuit throughout the United States this week special observance is being taken of the twenty-fifth anniversary of the composition of the world-famous march piece, "The Stars and Stripes Forever," by the world-famous "March King" and band leader, Lieut. Com. John Philip Sousa. This march will have a prominent place on the programme when Sousa brings his magnificent band of almost 100 trained instrumentalists to Macauley's Theater on Wednesday, March 22, for afternoon and evening concerts.

The "birthday" celebration for the piece at the Keith's Mary Anderson and National Theaters here this week will be a distinct feature of the amusement offerings. Sousa's remarkable career will be detailed on the screen, and there will be special presentations of the famous march music piece by the theater orchestras.

The name of Lieut. Com. John Philip Sousa is a household word all over the civilized world today by reason of the fact that he had done more to educate the great masses in music than any other living man. The band music of Sousa's organization, as will be proven conclusively on the occasion of his coming concerts here, is different than that of any other band music, because Sousa's instrumentation is more elaborate than that of any other band. This is largely on account of the fact that his unlimited resources for producing effects are so much more elaborate than is usual with either bands or orchestras.

Mar 19

Music and Musicians

SOUSA AND ARTISTS HERE SATURDAY



Left to Right—Florence Hardeman, Winifred Bambaek.

A patriotic event of special interest to Pittsburgh will be celebrated next Saturday, when Lieut. Com. John Philip Sousa and his band come to Syria Mosque for a matinee and night concert. On this occasion the silver anniversary of the great march, "The Stars and Stripes," will be celebrated. Pittsburgh was the first city to hear this composition, and during the past 25 years it has sold more copies, and become more universally popular than any other American composition.

Sousa will bring with him to Pittsburgh for this special celebration 12 vocal and instrumental soloists, and many special features will be introduced. His latest march, "Keeping Step With the Union," which is dedicated to Mrs. Harding, will be included in both the matinee and evening program. Another number to be heard for the first time is a melange entitled "The Fancy of the Town," which is a wedding of the best popular tunes of the last decade. Of special interest to young people at the matinee will be "Showing Off Before Company," in which the instruments will be individually demonstrated.

This number has met with such great success that Mr. Sousa has included it in all his matinee programs this season. The more classical works to be included will be Goldmark's overture, "In Spring Time," "Hungarian Dance," by Moszkowski; Mascagni's "Hymn to the Sun," and Tschalkowsky's Finale from the fourth symphony.

To the "March King"

THE twenty-fifth anniversary of the composition of the stirring march, "The Stars and Stripes Forever," by Lieut. Comm. John Philip Sousa, who enjoys reputation as the "March King," is being observed this week in all B. F. Keith vaudeville theaters throughout the country. Special exercises will be the rule at the Mary Anderson and National Theaters of the Keith circuit here. Special motion pictures will give in detail the history of Sousa's career, while the famous march which is having a "birthday" anniversary will be played. Sousa brings his band of instrumentalists to Macauley's for afternoon and evening concerts on Wednesday, March 22.

A special anniversary celebration for "The Stars and Stripes Forever" was held at the Hippodrome Theater in New York last night. An impressive feature was the massing of three large bands behind the steel curtain of the theater, and their crashing into the familiar strain as the noted composer and band leader was presented.



JOHN PHILIP SOUSA.

Sporty Band Master.

ALTHOUGH he has passed his three-score years, Lieut. Comm. John Philip Sousa, who will direct his band at afternoon and evening concerts at Macauley's on Wednesday, March 22, appears to be more like a man in his early forties. This youth and vigor of the beloved "March King" can probably be attributed to his love of outdoor life and his interest in all healthy outdoor sports. As a boxer, Sousa is quite skillful and active. Horseback riding is one of his favorite recreations; in fact, it

was riding that caused him to postpone his tour this season for two months. Six months ago he was thrown from a horse and as a result still experiences some difficulty in maneuvering with his left arm. But it is as a trapshooter that Sousa probably excels. In 1912 he won the Keystone handicap in Philadelphia, and also the Charlotte Trophy. It is related that in January and February of 1912 he shot at 7,000 targets, and his average hovered around the eighty-eight mark.

able career will be told on the screen and there will be special presentations of the famous march. Sousa will bring his famed band organization of almost 100 instrumentalists to Macauley's Theater Wednesday, March 22, for afternoon and evening concerts.

The special quarter-century anniversary exercises for "The Stars and Stripes Forever" began last night with a program at the Hippodrome Theater in New York. Three bands were assembled behind the steel curtain of the theater and the combined band burst into the famous air as Sousa, the composer, was presented to the audience.

The name of Lieut. Com. John Philip Sousa is a household word all over the civilized world by reason of the fact that he has done more than any man living to educate the great masses in music. The band music of Sousa's organization is different than that of any 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.

Harpist Is One of Sousa Soloists



MISS WINIFRED BAMBRICK.

The concerts to be given at Macauley's Theater on the afternoon and evening of Wednesday, March 22, by the world-famous band of Lieut. Col. John Philip Sousa will be marked by the appearance of Miss Winifred Bambrick, a harp soloist, who in a remarkably short space of time has won a foremost place among the living virtuosi of that instrument. Her playing is decidedly one of the features of this season's triumphant tour of Sousa's organization. Miss Bambrick has won unflinching triumphs under the baton of the renowned "March King" since coming out of Canada only recently to take New York by storm with her debut recital at Aeolian Hall.

Miss Bambrick is but one of a half dozen or more charming soloists, vocal and instrumental, who add immeasurably to the enjoyment of all Sousa concerts during the present tour, now nearing an end.

LOUISVILLE HERALD.

MONDA

AT LOC

SOSA.

The scheduled appearance of Lieut. Com. John Philip Sousa and his world-famed band of almost 100 instrumentalists at Macauley's Theater, Wednesday, for afternoon and evening concerts, is proving of general interest to the music-loving public. When Offenbach visited this country in the centennial year of the United States, the young John Philip Sousa, then a young man of 22, played first violin in the orchestra assembled by the famous composer. Later Sousa led a touring church choir company in Gilbert and Sullivan's "Pinafore." Twelve years in all he conducted the United States Marine Band, serving in that period under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. He organized Sousa's Band and directed its first performance on September 28, 1892. The band leader has since composed for his own players more than fifty marches. In the modern form of talking machine records alone, sales of the "canned" versions of his quickstep airs have exceeded 6,000,000.

Sousa's Concerts

Begin Today At
Macauley's Theater

The same distinctive sort of programs which have made his concerts the joy of discriminating music lovers the world over have been arranged by Lieut. Com. John Phillip Sousa for the performance in which he will direct his famous band at Macauley's Theater at 3:30 o'clock this afternoon and 8:30 o'clock tonight.

School children will be admitted to the matinee concert at a special reduced price, the concert starting late to enable the children to take advantage of the opportunity. Children's tickets are on sale at Krauss's piano store.

Interest centers in the appearance of Miss Florence Handman, harp soloist, who will play with the band.

"March King" Here Wednesday.

WHEN Offenbach visited this country in the centennial year of the United States, the young John Philip Sousa, then just a young man of twenty-two, played first violin in the orchestra assembled by the composer. Later Sousa led a touring church choir company in Gilbert and Sullivan's "Pinafore." Twelve years in all he conducted the United States Marine Band, serving in that period under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. He organized Sousa's Band and directed its first performance on September 28, 1892.

The band leader has since composed for his own players more than fifty marches. But one, it appears, is his favorite. Hundreds of thousands of American soldiers and sailors marched to its strains during the World War, and it was played by the military bands of Great Britain and France, as well as by the most humble American village bands.

This piece is "The Stars and Stripes Forever," written a quarter of a century ago. His reason for preferring this piece is told by Sousa himself. "It is the richest in melody and the best in orchestration," Sousa says. To hear the composer of this march, regarded as the greatest ever written, will be the experience of those who hear the Sousa concerts at Macauley's Wednesday afternoon and evening. Children will be admitted to the afternoon concert at special reduced rates.

Sousa's Band Features

To hear the composer of one of the greatest marches ever written conduct his own incomparable band as it plays "The Stars and Stripes Forever," will be the eventful experience of those who hear Lieut. Commander John Philip Sousa's world-famed band organization at its concerts at Macauley's Theater Wednesday afternoon and evening. Now in its thirty-third year as a homogeneous and always successful organization, Sousa's Band, bigger and better selected than ever before, is admitted to be the most perfect as well as the most popular musical organization in the world.

"Comrades of the Legion," one of the latest and most stirring of the irresistible marches by Lieut. Com. Sousa, is the official "quickstep" of the American Legion, and its popularity with the civilian public is unbounded. "Turkey in the Straw," a dancing humoresque best described as a cowboy "breakdown," or de luxe barn dance, and one of the quaintest whimsies from the March King's versatile pen, will be played by Sousa's Band at his concerts here. Other musical novelties on the program include "The Stars and Stripes Forever," written by the world-famous "march king," Lieut. Com. John Philip Sousa, is having a twenty-fifth anniversary in all B. F. Keith vaudeville theaters of the United States this week. Special observance of the "birthday" of the famous march piece will be a feature of the Keith's Mary Anderson and National Theater programs here all week. Special motion pictures will give in detail the history of Sousa's remarkable career, while the march will be played by the theater orchestras. Sousa brings his famed band organization of almost one hundred trained band instrumentalists to Macauley's Theater for the first time.

SOSA.

The world-famous march, "The Stars and Stripes Forever," written by the world-famous "march king," Lieut. Com. John Philip Sousa, is having a twenty-fifth anniversary in all B. F. Keith vaudeville theaters of the United States this week. Special observance of the "birthday" of the famous march piece will be a feature of the Keith's Mary Anderson and National Theater programs here all week. Special motion pictures will give in detail the history of Sousa's remarkable career, while the march will be played by the theater orchestras. Sousa brings his famed band organization of almost one hundred trained band instrumentalists to Macauley's Theater for the first time.

LOS CAZADORES FESTEJAN A SOUSA



De izquierda a derecha: José M. García, Isidro Corominas F. Méndez Capote, José Angel Ors, Pedro Masjuan. Actúa de juez: John Phillip Sousa.



Sentados de izquierda a derecha: Pedro Masjuan, Oscar H. Massaguer, Dr. Alberto Recio, Dr. John P. Brennan, John Phillip Sousa, Juan F. Centellas, José Blanco Ortiz (presidente de la Sociedad), José María García—De pie de izquierda a derecha: Evelio Aenlle, José A. Veiga, Martín Kohn, Dr. Agustín Bassart, Dr. Gonzalo Andux, Andrés Bustillo, Francisco Méndez Capote, Miguel Miquel, Enrique Torriente Lorenzo, Miguel, Isidro Corominas y José Angel Ors.



Los cazadores quisieron honrar al maestro Sousa, no bajo su aspecto de músico célebre, sino como el de experto tirador, que ha sido un campeón durante muchos años. Mr. Sousa no pudo tirar un sólo tiro, porque, desgraciadamente un serio accidente sufrido durante una cacería, hace unos escasos meses, lo imposibilita de usar su mano izquierda. El doctor Brennan, que lo acompaña, es quien tiene a su cuidado la asistencia de tan distinguido enfermo.



Ala izquierda: Martín Kohn, Pedro Masjuan, S. Sampedro, Gonzalo Audin, Lorenzo Miquel, F. Méndez Capote, José María García, J. A. Veiga y Miguel Miquel.
Ala derecha: Agustín Bassart, Evelio Aenlle, Enrique Torriente, Andrés Bustillo, Alberto Recio, José Blanco Ortiz (presidente de la Sociedad), Juan F. Centellas, John P. Sousa, John P. Brennan, Carlos M. de Alzugaray, Oscar Massaguer e Isidro Corominas.



De izquierda a derecha: Isidro Corominas, Francisco Méndez Capote, José A. Ors, Pedro Masjuan y José María García.



SOSA & HIS BAND

EL MAESTRO SOUSA NOS VISITA

PLAYS WITH SOUSA'S BAND AT MACAULEY'S MARCH 22



Esta curiosa fotografia nos presenta a tres generaciones de la familia Sousa con un solo nombre. Los tres responden por JOHN PHILIP SOUSA, y tal parece ser que el chiquitin Sousa quiere perpetuar el nombre de abuelito.—Abajo el "maestro" montado en su gran caballo árabe "Aladin", en su residencia de Verano.—Sousa nos deleitará con su famosa banda en los primeros días del mes de Febrero en el Teatro Nacional.

WINIFRED BAMBRICK, conocida artista que acompañará a Sousa en su tournée por América Latina.



FLORENCE HARDNER, violinista que también viene a deleitarnos junto a las huestes del Maestro Sousa.



MISS WINIFRED BAMBRICK.

Miss Winifred Bambrick, who in a remarkably short space of time has won a foremost place among the living virtuosi of the harp, will be one of the charming soloists on the occasion of the concerts of the world-famed band of Lieut. Com. John Philip Sousa, at Macauley's Theater on the afternoon and evening of Wednesday, March 22. Her playing is decidedly one of the features of this season's triumphant tour of the Sousa organization. Miss Bambrick has won unfailing triumphs under the baton of the "march king," since coming out of Canada recently and taking New York by storm at the beginning of the season.

Fair Young Harpists With Sousa's Band

One of the most interesting features of this season's tour of Lieut. Com. John Philip Sousa and his band, to be heard in afternoon and evening concerts at Macauley's Wednesday, March 22, 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 "March King" Sousa, the unfailing triumphs of Miss Bambrick have won her a conspicuous



WINIFRED BAMBRICK.

place. A singular, almost phenomenal, combination of power, technical truth and tonal flexibility distinguish her playing.

Miss Bambrick is young and comely, with a magnetic personality and a poise and confidence that go far to win and hold those who see and hear her. No swift arpeggio, no rapid and sudden succession of chords, no run of scales, is too much for her wonderful wrists and her technical readiness.

Unlike most other harpists, Miss Bambrick is not limited or circumscribed by the worn-out traditions and antiquities of harp literature and composition. She knows the classics of that beautiful instrument of harmony, but she also is a progressive, modern and very-much-alive artist. This is proven by her amazing delivery of ultra-modern harmonics as those of

Debussy, as well as her interpretation of the modern repertoire.

HABANERAS

En perspectiva...
Una serie de conciertos. Viene a ofrecerlos, desde Nueva York, la nutrida y brillante Banda Sousa.

Consta de más de cien profesores y está considerada, desde hace muchos años, como la mejor y más completa organización musical de los Estados Unidos.

Mr. Harry Askin, que es su representante, llega el lunes a la Habana.

Viene para los preparativos de los conciertos que han de inaugurarse, seguramente, en los primeros días de Febrero.

Se celebrarán en el Nacional.
Enrique FONTANILLS

Havana News

SOUSA'S TRIUMPH

John Philip Sousa triumphed last night at the National Theater, his success being emphatic that no doubt could be left in the minds of each and every one of his hearers. The best part of it was, each and every American in attendance, and there were many of them there, had that sense of satisfaction, over and beyond the delight and enjoyment of the concert itself that this great American organization, this great group of American artists, had scored such a triumph before such a critical audience as Havana can produce.

Havana is accustomed to band concerts, but that of Sousa last night was a revelation. Havana has been visited by government officials, by experts, by financiers, by critics, by newspaper correspondents, by ministers, by bill collectors, lawyers, by gamblers by those in mourning because of the Volstead law, by pleasure seekers, sight seers and business men. Many of these have left or caused impressions upon Cuban more or less unfavorable to those people known as Americans. Havana had heard of Sousa. Havana heard Sousa last night, and then all of the thoughts and ideas and impressions created by other Americans were forgotten. Havana more than met Sousa half way. It went to him from the first strain of the first number on the programme, and it remained with him to the end.

Sousa struck the proper chord to reach the heart of Havana and it is a triumph, not only of Sousa, each and every American in Havana can feel that pride and some personal possession of a part of that triumph.

CORREO DE NOTICIAS

Llega el lunes Mr. Harry Askin. Askin es el "manager" de la "Banda Sousa", de fama mundial, cuya visita se nos anunció para los primeros días de Febrero.

Así está concertado. Actuará la famosa Banda de John Sousa en los días primeros del mencionado mes, y será un brillantísimo acontecimiento que tenemos ya en puerta.

Esperamos el retorno del caballero Mr. Askin, a quien conocimos el pasado año en el "Sevilla", para anunciar numerosos detalles relacionados con la actuación del conjunto de profesores en el cual figuran solistas de universal renombre.

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LA PRENSA.—Martes 7 de Febrero de 1922.



El Teniente Comandante John Phillip De Sousa, jefe de la famosa banda americana llegada ayer en el "Cuba", la que dará una serie de conciertos en esta capital, acompañado por los músicos cubanos Capitán Molina Torres y Teniente Casas, los que al frente de la Banda del Cuartel General del Ejército fueron a recibirlo al Muelle del Arsenal.

La banda Sousa.
La famosa banda Sousa vendrá a la Habana. Tal publicamos días ha, y hoy ratificamos la noticia. Vendrá a nuestra ciudad esa gran agrupación musical que dirige el célebre autor de tantas marchas que han recorrido el orbe.

Tocará en el Teatro Nacional en los primeros días de febrero.
El lunes próximo llegará a la Habana Mr. Askin, "manager" de la banda — que entre paréntesis cuenta con cien profesores — para llevar a cabo los preparativos del debut.

John Sousa, viene al frente de su banda.

Llega el lunes Mr. Harry Askin. Askin es el "manager" de la "Banda Sousa", de fama mundial, cuya visita se nos anunció para los primeros días de febrero.

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Llegue con toda felicidad.

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Llegue con toda felicidad.

Havana's Great Musical Event Was Sousa's First Concert

La Banda Sousa



Publicamos el retrato del famoso comandante Sousa, director de la gran banda que nos visitará en Febrero, para actuar en el teatro Nacional los días 7, 8, 9, 10, 11 y 12 de dicho mes.

La banda Sousa, es famosa en el mundo. Está compuesta de cien músicos y trae solistas de violín, arpa, corneta y una soprano tan notable como miss Mary Baker. Tiene esta banda veinte mil pesos semanales de gasto. Podemos anunciar con una nota artística sensacional, ya que no tenemos ópera este año, la visita de la banda Sousa, de universal renombre.

John Philip Sousa es autor de las mejores marchas militares, y no podemos olvidar aquel two-step que se hizo tan famoso entre nosotros, cuando la primera intervención, llamado "El Capitán."

Dentro de algunos días estará entre nosotros el comandante Sousa, habiendo llegado ya el "manager" de dicha banda Mr. Askin, con quien tuvimos el gusto de hablar en el hotel "Ba-

From nine o'clock until half past eleven last night Sousa's Band held the people who crowded the National theater enthralled with most ably presented concert ever given in Havana by any musical organization. From the opening overture, "In Spring Time," to the last number, which consisted of the two national airs, "Bayamesa" and "The Star Spangled Banner," there was a rapid change of attraction, of harmony, melody and the presentation of the great artists who compose this musical organization.

The domination of the band by its great director is the first thing noted, and then it is appreciated why this is the greatest band in the world. Director Sousa does not go through series of gymnastics, calisthenics or physical culture performances. His direction lends grace to the performance of his band, and above all he was most generous with his encores, passing the selections from one class of music to the other in rapid succession, eliminating the waits altogether, for scarcely did the applause for one piece die out before the next number was begun.

After the first overture, John Dolan, the great cornetist, played "The Carnival of Venice" with variations. His execution and interpretation of variations was wonderful, as well as

In responding to the encore of the next number band played the march that so greatly added to the fame of Sousa, "The Washington Post." No band can play a Sousa March like the Sousa Band plays it, for Sousa knows just how he wants his own marches played and he plays them just that way.

Miss Mary Baker created a most favorable impression in her vocal solo, "The Wren," accompanied with a flute obligate by Mr. Meredith Wilson. As an encore Miss Baker sang "Take Me Back to Ol' Virginia," certainly appreciated by Americans, and especially Southerners, present.

Responding to the encore after the rendition of "The Angelus" by Massenet, Sousa paid a compliment to Havana by playing "Tu Habanero," and on being called back again gave one believed to be one of his best marches, "U. S. Field Artillery."

After the intermission and a melange of tunes popular during the last decade, Mr. George Carey received the greatest ovation of the evening with his xilophone renditions, nothing like it or approaching it ever having been heard in Havana.

Miss Florence Hardemann's violin selection was another which appealed to the audience, and her encore of

the Cowboy Breakdown, introducing "Turkey in the Straw," that the great Sousa March, "The Stars and Stripes Forever," was played. So many bands try to blow the Stars and Stripes off the flagpole while playing this march. Sousa does not. He believes the Stars and Stripes are entitled to better consideration, and he gives it.

These concerts will be continued nightly until Sunday night, including a Sunday matinee. There will be complete changes of bill nightly.

CRONICA

La gran Banda de Sousa vendrá a la Habana

ESTAMOS en vísperas de un acontecimiento musical. Trátase de la llegada a la Habana de la famosa banda del notabilísimo músico John Phillip Sousa, de universal renombre. El pasado año, cuando nos visitó el "manager" de esta brillante organización musical, Mr. Harry Askin, obtuvimos esta buena noticia, en el Hotel "Sevilla", quedando pactada su visita a la Habana para febrero del entrante año, mediante contrato formalizado con la sección de inmuebles del teatro "Nacional". Vendrá, pues, a este gran teatro la Banda Sousa. Al quedar pactada la visita de la famosa banda de cien músicos, con solistas estupendos, dimos entonces la noticia a la sociedad habanera. Y la confirmamos hoy, con otros pormenores. Sousa, que es un gran director, y que ha conquistado universal fama por la excelente organización de su banda, estuvo en la guerra europea, distin-

guiéndose en el frente de la frontera francesa, donde alcanzó el grado de Teniente comandante. Es natural de Norteamérica, e hijo de español. Es autor de marchas militares, que se han hecho populares, tales como "El Capitán", que durante la intervención americana se ejecutó en Cuba. Del grupo de sus profesores tendría mos mucho que hablar. Por de pronto anunciaremos que viene una soprano bellísima, de excelente voz, Miss Mary Baker. Una notable arpista, Miss Winfred Hambreck y una violinista, encantadora mujer, Miss Florence Hardeman. Solo falta decir los días que ha de actuar la "Banda Sousa" en el "Nacional". Serán 7, 8, 9, 10, 11 y 12 de febrero. Por la noche todos, menos el último tal vez, que por ser domingo se verificará en las horas de la mañana. Tiene veinte mil pesos de gastos semanales la banda.

Sábado Banda Sousa en El Día

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LA BANDA SOUSA

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CONCERTO SOUSA

Quis'oggi la celebre banda di John Phillip Sousa terrà il suo quattordicesimo concerto nel Civico Auditorio. La Banda è formata da 82 musicisti fra i quali sono compresi circa dodici solisti. Nel programma sono compresi: "The Stars and Stripes forever"; "The King of France marched up the Hill"; "I, too, was born in Arcady"; "Nigger in the Woodpile"; "Keeping up with the Union". I matinee cominciano alle 3 P. M.; alla sera il concerto comincia alle 8.30.

LE CELEBRE ORCHESTRE DE SOUSA

Les amateurs de bonne musique accueilleront avec plaisir la visite dans notre ville de John Phillip Sousa, le "roi des marches" et de son orchestre qui se feront entendre pendant trois jours, à partir du Jour de Noël à l'Exposition Auditorium. L'orchestre, composé de cent instrumentistes, donnera six concerts; ce sera un plaisir d'entendre les célèbres compositions de Sousa jouées par l'orchestre dont il est le chef, surtout sa marche la plus célèbre "The Stars and Stripes for Ever". Il ya 29 ans que cet orchestre a été organisé. D'année en année il a été augmenté et les artistes qui le composent ont acquis une renommée mondiale. La dernière marche composée par Sousa "Comrades of the Legion" est la marche officielle de l'American Legion; cette composition a été accueillie par le public américain et jouit de la plus grande popularité. Les billets sont en vente dès aujourd'hui chez Sherman et Clay et Co.

LA BANDA SOUSA

Darà 6 concerti — Domani se ne avranno due — Molti dei suoi componenti sono italiani.

Il quattordicesimo ingaggiamento della famosa banda di John Phillip Sousa in San Francisco incomincerà domani con il matinee all'Auditorium. La banda darà qui 6 concerti, e cioè due ogni giorno il 25, il 26 ed il 27. Di tra i componenti della banda sono 85 professori, tra i quali trovansi 12 solisti di fama mondiale. Durante i concerti suonerà anche l'organo.

Domani assisteranno al concerto del pomeriggio 500 mutilati di guerra, ospiti dell'impresa.

Vi sono tre composizioni musicali per Natale scritte dal Sousa.

Una di esse è "The King of France Marched up the Hill"; l'altra è "I too was Born in Arcadia" e l'ultima è "Nigger in the Woodpile".

In essa il Sousa si afferma un compositore genialissimo.

Nel matinee si avranno quattro a solo e cioè:

Miss Mary Baker, soprano; Miss Florence Hardman, violinista, Miss Winfred Bambrack, arpista, John Dolan, cornettista. La Fourteenth Rhapsody di List, l'Inno al Sole di Mascagni saranno eseguiti dalla banda Sousa.

Gli italiani che amano la musica non si lascino sfuggire questa occasione di andare ad udire la banda Sousa, nella quale sono pure molti valentissimi suonatori della nostra razza.



SOUSA e la sua BANDA

Tenente Colon. John Phillip Sousa. Con. Concerto del Pomeriggio. prezzi d'ammisione 85c, \$1.10, \$1.65 e \$2.20, compresa la tassa di guerra. I Biglietti ai 5 botteghini dell'Exposition Auditorium dopo le 10 a.m.

25-26-27 DICEMBRE Exposition Auditorium

LA BANDA SOUSA A SAN FRANCISCO

Darà 6 concerti il 25, il 26 ed il 27 di questo mese — Vivissima è l'attesa per adirli

Avremo in San Francisco sei concerti dati dalla famosa banda di John Phillip Sousa nell'Auditorium.

Essi si svolgeranno nel pomeriggio e nella sera del 25, del 26 e del 27 di questo mese.

Vivissima è l'attesa per questi concerti che ha organizzati l'impresario Frank W. Healy.

Il Sousa è celebre in tutta l'America. Egli ha 67 anni, ma quando dirige ha l'energia ed il vigore di un giovane di 30 anni. E' pieno di entusiasmo, di ardore, di forza. Questo va-



JOHN SOUSA

lente direttore di orchestra è di origine spagnola ed esordì nel campo musicale suonando il trombone. Come suonatore di trombone il Sousa era una sciagura, una calamità.

Chi era con lui se lo ricorda ancora quando era incapace di suonare quello strumento che gli era stato imposto dal padre, soltanto perché questi lo suonava. Il giovinetto voleva divenire un violinista, ma il genitore lo voleva "trombonista", così il piccolo John si mise a dar fiato all'ottone. Fortunatamente poté andare a scuola di violino dal professore Esputa, un amico di famiglia, e dopo un corso regolare se ne andò in una orchestra in Philadelphia. Divenne presto direttore d'orchestra e poi fu ingaggiato da Jacques Offenbach.

Nel 1880 Sousa divenne direttore della Marine Band, la stessa banda in cui aveva suonato il trombone. Da allora la sua carriera è stata un successo dopo l'altro. Nel 1892 abbandonò la direzione della Marina Band e fondò una sua banda che ha suonato in tutte le città grandi e piccole dell'America suscitando ovunque entusiasmo e furore.

Sousa ha scritto diverse marcie e canzoni che sono popolarissime. Il programma dei sei concerti che saranno dati dalla sua banda in San Francisco sono interessantissimi e saranno pubblicati a suo tempo.

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Teatro Nacional

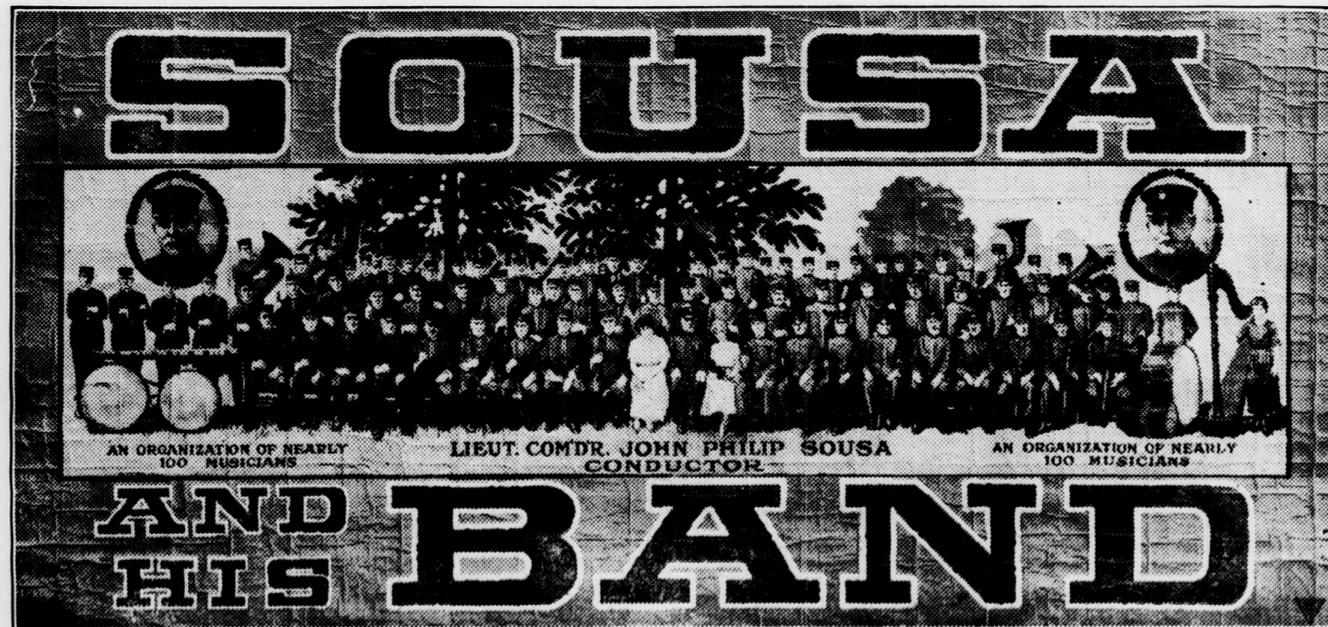
SOUSA CON SU BANDA En La Habana

Martes, Miércoles, Jueves,
Viernes, Sábado, Domingo

FEBRERO 7 AL 12, INCLUSIVE

Teatro Nacional

Martes, Miércoles, Jueves, Viernes, Sábado, Domingo,
 Febrero 7 Febrero 8 Febrero 9 Febrero 10 Febrero 11 Febrero 12



Sousa CON SU Banda

El Director John Philip Sousa es también un compositor quien ha escrito algunas de las marchas militares más famosas en el mundo musical, y que son tocadas por las bandas y orquestas en todas las ciudades del Universo.

SOUSA TOCA EXCLUSIVAMENTE PARA LOS DISCOS
Victor

Con Las Sigüientes Solistas:



Mary Baker
Soprano.



Winifred Bambrick
Arpista.



Florence Hardeman
Violinista.

Y En Adición a Los Arriba Mencionados:

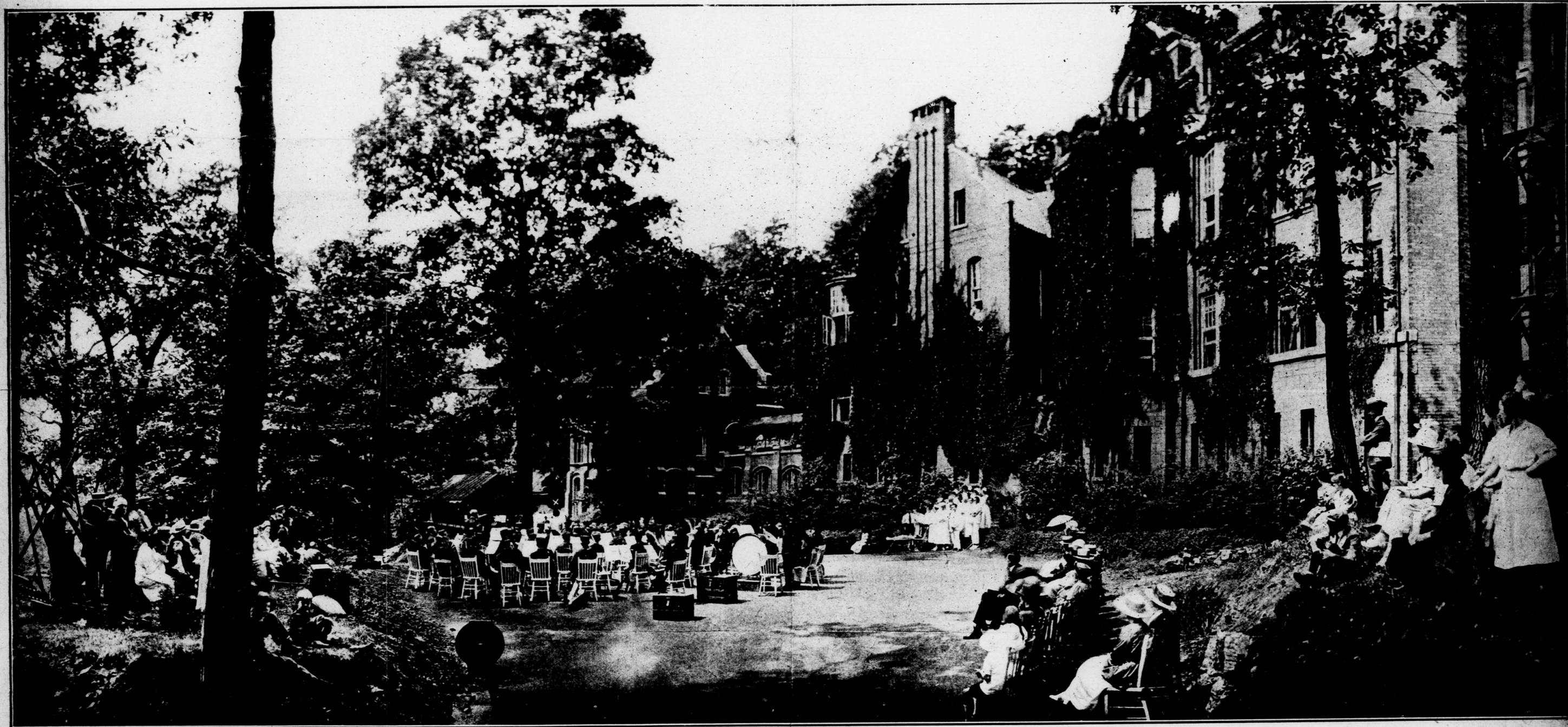
John Dolan, Solista de Cornetín.
 P. Meredith Wilson, Flauta.
 William Kunkel, Flautín.
 Joseph Delnea, Euphonium.

George Carey, Xilófono.
 Joseph Norrito, Clarinete.
 Paul O. Gerhardt, Oboe.
 William Pierce, Corneta.

Y MUCHOS OTROS SOLISTAS

**Cambio Completo De Programa
 En Cada Función**

Precios: 40 cts. 60 cts. \$1. \$2. \$2.50
 Palcos: \$15. y \$20



A MEMORABLE DAY FOR THE KIDDIES.—The delight and appreciation of the little patients in the Children's Memorial Hospital knew no bounds when Lieut.-Commander John Philip Sousa and his renowned band gave a concert for them on the hospital terrace. The famous bandmaster arranged a splendid programme, which included vocal solos by Miss Margery Moody and a cornet solo by Cornetist Dolan. The Standard photograph shows Miss Moody singing to the children, who were removed from the wards for the occasion and placed on the lawn. The little girl seen with the nurse in the hospital window could not be taken out but she enjoyed the concert from her point of vantage. Dr. Derome, on behalf of the hospital tendered thanks to Mr. Sousa after the concert and a tiny crippled girl, carried on a stretcher, also expressed her gratitude to the master musician.

—Photo by Chandler.

UNE JOURNEE MEMORABLE POUR LES ENFANTS.—La joie et l'appréciation des patients de la "Children's Memorial Hospital" ne connurent pas de bornes lorsque le Lieut.-Commandant John Philip Sousa, et sa fanfare de renom, exécutèrent un concert, pour eux, sur la terrasse de l'hôpital. Le chef de musique renommé prépara un programme splendide, comprenant un solo vocal par Melle Margery Moody et un solo de cornet par le cornettiste Dolan. La photographie du "Standard" montre Melle Moody chantant pour les enfants, qui avaient été amenés sur la pelouse pour l'occasion. La petite que l'on voit avec la garde à l'une des fenêtres de l'hôpital ne pouvait pas sortir, mais elle jouit du concert de cet endroit avantageux. Après le concert, le Dr. Derome remercia M. Sousa, au nom de l'hôpital, et une toute petite fille infirme, portée sur un brancard, exprima aussi sa gratitude au maître musicien.

192 Syracuse May 30

Prominent Figures Seen Yesterday on Hunters' Club Range



THE above snapshots were taken yesterday at the Hunters' club by The Post-Standard's camera man. No. 1 is John Phillip Sousa, internationally famous band master, who also is recognized as an enthusiastic marksman. No. 2, left to right: Mrs. H. Harrison and Mrs. Toots Randall, the latter well-known in vaudeville for expertness with the rifle. No. 3, E. J. Fendergast of Phoenix, one of the best known marksmen in this section of the country. No. 4, F. D. Kelsey, a veteran at the traps, whose shots were closely scrutinized by opponents yesterday. No. 5, Master James Bonner, the 12-year-old trapshooting sensation of the season, whose ability is winning him an enviable reputation.

Established 1881
FROM ENTERPRISE
NO 88 1921 D

CONCERT BY SOUSA'S BAND ADD SUBSTANTIAL SUM TO B. H. S. FUND

Musicians and Soloists Delight Two Audiences Here Despite Enforced Absence of Famous Leader.

EVEN without its founder and world famous director, Lieut. Com. John Philip Sousa, U. S. N. R. F., who has been unable to appear thus far this season owing to injuries received when he was thrown from a horse in Pennsylvania last month. Sousa's band of 55 musicians delighted two Brockton audiences Saturday afternoon and evening in the High school assembly hall.

The concerts netted a substantial sum for the music fund of the High school, established by George Sawyer Dunham for the purchase of instruments for the High school orchestra. President C. Harold Porter of the school board was unable to say definitely what the amount will be.

John Dolan, solo cornetist with the band, made a most able substitute for Sousa and his work won applause from his audiences both in the afternoon and evening.

Every member of the famous band is an accomplished musician. With their director the band can hardly be exceeded in the world.

Of the attendance in the afternoon, the greater part were children who proved a most enthusiastic audience. Slightly more than 1000 were seated in the school auditorium.

Although the main auditorium was not completely filled for the evening concert, it is estimated that the attendance numbered over 1000.

Prominent Musicians Present.

Numbered among those present were many of Brockton's prominent musicians and orchestra leaders, who have on previous occasions had the privilege of listening to concerts by the famous band. All agreed that the quality of the music had not depreciated in any way.

Among the artists accorded special recognition was Miss Mary Baker, soprano. Miss Baker possesses a clear, sweet and sympathetic voice. Her interpretation of "The Wren" Benedict, proved most pleasing. The solo was accompanied by a flute obligato played by R. Meredith Willson.

Miss Winifred Bambrick, harpist, is also credited with unquestionably fine work and received much applause.

Miss Florence Hardeman, solo violinist, was another example of the high quality of the musicians with the band. Her solo, "Two Movements From Concerto in F Sharp Minor," by Vieuxtemps, displayed well her fine technique.

"Rondo Capriccioso" by Mendelssohn, a xylophone solo played by George Carey, won thunderous applause and a double encore at each concert.

Mr. Dolan is without question, however, the master soloist. Years of study have made him the master of the cornet. In addition to serving as director here, Mr. Dolan rendered one solo, "Carnival of Venice" by Arban. His solo called for a double encore.

Played For First Time.

Among the numbers played by the band, probably the most pleasing and popular was a march, "On the Campus," written by Mr. Sousa. Its presentation in Brockton it was said marked its initial performance.

The introductory number by the band, an overture, "In the Springtime" by Goldmark, was described as a fiery subject delivered by the single reeds. It was developed skilfully and led into the quieter second theme. Bird-like passages are then re-introduced after which a final section brought the overture to a brilliant conclusion.

Other numbers played by the band were: Suite, "Camera Studies," by Sousa; "The Flashing Eyes of Andalusia;" "Drifting to Loveland" and "The Children's Ball," "The Angelus" by Massenet; melange, "The Fancy of the Town," by Sousa; finale, "Cowboy Breakdown. Turkey in the Straw," transcribed by Guion.

The band left late Saturday night for Fall River where they gave a concert Sunday afternoon. They also played to a large audience in Providence, Sunday evening. It is understood that further engagements are cancelled until such time as the director regains his health.

George Sawyer Dunham, director of music at the High school, selected ushers for both concerts. The Glee Club of the High school served in the afternoon under the direction of Winthrop Swett.

The High school orchestra, in charge of Miss Doris Estey, served at the evening concert.

Syracuse Herald May 30/21

Three Crack Shooters Who Are Making Good Showing at Hunters' Club Meet



AT LEFT IS RALPH L. SPOTTS OF NEW YORK, IN THE CENTER IS JOHN PHILIP SOUSA AND AT THE RIGHT IS JIMMY BONNER, 12-YEAR-OLD GUNNER OF NEW YORK.

M'KEE PLACED



LT.-COMM. JOHN PHILIP SOUSA



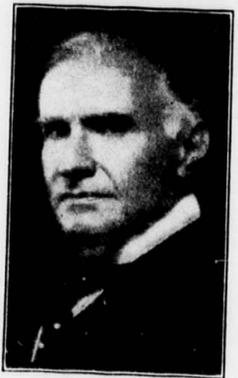
HON. HENRY VANDYKE



THOMAS A. EDISON



HON. WILLIAM JENNINGS BRYAN



WALTER DAMROSCHE

Established 1881
FROM Detroit, Mich.
Free Press

OCT 2 1921

migrant in 1883, Dr.
mad is now chief
the Department
Washington.
wn at work



John Philip Sousa, at his palatial estate on Long Island, New York.
White Studio, New York.

OUR FAMILY MUSIC

Reg. U. S. Pat. Office

by
CHARLES D. ISAACSON

John Philip Sousa Writes on 'Tunes' For Our Family Music Page Readers

Editor's Note: The celebrated bandmaster and march king, just recovering from an accident, sends the following bit, written in bed. Mr. Sousa, who is the author of several novels, calls this article "Start with a Tune." Let Mr. Sousa speak:

The observant one who affirmed that "all the world loves a lover" may with equal truth proclaim that all the world loves a tune. From the day of Miriam's song of triumph and dance of abandon times without number have heard and seen the joy that springs from music, be it for love, for country, for wine, women, song or what not. Music is ever giving moments of pleasure, of solace, of contentment to the world.

The blue-eyed lassie of the north, the dark-eyed senorita of the south are equally entrancing to the hearer and the looker when tune is the handmaiden that proffers happiness. There is no bad music. Music may be likened unto the Kentuckian's description of whisky—that "some's better than others but none's bad."

When sound is banal it is not music, it is piffle or noise. There are three kinds of music—the first, mediocre, uninspired, either technical rot or untechnical rot; the second, inspired, reaches the highest character when linked with the loftiest technique; the third, the disagreeable, combining ugliness and hatred, evoking only the lowest expressions. This third kind of music may be interesting technically, but it is seldom inspirational and always mathematical.

With the aid of a large orchestra, a tune-tired conductor and an educatory press agent it makes its bow and disappears, usually accompanied by the sententious remarks of the second fiddles or the bass clarinets or the viola section or the clarion-toned second trumpet.

AUDIENCE SEEKS EXIT

"When I thought I was right I was wrong," and "when I thought I was wrong I was right." Its appeal to the player (if it has any at all) is its instrumental difficulties. Its appeal to the audience is usually a wild desire to locate the nearest exit.

A musical audience is one loaded down with consideration while a baseball audience is interested in the umpire's error of judgment or a bonehead play of a ball player. Still beautiful music can be made disagreeable. I remember a would-be highbrow conductor telling me with great glee that he "played the 'Tannhauser' overture with twelve mouthpieces." My reply was, I could not understand how he kept out of jail.

The big men of the past and certain big men of the present know the value of a popular tune, and here and there we are shown how a melody can be molded into moments of musical beauty and ingenuity. It isn't vouchsafed to every writer of music to create tunes.

I recall while giving concerts in England we stopped at a town for a matinee; I was invited to luncheon by one of the leading organists of Great Britain; he had a copy of my programme and we discussed the various items.

One piece on the programme he had neither heard of nor its composer, but the title attracted him. After the concert I asked him how he liked the piece. "Technically," he said, "it is all right, but it hasn't got a bloody tune to it."

MELODY NECESSARY

I am constrained to believe that whatever the form of composition, be it jig or symphony or the innumerable rhythmic changes between these extremes, its enduring interest depends on its melodic device.

Following this line the programme maker to educate must also entertain, and his offering of musical pabulum should not bring gastronomical disturbances on account of the paucity of proteids or vitamins in the composition.

To reach the empyrean of musical achievement he must lead the hearer up the steps of art, making him understand and feeling the security of each step before going higher. To jump from the ground to the top step at one bound may be within the power of a few, but the vast majority will miss their footing and roll to the bottom with no desire for a second trial.

Old Fletcher, of Saltoun, in a letter to the Marquis of Montrose said, "I knew a very wise man that believed that if a man were permitted to make all the ballads he need not care who should make the laws of a nation."

Andrew Fletcher knew the value and the power of a tune; therefore, permit me to ask, what is dearer to the American heart, "Drink to Me Only With Thine Eyes," "The Old Oaken Bucket," "Little Brown Jug" or "The Volstead Act"?

COMING FREE EVENTS UNDER MAIL AUSPICES

Tonight the music goes to Brooklyn—the second meeting of The Evening Mail Brooklyn Music Club. No tickets needed. Doors open at 7.30. High class programme, with Clara Brookhurst, the popular contralto, who has sung as soloist with the Russian Symphony Orchestra and at the Manhattan Opera House, heading the list. Rose Becker, violinist, and others will appear. Programme published on first page of today's Evening Mail. Clip it and take it with you.

Tomorrow Staten Island gets the music (see tomorrow's Evening Mail).

Sunday will bring the meeting of The Evening Mail Music Club, De Witt Clinton Hall, Fifty-ninth street and Tenth avenue.

Anna Fitzu sings; Germaine Schnitzer pianist, and Gdal Salleski, 'cellist, play. Miss Fitzu is one of the leading concert and operatic sopranos of the country; she was scheduled to appear two weeks ago, but was indisposed. She will sing arias from "Butterfly," which she is interpreting at the Manhattan with the San Carlo Opera Company.

Mme. Schnitzer is known as the leading interpreter of the romantic composers and it is a fact that few artists are so entrancing in their interpretations. Salleski is a pupil of celebrated masters, including Leopold Auer. No tickets are needed Sunday night, but best seats go to first comers.

Monday—Harlem Music Club, Wadleigh High School, 115th street.

Tuesday—Italian section concert, 219 Sullivan street.

FROM JUN 2 3 1921

WASHINGTON, D. C.

SOUSA'S BAND COMING

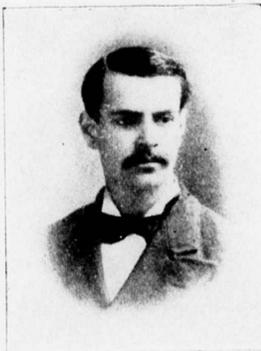
World-Famous Organization to Play at the University Gymnasium

Sousa's Band, numbering nearly 100 men, is to appear at the University of Vermont gymnasium on Thursday evening, July 28, under the auspices of President Guy W. Bailey.

The name of Lieut-Commander John Philip Sousa is a household word in every part of the civilized world, and he has certainly done more to educate the great masses in music than any other living man. Sousa's band music is different from other band music because Sousa's instrumentation is more elaborate than that of any other. This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason is, that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison, and make the Sousa Style inimitable.

THE ETUDE

MAY 1921



SOUSA AT 21



SOUSA NOW

Then and Now

By Lt. Comm. John Philip Sousa, U. S. N. R. F.

(Editor's Note: The ETUDE has planned to present in succeeding issues occasional articles from distinguished musicians comparing musical activity and opportunity of the past with the present. We have asked the genial Lt. Sousa to begin the series of introspective articles. Lt. Sousa's youthful aspect is indicated by his latest march "Keeping Step with the Union," which has all the dash, snap and virility of his first great march success, "The Washington Post.")

The boy, who has not an inordinate desire to excel in whatever line of endeavor he may be placed, will have hard sledding as the days go on. Of course, he who is so unfortunate as to be misplaced in a trade or profession that does not meet with his sympathy is to be pitied; but if a youngster is in love with the career mapped out for him, if he lacks in ambition and makes his slogan "Manana," he cannot hope to reach an honorable height in his life's work. One of the most necessary concomitants of adaptability, talent or genius is capacity for work, hard grinding and never-ending work. The milkmaid, who takes her pail and sits in the middle of the field expecting the cows to back up to be milked, is going home with an empty pail; and, so it is with the student in any profession and especially in music. As far back as I can remember I studied with these objects in view—to be a composer and a conductor. When very young I had the pleasure of hearing the Theodore Thomas Orchestra; and that gave me the first idea of what beautiful and consummate musical expression could be made from a combination of instruments. To me it was a glimpse of heaven; and, in after years some of my happiest moments were spent with Mr. Thomas in discussing his genius in interpreting the works of the great masters.

When I was twelve or thirteen years old I was playing first violin in Ford's Opera House, Washington; and a travelling comic opera company came for a week's engagement. I took the first violin part of the opera we had been rehearsing to my teacher to mark some of the fingering and asked him if I would ever be able to write an opera. He smiled, and said, "Philip, you will write a better opera than this one"; and I have every reason to believe that since then a lot of people have agreed with him.

I was born in Washington, D. C.; and in my almost infancy Washington was an armed camp and there were regimental bands galore. During that period the ambition took possession of me to compose military music. The first march I wrote was played by the Marine Band of which years later I became conductor. I cannot recall any time in my life, from my very start as a student to the present moment, that I have ever given way to jealousy of either a fellow-student or a fellow-musician. Perhaps the main reason has been that I have always felt I could be a better student or a better musician; and, therefore, I was so busy improving my own knowledge that I have had no time to bother about the knowledge of another, unless in admiration. My career reads very much like a fairy story, for I desired to be a conductor of instrumental bodies and have been one for forty years; I desired to be a composer and I have been recognized as such for at least thirty-five years; I desired to go forth into all the corners of the world and conduct my own organization, and I have done so; and I believe I have toured over a greater expanse of territory than any other conductor; and possibly my compositions are as well known as those of any composer.

NEW YORK
Established 1881
FROM

PROGRAM WAS GREATLY ENJOYED

Sousa's Famous Band Plays to Crowded House at Empire; Audience Partial to the 'Old Numbers.'

Sousa's famous band played to a crowded house Sunday afternoon at the Empire theatre, yet the famous Lieut. Commander John Philip Sousa, U. S. N. R. F., did not conduct the programme. It was announced that Sousa had met with an accident several days ago which caused him to cancel his tour for at least three weeks.

Despite the disappointment in the famous leader's absence, the programme was greatly enjoyed and judging from the oceans of applause which greeted each number, the Fall River audience enjoyed every moment. John Dolan, Mr. Sousa's understudy and band's cornetist, conducted the programme in an excellent manner and fulfilled his part in a manner that deserves the highest praise.

The programme was well presented, but the audience proved partial to the "peppy" numbers written by Mr. Sousa in past years and the moment the band struck up the ever popular martial music, the theatre fairly thundered with the applause of the men and women. Each artist made an excellent showing and Mr. Dolan, who is well known to local audiences, fulfilled expectations, in his style of playing. His rendition of "Carnival of Venice" by Arban was superb and "Lassie O' Mine," his encore number, received profuse applause. Miss Mary Baker, the soprano soloist, possesses a sweet voice that exhibited its rare tonal qualities in the singing of "The Wren," Benedict with flute obligato by R. Meredith Wetherell. She responded with two extra encores, "Carry Me Back to Old Virginia," the latter part of which was sung to the accompaniment of muted brass instruments, and "By the Waters of Minnetonka," by Lieurance.

Miss Florence Hardeman, violinist, possessed excellent technique and sweet tone in the rendition of Vieuxtemps "Two Movements from Concerto in F Sharp Minor," and favored with Dryla's "Souvenir" for an encore. George Carey, xylophone soloist, played Mendelssohn's "Rondo Capriccioso" very charmingly and showed a marked dexterity in the handling of his instrument. For an encore he played "Whispering," with variations.

The only hint of ragtime on the whole programme was evidenced in the melange, "The Fancy of the Town," written by Sousa, and it was greeted with, resonant applause. "Stars and Stripes Forever," which was played as an encore near the finish of the programme, had been long waited by the audience, and it proved to be one of the most thrilling included in the afternoon's group of band pieces.

The programme follows:

Overture—"In Spring Time" Goldmark
The principal theme, a fiery subject delivered by the single reeds. This is worked over with much modulation and eventually leads into the quieter second theme put forward by the soprano brass. Episodic matter is heard, bird-like passages are re-introduced, after which a final section brings the overture to a brilliant conclusion.
Cornet Solo—"Carnival of Venice"

John Dolan.

Suite—"Camera Studies" Sousa

(a) "Flashing Eyes of Andalusia"

(b) "Drifting to Loveland"

(c) "The Children's Ball"

Vocal Solo—"The Wren" .. Benedict

Miss Mary Baker.

(Flute obligato by R. Meredith Willson.

Scene Pittoresque—"The Angels"

Massenet.

INTERVAL.

Melange—"The Fancy of the Town"

Sousa

A welding of tunes popular some time during the last decade.

(a) Xylophone solo, "Rondo Capriccioso"

Mendelssohn

George Carey.

(b) March, "On the Campus,"

Sousa

Violin Solo—"Two Movements from Concerto in F sharp minor"

Vieuxtemps

Miss Florence Hardeman.

Cowboy Breakdown—"Turkey in the Straw". Transcribed by Guion

MANY ATTENDED SOUSA CONCERT BY STANDING OUTSIDE RINK

From Point of Vantage on Streets They Whistled and Applauded March King's Selections —And When Passing Trolleys and Autos Inserted Noise Into Melody They Disapproved

Hundreds of New Bedford people, old ones, young ones, men and women, boys and girls, apparently believing music was music, regardless of whether it was heard in a hall or on the street, parked themselves outside of Elm Rink last evening and heard Sousa's band play. The sentiments of the crowd for the most part were, that if a famous band was to give a concert, the music could be heard for many blocks away, so why be inside when the band could be heard just as well outside.

The concert was advertised to begin at 8:15 and as early as 7:30 the early comers started to gather along the most advantageous positions near the Textile school and on the opposite side near the Rink. On the roofs of the buildings close to the Rink several youngsters frolicked until the time approached for the concert to begin. The sidewalks on both sides of the street were jammed with people and while the crowd for the most part was composed of women, there was a generous sprinkling of men and youngsters.

Buzzing Crowd Stilled.

A few minutes after the band had begun to play the first selection, the buzzing crowd stilled instantaneously, straining its ears not to miss a single note. It was difficult for those on the west side of the street to hear the band as well as those near the Rink, for two windows in the center of the Rink were wide open.

The drivers of two trucks which stopped directly in front of the windows permitted a crowd of boys and men to scramble aboard and get a good view of the musicians through the open windows.

There was quite an enthusiastic crowd at the start but no sooner was it keyed up to the proper pitch and listening attentively to the selection being played, when a murmur of dissonance was heard as the passing of a trolley car or an automobile inserted itself into the music.

A part of the crowd which gathered near an open door at the extreme northern end of the Rink, was afforded an unobstructed view of the musicians. The more adventurous youngsters who, not being content with a mere peep, attempted to sneak in, hurriedly retraced their steps when they caught sight of two policemen standing directly behind the door.

Best Place in Rear.

The best place to hear the band was in the rear of the Rink, for there the noise created by the passing cars and automobiles, did not interfere with the sounds of the music. Several youngsters and grown-ups were quick to realize this and took advantage of their opportunity and seated themselves on long planks which were strewn all over the ground.

No sooner had the band finished a selection and the crowd on the inside rewarded the musicians with applause than those on the outside also burst forth into a tumult of cheers, whistling and hand clapping. The applause on the outside kept up for several minutes and subsided only when did that on the inside.

At the outset there was a large crowd centered about the Rink, but when it became next to impossible to hear the music because of the passing of the trolleys and automobiles, many persons started to walk away and the crowd soon dwindled to a mere handful.

One elderly woman who was seated on the steps near the Textile school was keyed up to a high interest in a selection that was being played and when the noise of a passing trolley drowned out the melody, she burst forth into several wrathful expressions of disapproval.

"Goodness, here comes that old car again. I wish they would take them things off the tracks for at least these few hours," she cried once. Her sentiments were echoed by the rest of the crowd.

SOUSA CONCERT GIVEN MINUS LEADERSHIP OF FAMOUS MARCH KING

Nevertheless Enjoyable Band Recital Is Accorded Well Merited Applause

By MINNA LITTMANN.

The printed programs of last night's concert at the Elm Rink were headed, "Sousa and his Band", but the event was really a demonstration of "His Band without Sousa." The audience kept a stiff upper lip when announcement was made that the maestro had fallen from his horse some ten days ago and would be unable to appear. It even applauded; doubtless glad to be put out of its suspense, and so confirmed the management's apparent belief that New Bedford would rather have Sousa's band without Sousa than no band at all.

It takes the genius of a supreme conductor to transmute the brass and tingling cymbals of a band into a concert instrument, so perhaps it was just as well that a lighter program was substituted for that originally planned. John Dolan, Sousa's cornet soloist, who conducted in the absence of the March King, is a band master of no mean ability. His fellow musicians gave him their fullest support. The performance was enjoyable throughout, in spots even distinguished by flashes of the real Sousa spirit, especially in the marches composed by the conductor himself. One has said the worst that could be said of it when one admits that Sousa's presence was lacking both in the flesh and in the spirit.

The opening overture, "In Spring Time," was diverting throughout. Especially effective were the passages in the finale where the treble of bird voices flickers and glistens against a sonorous background of melody. Mr. Dolan's cornet solo, "Carnival of Venice," delighted the souls of those whole like music "written so you can understand it." The simple, humorous theme, twisted into a score of fantastic variations and modulations, was tuneful and interesting. Mr. Dolan's mastery of his instrument was evident in every note of this selection, and his encore, "Lassie o' Mine", gave him an even better opportunity to demonstrate the potentialities of the cornet.

A Spanish Theme.

Of the Sousa suite, "Camera Studia," the "Flashing Eyes of Andalusia" was the most enjoyable, because the Spanish theme, with all its color and abandon and shaking of castanets, was best adapted to band rendition.

Miss Mary Baker, soprano soloist, has a sweet, clear voice which appeared to advantage with flute accompaniment in "The Wren." It is not, however, a full or very resonant voice, and one felt that Miss Baker was exerting herself to the utmost to fill the vast space of the rink. Her performance, pleasant despite these limitations, would have been more enjoyable had she a better enunciation.

As full of popular appeal as "Carnival of Venice" was the Melange made up of tunes which have found favor during the last decade. Tipperary, End of a Perfect Day, Poor Butterfly, Over There, and others beside blossomed between intermezzos of Sousa's own composition, frequently punctuated by the rhythmic accompaniment of many feet whose owners thus consciously and unconsciously responded to the familiar strains.

The most genuinely successful numbers of the evening were the xylophone solos by George Carey. We are not saying that they were the most artistic or the most meritorious, but they were whole hearted and joyously rendered. Mr. Carey enjoyed himself as much as the audience did, and his personality had quite as much to do with evoking three encores as his performance did. Of his selections, Vorak's Humoresque seemed best adapted to his novel instrument. One shudders to think what Mendelssohn would have said to a xylophonic rendition of the beautiful Rondo Capriccioso, no matter how well it was done.

A Refreshing Interlude.

Miss Florence Hardeman's presentation of two movements from a Vieuxtemps violin concerto was a refreshing interlude to the full throated vigor of the other instruments which had dominated the program. Miss Hardeman plays well and with artistic feeling.

Space prohibits mention of the numerous encores which were

From Club Fellow New York City TRAP SHOOTING

J. P. Sousa, who plays golf and does trapshooting in addition to composing music and waving a baton over a hundred musicians, was caught in Pinehurst long enough last spring to verify a story about himself. He admitted that it is true, so here it is:

Two or three years ago, it seems, one of the professionals engaged in selling ammunition at a Pinehurst shoot received telegraphic instruction from his firm to induce J. P. Sousa to use some of their shells. The salesman applied to a friend for an introduction to "this J. P. Sousa," and was told all he had to do to get on Sousa's right side was to present himself as an ardent lover of music, and to say he had been told Sousa had once written a real nice piece, and that he would like to order a copy if there was any chance of its being published. And that is exactly how the salesman went about the matter!

The sequel to the story is that Sousa, whose sense of humor is as keen as his eye at the traps, actually did place a small order for the shells, and was duly photographed in the act of using them.

TIMES
Seattle

Doubted if She Could Make It.
At a recent gathering of musicians Lieut. John Philip Sousa told the following story:
"We musicians have one thing, we give solace or joy to those who listen," he said. "Sometimes, possibly, we take ourselves too seriously. I recall giving some concerts in St. Louis some years ago, and every morning I went down to my breakfast at the hotel I saw a woman scrubbing the steps and working away very hard. Finally, thinking that possibly a concert would be very enlightening and elevating for her, I stopped her on the stairs one morning and said, 'By the way, would you like to go to a concert tomorrow night?' thinking, of course, she knew me. However, she did not know me. She looked up at me and said: 'Is that your only night off?' — Musical Courier.

Where Are the Popular Tunes of Yesteryear?

By Edward Moore

WHAT has become of the popular tunes that used to be whistled? If any are being written now, their composers are keeping the matter a profound secret. At least, they are not being whistled. Jerome Kern would seem to have gone into the silence. Fritz Kreisler wrote some waltzes and part of an operetta, and pure gold they were, but he has stopped. John Philip Sousa keeps up his two steps marches, but off hand the tunes that attach to his name are "The Stars and Stripes Forever" and "El Capitan" of long ago. Victor Herbert has apparently lost his former joyous flash. Reginald De Koven is dead.



JOHN P. SOUSA. [White Photo.]

Sir Arthur Sullivan never had a successor. Pretty nearly every Chicago dramatic critic in reviewing "The Whirl of New York" spoke mournfully of how much better were the tunes of Gustav Kerker, revived from a quarter century ago.

Established 1881
FROM
Seattle, Wash.

Gloves Bad Luck Token.

The vagaries of musicians are so well known that one should never be surprised at any report of what they said or did. The last concerns John Philip Sousa, who has just started on a tour through the United States and Cuba. What do you suppose John Philip did before he started? Why, ordered 200 pairs of white kid gloves at \$5 a pair. The gloves are not for the members of the band; they are for himself, for Sousa has long made it a practice to put on a fresh pair at every concert.

His particular superstition is not the evil eye, nor a cat running across the road, but that if he wears the same pair of gloves more than once something will happen. Either the kettledrum will break down or the man with the big horn will come in at the wrong time or one of his soloists will, by accident, take an emetic instead of a cough drop just before the concert begins.—Musical America.

Established 1881
FROM
Detroit, Mich.

OCT 2 1921

ACCIDENT TO "MARCH KING" NOT SERIOUS



JOHN PHILIP SOUSA.

Any fear that the recent accident to John Philip Sousa, who was thrown from his horse last week at Philadelphia, would mean the cancellation of the Detroit concert have been set at rest by word to local manager James E. Devos, that that band's tour will be resumed October 15 in Cleveland, which is the date immediately preceding the two concerts scheduled for Orchestra Hall, Sunday afternoon and evening, October 16.

Sousa himself insists that he was only slightly shaken up by his fall and desired to continue the tour the next day, but his physicians

persuaded him to promise a three weeks' vacation, taking to the road again the middle of October. But the famous march king's friends are skeptical of his ability to rest and are predicting either a new march or a novel as the result of the vacation.

The present tour is the longest the band has undertaken and its first two weeks in New England had showed box office receipts ahead of any previous years.

Sousa announced to his managers, however, that they could apply to Manager Harry Arkin on Saturday night for their part, though

**SOUSA'S BAND
THRILLS TWO
AUDIENCES**

**Concussion of Spine Prevents
Appearance of March
King, However**

Sousa's band delighted two big audiences at City hall yesterday, and despite the fact that Lieut. Commander Sousa himself was not here to conduct the concerts, the situation did not in the least approximate a performance of Hamlet with the leading character left out. Hosts of people who had not seen Sousa were of course disappointed not to be able to greet the March King himself, but John Dolan, who conducted, proved an excellent substitute, and though the Sousa mannerisms were missing, the effects gained by the band were remarkably fine.

Lieut. Commander Sousa, it was found last evening, is suffering from concussion of the spine as a result of his recent accident and is not recovering with the rapidity that had been hoped. Accordingly after playing two more performances more the band will have a lay-off of three weeks, and then will reopen in Cleveland, Ohio, where it is hoped that Lieut. Commander Sousa may rejoin them.

So great was the enthusiasm at last evening's concert in this city, however, and so many were the encores that the audience was forced to the conclusion that if Sousa himself were present it would have been necessary for the musicians to play all night.

In a program that began promptly at 8.15 and lasted until very nearly 11 o'clock there was not a dull moment. The fine aggregation of players that only a Sousa band can boast, soloists of genuine accomplishments and selections of the happiest character combined to keep the auditors in an enthusiastic frame of mind.

Besides a number of Sousa's new wartime marches, medleys and selections of recent date there were all the good old Sousa favorites: "El Capitan," "Semper Fidelis," "The Thunderer" and "Stars and Stripes Forever." The last named is always the prime favorite, and a storm of applause greeted the opening bars of this, the best known of the Sousa marches.

Sousa's band is of course not limited in its capacities to what is recognized as solely band music. Many of the numbers played had fine orchestral effects and were admirably adapted for orchestral use, but after all it was the stirring strains of the Sousa marches that proved the high water mark of the performance so far as most of the audience was concerned.

The program opened with the Goldmark overture "In Springtime", opening with a zestful attack by the reeds, followed by more subdued passages for the brasses, but ending, as most selections on a Sousa program do, with a triumphal burst of sound. "El Capitan" and "Biddy" by Zamecnik were the encores.

A cornet solo, "Carnival of Venice", by John Dolan, the bandmaster, followed and was delightfully and spiritedly rendered. For encore Mr. Dolan gave the ever-moving "Lassie O' Mine" by Walt.

A suite of "Camera Studies" by Sousa were in the genuine Sousa manner: "The Flashing Eyes of Andalusia" brilliant and colorful; "Drifting to Loveland" full of lilting melody, and "The Children's Ball" capricious and amusing.

Miss Mary Baker, soloist with the band, possessed a charming voice and a personality that also made distinct appeal. Her first selection, "The Wren," by Benedict, was particularly charming, her mimicry of the flute in the closing passages being quite exceptional. Her encores pleased immensely, for they were the ever appealing "Carry Me Back to Ol' Virginny" with which Gluck is so identified, and Lieurman's "By the Waters of Minnetonka".

Scene Pittoresque, "The Angelus" from Massenet, gave the band in quite a different aspect. There were many effects strongly reminiscent of the organ and quite antiphonal in their solemnity.

A melange "Fancy of the Town", compiled from airs popular in the last 10 years, and including wartime favorites, "Tipperrary" and "Dardanella", "Un Peu D'Armour", "Missouri Waltz" and other well liked selections, pleased the popular fancy and was warmly applauded.

George Carey, xylophone soloist, also scored emphatically with four selections, "Ronda Capriccioso" from Mendelssohn, Dvorak's "Humoreske", Schonberger's "Whispering" and "12th Street Rag" by Bowman.

Sousa's march "On the Campus" was one of the most stirring of the Sousa numbers, and was heard here for the first time. It was as encores to this that "The Stars and Stripes Forever" and "The Thunderer" were given.

Miss Florence Hardeman, the violinist, gave two movements from the Viextemps concerto in E-sharp minor as her first selection. They were charmingly executed, with assured touch and real mastery of the bow as well as individualistic interpretative quality. They were followed by Drdla's dainty "Souvenir", exquisitely rendered, and by "Traumerai".

The Cowboy Breakdown "Turkey in the Stra" brought the concert to a lively finish.

An entirely different program was given at the afternoon performance.

From SUN
Address: Baltimore, Md.

**Some Green
Room Gossip**

E. H. SOTHERN and Julia Marlowe will begin their American tour at the Boston Opera House on October 3 after a season's rest in Washington and abroad. During the past year the Shakespearean co-stars spent several weeks in Philadelphia recording scenes from their repertoire of plays on the phonograph as part of a plan now being undertaken of furthering interest in and knowledge of classic drama in schools and rural communities. For their present tour, which will take in cities east of the Mississippi river, including Baltimore, they will offer "Hamlet," "Twelfth Night," "The Taming of the Shrew" and "The Merchant of Venice," the last play being acted by these players for the first time in seven years.

YOU will be disappointed to learn that the engagement of John Philip Sousa and his band, announced for the Lyric on October 3, has been postponed indefinitely because of the indisposition of the famous band leader. Lieutenant-Commander Sousa had a fall from his horse some time ago and while there seemed to be no serious injury he has not quite recovered from the shock of the accident and his early engagements have all been canceled.

KATHERINE MCKINNEY.

From
TIMES OCT 8 - 1921 A
Indianapolis, Ind.

In The Land of Make Believe
By WALTER D. HICKMAN

Frederick Donaghey, who is representative of De Wolf Hopper and Francis Wilson in "Erminie," which comes to English's a week from next Monday, is responsible for the statement that the present season will probably be Hopper's final one on the American stage as Donaghey is booking the comedian for a lecture tour in 1922-23. The tour is to be managed by George C. Tyler and Mr. Donaghey.

According to Mr. Donaghey, it is the aim of Mr. Hopper to say farewell to the American public in surroundings and conditions more intimate and personal than the theater permits. It is said that the comedian will appear on the Chautauqua and lyceum circuits.

For my part, I would like to see Mr. Hopper as the policeman in "The Pirates," as Dick Deadeye in "Pinafore" and as Koko in "The Mikado." Wouldn't revivals of these be better than a lecture tour, Mr. Hopper?

"My first part was in John Philip Sousa's first operetta," Mr. Hopper stated recently. "It was called 'Desiree,' was produced in Philadelphia, and I was roasted by the austere press for 'gagging.' You see, dear old Colonel McCaull, who put me into opera, regarded me less as a comedian than as a great 'find' in the singing line. He talked about me as 'that great young bass-cantante, De Wolf Hopper' and would have sold me down the river, like Uncle Tom, into grand opera, I believe, if the Philadelphia public, which had known me for my acting in a 'straight' play about comic Mormons, called 'One Hundred Wives,' had not insisted that I was funny rather than basso. Two years later, or less, McCaull was so convinced that I was a comedian that he moved the heavens in trying to buy 'Erminie' for me, that I might play the role I'm now playing—Ravennes. We were broken-hearted when we were told that Nat Goodwin had slipped over to London on the quiet and returned with the American rights of the operetta. Nat never played in it, however; his backers didn't like 'Erminie,' and wouldn't put the money into it. Then Francis here fell into the piece."

Hopper is six feet two inches in height, and has never in all his career on the stage been in a fight with managers, actors, or directors. Wilson is an

inch taller than five feet, and fought his way with his fists into recognition.

In Chapin and Gore's Chicago restaurant, there hung for years a photograph of two men in blackface, Cuban sun-hats, white jackets and knickers, and cloth puttees—a natty makeup of the song-and-dance days when Wilson was new to the stage. He is one of the figures; the other was a well-known figure of the variety stage named John Mackin. The "team" was dissolved when Wilson, resenting the physical and verbal abuse heaped upon him by his larger mate, quietly acquired the art of boxing, and knocked Mackin into insensibility.

Another fist-fight fell to his lot on the first night as a member of the fashionable McCaull Company, when he thrashed a member of the company for having mixed burnt cork with his cold cream, used for removing make-up from the face. Later, the first page of the daily press carried stories of how Wilson turned on the famous Max Freeman, a gifted but autocratic stage manager of other days, and thrashed him into a new attitude toward the players under him, according to Mr. Donaghey.

From
NEWS-TRIBUNE,
Detroit, Mich.

**SOUSA IS FORWARDED
GERMAN ROYALTIES**

\$2,500 Paid on 'Stars and Stripes Forever.'

Lieut.-Com. John Philip Sousa got the surprise of his life last week when he got from Germany a New York draft for \$2,500 in American money for back royalties on sales in Germany of the famous march "The Stars and Stripes Forever." The bandmaster hadn't received a cent out of Germany since the big war, and he says he didn't expect ever again to collect from that source.

This week marks the twenty-ninth anniversary of the band, for it was on Sept. 26, 1892, that John Philip Sousa conducted the first performance of his newly-organized band in the city of Washington, where he had already made a name for himself as conductor of the U. S. Marine Band for the 12 years previous.

This year its personnel is larger than ever before and its itinerary longer, covering all of the principal cities of United States, Canada, Mexico and Cuba. The Detroit date is Sunday, Oct. 16, afternoon and evening, in Orchestra Hall.

From TIMES
Address: Buffalo, N. Y.
Date OCT 1 - 1921 H

TELLING MR. SOUSA WHERE HE GETS OFF.

To those who went to the county seat to the Sousa Band concert much disappointment was had. The band did not give a parade as was thought and there was no playing at the square as was done when that minstrel came through a month ago it hardly seems fair when so many go so far to hear a band and there is hard feeling against the new proprietor of the theater.—The World's Cresset, Brushyknob, Mo.

From Post 2 - 1921 L
Washington, D. C.

Marjorie Moody, the charming lyric soprano who appears at Moore's Rialto theater all week, beginning today as one of the artists in the concert de luxe offered at this popular playhouse, holds the unusual distinction of being one of the few singers who have had the good fortune to appear as soloist with John Philip Sousa's band. For four consecutive seasons this talented young lady has toured throughout the country with Sousa's organization, singing as many as 40 different numbers during a tour. Previous to her engagement with Lieut. Sousa, she sang in concerts and in the leading Broadway theaters.

Established 1881

FROM Leader

Milwaukee Wis
Oct 1/21

Sousa 'Recovering'

Germany has resumed the payment of royalty to American composers and authors, one of the first checks to arrive here being that sent to John Philip Sousa for \$2,500 (in American money!) representing the royalties on "The Stars and Stripes Forever," from 1914 to the present time. The march was used a great deal by the German bands and orchestras until America went into the war. Sousa, by the way, has recovered entirely from his recent cold and his later fall from a horse, and says that the \$2,500 check aided his convalescence greatly. The Sousa band has finished

RECORD
Philadelphia, Pa.

VACATION WITH PAY

**Sousa's Interrupted Tour in No Way
Is Hardship on Band.**

The most remarkable tour ever arranged by Lieutenant Commander John Philip Sousa and his band has been interrupted and delayed for three weeks by the accident in which the March King was thrown from his horse at Willow Grove. On the advice of his physicians Sousa has agreed to "lay off" until October 15, when the band will resume its tour with a concert at Cleveland. The bandmaster is averse to suspending the succession of concert triumphs during two weeks of this season in New England, where his gross receipts totaled over \$50,000. The enforced "vacation" will give the organization of nearly 100 musicians a half-month's holiday, during which the men will draw full pay, as Sousa feels that the members of his band should suffer no loss through an accident for which they are in no way to blame. This is characteristic of Sousa, who seems perfectly happy in the thought that all his loyal bandsmen have a do for the next three weeks is to report at his New York office and get their shares from Manager Harry Aikin.

FROM
POST DISPATCH
St. Louis

IN OUR MIDST.

Down on Tenth street, in the dimly lit rear of a tiny book shop, you will find one of St. Louis' remarkable men. There is nothing particularly striking about his personal appearance, as you watch him emerging from behind shelves and stacks of tarnished volumes. But, as you move closer, you see the gleam of eye and the inimitable curve of mouth that mark the optimist. Under the heavy strain of life's vicissitudes he has come up smiling, singing along the pathway many a song of joy.

To be very prosaic, this man has written and published over 250 humorous pieces of verse, ballads and patriotic songs, among them "Shot to Pieces," 1914, and "The Ocean Must Be Free," 1917, to the latter of which Edwin Brahman set the music. This song was published after the sinking of the Lusitania and evoked praise from John Philip Sousa, Theodore Roosevelt, Josephus Daniels, then Secretary of the Navy, and Elbert Hubbard II.

Then, too, the man is a playwright, having written a five-act historical drama called "Bismarck, the Iron Chancellor," for Roland Buckstone, who has for many years appeared with E. H. Sothern in Shakespearean repertoire. The play was written in 1912, rehearsed in 1913 preparatory to a world tour, and was swept upon the rocks when the great flame arose in 1914. Meantime there was a great fete at the Players' Club in New York in honor of the man who now conducts the little book shop on Tenth street.

There was a time in his life when he wrote and produced sketches in which he directed his own company and in which he appeared himself, traveling in this way up and down the land.

Just now you may walk into his shop and hear him pecking at a typewriter, grinding out new ones. Give him a subject and 20 minutes' time and within that period he will hand you the song you ordered. There is considerable bustle about the shop nowadays, orders for a ballad called "Hearts" swamping the place. Musicians have called it the best instrumental piece in 20 years, and singers all over America are writing in for copies. Johnny Maher, an old Post-Dispatch newsboy, who used to sell papers on the Lindell Hotel corner of Washington avenue and Sixth street, has written the music. This boy, Maher, by the way, deserves a sketch himself, but all we can do now is to introduce the subject of this little item.—Dave John.

E. VOELKER.

SOUSA AND HIS BAND

Famous Leader and His Organization Heard with Pleasure at the Elm Rink.

To Sousa minus his beard, he had long ago resigned ourselves; but not without a throb of reminiscent regret did we accept this sacrifice to the world war.

From the programme published as recently as the morning of the concert, we had selected the Liszt Rhapsody and the Dale Dances of Yorkshire as promising especial pleasure.

Whether the "Study in Rhythms" (from the classics) would be ragged or not ragged was a matter for argument.

By seven-thirty last evening, no one would take up our bet that Dolan would conduct. With gentle insinuation, the publicity notices were preparing us for Dolan. Dolan conducted.

The programme was different in every number from the one published; the harp solo gave place to the xylophone, and plenty of it. During the Gargantuan chantings of this instrument, we happened to espy the Dantesque visage of Maestro Sarti and the genial time-nodding head of M. Mascarenhas. Realizing the lure that had brought these visiting Portuguese musicians to the Elm rink, the impression of Hamlet with Hamlet left out was redoubled. It was an effort to make sympathy outbalance chagrin.

The Goldmark overture, "In Spring Time," was beset with glowing dandies of sounding brass. As encore, "El Capitan" caused a ripple of delight marked here and there through the audience by the nod of just-graying heads. One could read visions of slipping, sliding, two-step days, dear to that generation. How much more wholesome than jazz was the Sousa of '93! Second encore: "Buddy."

Mr. Dolan fulfilled expectations in the style of his playing. His encore number: "O Lasso O Mine" brought out the sentimental qualities possible to the cornet when handled by a master of tone.

It would be interesting to know what the baton of Sousa himself could do for the a and b numbers of his suite: "Camera Studies." The third of the group: "The Children's Ball," was such a very nice party—such a whirl of merriment—that one couldn't miss anyone in particular. The swoop of confetti or paper streamers was deliciously revised. "Keeping Step With the Union," Sousa's latest march, survived the original programme as an encore.

The most enjoyable number was the unusual combination of voice, flute and harp. One wearies of the inevitable coloratura and flute. This "Wren" had a warmer note. Some timbre of the young singer was mated in the harp, for which one listened, rather than the lighter obligato. The encore, "Carry Me Back to Ole Virginia," was most acceptably and expressively rendered. Miss Baker's middle register is a bit unsure and sharp. Beyond that fault of possibly incomplete training, her voice is of much beauty and charm.

Whether Massenet failed or the hand of Sousa was needed, the "Angelus" did not impress. "Semper Fidelis" was greeted as encore.

Popular airs in the melange brought the first hint of ragtime to gladden the faces of the younger members of the audience. Then came on the encore card, something about "Piccolo Pic" or "pick" emphasized by three piccolos out in front. The xylophone gave as encores the ever-popular "Humoresque"; but the "Humoresque" with the soul left out. "Twelfth St. Rag," a further encore, should make rueful those who were not filling the few vacant seats in front. The nearest moment to Sousa without Sousa was when following "On the Campus" came the welcome placard: "The Stars and Stripes Forever." That was almost like old times with a row of brasses at the fore and "the best of them all," swinging along in great style!

Miss Hardgeman, the pretty girl of the violin, played with apparent ease of technique to the ear and eye but her temperamental sway was quite superfluous and marred the true temperamental feeling she displayed, particularly in the Dyrda "Souvenir" which came as encore. However, the

flowing beauty of her rendering should excuse the mannerism.

A chronicle of the programme; to which we would gladly add: "what the audience felt about it." but in spite of a studiously intentional mingling with the throng, not a whisper of opinion for or against or a word of disappointment could we hear. What does an audience discuss on the way home?

- The programme follows:
- 1—Overture, "In Spring Time," Goldmark
 - 2—Cornet Solo, "Carnival of Venice," Arban
 - 3—Suite, "Camera Studies," John Dolan.
 - (a) "The Flashing Eyes of Andalusia," Sousa
 - (b) "Drifting to Loveland,"
 - (c) "The Children's Ball,"
 - 4—Vocal Solo, "The Wren," Benedict
Miss Mary Baker.
(Flute obligato by R. Meredith Willson)
 - 5—Scene Pittoresque, "The Angelus," Massenet
 - Interval
 - 6—Melange, "The Fancy of the Town" (new), Sousa
 - 7—(a) Xylophone Solo, "Rondo Capriccioso," Mendelssohn
George Carey.
 - (b) March, "On the Campus" (new), Sousa
 - 8—Violin Solo, "Two Movements from Concerto in F-sharp minor," Vieuxtemps
Miss Florence Hardeman.
 - 9—Cowboy Breakdown, "Turkey in the Straw," Transcr. by Guion

THE LEADER, MANCHESTER, N. H. FRIDAY, SEPTEMBER 23,

SOUSA'S BAND GETS SPLENDID OVATION

Record Crowd at Brilliant Concert by Famous Players Under March King

The absence of Lieut. Com. John Philip Sousa, noted musical composer and leader of Sousa's band, known the world over and loved and respected by all the people of many chimes who have an ear for fine musical composition and expert direction, was the only feature that marred one of the most comprehensive musical programs, expertly rendered, ever staged in this city, except by the same aggregation of born musicians.

Sousa's absence was made necessary by injuries received while horseback riding about two weeks ago and his players were compelled to leave him in Philadelphia. As this was announced when the curtain went up, a wave of silence swept the auditorium from the floor to the room and a silent tribute was paid to the commander.

John Dolan, cornetist, stepped to the platform and without ceremony attempted with every effort possible to fill the position of leader in the absence of the Lieutenant. Applause from the floor proved that he had scored by his unassuming manner and although it was his apparent desire to pass the entire credit for the success to the players, the audience did not overlook his exceptional understanding of the technique of music.

To attempt to credit each individual player with the merit of his work and his part in last night's splendid concert, would be impossible in so short a space. It is sufficient to say that no better display of expert rendition of every style of music ever to be written, can be given, a condition which has made Sousa's band the leading band of the world and has crowned it with success and triumph on each of its 12 tours of the North American continent.

The most captivating number of the concert was perhaps the series of lively and fascinating marches written by the march king. No one can dispute his unsought claim to this distinctive title for when "On the Campus," was introduced it was easy to distinguish the fine technique and individuality of composition that makes Sousa's marches the popular choice in many lands, and among many nationalities of people.

"The Stars and Stripes Forever" fairly rung with patriotism and love of country. The introduction of a solo by three piccolos, seven cornets and seven trombones, finishing with a crescendo finale nearly brought down the house with thunderous applause.

Extrait de : LE BULLETIN DES
dresse : 15, Rue J.-J. Rousseau,
date : 24 SEPT 1921
signé :

Programme du concert qui sera donné demain dimanche au Jardin d'acclimatation, à 3 heures, en plein air, au kiosque de la musique : Washington Post, marche (Sousa) ; Marseille, valse (Desormes) ; Le Card, ouverture (A. Thomas) ; Gracieuse, solo de piston par M. Vignal de l'Opéra (E. Koch) ; La Fille du Régiment, sélection (Donizetti) ; Le Reve passe, marche (Krier) ; Nabuchodonosor, ouverture (Verdi) ; Philémon et Baucis, extraite (Gounod) ; La Mascotte, fantaisie (Aulic) ; Retraite française (J. Vidal).
Chef d'orchestre, M. E. Koch, de l'Opéra.

Opéra, 20 h. Samson et Dalila.
Opéra-Comique, 20 h. Louise.
Français 20 h. 15. Paraitre.
Odéon, 20 h. 30. Le Maître de son cœur.
Sarah Bernhardt, 20 h. 30. Les Deux gosses.

From OCT 3 - 1921 A
COMMERCIAL TRIBUNE,
Cincinnati, Ohio

Cincinnati will again be given the opportunity of welcoming a favorite when John Phillip Sousa and his band play two concerts on the afternoon and evening of Sunday, October 23. At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes it is well to remember that Sousa, organizing his band twenty-nine years ago, has never solicited funds nor asked favors where-with to endow his band. His genius in the musical world is placed almost entirely upon his ability to fathom the pulse beat of the people and to present to them music which lifts them from their surrounding atmosphere and creates vigor and determination in every beat.

The march "U. S. Field Artillery," gave a vivid and impressive illustration of that body in actual service and little wonder that the World war finished abruptly.

"The Fancy of the Town," one of the leader's latest productions, introducing a medley of old-time and popular songs, including "I Love a Lassie," "Tipperary," "The End of a Perfect Day," "Over There," "Hush-a-bye My Baby," and "Dardenella" was the most pleasing and fascinating number. It is doubtful if anyone left the theatre without having brought back to memory one of their old favorite songs.

John Dolan, leader and cornetist, won the admiration of all with his easy handling of the most difficult selection which he chose for his solo. Miss Mary Baker, attractive, pleasing and highly talented, soprano soloist, reached the hearts of every man, woman and child in her audience when with her highly-trained voice she sang the old favorite southern song "Carry Me Back to Old Virginia." George Carey, drummer and xylophonist, rendered several xylophone solos that could not possibly be surpassed for cleverness and skill. His "Humoresque" played with three hammers, was a masterpiece and was recognized quickly by the audience and responded to with loud applause.

No one will forget Miss Florence Hardeman and her violin. It is undoubtedly her choicest friend and the sweet melodic effects which she can draw from it greatly pleased the ear.

From OCT 3 - 1921
TIMES
Hartford, Conn.

"Lightnin'"
Reared among the Indians, left twice for dead on the battlefield, first employer of John Phillip Sousa and contemporary of Booth, Barrett and Modjeska, there were few dull moments in the early career of Milton Nobles, the veteran actor who will be seen in the title role of John Golden's production of "Lightnin'" at Parsons's theater all of the present week beginning to-night with matinees on Wednesday and Saturday. Mr. Nobles emerged from four-

teen years' retirement to appear in the famous comedy success at the Gaiety theater, New York, and the leading reviewers praised his work enthusiastically.

Born of New England stock in Stillwater, Minn., in the middle forties, long before Minneapolis or St. Paul existed, Nobles is a link with the shadowed past in the theater. He was 14 when he enlisted, with the connivance of friends, in the Union army, and his thirst for action was more than gratified. With Grant before Vicksburg and in many other famous battles he was in the thick of the fighting. Stricken with malarial fever, he was twice laid out for dead, with a sheet over his face. The second time his mother, kissing the supposed corpse good-bye in the base hospital, found him breathing and saved him from being buried alive.

Nobles's first theatrical engagement was with Susan Denim, popular in repertoire in the west in the early days. The budding thespian was eighteen but in spite of his youth he became the company's leading man. Important engagements in various parts of the country followed, including a period on the Pacific coast, whether he journeyed on the second overland train that passed over the new Union Pacific line. He "barnstormed" in the far northwest with Mr. and Mrs. Frank Bates, parents of Blanche Bates, before Seattle or Vancouver was thought of.

Under the visiting star system, Nobles supported Lawrence Barrett, Edwin Booth, Edwin Forrest, Lotta, Maggie Mitchell, John A. Owens, Edwin Adams and Joseph Jefferson at the Pittsburgh Opera house in 1871. Then he became a star in his own right and in 1878 established his own company, which flourished under his management for twenty-eight years. Among Nobles's most popular successes, written by himself and with his wife, Dolly W. Nobles, co-starred, were "The Phoenix," "Love and Law" and "The Sire's Son."

FRIDAY, SEPTEMBER 23, 1921.

STRAND

Sousa's band Thursday evening at the Strand was greeted by an audience which filled the theatre from roof to floor. The famous bandmaster himself was not present, and the concert was conducted by John Dolan, trumpet soloist of the organization.

The program did not include, as was hinted, all forms conceivable of music, but most of the best music written for band aggregations. It would be commonplace to state that the ensemble of the artists was perfect. It may also be said that Sousa showed in his "registration" firm desire not to yield to a too popular sense of effect, but refrained from bringing too forcibly to the fore some of the musical individualities made famous since the advent of the jazz music.

The mastery which distinguishes Sousa's orchestration was particularly emphasized when he arranged the accompaniment to Miss Mary Baker's solos.

It was announced at the beginning of the concert that Mr. Sousa could not lead his band, as he had been the victim, a couple of weeks ago, of a riding accident. Later on it was learned that he had a serious concussion of the spine, and that he would not appear any more in public in his capacity as a leader, and that, after a couple of weeks, the whole organization would be given a three weeks' vacation.

Members Of Sousa's Band Entertained at The French Studio

In accordance with their custom of entertaining artists, the French's opened The Studios after the concert of last evening to a number of those who had attended and gave opportunity to meet the soloists and conductor for a short acquaintance.

The artists who were present included Mr. John Dolan, who conducted in place of Lieut.-Commander Sousa, Miss Mary Baker, soprano, Miss Florence Hardeman, violinist, Miss Winifred Bambrick, harpist, Mr. George J. Carey, and several other instrumental soloists.

Miss Bambrick is one of the favorite harpists playing for the Edison musical laboratories, and, though very young, is considered one of the greatest harpists of the day. In answering Mr. French's question as to why she had not made more recordings, she said last night that most of her work had been destroyed in the fire which proved so disastrous to the Edison company at the beginning of the war. Since that time she has been unable to duplicate her work, but expects to do so this season. Fully fifteen selections re-created by Edison from her playing were lost in the fire.

The visiting artists were introduced to Mr. French, senior, whose paintings were enjoyed. Miss French acted as hostess and the artists were introduced to their many admirers before leaving for the hotel.

from
Evening Globe
New York

OCT 14 1921

ROUND the TOWN

WITH S. JAY KAUFMAN.

The Art Review, since its first number, has been overhauled and reorganized. All the arts will be featured. Especially those which are more or less neglected by our magazines. Painting, sculpture and music will be given elbow room, as will books, the drama and the "silent drama." Before long, too, color will play an important part in the publication. Splashed through the pages in such a way that will be almost extravagant. That's their programme. We have just had an inkling what they are doing, and we wish them a colorful journey.

Congratulating Mr. Albee.

Few celebrations of a theatrical nature in recent years have aroused the nation-wide attention now being expressed in the "Third of a Century" anniversary of the B. F. Keith vaudeville circuit, which during that interval of time has developed from one theatre in Boston to an amusement institution. Since the announcement of this occasion was first made E. F. Albee, the principal owner of the circuit and its directing genius, has been overwhelmed with messages of congratulation. The widespread influence of the circuit's activities is shown by the great variety of names included in the list of well-wishers. Messages have come from governors, mayors and other public officials, military and naval headquarters, the clergy, educational and musical personages, and society leaders, as well as the leading figures in stage and letters. Conspicuous on the interesting list of names were those of Gatti-Casazza, John McCormack, Joseph P. Tumulty, John F. Hylan, Amelia Galli-Curci, George M. Cohan, John Philip Sousa, Will H. Hays, Rodman Wanamaker, Charles Dillingham, Admiral Glennon, David Belasco, Daniel Frohman, Walter Damrosch, Father Francis Duffy, Mrs. Harriman, Otto H. Kahn and Nathan

THE BROCKTON TIMES, MONDAY, SEPTEMBER 26, 1921

HUGE AUDIENCES PAY THUNDEROUS TRIBUTE TO SOUSA MUSICIANS

Afternoon and Evening Concerts Played to Packed Houses—To Announce Extent of Benefit to High School Music Fund as Soon as All Returns Received—Estimate Auditors Numbered Over 2200.

Afternoon and evening concerts by the world famous Sousa band Saturday in High school assembly hall netted a substantial benefit to be added to the High school music fund and enthused more than 2200 auditors to remarkable manifestations of appreciation.

The excellent programs by the band included Sousa marches and popular numbers. The band was assisted by John Dolan, cornet; Miss Mary Baker, soprano; Miss Winifred Bambrick, harp; Miss Florence Hardeman, violin.

The soloists contributed excellent features and won high approval. Because of recent injuries, America's greatest bandmaster, Lieut.-Com. John Philip Sousa was unable to be present. In his stead, Cornetist John Dolan directed. His success was adequately demonstrated by the applause bestowed on his work and that of the great band. There were 900 at the afternoon concert and more than 1200 in the evening and hundreds more heard the famous Sousa marches and other features from the school yard and nearby streets. Windows of the hall were open.

The afternoon program was specially arranged as a music appreciation benefit for High school and other pupils of the city. They were given preference in the allotment of tickets and special prices were adjusted for their benefit. Chairman C. Harold Porter of the school committee and his associates, Headmaster Merle S. Getchell of the High school and Director of Music George Sawyer Dunham aided to the huge success that attended the concerts. A definite announcement of the money gained for the music fund will be made as soon as accounts are all in.

The afternoon program included special numbers arranged to show off the values of the various instruments that enter into the blending of harmony in a great band and the creation of splendid concert music.

The band numbers included Liszt's rhapsody, "The Fourteenth," a suite arranged by Leader Sousa, "Three Quotations," the "Hymn to the Sun" from the Mascagni "Iris," Sousa's mixture, "Showing Off Before Company," an instrumental demonstration and descriptive; Sousa's own march, famous during the World War, "Keeping Step with the Union," and Wood's "Dale Dance of Yorkshire." Some of Sousa's marches were given as encores. The band was thunderously applauded by the High and grade school pupils and the scores of elders who joined in the audience. The soloists were equally popular. Miss Bambrick's harp seemed to be the favorite, as adjudged by the volume of applause. The mixture arranged by Sousa included some of the everyday popular compositions and the better jazz.

EVENING PROGRAM

High school assembly hall was again crowded in the evening with an audience that enthusiastically manifested its appreciation for high class band music, generously punctuated with stellar solo specialties. Cornetist John Dolan again was leader. His direction was admirable, his cornet solos won tremendous ovations from a great crowd that enjoyed the magnificent program, including vast gatherings in the High school yard and on the sidewalks of Highland street. Open windows made it possible for hundreds outside to enjoy the music. Scores of autos parked in nearby Warren avenue, Highland street and Goddard road while the occupants listened to the band and applauded with as much fervor as those in the hall.

The program in detail was the same as won the commendation of the great crowd at the Boston Symphony concert the previous Sunday. The opening number was the famous Goldmark overture, "In Spring Time." There is much of fiery splendor in this selection. Sousa's band was thoroughly incendiary in putting the flame of instrumental passion into the interpretation. It falls away momentarily into a soft theme then develops into episodic rhythm, presents the voice of birds seemingly in swelling concert and then breaks into a finale that stirs the

Sousa's own arrangement, "Camera Studies," a group, including "The Flashing Eyes of Andalusia," "Drifting to Loveland," "The Children's Ball," brought the versatility of the band to the fore. It was splendid variety, and all the power of the instrumental elements that make up the wonders of a Sousa rendition were in the radiation of harmony. That historically famous, beautiful Massenet number, "The Angelus," in the "Scene Pittoresque," was the closing number of the first period. Its presentation was highly meritorious. The Sousa band played it as a concert feature in years gone by in this city. The present band equals or betters the previous renditions.

SECOND PERIOD

Tunes, popular during the past decade were given in a melange arranged by the great bandmaster and entitled, "The Fancy of the Town," "Over There," "Keep the Home Fires Burning," "Dardenella," and other numbers complete were included. There was enough of the higher class jazz to popularize the number throughout. Variety, tone, range and gradation of volume and instrumental harmony featured the mixture.

"On the Campus" is one of Lieut. John Philip Sousa's latest marches. It stirs the blood, soothes and inspires, and his own band plays it with a finish that the audience, with so many of the wellknown lovers of good music of this city and nearby towns included, was fairly enraptured. The catchy cowboy breakdown, "Turkey in the Straw," by the colored composer, Guion, was the closing number. It was well done. It seemed, however, rather a light selection for so great an organization as Sousa's own band to present for a finale. The audience was rather expectant of a dashing encore, something characteristically tremendous and Sousa-like, but did not get it.

The encore numbers by the band were some of the best of the Sousa marches. When these are given by John Philip Sousa's aggregation, they satisfy the longing of the human soul for something that amazes, delights, then inspires. "Comrades of the Legion," "Semper Fidelis," "Bullets and Bayonets" and "The Stars and Stripes Forever" were offered. Instrumental power, harmony and thrill were demonstrated. Semper Fidelis, with the trumpeters at the footlights, and the Stars and Stripes Forever, aroused the audience into appreciation at first, then to demonstrative commendation. The flutes, trumpets and trombones marched to the front of the stage in the Stars and Stripes number and blared that indescribable soul moving splendor of American band music until the audience could no longer contain itself and broke into a wild approval.

CORNETIST STARS

John Dolan's concert solo, "Carnival of Venice," was a distinctive hit. The audience warmed under the influence of his excellent toning of the old favorite. The band with its sweet dreamy accompaniment gave strength to the number. Mr. Dolan responded to the demand for encores and he played with such great power the audience was loth to allow him to direct the band again. Miss Mary Baker's soprano solo, "The Wren," won instant appreciation. The flute obligato by R. Meredith Willson was a pleasing sidelight of the singing beauty and dramatic eloquence of her effort. Her response to the audience's demand was "Carry Me Back to Old Virginny." It was exquisitely done. She was recalled again and sang "The Nations of Minnetonka."

Miss Winifred Bambrick, harpist, who thrilled the afternoon concert auditors, accompanied Miss Baker on the recall number and also entered into the beauty of the program as accompanist for Leader Dolan's encore selection with the cornet. Miss Bambrick played with the band in its several concert numbers in the evening. Her harp harmony frequently accented the band's excellence.

The spell of delicate music was woven in the evening by Miss Florence Hardeman, violin. Her number was the Vieuxtemps double movement concert number in E-sharp major. There

was soft melody, the celestial tone of human feeling and dreamy sweetness, then an outburst of power. Her encore numbers were rewarded with hearty approbation.

The thrilling inspiration of good xylophone music was produced by George Carey. He opened with the Mendelssohn, "Rondo Capriccioso." The audience was aroused by the expressiveness, the wonder of Mr. Carey's work with the batons. He returned for a second success and then the crowd insisted on a third selection and he offered the popular "Whispering," the band playing a strong background of this delightful song and dance writing of a year or more back. It was merely an introduction, too, as "Margie," another of the recently popular fox-trot orchestrations followed and this, too, enthused the crowd into thunderous manifestation of its satisfaction.

THE PORTLAND HERALD

CROWDS HEAR SOUSA'S BAND

Peerless Organization is Cleverly Directed by John Dolan—

Sousa's Band, without Sousa, gave two concerts in Portland yesterday, both in the City Hall auditorium. It was announced from the stage that because of an injury some days ago the famous band leader was unable to accompany his musicians in this tour. Naturally, many persons were disappointed, but even the absence of their director did not prevent the musicians from giving one of the best band concerts ever heard here.

We are not quite sure but that John Dolan, who handled the baton, didn't do equally as well as Sousa could have. Mr. Dolan is the band's concert master and cornet soloist. At all times he had the musicians in perfect harmony and rhythm. There was a large crowd at the afternoon concert and the auditorium was filled at night.

Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Mr. Dolan, cornetist, and George Carey, xylophonist, were soloists. Naturally, a Sousa band program is replete with Sousa's own compositions. And no other band can play such thrilling, stirring and catching selections as "The Stars and Stripes Forever," "On the Campus" and "El Capitán," like the march king's own aggregation.

The program was well varied, the lighter variety of airs being featured. Mr. Dolan is recognized as the foremost cornetist in the world, and when one heard his "Carnival of Venice" he easily understood how the title was bestowed.

Mr. Carey's several numbers were most excellent and he responded to three encores. His "Humoresque," playing with four hammers, was a classic. Mr. Carey is welcome any time in Portland, especially if he brings his xylophone.

Both Miss Baker and Miss Hardeman were at their best. They are clever artists. Especially to be commended is the singing of "Carry Me Back to Old Virginny" by Miss Baker and Miss Hardeman's rendition of Traumerel.

It would be amiss not to mention the three piccolo players and the players of the brass instruments who were outstanding in several numbers.

ESTABLISHED 1881

From OCT 4 - 1921
Star-Eagle
Newark, N. J.

Sousa is not so deaf that he didn't hear the story that he had lost his hearing. Whereupon he denied it, and now everybody is glad he heard it.

"Somebody suggests kilts for men." Evidently a woman. Put kilts on men and never again would they have the nerve to criticise feminine styles.

Genuine Mystery in Sousa's Whereabouts

His Name Was on DeWitt Register, But He Wasn't There—Rotarians Told Too Late to Cancel Banquet—Bandmen Themselves Mystified

John Phillip Sousa wasn't in Lewiston yesterday. This may be positively stated, although for a time there was a lot of mystery about it. It was definitely announced that he was coming, and the audience was permitted to assemble in City Hall under that impression. His name appeared on the register of Hotel DeWitt. Several swore positively they had seen him in the lobby. But—evidently they didn't. He had accepted an invitation to be guest at a banquet tendered by the Lewiston-Auburn Rotarians; but he did not send even them a word of apology or explanation. They received news from Augusta that he was not coming, but too late to make any change of arrangements; so the banquet was turned into a sort of informal Rotary meeting, at which plans for the forthcoming conclave at Poland Spring were principally discussed.

Meantime, nobody seems to know where Mr. Sousa is. Members of the band, questioned Wednesday morning at the DeWitt, hadn't the faintest idea. They thought that he might join them in Portland, where they play this evening, but they could say nothing definite.

(Con't on 12th page)

(Continued from first page)

Promised to Come.

To begin at the beginning: Sousa was injured a short time ago by a fall from his horse. But the following telegram, sent to the Lewiston Journal by his manager, Harry Askin, and duly printed at the time, appears to have been self-explanatory:

"Am happy to wire you that Mr. Sousa's recovery has established a new record in medical history. Doctors this morning gave him permission to take up his tour. He will positively appear in Portland at Lewiston on the dates booked. Wonderful physical condition marvelous will have accomplished great triumph."

After that—lacking any substantial statement to the contrary—it naturally was assumed that Sousa would be here in person. He accepted an invitation to be guest at the Rotarian banquet, and there was no intimation from any source that he had made a change of plans.

Rotarians Surprised.

"The first I knew he wasn't coming," said President Whittum of the Rotary club, questioned by a Lewiston Journal reporter, "was when Phil Pottle, our secretary, came in to see me. This was shortly after 2 o'clock, Tuesday afternoon. Phil said he had received a telephone message from Augusta that Sousa wasn't coming—would be unable to come because of an injury received in a fall from his horse. I was just starting for Augusta, where I had expected to meet him, but of course gave up this plan. "By this time it was too late to cancel the banquet, and so we held it as per schedule. We had a good time, even as it was, and plans for the Rotary convention at Poland were discussed at some length. "After the banquet, feeling it would be courteous to greet a brother Rotarian if he were in town at all, I went alone to the DeWitt. He was not there, very plainly, although I was given to understand that he had registered. After the concert I went upon the stage and asked one of the substitute directors—it wasn't Mr. Dolan; I don't know the name—if he could tell me where Sousa was. Her reply promptly that Sousa was in Philadelphia and had not joined the band for this tour at all! And yet, as I understood it, the message received by Mr. Pottle from Augusta intimated that he was in that city but felt too ill to come to Lewiston!"

Mr. Pottle left for Boston very early Wednesday morning, and so could not be questioned by the reporter following his interview with President Whittum.

A Belated Statement

Wednesday forenoon, at the DeWitt hotel, the mystery seemed to deepen. There was the name of John Phillip Sousa on the register, sure enough; and it was said at the desk that he had given orders not to be disturbed. So reporters cooled their heels in the lobby for an hour, and then the mystery was partially explained. A member of the band had registered for Mr. Sousa, and, when he failed to appear, had evidently occupied his room.

Finally a bandsman appeared in the lobby and was asked for some sort of explanation. He hesitated a moment and finally replied that the manager of the band had taken a very early train for Portland—and he, the speaker, had no authority to say anything officially. He added: "I can say, however, that we confidently expected Mr. Sousa to appear up to the very last minute. We had advertised his appearance because we expected him to be present. He was injured, not seriously, in a fall from his horse, but the doctors assured him that he would be in condition to rejoin the band in Lewiston."

"The band has now been on a tour for 12 weeks, and we have engagements to fill which were booked far ahead. We realize that a good many people were disappointed in the non-appearance of Mr. Sousa; but so were we, for we like to have him with us. If the applause was any indication of enjoyment, however, I am sure the public got its money's worth. We have seldom played to a more appreciative gallery. If any person had been disappointed in Sousa's non-appearance, how would he have felt if neither Sousa nor the band had come?"

Sousaless Concert in Lewiston, Tuesday

Band There, But Not Their Leader—Band Program Suffered a Little, but the Soloists Were Good

It was a Sousaless Sousa concert in Lewiston Wednesday night.

This is not quite correct either, for, so imbued have his men become with the spirit of Sousa that it is always with them and the ever-captivating Sousa marches and the unique instrumentation spoke eloquently of the absent band-master.

It was also the largest-attended concert Lewiston concert-goers have known, according to the declarations of the masses jammed in stairways and passages, making their way, inch by inch, from the outer door to the hall, trying to squeeze by the crowd that pressed the ticket window for "standing room", which was all there was left

at the time the doors were opened. The attendance even beat that of last year's Sousa concert. Outside there was every evidence of an event of unusual importance. Lines of automobiles radiated from City Hall down all the surrounding streets and many people, not all youngsters either, were lined up across the street to hear Sousa's band from that vantage point. There was also the usual park annex to the concert.

The nineteen hundred to two thousand persons in the hall were picking out old favorites and new faces as the band men filled the City Hall stage and on the qui vive for the appearance of the bandmaster, whose brisk salute and business-like wave of the baton should open the evening's delights, when the announcement came that Mr. Sousa, owing to a slight accident, would not be able to conduct that evening, and, in place of the familiar, commanding figure, a slight, straight, rather athletic-looking youth, with dark face and modest manner, slipped into the place before the director's stand and, signalled his men to strike up. They were half thru the opening overture before the audience had recovered from its surprise and speculations as to whether Mr. Sousa had met with another accident since arriving in Lewiston or whether his indisposition were due to the accident received a couple of weeks ago.

Perhaps the band did not play with quite its usual pep, certainly the magnetic personality of its great leader was lacking, but it was an enjoyable concert, nevertheless, and when the audience recovered from its first disappointment, for Sousa is the idol of band devotees, it gave Conductor pro tem Dolan and the men a hearty support and enthusiasm mounted as the band swung into "El Capitan" and "Stars and Stripes Forever", with all its old-time verve. None of the newer numbers received the spontaneous demonstration of these perennial favorites.

Goldmark's overture, which opened the program, was full of the joyous ardor of spring, with the glad notes of birds and the awakening of life. The band has been enlarged since last season and the first fiery theme, and the second more subdued and melodious theme, gave fine opportunity for the exceptionally good cornet section and the perfectly attuned and apple reed section. One of the encore numbers following this, "Biddy", its fantastic, whimsical conceits brought out by an odd arrangement on muted cornets, stirred the listeners to almost as much enthusiasm as the Sousa two-steps.

This was distinctly John Dolan's night. Surely Mr. Sousa made no mistake when he picked him to succeed Herbert Clarke, the veteran cornetist who was with him on all his visits to Lewiston in years gone by. He is a natural leader, a finished musician and of pleasing personality. In his difficult position, Wednesday night, he managed his men well, and with a self-effacing modesty that conceded the plaudits to the men who played.

As a cornet soloist, he is considered by many of the critics second to none in the country and his solo, "Carnival of Venice" was one of the biggest hits of the evening. The last wonderful high notes were almost lost in the resounding burst of applause. One cannot fail to be impressed by the remarkable smoothness and ease with which he glides thru intricate passages or gratified by his beautiful tones.

There was no more delightful number on the program than the "Camera Studies," Lieut. Sousa's new suite. It is in this style of tone

pictures and descriptive music that Sousa and his band excel and are excelled by none. There are vivid flashes of tone color that catch the ear and intrigue the senses as gorgeous painting catches the eye. "The Flashing Eyes of Andalusia," was first and the band gave you the whole romance, said in the clashing of castanets and the witching Spanish rhythms.

Then the band took you "Drifting Off to Loveland," on dreaming waves of melody, led by the oboes. "The Children's Ball" was a musical frolic. You could hear the tripping of buoyant feet and it ended in a veritable whirlwind of fun.

This concert gave opportunity to hear a number of the late Sousa marches, "On the Campus," which is exceptionally melodious, "Keeping Step With the Union," "United States Field Artillery" and others. Most of these were inspired by the late war. One in particular was a spirited urge to battle, proclaimed by seven trumpets, which came to the front, sounding above the martial tread of the army, the Sousa-phases adding to the massive effects.

The "U.S. Field Artillery" ended with a snap and a bang to the unbounded delight of the small boys. There was one of Sousa's musical melanges, "The Fancy of the Town," a review of the popular favorites of the last decade, giving the instruments a chance to show off a bit, to surprise with unusual combinations, and to come to the front in groups, a scheme that never fails to arouse prolonged applause. There were combinations of saxophones and French horns; of oboe and harp and a flute trio, with the rest of the band in subdued harmony.

The soloists were exceptionally good. A xylophone solo always takes with the public. George Carey is a wizard with the xylophone and his instrument is a unique one, made especially for him, somewhat after the style of a marimba, its melody and being of a very unusual quality and degree. Mr. Carey played a rather unusual selection for a xylophone, Mendelssohn's "Rondo Capriccioso." All the while he was playing it, the electric lights were playing caprices of their own but it did not appear to jar the musician in the least. He can manage three sticks as well as two and played "Humoreske," with three parts which was so effective that another encore was demanded.

Miss Florence Hardeman, the violinist, altho young, showed surprising maturity in playing and her concerto in F-sharp minor by Vieuxtemps was marked by artistic taste and skill. Her two encores, "Souvenir" and "Traumerie" were lovely and merited the generous applause.

Miss Mary Baker, the soprano soloist, had a light, flexible voice which came out to good advantage in her bird song, with flute obligato by R. Meredith Willson. One of her encores was the old plantation melody, "Carry Me Back to Ole Virginia," with an odd accompaniment of muted trombones, and the other the beautiful Indian song, "By the Waters of Minnetonka," with harp accompaniment.

But the features of a Sousa concert are too numerous to mention. There are too numerous to mention, "The Angelus," with incredibly soft and beguiling harmonies of the brasses, which sounded as if coming from a big organ, and in striking contrast, the concert ended in a "Cowboy Breakdown," where the shuffling of heavy feet sounded beneath the exuberant tune of "Turkey in the Straw," and it must be confessed, the feet of a portion of the audience hurrying to catch cars and trains.

"The Angelus" by Massenet as played by the band was of a more solemn, religious nature. The reedy instruments gave forth tunes that brought to one's mind eye lofty cathedrals, dim arches. The bells pealed out, the deeper tones sounded and were echoed by the higher tones, until all was caught in one grand, swelling flood of harmony.

A new Sousa composition is a melange, "The Fancy of the Town," which includes airs from popular tunes of the past ten years. Oh, wouldn't that be grand to dance by? Everybody's toes wiggled or wanted to. A clever introduction was followed by a feast of the old tunes. "Over There," "Missouri Waltz" and many not so old brought up memories, also not so old.

"Piccolo Pic" by Slater was a highly enjoyable encore. Three piccolo players came down to the front of that stage and carried along the tune. Then this was followed by more popular airs, in which George Carey featured more prominently with his xylophone. And through it all the leader was just as soldierly as ever. How could he keep from jazzing a bit?

Another artist of the afternoon was Miss Florence Hardeman, violinist, who played "Two Movements from Concerto in F Sharp Minor" by Vieuxtemps. "Turkey in the Straw," transcribed by Guion was the final number and it was a smash-up good ending for a characteristic afternoon of American music as presented through the training of America's leading bandmaster, a man who has done much for the music of America.

SOUSA'S BAND MINUS SOUSA— BUT THRILLS MANY

Sousa's band—without Sousa—appeared in concert Tuesday afternoon at the Augusta City hall. Even though general expressions of regret because of the absence of Sousa, were heard on all sides, the band was not one bit less entertaining. The music was wonderful, soul-inspiring, elevating generally and all that, and the audience forgot its disappointment in the hearing of the expressions and the result of the remarkable training of the master leader. The capacity of the house, 1400, was almost fully occupied. The concert was scheduled to start at 2 o'clock but it was nearer 2.30 o'clock, when John Dolan, cornetist soloist of the band, appeared in the center of interest and the concert began.

Lieutenant Commander Sousa met with an accident several days ago, not yet being able to appear in concert. He is daily expected to take up his duties as leader and it was hoped up to the last minute that he would be at the Augusta concert. Mr. Dolan, nevertheless, was enthusiastically received, after the first thoughts of disappointment had given way to graciousness on the part of the audience.

Overture, "In Spring Time," by Goldmark was the opening number. It is most aptly described in the following quoted words: "The principal theme, a fiery subject delivered by the single reeds. This is worked over with much modulation and eventually leads into the quieter second theme, put forward by the soprano brass. Episodic matter is heard, bird-like passages are re-introduced, after which a final section brings the overture to a brilliant conclusion."

Then encore, "El Capitan," one of Sousa's marches, was a delight to the audience. It sounded familiar and when it was announced by placard, as were all the encores, a spontaneous applause crowded upon the music.

To lead a band is the hope and joy of many a small boy's heart. Noticed in the audience Tuesday afternoon was a very small boy, who early took a rhythmic interest in the music. He beat perfect time, keeping exactly in motion with the leader. It was a grand good time for the little fellow until father was brought out of his enjoyment for a short time to stop his son.

That "music hath charms" was most aptly expressed by the audience. Everyone looked so complacent, peaceable and at ease with the world that even a Bolshevik couldn't have started a riot in that crowd.

"Carnival of Venice" by Arban was played by John Dolan, substitute leader of the band. It was a swinging, lifting tune, expressed in silver tones by the golden instrument. Mr. Dolan's offering was a pretty design complimented by the clever background—the orchestra. In the audience was a lady who has the happy faculty of being able to tell most any note by ear. She claims that Mr. Dolan's notes included low G to high E flat. This same lady has a brother who at one time toured the world in this same band of Mr. Sousa's. Mr. Dolan was obliged to respond to an encore, which he most alertly did. His encore was "Lassie o' Mine," waltz, and that part as played with the mute was expressively sweet.

Three highly entertaining offerings as written by Mr. Sousa, "The Flashing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball" was next. Each one was distinctly different than the other. And "The Children's Ball" was characteristically for children. It even ended like a children's party, with spin wheels, sky rockets, stars, fire crackers, everything, a real show of fireworks—all expressed through the wonderful instruments.

For encores there were a number of Sousa's marches, each one delightfully rendered. For who could do a better job of rendering a Sousa march than Sousa's own band? "Keeping Step with the Union," "Semper Fidelis" with the seven cornetists standing up in front, "On the Campus" and that old favorite, "The Stars and Stripes Forever" were included in Sousa's marches.

Miss Mary Baker sang "The Wren" by Benedict. Her sweet, throaty tones presented with a pleasing stage appearance, made Miss Baker's solo most delightful. For her encore she sang an Indian song, soft and like a lullaby. The flute obligato by R. Meredith Willson was a asset to the afternoon.

THE BANQUET

Absence of Chief Guest Surprising, but T Along Very

As stated, Mr. Sousa the Lewiston-Auburn banquet, held Tuesday the Androscoggin Electric building on Main street, was scheduled to be honor, but President Dolan had been received from in the middle of the afternoon that he could not attend. About 80 were present. Rotarians, their ladies and they enjoyed an elaborate, served by Grant. At the President Whittum outlined the plans for the fall conclave of the Rotary clubs of New England is to be held at Poland Spring September 28th to October 1st. Pottle then filled in all what friend "Bill" had left out, and when "Phil" got thru, "Bill" remembered several things that neither of them had said. The meeting then adjourned and the party went to Lewiston City Hall, for the concert.

FROM OCT 2 - 1921M
Evening Public Ledger
Philadelphia, Pa.

SOUSA STARTS HOME

Bandmaster, Hurt Here September 6, Able to Travel Now

Lieutenant Commander John Phillip Sousa, director of Sousa's Band, has returned to his home in Port Washington, Long Island. Injured when he was thrown from his horse in Abington Township, September 6, Mr. Sousa was taken to the Huntingdon Valley Country Club, at Noble, and for the last month has been under the care of specialists.

It was at first thought his injuries were of minor character, but it required almost four weeks of constant care and treatment before the improvement was of such character that he could return home. Accompanied by Dr. Sumner Cross, of Jenkintown, and members of his family, Mr. Sousa was taken to the North Philadelphia Station of the Pennsylvania Railroad, the trip to Long Island from that point being made by train. According to the physicians, complete recovery is now a matter of a short time.

From OCT 3 - 1921M
INQUIRER
Philadelphia, Pa.

SOUSA RETURNS HOME

Band Leader Injured in Fall From Horse Is Recovering

Lieutenant Commander John Phillip Sousa, director of Sousa's Band, and composer of marches and operas, has returned to his home in Port Washington, Long Island.

Injured when he was thrown from his horse on Elge Hill road near Old York road, on September 6, Lieutenant Commander Sousa was taken to the Huntingdon Valley Country Club, at Noble, and since then has been under the care of eminent surgeons and specialists.

Dr. Sumner Cross, of Jenkintown, and members of his family accompanied Lieutenant Sousa from Noble to Long Island. According to the physicians, complete recovery is now a matter of a short time.

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

Genuine Mystery in Sousa's Whereabouts

His Name Was on DeWitt Register, But He Wasn't There—Rotarians Told Too Late to Cancel Banquet—Bandsmen Themselves Mystified

John Phillip Sousa wasn't in Lewiston yesterday. This may be positively stated, although for a time there was a lot of mystery about it. It was definitely announced that he was coming, and the audience was permitted to assemble in City Hall under that impression. His name appeared on the register of Hotel DeWitt. Several swore positively they had seen him in the lobby. But—evidently they didn't. He had accepted an invitation to be guest at a banquet tendered by the Lewiston-Auburn Rotarians; but he did not send even them a word of apology or explanation. They received news from Augusta that he was not coming, but too late to make any change of arrangements; so the banquet was turned into a sort of informal Rotary meeting, at which plans for the forthcoming conclave at Poland Spring were principally discussed.

Meantime, nobody seems to know where Mr. Sousa is. Members of the band, questioned Wednesday morning at the DeWitt, hadn't the faintest idea. They thought that he might join them in Portland, where they play this evening, but they could say nothing definite.

(Con't on 12th page)

(Continued from first page)

Promised to Come.

To begin at the beginning: Sousa was injured a short time ago by a fall from his horse. But the following telegram, sent to the Lewiston Journal by his manager, Harry Askin, and duly printed at the time, appears to have been self-explanatory:

"Am happy to wire you that Mr. Sousa's recovery has established a new record in medical history. Doctors this morning gave him permission to take up his tour. He will positively appear in Portland and Lewiston on the dates booked. His wonderful physical condition and marvelous will have accomplished a great triumph."

After that—lacking any subsequent statement to the contrary—it naturally was assumed that Sousa would be here in person. He accepted an invitation to be guest at the Rotarian banquet, and there was no intimation from any source that he had made a change of plans.

Rotarians Surprised.

"The first I knew he wasn't coming," said President Whittum of the Rotary club, questioned by a Lewiston Journal reporter, "was when Phil Pottle, our secretary, came in to see me. This was shortly after 2 o'clock, Tuesday afternoon. Phil said he had received a telephone message from Augusta that Sousa wasn't coming—would be unable to come because of an injury received in a fall from his horse. I was just starting for Augusta, where I had expected to meet him, but of course gave up this plan."

"By this time it was too late to cancel the banquet, and so we held it as per schedule. We had a good time, even as it was, and plans for the Rotary convention at Poland were discussed at some length."

"After the banquet, feeling it would be courteous to greet a brother Rotarian if he were in town at all, I went alone to the DeWitt. He was not there, very plainly, although I was given to understand that he had registered. After the concert I went upon the stage and asked one of the substitute directors—it wasn't Mr. Dolan; I don't know the name—if he could tell me where Sousa was. Her replied promptly that Sousa was in Philadelphia and had not joined the band for this tour at all! And yet, as I understood it, the message received by Mr. Pottle from Augusta intimated that he was in that city but felt too ill to come to Lewiston!"

Mr. Pottle left for Boston very early Wednesday morning, and so could not be questioned by the reporter following his interview with President Whittum.

A Belated Statement at the DeWitt forenoon, at the DeWitt hotel, the mystery seemed to deepen. There was the name of John Phillip Sousa on the register, sure enough; and it was said at the desk that he had given orders not to be disturbed. So reporters cooled their heels in the lobby for an hour, and then the mystery was partially explained. A member of the band had registered for Mr. Sousa, and, when he failed to appear, had evidently occupied his room.

Finally a bandsman appeared in the lobby and was asked for some sort of explanation. He hesitated a moment and finally replied that the manager of the band had taken a very early train for Portland—and he, the speaker, had no authority to say anything officially. He added: "I can say, however, that we confidently expected Mr. Sousa to appear up to the very last minute. We had advertised his appearance because we expected him to be present. He was injured, not seriously, in a fall from his horse, but the doctors assured him that he would be in condition to rejoin the band in Lewiston."

"The band has now been on a tour for 12 weeks, and we have engagements to fill which were booked far ahead. We realize that a good many people were disappointed in the non-appearance of Mr. Sousa; but so were we, for we like to have him with us. If the applause was any indication of enjoyment, however, I am sure the public got its money's worth. We have seldom played to a more appreciative gallery. If any person had been disappointed in Sousa's non-appearance, how would he have felt if neither Sousa nor the band had come?"

Sousaless Concert in Lewiston, Tuesday

Band There, But Not Their Leader—Band Program Suffered a Little, but the Soloists Were Good

It was a Sousaless Sousa concert in Lewiston Wednesday night.

This is not quite correct either, for, so imbued have his men become with the spirit of Sousa that it is always with them and the ever-captivating Sousa marches and the unique instrumentation spoke eloquently of the absent band-master.

It was also the largest-attended concert Lewiston concert-goers have known, according to the declarations of the masses jammed in stairways and passages, making their way, inch by inch, from the outer door to the hall, trying to squeeze by the crowd that pressed the ticket window for "standing room", which was all there was left

at the time the doors were opened. The attendance even beat that of last year's Sousa concert. Outside there was every evidence of an event of unusual importance. Lines of automobiles radiated from City Hall down all the surrounding streets and many people, not all youngsters either, were lined up across the street to hear Sousa's band from that vantage point. There was also the usual park annex to the concert.

The nineteen hundred to two thousand persons in the hall were picking out old favorites and new faces as the band men filled the City Hall stage and on the qui vive for the appearance of the bandmaster, whose brisk salute and business-like wave of the baton should open the evening's delights. When the announcement came that Mr. Sousa, owing to a slight accident, would not be able to conduct that evening, and, in place of the familiar, commanding figure, a slight, straight, rather athletic-looking youth, with dark face and modest manner, slipped into the place before the director's stand and, signalled his men to strike up. They were half thru the opening overture before the audience had recovered from its surprise and speculations as to whether Mr. Sousa had met with another accident since arriving in Lewiston or whether his indisposition were due to the accident received a couple of weeks ago.

Perhaps the band did not play with quite its usual pep, certainly the magnetic personality of its great leader was lacking, but it was an enjoyable concert, nevertheless, and when the audience recovered from its first disappointment, for Sousa is the idol of band devotees, it gave Conductor pro tem Dolan and the men a hearty support and enthusiasm mounted, as the band swung into "El Capitan" and "Stars and Stripes Forever", with all its old-time verve. None of the newer numbers received the spontaneous demonstration of these perennial favorites.

Goldmark's overture, which opened the program, was full of the joyous ardor of spring, with the glad notes of birds and the awakening of life. The band has been enlarged since last season and the first fiery theme, and the second more subdued and melodious theme, gave fine opportunity for the exceptionally good cornet section and the perfectly attuned and ample reed section. One of the encore numbers following this, "Biddy", its fantastic, whimsical conceits brought out by an odd arrangement on muted cornets, stirred the listeners to almost as much enthusiasm as the Sousa two-steps.

This was distinctly John Dolan's night. Surely Mr. Sousa made no mistake when he picked him to succeed Herbert Clarke, the veteran cornetist who was with him on all his visits to Lewiston in years gone by. He is a natural leader, a finished musician and of pleasing personality. In his difficult position, Wednesday night, he managed his men well, and with a self-effacing modesty that conceded the plaudits to the men who played.

As a cornet soloist, he is considered by many of the critics second to none in the country and his solo, "Carnival of Venice" was one of the biggest hits of the evening. The last wonderful high notes were almost lost in the resounding burst of applause. One cannot fail to be impressed by the remarkable smoothness and ease with which he glides thru intricate passages or gratified by his beautiful tones.

There was no more delightful number on the program than the "Camera Studies," Lieut. Sousa's new suite. It is in this style of tone

pictures and descriptive music that Sousa and his band excel and are excelled by none. There are vivid flashes of tone color that catch the ear and intrigue the senses as gorgeous painting catches the eye. "The Flashing Eyes of Andalusia," was first and the band gave you the whole romance, said in the clashing of castanets and the witching Spanish rhythms.

Then the band took you "Drifting Off to Loveland," on dreaming waves of melody, led by the oboes. "The Children's Ball" was a musical frolic. You could hear the tripping of buoyant feet and it ended in a veritable whirlwind of fun.

This concert gave opportunity to hear a number of the late Sousa marches, "On the Campus," which is exceptionally melodious, "Keeping Step With the Union," "United States Field Artillery" and others. Most of these were inspired by the late war. One in particular was a spirited urge to battle, proclaimed by seven trumpets, which came to the front, sounding above the martial tread of the army, the Sousa-phones adding to the massive effects.

The "U.S. Field Artillery" ended with a snap and a bang to the unbounded delight of the small boys. There was one of Sousa's musical melanges, "The Fancy of the Town," a review of the popular favorites of the last decade, giving the instruments a chance to show off a bit, to surprise with unusual combinations and to come to the front in groups, and a scheme that never fails to arouse prolonged applause. There were combinations of saxophones and French horns; of oboe and harp and a flute trio, with the rest of the band in subdued harmony.

The soloists were exceptionally good. A xylophone solo always takes with the public. George Carey is a wizard with the xylophone and his instrument is a unique one, made especially for him, somewhat after the style of a marimba, its melody and being of a very unusual quality and degree. Mr. Carey played a rather unusual selection for a xylophone, Mendelssohn's "Rondo Capriccioso." All the while he was playing it, the electric lights were playing caprices of their own but it did not appear to jar the musician in the least. He can manage three sticks as well as two and played "Humoreske," with three parts which was so effective that another encore was demanded.

Miss Florence Hardeman, the violinist, although young, showed surprising maturity in playing and her concerto in F-sharp minor by Vieuxtemps was marked by artistic taste and skill. Her two encores, "Souvenir" and "Trautmerel" were lovely and merited the generous applause.

Miss Mary Baker, the soprano soloist, had a light, flexible voice which came out to good advantage in her bird song, with flute obligato by R. Meredith Willson. One of her encores was the old plantation melody, "Carry Me Back to Ole Virginia," with an odd accompaniment of muted trombones, and the other the beautiful Indian song, "By the Waters of Minnetonka," with harp accompaniment.

But the features of a Sousa concert are too numerous to mention. There was another music picture, "The Angelus", with incredibly soft and beguiling harmonies of the brasses, which sounded as if coming from a big organ, and in striking contrast, the concert ended in a "Cowboy Break-down", where the shuffling of heavy feet sounded beneath the exuberant tune of "Turkey in the Straw", and it must be confessed, the feet of a portion of the audience hurrying to catch cars and trains.

SOUSA'S BAND MINUS SOUSA— BUT THRILLS MANY

Sousa's band—without Sousa—appeared in concert Tuesday afternoon at the Augusta City hall. Even though general expressions of regret because of the absence of Sousa, were heard on all sides, the band was not one bit less entertaining. The music was wonderful, soul-inspiring, elevating generally and all that and the audience forgot its disappointment in the hearing of the expressions and the result of the remarkable training of the master leader. The capacity of the house, 1400, was almost fully occupied. The concert was scheduled to start at 2 o'clock but it was nearer 2.30 o'clock, when John Dolan, cornetist soloist of the band, appeared in the center of interest and the concert began.

Lieutenant Commander Sousa met with an accident several days ago, not yet being able to appear in concert. He is daily expected to take up his duties as leader and it was hoped up to the last minute that he would be at the Augusta concert. Mr. Dolan, nevertheless, was enthusiastically received, after the first thoughts of disappointment had given way to graciousness on the part of the audience.

Overture, "In Spring Time," by Goldmark was the opening number. It is most aptly described in the following quoted words:

"The principal theme, a fiery subject delivered by the single reeds. This is worked over with much modulation and eventually leads into the quieter second theme, put forward by the soprano brass. Episodic matter is heard, bird-like passages are reintroduced, after which a final section brings the overture to a brilliant conclusion."

Then encore, "El Capitan," one of Sousa's marches, was a delight to the audience. It sounded familiar and when it was announced by placard, as were all the encores, a spontaneous applause crowded upon the music.

To lead a band is the hope and joy of many a small boy's heart. Noticed in the audience Tuesday afternoon was a very small boy, who early took a rhythmic interest in the music. He beat perfect time, keeping exactly in motion with the leader. It was a grand good time for the little fellow until father was brought out of his enjoyment for a short time to stop his son.

That "music hath charms" was most aptly expressed by the audience. Everyone looked so complacent, peaceable and at ease with the world that even a Bolshevik couldn't have started a riot in that crowd.

"Carnival of Venice" by Arban was played by John Dolan, substitute leader of the band. It was a swinging, lilted tune, expressed in silver tones by the golden instrument. Mr. Dolan's offering was a pretty design complimented by the clever background—the orchestra. In the audience was a lady who has the happy faculty of being able to tell most any note by ear. She claims that Mr. Dolan's notes included low G to high E flat. This same lady has a brother who at one time toured the world in this same band of Mr. Sousa's. Mr. Dolan was obliged to respond to an encore, which he most alertly did. His encore was "Lassie o' Mine," waltz, and that part as played with the mute was expressively sweet.

Three highly entertaining offerings as written by Mr. Sousa, "The Flashing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball" was next. Each one was distinctly different than the other. And "The Children's Ball" was characteristically for children. It even ended like a children's party, with spin wheels, sky rockets, stars, fire crackers, "never-thing, a real show of fireworks—all expressed through the wonderful instruments.

For encores there were a number of Sousa's marches, each one delightfully rendered. For who could do a better job of rendering a Sousa march than Sousa's own band? "Keeping Step with the Union," "Semper Fidelis" with the seven cornetists standing up in front, "On the Campus" and that old favorite, "The Stars and Stripes Forever" were included in Sousa's marches.

Miss Mary Baker sang "The Wren" by Benedict. Her sweet, throaty tones presented with a pleasing stage appearance, made Miss Baker's solo most delightful. For her encore she sang an Indian song, soft and like a lullaby. The flute obligato, R. Meredith Willson was a asset to the number.

THE BANQUET

Absence of Chief Guest Rather Surprising, but They Got Along Very Well

As stated, Mr. Sousa was not at the Lewiston-Auburn Rotary club banquet, held Tuesday evening in the Androscoggin Electric company's building on Main street. The famous band leader and march king was scheduled to be the guest of honor, but President Whittum announced that a telephone message had been received from his manager in the middle of the afternoon, saying that he could not attend.

About 80 were present, including Rotarians, their ladies and guests, and they enjoyed an elaborate supper, served by Grant. At the close, President Whittum outlined the plans for the fall conclave of the Rotary clubs of New England, which is to be held at Poland Spring from September 28th to October 1st. Phil Pottle then filled in all what his friend "Bill" had left out, and when "Phil" got thru, "Bill" remembered several things that neither of them had said. The meeting then adjourned and the party went to Lewiston City Hall, for the concert.

FROM OCT 3 - 1921M
Evening Public Ledger
Philadelphia, Pa.

SOUSA STARTS HOME

Bandmaster, Hurt Here September 6, Able to Travel Now

Lieutenant Commander John Phillip Sousa, director of Sousa's Band, has returned to his home in Port Washington, Long Island. Injured when he was thrown from his horse in Abington Township, September 6, Mr. Sousa was taken to the Huntingdon Valley Country Club, at Noble, and for the last month has been under the care of specialists.

It was at first thought his injuries were of minor character, but it required almost four weeks of constant care and treatment before the improvement was of such character that he could return home. Accompanied by Dr. Sumner Cross, of Jenkintown, and members of his family, Mr. Sousa was taken to the North Philadelphia Station of the Pennsylvania Railroad, the trip to Long Island from that point being made by train. According to the physicians, complete recovery is now a matter of a short time.

From OCT 3 - 1921M
INQUIRER
Philadelphia, Pa.

SOUSA RETURNS HOME

Band Leader Injured in Fall From Horse Is Recovering

Lieutenant Commander John Phillip Sousa, director of Sousa's Band, and composer of marches and operas, has returned to his home in Port Washington, Long Island.

Injured when he was thrown from his horse on Elge Hill road near Old York road, on September 6, Lieutenant Commander Sousa was taken to the Huntingdon Valley Country Club, at Noble, and since then has been under the care of eminent surgeons and specialists.

Dr. Sumner Cross, of Jenkintown, and members of his family accompanied Lieutenant Sousa from Noble to Long Island. According to the physicians, complete recovery is now a matter of a short time.



LIEUT.-COMMANDER JOHN PHILIP SOUSA

S. MORGAN POWELL in the *Montreal Star*.

SOUSA AT SIXTY-SIX

ADAPPER, well-knit elderly man, with sparse hair, well-tanned complexion, grey moustache, and firm mouth, figure short but powerful; alert in movement, but dignified; courteous in bearing and with keen kindly eyes that see everything and twinkle continually, as though laughing with, not at the world, John Philip Sousa, for fifty years bandmaster, now in his sixty-sixth year.

Gone is the famous black beard that was known around the world. Gone, too, are those astonishingly agile and electrifying motions of baton, hands, arms, body, head and feet, which used to stir his band into galvanic energy. In their place is a deportment of astounding reserve, but always conveying a vivid impression of absolute control. This reveals itself in the wonderful nuances he obtains from his band. To hear its full volume fade gradually in diminuendo to the faintest of whispers is to realize something of this man's genius.

* * *

"The March King," they call him. The world knows him best as that. But he is first and foremost a musician, with a musician's soul, a musician's intense capacity for feeling, a musician's delicacy and refinement. A career of half-a-century in music, capped by success beyond his wildest dreams of youth—a success that has brought wealth and all that makes life worth living in its train,—has not made him proud, save for that legitimate pride which every man worth the name takes in successful achievement. Sousa is today one of the most democratic of men.

The life-story of this remarkable man is a romance of the world of music and song. At fifteen he was teaching music. Two years later he was conducting an orchestra. For twelve years he directed the United States Marine Band,—the official band of America. For thirty years he has been the head and front, the dominating, directing spirit of Sousa's Band. He is one of the world's champion trap-shooters. He is an author with several highly successful novels to his credit. He is a composer of world-wide renown, writer of the most popular military Marches we know today. He is a famous horseman, a veteran hunter, an omnivorous reader with one of the finest libraries on the Continent. And he is a kindly, open-hearted, genial, simple-souled American gentleman.

* * *

His versatility is the more astonishing in that his Band takes up the major portion of his time. Yet he can sandwich in between the first and second parts of a composition a couple of chapters of a new novel, write fifty letters, indulge in a long cross-country ride, give a demonstration of wonderful trap-shooting, and entertain a small regiment at his lovely country home on Long Island Sound. His energy is seemingly inexhaustible. His mode of living, with punctuality and regularity for its keynotes, has enabled him to preserve a naturally sound constitution, in an exceptional manner, and today, in his sixty-sixth year, after an active life

for half a century, he is as spry and as energetic, and as active as many a man of thirty-five.

* * *

Four tours through Europe and one around the world have made him a cosmopolitan figure. Sousa's Marches are played today in every civilized land. His income from royalties is enormous. And still the sales go on. So does his composing work. He is never inactive. He prepares every single program his band plays, and to this he gives the closest attention. He is planning a new composition while he is walking or resting during intermission. His brain is restless every minute he is awake.

He is a clever raconteur, with an inexhaustible fund of funny stories, drawn from a wide experience of men and events. His knowledge is in many respects encyclopedic. He has read widely, and his memory is colossal. He remembers faces and voices after years of parting. He cites, with uncanny ease, names and dates of events that happened thirty-five years ago.

* * *

Many honors have been accorded him in many lands. He has appeared by command before Kings and Princes. Great men have sought his company, and world-famous hosts have made him the lion of the hour. Yet he is still the same unassuming, unobtrusive, quiet-mannered gentleman he was years ago. He remains unspoiled by all his success. He will listen patiently to the youthful musician with ambition and ideals. He will give kindly words of advice; he will extend a generous helping hand. No detail is too trivial, no personality too insignificant, that demands his attention or seeks his counsel. The quintessence of courtesy,—the old-fashioned courtesy of the South,—he is an ideal host, thoughtful in everything, and one of those who can listen exceedingly well.

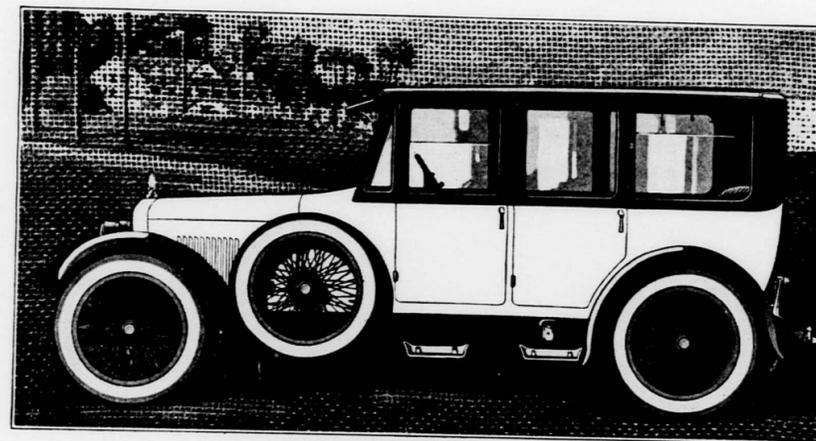
* * *

Small wonder that he is popular wherever he goes, and that with each successive year his popularity grows. He is a national institution in the United States, and he is one of that nation's most valuable assets, for no man, through thirty years of unceasing effort, has done more to provide the people with entertainment that leaves none but pleasant memories behind. He is a young man still at sixty-six, and the whole world of music is all one in hoping that he will remain so for years to come. A year without Sousa and His Band would be a blank year indeed for the millions who anticipate his annual visit with delight.

* * *

The ardent spirit of a fierce and indomitable patriotism that burns in his breast will keep him at the head of his band so long as he can wield his baton with effect. For Sousa is first and last a loyal American. That he is also to be numbered among the great Americans, who would be so rash as to deny?

S. M. P.



John Philip Sousa Chooses the H. C. S.

The selection of an H. C. S. Sedan by the world's greatest conductor, Lieut.-Commander John Philip Sousa, is one of the highest compliments that could be paid Harry C. Stutz, its designer and builder.

In the H. C. S. Sedan is found the successful fusion of utility and beauty. Whether driving in town or on the open road it inspires a feeling of confidence and pride of ownership by its unflinching ability to perform, day in and day out, over a period of years, the duty of a good motor car in a quiet, economical and satisfying way.

Comfort first, then serviceability and economy, combined with distinctive beauty, make the H. C. S. unquestionably the Quality Car in the medium sized, medium weight class.

John Philip Sousa

H. C. S. MOTOR CAR COMPANY
INDIANAPOLIS, U. S. A.

HARRY C. STUTZ, President

DECORATIONS

NO American musician has ever had so many honors paid to him as has John Philip Sousa. He received from King Edward the VII the medal of the Victorian Order, which was pinned on his breast by the then Prince of Wales, who is now King George. The French Government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts Academy of Hainau, Belgium, and a large collection of medals, loving cups, and various other gifts given by Academies, Institutions, Societies 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.

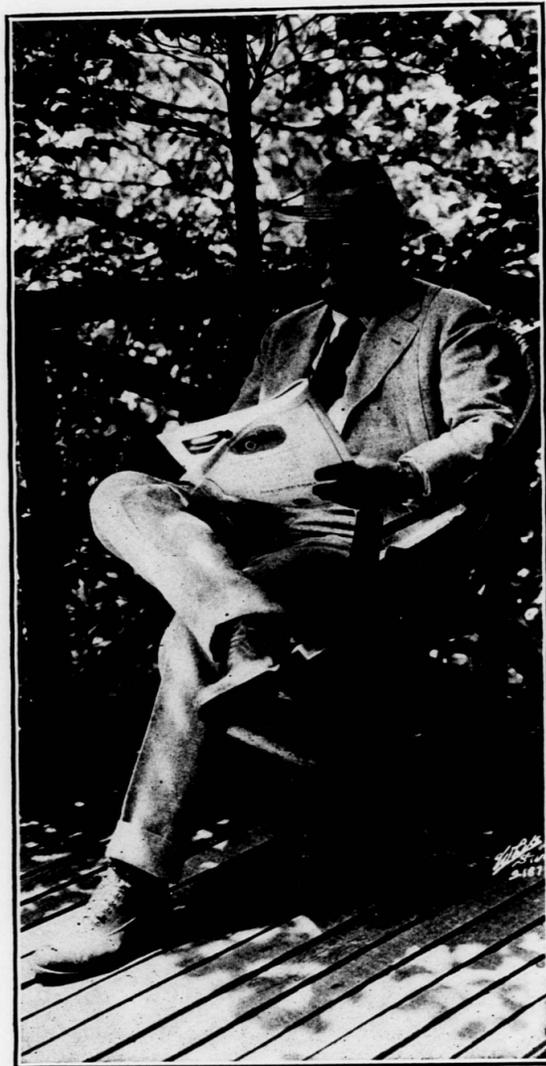
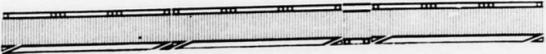
**Centemeri
Gloves**

The "standard of excellence" in French Kidskin Gloves. Ask for them at your favorite shop.

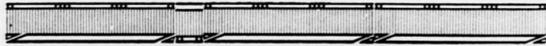
For many years, Lt. Com. Sousa has worn a fresh pair of Centemeri French Kidskin gloves at every concert.

**400 FIFTH AVENUE
NEW YORK**

(Phila. Store, 123 So. 13th St.)



LIEUT.-COMMANDER JOHN PHILIP SOUSA
ENJOYING HIS VACATION



THE VICTROLA AND I. By John Philip Sousa

WHILE touring Africa with my band on one of my campaigns abroad, I received an invitation to visit one of the largest diamond mines near Johannesburg, and also to witness the Sunday morning dances of the various tribes living in the compound and working in the mines under agreements with their tribal chiefs.

Just as we know the Indian as a Sioux, an Apache, a Cherokee, a Seminole, etc., so the aborigines of Africa are known as Matabele, Zulu, Busoto, Kaffir, Bethunas, etc. As we give the generic name of Indian to the first inhabitants of our land, so the white man in Africa calls its dusky denizens a "Kaffir" or a "native." It is most unusual to hear the words negro or nigger anywhere in the black belt of the world.

The gentleman whose invitation I had accepted to be his guest was a splendid old fellow who had been a Boer General during the South African War and was now a prosperous business man in that country. Early Sunday morning he arrived at my hotel. In a few moments the General, his little white terrier and myself were on our way to the mines. "After the

were directed by a tribal leader who seemed to combine the qualities of dancing master and boss. The music was supplied by an embryonic xylophone, which, with handclapping and a sort of musical grunt, furnished the dancing accompaniment. After the dances, we started for the Inn, where we were met by a jovial boniface who welcomed us with great cordiality. He, in anticipation of my coming, had placed on the portico of his little hotel a large size and very sonorous Victrola, and, on a small table beside it, a number of records confined exclusively to my marches. And I heard during the morning at least fifteen of my compositions ranging from "The Washington Post," "The High School Cadets," "El Capitan"—down through the list to "The Stars and Stripes Forever." As soon as the first record, "Hands Across the Sea," was sounded on the Victrola, there appeared several more or less scantily clad darkies moving close to the Victrola and listening intently to the music. The boniface said, "If these Kaffirs annoy you, I will drive them away." "Oh, no, let them stay," I said, "they may buy Victrolas later on, so encourage them

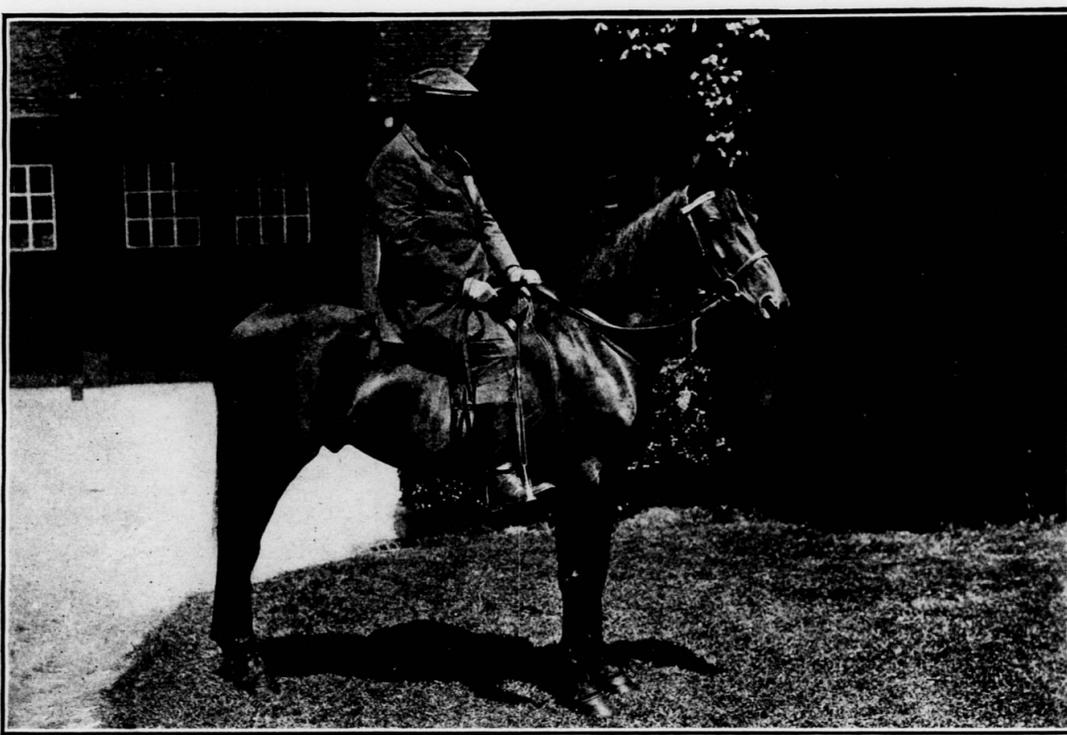


OUTDOOR PICTURE—SOUSA AND HIS FAMOUS BAND.

dances," he said, "we will go out in the country about twenty-five miles to a most beautiful Inn I know of and get our luncheon." He vouchsafed the information that he had prepared the mine officials, the tribal chiefs and the Inn-keeper with the knowledge that the distinguished American musician, conductor, composer, trapshooter, husband and father would visit them on Sunday evening.

We were met at the gate of the mines by a committee of officials who showed us through the works, exhibiting jars of diamonds, and letting us gaze on piles and piles of dirt, taken from the mines and spread over the field, each containing more or less a fortune in precious stones, but still unsearched. From there we went to the compound, a sort of barracks containing the houses for the miners, stores where they could purchase their food and raiment, playgrounds, shower baths, etc. Each tribe represented in the mine had its separate quarters and separate dances. These dances

to listen." As each succeeding march was played the black-skinned audience increased until there was probably one hundred or more groups around. At the end of the luncheon the boniface stood among the Kaffirs and gave them a short address telling them, in their native tongue, that I was the man whose music they were listening to, and introduced me to them. I immediately became the object of the greatest interest, and many of them bowed, bent low and acted as if I was a superman. During the hour I wandered around the garden, arm in arm with the old General, his white fox terrier heeling us, the Kaffirs would creep up and gaze in my face with awe and touch me gently as as if I was a superman. During the hour I wandered terrier came in for admiration; they thought he was listening to his master's voice, as he walked slowly behind us. This idolatry continued until I was finally whirled towards Johannesburg, the natives waving adieux to me, I returning the compliment, while the Victrola played "The Stars and Stripes Forever."—From the Victor Talking Machine Co. Magazine, December, 1920.



Sousa as a Sportsman

LIEUTENANT-COMMANDER SOUSA, although he has passed his three-score years, appears to be more like a man in his early forties, and this youth and vigor can probably be attributed to his love of outdoor life and his interest in all healthy outdoor sports. Despite his many years of travel and his musical and literary labors, he has always made himself find time for athletic activities.

Horseback riding is his favorite recreation. It is not unusual, between his seasons of concert-giving, his making horseback hikes of a thousand miles. He and his horse are familiar objects on Long Island for miles about his summer home on Manhasset Bay. It was not so long ago that he alighted from his saddle in Washington after having completed a three-hundred-mile ride with his daughter and a party from Hot Springs.

He is a well-known trapshot, and many trophies won in trapshooting tournaments grace his home. He

has shot as high as 10,000 clay pigeons in a season, averaging some years around 90 per cent.

"A man who is under a strain of giving one or two concerts a day, conducting a large body of men, is going some," Lieutenant Sousa once said to an interviewer, "therefore he must have relaxation, exercise and diversion." "Trapshooting is like playing the violin—the greatest violinist often misses the tone, though his fingers seem provided with a thousand eyes for the notes. It is so with a gun. One year I had an average of 90; sometimes I shoot and run up 95 and 97, then I sort of swell up, and the next time I shoot I can only make 70."

Lieutenant Sousa has long been a familiar figure at the hunting grounds of Southern waters. Every possible chance he gets he slips into his ducking clothes and with a party of friends can be seen in pursuit of wild duck in the Carolinas or along the marshy Maryland shore.



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SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, U. S. N. R. F., Conductor

HARRY ASKIN, *Manager*

MISS MARY BAKER, *Soprano*

MISS FLORENCE HARDEMAN, *Violinist*

MR. JOHN DOLAN, *Cornet Soloist*

MR. GEORGE CAREY, *Xylophone Soloist*

1. Overture, "In Spring Time".....*Goldmark*
The principal theme, a fiery subject delivered by the single reeds. This is worked over with much modulation and eventually leads into the quieter second theme put forward by the soprano brass. Episodical matter is heard, bird-like passages are re-introduced, after which a final section brings the overture to a brilliant conclusion.
2. Cornet Solo, "Carnival of Venice".....*Arban*
MR. JOHN DOLAN
3. Suite, "Camera Studies".....*Sousa*
(a) "The Flashing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. Vocal Solo, "The Wren".....*Benedict*
MISS MARY BAKER
(Flute obligato by Mr. R. Meredith Willson)
5. Scene Pittoresque, "The Angelus".....*Massenet*
INTERVAL
6. Melange, "The Fancy of the Town" (new).....*Sousa*
(A welding of tunes popular sometime during the last decade)
7. (a) Xylophone Solo, "Rondo Capriccioso".....*Mendelssohn*
MR. GEORGE CAREY
(b) March, "On the Campus" (new).....*Sousa*
8. Violin Solo, "Two Movements from Concerto in F sharp minor".*Vieuxtemps*
MISS FLORENCE HARDEMAN
9. Cowboy Breakdown, "Turkey in the Straw".....*Transcribed by Guion*



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John Philip Sousa uses a Kranich & Bach Piano.

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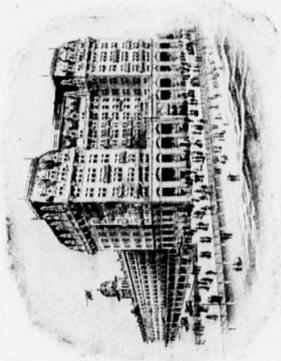
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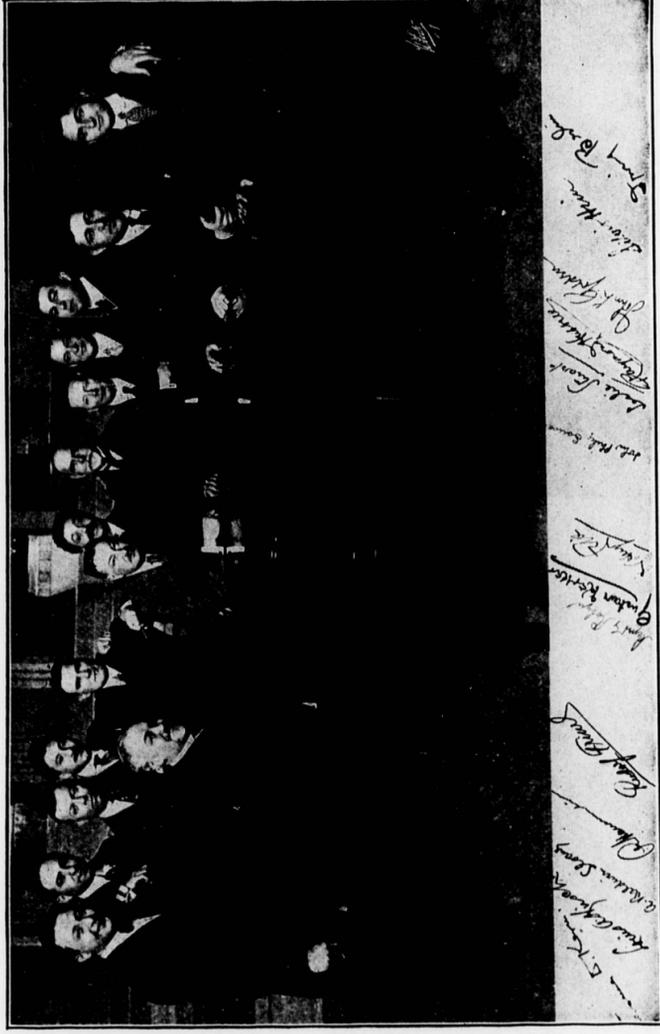
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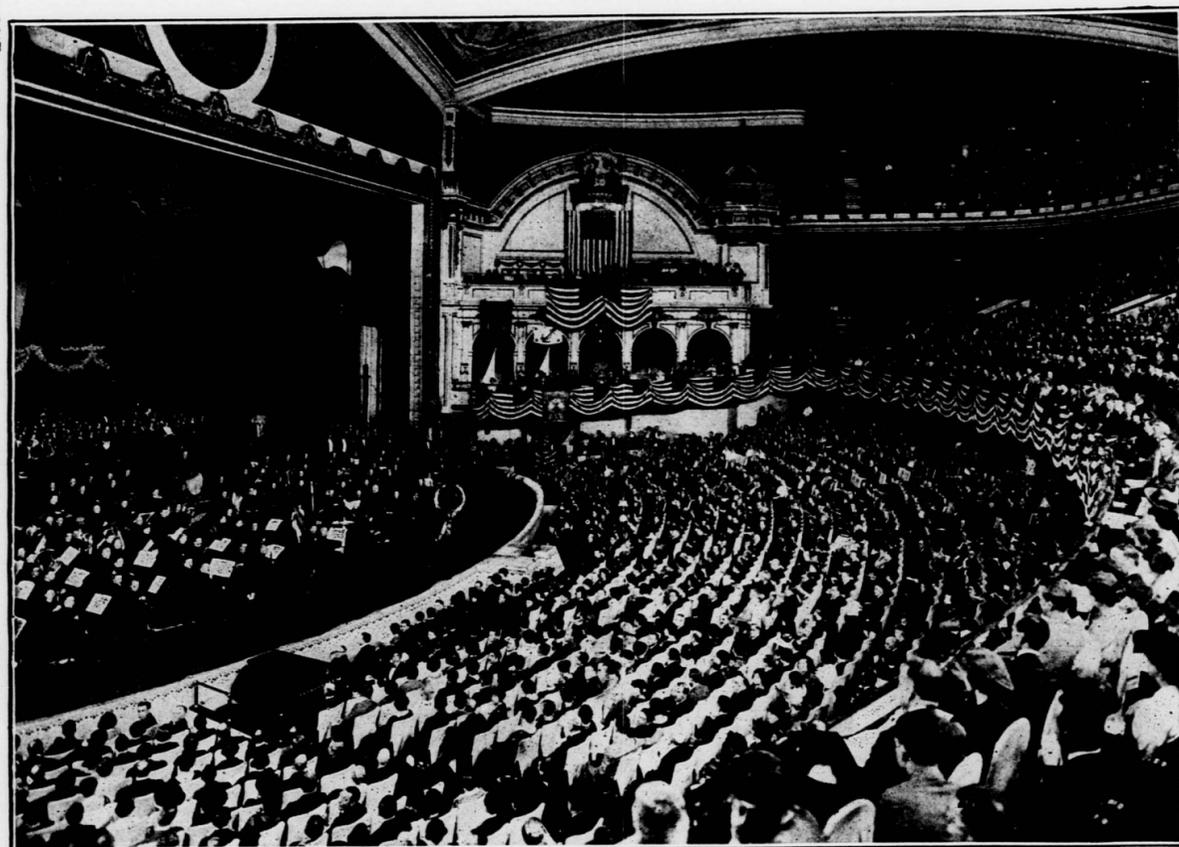
Composers' Night

AN interesting event, pictured above, occurred at the New York Hippodrome one Sunday night of 1917, when a group of the foremost composers then in New York appeared together on the stage, headed by Sousa and the veteran Oscar Hammerstein. This occurred during the season when Sousa and His Band were playing at the Hippodrome.

The names of these composers are familiar to music lovers. From left to right they are:

Jerome Kern	Louis A. Hirsch	A. Baldwin Sloane	Rudolph Friml
Oscar Hammerstein	(seated at the piano)	Alfred G. Robyn	Gustave Kerker
Hugo Felix	John Philip Sousa	Leslie Stuart	Raymond Hubbell
John Golden	Silvio Hein	Irving Berlin	

J.P.S.



28TH ANNIVERSARY SOUSA AND HIS BAND.
LIEUT.-COMMANDER JOHN PHILIP SOUSA, U. S. N. R. F., CONDUCTOR, N. Y. HIPPODROME, SUNDAY EVENING, SEPT. 26, 1920.

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All's Well with the Musical World

By John Philip Sousa

A NUMBER of well meaning but highly apprehensive people are much exercised over the popularity of the so-called Jazz music; they fear the Soul of Art may be contaminated by the tentacles of Syncopation, and the Structure of Harmony by the extravagance of Counterpoint, but, Lord alive, they have naught to fear. A glance down the avenues of the past shows the whitened bones of a myriad of musical ephemera. Stepping high, with head erect, ever onward and onward, march the works of Beethoven, Mozart, Wagner, Schumann and the rest of the normals.

At no time in the musical history of our land has music received greater recognition. The steady increase in the number of symphonic bodies, the size and excellence of the orchestras of our leading moving picture houses, the higher ability of the orchestras in the finer vaudeville theatres, the more complete instrumentations of our bands all show that music in our country is on a healthy and progressive basis. The enormous popularity of mechanical musical players attest the universal acclaim for the concord of sweet sounds, and among the offerings of the musical players are found the names of many great composers.

My own experience during the past year has been the most successful of my career and has shown that interest was equal in all parts of the country. Lastly but not least is the attention paid to music in our Universities—in some of which they have a course in band and orchestral training.

More and more amateurs are studying music solely for the pleasure derived, and instrument makers are reckoning with the output of instruments to be used in a purely amateur way. To the well wisher the present shows a great uplift in the progress of the Art in America.—From the *Wurlitzer Magazine*, Cincinnati, Ohio, Dec. 10, 1920.



JOHN PHILIP SOUSA
AND THE BENJAMIN FRANKLIN SUN-DIAL, SANDS POINT,
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Success in Music and How to Win It

By John Philip Sousa

ASSUMING one has adaptability, talent or genius for music in its various ramifications, that is, as a player, a composer, conductor or combination of any

of these, the chance of success is very great if to it is added sincerity and loftiness of purpose.

It is a worthy ambition to hitch your wagon to a star, but if you do not know how to drive, it avails naught.

It is highly desirable to want to aspire to leadership,

but it is more important that one is worthy of leadership.

He who serves his art and his fellow-man conscientiously and intelligently, becomes a leader. He who aims at dictatorship, finds himself without anyone to dictate to.

I should say a great detriment to success is envy, and whenever the musician has it, he stands weakened before his profession and his auditor. It is always proper to admire, applaud and acknowledge greatness in others, and if you are worthy, you will very soon find that the world acknowledges that in you.

One should remember that the first consideration in a career is a respect for the public. The public is always hunting for cleverness, but the public does not want you to say, "I am clever, you are not, bow to my superiority!"

It is well to remember that the composite brain of the public is greater than yours, however brilliant you are—or think you are.

It is well to remember that to be successful one must play, direct or compose up to the public. It is the greatest nonsense to imagine that success depends on playing down to the public.

A careful scrutiny of the public's likings will show that what is the best in the player's repertoire or the composer's creations are the universal favorites. The most successful of symphonies, operas, suites, overtures, ballads, waltzes, marches and what-not, show the evidence of inspiration, and that which shows slovenly workmanship dies a-borning or very shortly afterwards. The world in its cleverness makes standards, so the most inspired symphony is the successful one, and the most inspired jig is the one most sought for.

It is not a difficult matter to designate the perennial favorites and the addition of the inspired works year after year. One remembers the Eroica, the Pathétique, The Creation, The Messiah, Thanhauser, Lohengrin, Faust, Traumerie, The Spring Song, The Melody in F, The Blue Danube, The Lost Chord, The Stars and Stripes Forever, etc., but who remembers the ephemeral hit of yesteryear?

Embracing an opportunity is most important in one's career. To cite an instance, I was the Musical Director of a musical show at a liberal salary, when I was offered the leadership of the United States Marine Band.

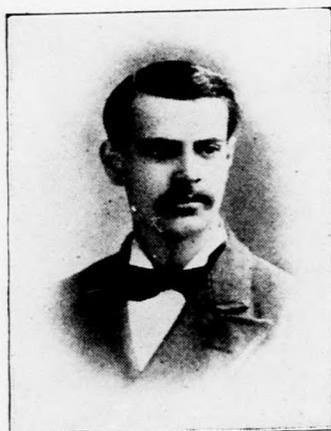
The Government salary was but a third of what I was receiving at the moment. I accepted the Government offer, because I felt there was an opportunity by hard work and attention to the duties of the position to attract attention beyond the hoop of my horizon at that time.

I worked harder during the twelve years I was in the service than I had ever before, and again opportunity knocked at my door. I left the Government service and my career since is well-known history. In each instance, I was advised not to make a change, purely for financial reasons. It is a matter of record that my judgment was sound.

I believe it is fatal to success to consider at the beginning the financial gain, either for the player or the composer. As soon as artistic recognition has been acknowledged, financial recognition follows as the day the night. Therefore, be true to yourself, to your fellow-man, and to your art, and unless you are extremely unfortunate, your life will be a life of gladness.—From *The C. G. Conn, Ltd., Magazine*.



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SOUSA AT 21



SOUSA NOW

Then and Now

By Lt.-Com. John Philip Sousa, U.S.N.R.F.

(Editor's Note: The ETUDE has planned to present in succeeding issues occasional articles from distinguished musicians comparing musical activity and opportunity of the past with the present. We have asked the genial Lt. Sousa to begin the series of introspective articles. Lt. Sousa's youthful aspect is indicated by his latest march, "Keeping Step With the Union," which has all the dash, snap and virility of his first great march success, "The Washington Post.")

THE boy who has not an inordinate desire to excel in whatever line of endeavor he may be placed, will have hard sledding as the days go on. Of course, he who is so unfortunate as to be misplaced in a trade or profession that does not meet with his sympathy is to be pitied; but if a youngster is not in love with the career mapped out for him, if he lacks in ambition and makes his slogan "Manana," he cannot hope to reach an honorable height in his life's work. One of the most necessary concomitants of adaptability, talent or genius is capacity for work, hard grinding and never-ending work. The milkmaid, who takes her pail and sits in the middle of the field expecting the cows to back up to be milked, is going home with an empty pail; and so it is with the student in any profession and especially in music. As far back as I can remember I studied with these objects in view—to be a composer and a conductor. When very young I had the pleasure of hearing the Theodore Thomas Orchestra; and that gave me the first idea of what beautiful and consummate music expression could be made

from a combination of instruments. To me it was a glimpse of heaven; and, in after years, some of my happiest moments were spent with Mr. Thomas in discussing his genius in interpreting the works of the great masters.

When I was twelve or thirteen years old I was playing first violin in Ford's Opera House, Washington; and a travelling comic opera company came for a week's engagement. I took the first violin part of the opera we had been rehearsing to my teacher to mark some of the fingering, and asked him if I would ever be able to write an opera. He smiled, and said, "Philip, you will write a better opera than this one"; and I have every reason to believe that since then a lot of people have agreed with him.

I was born in Washington, D. C.; and in my almost infancy Washington was an armed camp and there were regimental bands galore. During that period the ambition took possession of me to compose military music. The first march I wrote was played by the Marine Band of which years later I became conductor. I cannot recall any time in my life, from my very start as a student to the present moment, that I have ever given way to jealousy of either a fellow-student or a fellow-musician. Perhaps the main reason has been that I have always felt I could be a better student or a better musician; and, therefore, I was so busy improving my own knowledge that I have had no time to bother about the knowledge of another, unless in admiration. My career reads very much like a fairy story, for I desired to be conductor of instrumental bodies, and have been one for forty years; I desired to be a composer, and I have been recognized as such for at least thirty-five years; I desired to go forth into all the corners of the world and conduct my own organization, and I have done so; and I believe I have toured over a greater expanse of territory than any other conductor; and possibly my compositions are as well known as those of any composer.

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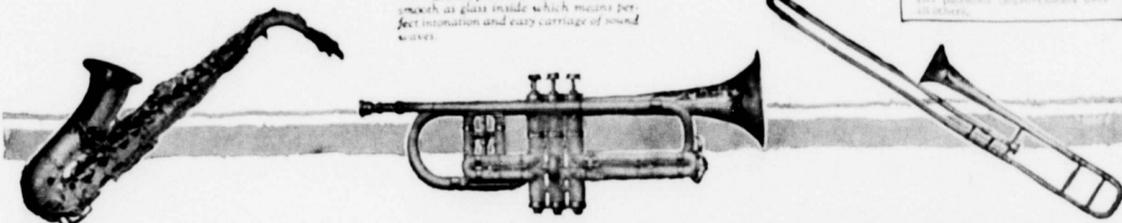
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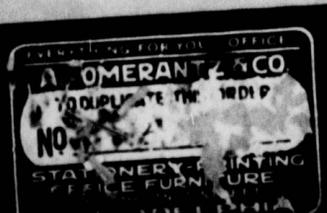
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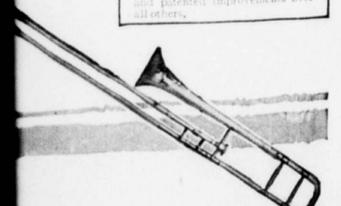
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Another artist of the afternoon was Miss Florence Hardeman, violinist, who played "Two Movements from Concerto in F Sharp Minor" by Vieuxtemps. "Turkey in the Strav," transcribed by Gulon was the final number and it was a smash-up good ending for a characteristic afternoon of American music as presented through the training of America's leading bandmaster, a man who has done much for the music of America.

"Semper Fidelis" with the seven cornetists standing up in front, "On the Campus" and that old favorite, "The Stars and Stripes Forever" were included in Sousa's marches. Miss Mary Baker sang "The Wren" by Benedict. Her sweet, throaty tones presented with a pleasing stage appearance, made Miss Baker's solo most delightful. For her encore she sang an Indian song, soft and like a lullaby. The flute obbligato by R. Meredith Wilson was a asset to the success.

