



**The New Monterey,**  
NORTH ASBURY PARK,  
NEW JERSEY.

**SOUSA'S BAND**  
AUDITORIUM

Saturday, August 5  
3 p. m. and 8:30 p. m.

---: **LUNCHEON** :---



	Cold Bouillon	Bouillon en Tasse
Fish Chowder, New York Style		
	Sour Mixed Pickles	
	Broiled Bluefish, Maitre d'Hotel	Saratoga Chips
Sliced Cucumbers		
	Welsh Rarebit	
	Omelette, Plain or Spanish	
	Roast Ribs of Prime Beef au Jus	
Baked Potatoes		Potatoes, Hashed Brown
Steamed Rice		Pickled Beets
String Beans		Stewed Tomatoes
Cold: Ribs of Beef	Sugar Cured Ham	Lamb Chicken
Smoked Ox Tongue	Sardines	Corned Beef
	Lobster Salad	
	Lettuce, French Dressing	
	Hot Finger Rolls	
	Sago Pudding, Fruit Sauce	Assorted Cake
Peach Short Cake	Grape Sherbet	
Preserved Cherries		Guava Jelly
Bananas	Blueberries	Watermelon
	American Club, Swiss or Shefford's Snappy Cheese	
	Royal Lunch Crackers	Saltines
Tea	Coffee	Milk
		Buttermilk

Friday, August 4, 1922

**THE De SOTO HOTEL**  
Savannah, Ga.

AMERICAN PLAN  
(Under same management as the New Monterey)

OPEN JANUARY 1 TO MAY 1

## SOUSA'S BAND WINS ALBANY AUDIENCES

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

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

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

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

There was a whimsical dissection of band parts in a humoresque arrangement of "Look for the Silver Lining" from "Sally," and the big moment of the concert came with the "Stars and Stripes Forever" with a lineup of horns and trombones and flutes to climax his most popular march. "El Capitan" and "United States Field Artillery" (with war-like effects) and "Comrades of the Legion" all had their own thrill. The soloists included Miss Marjorie Moody, a soprano of pleasing quality in "Caro Nome," John Dolan, cornettist; George Carey, xylophonist, who did Dvorak's "Humoresque" deftly, and Miss Winifred Bambrick, harpist. Ben Franklin sponsored the concert which left Albanians more loyal to Sousa than ever.

W. H. H.

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

### American Composers Good as Any, March King Declares.

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

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

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

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

The fad of the oriental and African tribal music has largely been introduced into jazz music and is responsible for its "jazziness" and adaptability for dancing, Mr. Sousa believes. He noted this particularly, he said, when he visited Africa and some of the Arabian tribal clans and listened to their music.

"Do you believe America will move to the head of music producing nations and that the American school of music will eventually be recognized as the leading one?" he was asked.

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

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

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

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

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

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

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

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

He laughed when the question was asked again.

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

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

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

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

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

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

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

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

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

### Sousa Is Luncheon Guest of World War Veterans.

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

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

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

NEWS OF CITY

SOUSA'S BAND GIVES  
CONCERT AT ARMORY

Startling Original Variations  
and Off' Heard Pieces in  
March King's Program.

Sousa's band, which occupies a place pre-eminent in the musical thoughts of all countries, furnished last evening at the Rutland armory, under the direction of the "March King" himself, Lieut. Com. John Phillip Sousa, a program of ensemble and solo work which thrilled and thrilled again the huge audience of those, who never miss an opportunity to hear this great director and his group of 100 musicians, and sent them away wondering where the evening hours had gone.

Old, dearly-loved, oft-heard pieces formed a part of the sterling entertainment which the immortal Sousa staged, but there were other, new and startlingly original variations to the program which kept interest at the maximum throughout the evening of melody.

As the overture, the opening sesame to the flood of music, the good old "Red Sarafan," dearer, perhaps, to the older members of the audience than those representing the present generation, was rendered with all the aplomb of which Sousa's band is capable and for the start of part two "A Bouquet of Beloved Inspirations," entwined by Sousa and including pieces the themes of which are universally admired, was furnished as refreshment to the thirsty music lovers.

The classical, in which the musicians had an opportunity to show more clearly the Sousa-like spell under which they worked, occupied a position of prominence on the diversified program, a beautifully-arranged intermezzo, "Golden Light," Bizet, closing the first half and Sousa's arrangement of "Turkey in the Straw," the second.

Marches, some new, some old, on which the structure of Sousa's fame is builded, enlivened the groupings although the great leader chose to use these stirring martial airs chiefly as encores. Such marches as "The Stars and Stripes Forever," "El Capitan," and others thrilled the audience as only such pieces, played as Sousa's band play them, can.

With the band there is a group of soloists, Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornet; George Carey, xylophone. Each of these artists delighted with their numbers, Miss Moody and Mr. Carey taking many encores.

Rotarians Meet Sousa.

The band arrived in Rutland at about 6 o'clock on a special train from Glens Falls and was met by a delegation from the Rutland Rotary club, headed by President Stephen C. Dorsey. Sousa, hailed as John Phillip, was taken to the Hotel Berwick and the members of his musical organization were distributed in the hotels of the city. The Rotarians decorated the great musician's table at dinner with a bouquet of roses.

The program was as follows:

Overture, "The Red Sarafan," Erichs; cornet solo, "Centennial Polka," Bellstedt, John Dolan; suite, "Leaves From My Notebook" (new), Sousa, (a) "The Genial Hostess," (b) "The Camp-Fire Girls," (c) "The Lively Flapper;" vocal solo, "Caro Nome," Verdi, Miss Marjorie Moody; inter-

mezzo, "Golden Light," Bizet; interval. "A Bouquet of Beloved Inspirations," entwined by Sousa; xylophone solo, "Nola," Arndt, George Carey; march, "The Gallant Seventh" (new), Sousa; harp solo, "Fantasie Op. 35," Alvara, Miss Winifred Bambrick; Hungarian Dance, from "In Foreign Lands," Moskowski, replaced by "Turkey in the Straw."

Thomas A. Boyle, manager of the Playhouse, who brought the band to the city, has announced that the next Playhouse attraction will be a concert by Creator's band of Springfield, Mass., at the Playhouse the evening of Friday, August 11.

SOUSA'S BAND A DELIGHT  
TO MUSIC LOVERS

An audience of about 1,200 took advantage of one of the best musical treats ever presented to the citizens of Montpelier yesterday afternoon in the city hall when Sousa's band gave a very enjoyable and highly entertaining concert. The quality of the concert was, of course, beyond comparison and the large audience showed its appreciation and approval by its hearty applause and repeated encores, the band responding each time with something just a little more interesting.

The program consisted of nine numbers, besides the encores—five selections by the band of 65 pieces, a soprano solo by Miss Marjorie Moody, a harp solo by Miss Winifred Bambrick, a cornet solo by John Dolan, and a xylophone solo by George Carey. With one five minute interval, the concert continued for two hours, one number following on the heels of another hardly before the applause had died away.

The concert opened with the overture, "The Red Sarafan," (Erichs), by the band and as an encore "Keeping step with the Union," (Sousa), was rendered. John Dolan came next with a cornet solo, "Centennial Polka," (Bellstedt), responding to the encore with "I Love A Little Cottage," (O'Hara). The band then played Sousa's composition, "Leaves from My Notebook," divided into three parts—"The Genial Hostess," "The Camp Fire Girls," and "The Lively Flapper". The encore to this number was "Bullets and Bayonets" (Sousa). Miss Marjorie Moody sang the vocal solo, "Caro Nome," (Verdi), and as an encore "The American Girls," (Sousa). The last number in the first part was by the band, "Golden Light," (Bizet) "U. S. Field Artillery," (Sousa), being the response.

After the five minute interval the band played "A Bouquet of Beloved Inspirations," a medley of numbers compiled by Sousa, playing as an encore, "Look For the Silver Lining" (Kern). George Carey received two encores to his xylophone solo, "Nola" (Arndt). The second part of the seventh number was a march, "The Gallant Seventh," (Sousa), the band responding with "The Stars and Stripes Forever" (Sousa). The eighth number was a harp solo, "Fantasie Op. 35" (Alvara), by Miss Winifred Bambrick, the response being "Believe Me If All These Endearing Young Charms." The concert came to a close with the playing of "Turkey in the Straw" (Sousa), by request, in place of the number on the program, a Hungarian Dance from "In Foreign Lands" (Moskowski).

To say that every one in the audience many of them from out of town, was greatly delighted with each number would be putting it mildly indeed and judging from the comments after the concert it was certainly one of the most enjoyable affairs of its kind ever put on here. Many had the opportunity for the first time of seeing Lieut.-Commander John Phillip Sousa, U. S. N. R. F., world renowned musician, conductor, and composer. The concert was presented by Arthur W. Dew of Burlington. The local arrangements were made by Carroll Duke and Dr. R. J. Fitzgerald.

LARGE CROWD HEARS  
Fri. July 21 SOUSA'S BAND

About 1,200 were present this afternoon at the concert in the city hall, by Sousa and his band of 70 pieces. Promptly at 2:30 o'clock the opening number, "The Red Sarafan," (Erichs), was rendered by the band though at that time the audience had not stopped filing in and the line at the box office extended back to the doors. Many were from out of town. Both sides of Main street was lined with automobiles. The band leaves for Burlington at 4:50 p. m.

AMUSEMENTS

Sousa and His Band at University  
Gymnasium

John Phillip Sousa directed his band in Burlington last evening. It were almost sacrilege to say more, for, in the hands of Sousa, this seemingly cumbersome musical organization becomes as facile as the pen of the most gifted writer, telling its story, pouring out its heart in simple touching melody, or inspiring by the martial quality of the "March King's" tramping songs. Not only were Sousa and his band of gifted musicians well worth hearing, but the soloists, Miss Marjorie Moody, soprano, Miss Winifred Bambrick, harpist, John Dolan, cornet, and George Carey, xylophone, did all in their power to delight the large audience at the University gymnasium with their renditions of music typical to their forte.

Sousa gave a varied concert, interspersed with innovations and arrangements of his own, and encoored by his own inimitable marches. From the applause these latter received, it is certain that Sousa, as a composer, as well as a bandmaster is appreciated by the American people—at least in Burlington. Time and time again, he was called back, and each time, with a smile, responded to the wishes of his audience.

Sousa as a man and a leader held the attention of the people from start to finish. The magnetic personality of the man, able to control, and wield such an organization, was apparent not only in his face when he turned to his applause, but in the curve of his dominant shoulders, the dynamic sweep of his baton, and look of interest he displayed in what each and every one of his men were doing. What that band might be without a Sousa, is not for this listener to say, but it is certain that Sousa, himself, is a large part of its success.

The complete program follows:  
Overture, "The Red Sarafan"....Erichs  
Cornet Solo, "Centennial Polka"  
Mr. John Dolan.  
Suite, "Leaves From My Notebook"  
(new) .....Sousa  
(a) "The Genial Hostess"  
(b) "The Camp-Fire Girls"  
(c) "The Lively Flapper"  
Vocal Solo, "Caro Nome" .....Verdi  
Miss Marjorie Moody.  
Intermezzo, "Golden Light" .....Bizet

INTERVAL  
"A Bouquet of Beloved Inspirations"  
entwined by .....Sousa  
The compiler believes that the themes embodied in this number are universally admired by music lovers.

(a) Xylophone Solo, "Nola" .....Arndt  
MR. GEORGE CAREY.  
(b) March, "The Gallant Seventh."  
(new) .....Sousa  
Harp Solo, "Fantasie Op. 35".....Alvara  
MISS WINIFRED BAMBRICK.  
Turkey in the Straw, arranged  
by.....Sousa  
The encores of the band were as follows: El Capitan, Sousa; Tu-A song of Havana-De Funes; Bullets and Bayonets, Sousa; Social Laws, Sousa; U. S. Field Artillery, Sousa; Look for the Silver Lining, Kern, with innovations by the band; Stars and Stripes Forever, Sousa; March-King Cotton, Sousa.  
John Dolan, cornetist, responded with "I Love a Little Cottage"—O'Hara; Miss Moody, soprano, with "The Sweetest Story Ever Told—Stults; and Miss Winifred Bambrick gave as an encore to her harp solo, "Believe Me, If All Those Endearing Young Charms."

SOUSA WAS GUEST  
AT ROTARY CLUB

Commander John Phillip Sousa, the famous bandmaster, was the guest of the Rotary Club at its regular luncheon at the Windsor Hotel yesterday. Frank G. Webber, president of the club, introduced the famous bandmaster as a member of fifteen Rotary clubs in different parts of the world. Commander Sousa's address was filled with wit and humor, and he kept his listeners laughing from the moment he began his address.

"I take second place to no man in my admiration for the British Empire," he said, "although I am a citizen of the United States." He made complimentary reference to the manner in which Canada, without adopting national prohibition, had succeeded in lowering its rate of liquor consumption.

The famous bandmaster entertained his fellow Rotarians with numerous anecdotes. In splendid style he jollied his audience over lunch and the Englishman. That periodical had been declared "the Englishman's Bible," but when he had put several fine copies before an Eng-

Sousa and Band at  
Dominion Park are  
As Popular as Ever

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

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

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

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

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

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

Sousa's Band Meets  
Hearty Welcome On  
Opening in Montreal

Large audiences greeted Sousa and his famous Band at their opening on Saturday afternoon and evening. Time has dealt gently with the world-renowned leader and he is as erect and striking a personality as he was a quarter of a century ago, while his band was never in better condition.

His solo players are certainly worthy of the excellent organization and master director and the programmes admirably chosen. Commander Sousa paid a compliment to Montreal by introducing on his opening programme on Saturday afternoon a composition by a local musical composer, Mr. B. F. Poirier, organist of Notre Dame Church. It is called "A Canadian Rhapsody" and was singularly appropriate for the opening day in the Canadian metropolis.

Sousa's own marches proved as popular as ever and the heartiness of the applause with which they were received showed how thoroughly the "March King" is appreciated on this side of the international boundary.

Miss Marjorie Moody, the soprano soloist of this season, has a beautiful stage presence and a rich full voice. She won her way to the hearts of her audience at once and the encores were spontaneous and insistent.

The programme for to-night will be as follows:  
Overture, "The Glass Blowers"....Sousa  
Mr. John Dolan  
Cornet Solo, "Private Script".....Dolan  
Scenes, "Poor Butterfly".....Puccini  
Soprano solo, "The Bell Song"  
"Lakme" .....Delibes  
Miss Marjorie Moody  
Grand Fantasia, "Calro".....Fletcher  
Interval  
Three Preludes .....Chopin  
Xylophone solo, "The March Wind"  
—Carey

Mr. George J. Carey  
Rhapsodie d'Alrs Canadiens....Poirier  
Malaquena "Boodbill" .....Moskowski  
(a) Valse, "España" .....Waldteufel  
(b) March, "Fairest of the Fair" Sousa

lish guest he had thrust them aside with a request for the baseball sheets. He poured forth one story after another keeping his audience in merriest mood the entire time. When he had concluded Rotarian S. Ewing moved a vote of thanks to the guest of the day.

## BRITONS DISPLAY TENDENCY TO SLIP

John Philip Sousa in Role of  
Raconteur and  
Critic

### AT ROTARY CLUB LUNCH

Method of Eating Eggs, Na-  
tional Admiration of Punch  
and Charwoman's Men-  
tality Discussed

John Philip Sousa is no less entertain-  
ing in the role of raconteur than  
that of a handmaster. This was de-  
monstrated yesterday when he ad-  
dressed members of the Rotary Club  
at their luncheon in the Windsor  
Hotel. No title for his address was  
announced, and it was not known  
whether he was going to deliver an  
oration on music or international re-  
lationship. On the contrary, it proved  
to be on boiled eggs, the British ad-  
miration for Punch, and an English  
charwoman. It was evident at the  
outset that the members anticipated  
an enjoyable half hour, for no sooner  
had Frank Webber, the president, in-  
troduced the speaker than they all  
carried their chairs to the immediate  
vicinity of the head table in order to  
make a sort of family gathering.

The speaker stated that he came  
second to no man in his admiration  
for the British Empire. He had trav-  
elled into nearly every corner of the  
globe over which flew the British flag  
and the more he had seen of British  
institutions the more he liked them.  
But since his arrival in Montreal he  
had become rather sad. When he  
was very young, said he, he was al-  
ways given eggs for breakfast which  
were beaten up and served in a pot  
like a shaving pot. He had never  
been able to eat them with decency  
since a yellow streak always made  
its appearance on his shirt front or  
on the tablecloth. But during his  
first visit to London he stayed at the  
old Morley's Hotel and, going down  
to breakfast, he ordered eggs. The  
waiter appeared with a weird cup  
containing an egg still possessed of  
its shell. "Do I just swallow it?" in-  
quired the bewildered Sousa. There-  
upon the waiter, seemingly  
amazed with his client's ignor-  
ance, lifted his knife and de-  
capitated the top of the egg. "It  
occurred to me, gentlemen," said  
Sousa, "how very artistic this was,  
and I wondered why on earth such  
artistry was not introduced into  
America, and I was determined never  
again to eat my egg in any other  
way. On my arrival in Montreal a  
prominent citizen invited me to be  
his guest, and at breakfast the fol-  
lowing morning sure enough eggs  
were served, but, alas, in the Amer-  
ican shaving pot." "Gentlemen,"  
added the speaker with emphasis,  
"you are slipping."

### PUNCH OR BASEBALL.

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

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

The stories much diverted the  
audience, who repeatedly cheered the  
speaker and they voiced the unanim-  
ous opinion that Lieut.-Commander  
Sousa had enjoyed his visit to Mont-  
real and that he would address them  
again on his next visit to the city.

## CANADIAN MUSIC BY SOUSA'S BAND

Rhapsody by Organist of Notre  
Dame, Montreal, Proved  
Effective

### SCORNEAFFECTATION

Famous March King Disdains  
All Acrobatics and Eccen-  
tricitities of Manner  
by Conductors

Crowds of music lovers and ad-  
mirers of John Philip Sousa attended  
the first concert of the famous con-  
ductor on Saturday afternoon, when  
all reserved seats in the enclosure  
and pavilion of Dominion Park were  
filled to capacity. Except for his  
whitened hair, Commander Sousa  
looked the same as he did over thirty  
years ago, for his bearing is erect as  
it was when he led the U. S. Marine  
Band, and his step as brisk as that  
of a man of twenty-five, in spite of  
his 67 years.

"That is my age," he admitted with  
a smile, when seen during the inter-  
val of Saturday afternoon's concert.  
"It is thirty years ago that this band  
was formed, but I am the only  
'original' left, although many who are  
with me today have been members of  
the band for a great many years."

Anyone who has heard Sousa's  
Band and seen the veteran conductor  
in action knows that the composer of  
"Stars and Stripes" and "The Wash-  
ington Post" differs from nearly all  
other band leaders by his very man-  
ner of conducting. Commander  
Sousa never raps for attention; he  
never surveys the audience before  
deciding to start; he does not mop  
his brow with any fantastic bandana  
handkerchief, nor does he become  
agitated. An imperceptible nod to  
right, left or backward suffices; a  
brief sign with the baton is enough  
for the finest pianissimo note, or for  
bringing out the salvo of brass in-  
struments in a thunderous finale.

"There is no need of gymnastics,"  
said Commander Sousa; "why draw  
attention to a series of acrobatics so  
that the people are distracted from  
the music? Why rap for attention?  
I expect my musicians to be ready on  
the dot. It is easy to affect manners  
and later have them become bad  
habits. It is easy to grow manes of  
hair, or to buy an impressive-looking  
wig; but why in this heat?" And he  
actually did wipe his brow; but with  
a discreet linen handkerchief.

Among the selections played dur-  
ing the first concert was "Rhapsodie  
d'Airs Canadiens," by B. F. Poirier,  
the organist of Notre Dame Church,  
Montreal.

### TRIBUTE TO POIRIER.

"I was delighted to discover this  
very effective and very melodious  
composition," said the conductor "and  
we shall play it several times during  
our Montreal stay. It is exception-  
ally well suited for a concert band,  
and I have no doubt that it will be-  
come very popular in the United  
States and elsewhere."

Sousa's cornetist, Mr. John Dolan,  
played some difficult selections, in-  
cluding "The Carnival," by Arban, a  
theme much elaborated by variations.  
"One of the greatest cornet solo-  
ists the world has ever seen has left  
me to form his own band," said Mr.  
Sousa. "I am referring to Arthur  
Pryor. He was with me for many  
years, and I am very glad to see that  
he has made a fine success of his  
band."

Asked as to which of the more re-  
cent brass bands in the United States  
he considered the best, Commander  
Sousa replied: "It is hard to say  
which is the best; there are three or  
four. I would mention Arthur  
Pryor's, Pat Conway's and Victor  
Herbert's. They are all excellent  
bands."

Several encores were needed, and  
Sousa's own marches received much  
applause for the vigorous manner in  
which they were played. "King Cot-  
ton," "The Field Artillery," and "Sa-  
bres and Spurs" were played.

Commander Sousa hinted that his  
next march might be dedicated to  
the Canadian army. The March King  
is still writing marches, and his new-  
est composition, "The Gallant  
Seventh" (written for the New York  
militia regiment which distinguished  
itself in the war), is as "catchy" as  
his early marches.

Following is the programme for  
tonight's concert:

Overture, "The Glass  
Blowers"....Sousa  
Cornet solo, "Private Script"....Dolan  
Mr. John Dolan.  
Scenes, "Poor Butterfly"....Puccini  
Soprano solo, "The Bell Song"  
Lakme....Dellibes  
Miss Marjorie Moody.  
Grand Fantasia, "Cairo"....Fletcher  
Interval.  
Three Preludes.....Chopin  
Xylophone solo, "The March  
Wind"....Carey  
Mr. George J. Carey.  
Rhapsodie d'Airs Canadiens....Poirier

## SOUSA ET LA RHAPSODIE DE M. B.-F. POIRIER

Cette composition de l'or-  
ganiste de N.-Dame ob-  
tient un grand succès.

### PAR L'ARMEE CANADIENNE

Deux motifs d'une nature toute  
particulière ont attiré une foule des  
plus considérables au parc Domi-  
nion, samedi après-midi et soir, et  
également hier soir, alors que la  
température s'était définitivement  
remise au beau fixe: d'abord l'at-  
trait de magnifiques concerts par  
la musique de Sousa, puis la pre-  
mière exécution par cette célèbre  
musique de la "Rhapsodie" sur les  
airs canadiens de M. B.-F. Poirier,  
l'organiste de Notre-Dame.

Cette dernière composition fut  
accueillie avec enthousiasme et elle  
produisit le plus bel effet. Au cours  
d'une intermission, M. Sousa dé-  
clara à notre représentant qu'il  
était des plus heureux d'avoir dé-  
couvert ce compositeur canadien et  
son oeuvre. "Cette 'Rhapsodie',  
dit-il, est splendidement écrite et

sous la jouerons à plusieurs repri-  
ses, au cours de notre séjour à  
Montreal. Je ne doute pas du tout  
de son succès aux Etats-Unis. On  
l'admira autant qu'on l'aime chez  
vous."

John Philip Sousa a peut-être les  
cheveux plus blancs, mais à part ce  
détail il n'a pas vieilli. Il a 67 ans  
et il les avoue, mais il ne les porte  
pas. Il est alerte et toujours atten-  
tif à ses exécutions. Il dirige avec  
sobriété et avec une admirable sû-  
reté; surtout, il ne plastronne pas  
devant le public. Il déclare que les  
grands gestes et la pose détournent  
l'attention du public, et que dans  
un concert la musique doit toujours  
occuper le premier plan. Il y a  
trente ans que M. Sousa a fondé sa  
fameuse musique, et il disait hier:  
"Bien que plusieurs de mes instru-  
mentistes soient déjà aneciens, je  
suis le seul de la fondation. L'un  
d'eux, Arthur Pryor, m'a quitté  
après plusieurs années d'intimité,  
pour former lui aussi une musique.  
C'est un très grand artiste, et je  
suis heureux de ses succès."

Il y avait de belles pièces aux dif-  
férents programmes et toutes fu-  
rent applaudies par la foule. Plus-  
ieurs des compositions de M.  
Sousa furent rappelées. Notons:  
"King Cotton", "The Field Artille-  
ry", et "Sabres and Spurs". M.  
Sousa nous a également fait part de  
son intention d'écrire une marche  
qu'il dédiera à la vaillante armée  
canadienne. M. John Dolan, pisto-  
solo, joua avec grand succès un ma-  
gnifique arrangement du "Carna-  
val", par Arban. Voici le program-  
me du concert de ce soir:

Overture, "The Glass Blowers"....Sousa  
Solo de piston "Private Script"....Dolan  
M. John Dolan  
Scenes, "Poor Butterfly"....Puccini  
Chant "Air des Clochettes"....Dellibes  
Mlle Marjorie Moody  
Grande Fantasia, "Cairo"....Fletcher  
Trois Préludes.....Chopin  
Xylophone solo, "The March Wind"....Carey  
M. George J. Carey  
Rhapsodie d'Airs Canadiens....Poirier  
Mallaquena "Boodbill"....Moskowsk  
(a) Valse, "Espans"....Waldteufe.  
(b) Marche, "Fairest of the Fair"....Sousa



John  
Philip  
Sousa  
with his  
three pets  
at his  
Port Wash-  
ington home.  
(c) Underwood.

SOUSA'S BAND at THE ARENA

Sousa, America's "march-king," and possibly the most famous band leader in the world, proved again last night that he can attract an audience where others cannot.

The program was a varied one, although Sousa and his marches predominated, and the work of the band was of a precise and finished character.

The soloists were Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist.

Miss Bambrick, is an Ottawa girl, but anywhere she would win distinction by her finished playing.

The program follows:

- 1. Overture, "The Red Sarafan." Erichs
2. Cornet solo, "Centennial Polka" Bellstedt
3. Suite, "Leaves from my notebook" (new) Sousa
a. "The Genial Hostess."
b. "The Camp-Fire Girls."
c. "The Lively Flapper."

SOUSA THE GUEST OF OTTAWA ROTARY CLUB

Famous Leader Delights Members With Stories of His World Experiences.

Sousa, as the world-renowned bandmaster is popularly known, was the guest of honor at yesterday's weekly luncheon of the Rotary Club in the palm room of the Chateau Laurier and once again justified his great reputation, not alone as a musician, but as an experienced raconteur.

He offered sage advice to travelers never to start a conversation with strangers in a Pullman and illustrated the wisdom of this from his own personal experience.

Miss Winifred Bambrick was also a guest of honor at the head table and was cordially greeted with cries of "Yoo-hoo."

Past-president Fred D. Burpee, chairman of the committee responsible for the concert arrangements last night, took the chair at yesterday's luncheon. He welcomed Rotarian Frank Jarman on his return from a trip to England.

Rotarian Jarman said he brought greetings from the Rotary Club of the capital of the Empire to the capital of Canada in reciprocation of the greetings forwarded through him to the club in London, England.

Rotarian Rodney C. Wood, of England, the reputed scoutmaster, was also welcomed yesterday as a visitor and at request of Rotarian J. A. Stiles gave a remarkable imitation of the roaring of a lion.

It was announced that "The Walnuts," the team of which Rotarian C. Walton is captain, was at present in the lead in the attendance competition.

Col. Ralston, of Halifax, N.S., the newly-appointed chairman of the Royal Commission to investigate charges against the board of pension commissioners and other questions of re-establishment, was another guest and brought greetings from the Halifax Rotarians. It was stated by Chairman Burpee that Col. Ralston was the first to introduce Rotary into Australia.

Past president Eddie Grand, now of Toronto, was another guest and other visitors were Rotarians Jack Small, of Guelph; J. Martin, of Regina; B. H. Soper, of Smiths Falls; Messrs. F. Bedard and Norman Brownlee, of the St. Hubert Gun Club; Alderman J. W. McNabb, Kwanians W. R. Cummings and Ed. Fluker, and others.

The children of the Salvation Army Home will be taken for a motor drive round the city on Thursday night and seven Rotarians volunteered their cars for this service.

OTTAWA ROTARY CLUBSousa's Band Scores Another Triumph HONORS JOHN P. SOUSA When Conductor Takes Crowd by Storm

Famous Bandmaster Tells Some Delightful Stories.

As a raconteur and after-dinner speaker John Phillip Sousa is as much at home as when leading his famous band. This was demonstrated at the regular weekly meeting of the Rotary Club yesterday when Commander Sousa was the guest of honor.

Mr. Sousa's chat might be styled "a ramble in Scotland," with some local color thrown in. A learned discourse on high-brow music might have been expected, but instead Mr. Sousa entertained the Rotarians with several of his best stories.

By special request the famous band leader gave the club its annual music lesson. He led them first in a verse of "Annie Laurie," and then, just to show them how it should be sung, Miss Moody sang the second verse.

Mr. Sousa's characteristic stories lose much of their flavor when reported. As a lecturer he should prove as popular and might become as famous as he is as a bandmaster. He was sorry that he could not appreciate their singing, he said, but attendance at Rotary luncheons has contaminated his musical ear.

He made reference to "Annie Laurie" while telling some of his experiences during various visits to Scotland. Of all folk songs the most perfect ballad that man had ever written was that sweet Scotch song, he believed.

During the 40 years that he led a band he had travelled 800,000 miles and had made five complete tours of the world and innumerable tours of Europe and Canada.

Rotarian Frank Jarman, who recently returned from a trip to England, brought greetings from the London Rotary Club. He had been instructed, he said, to convey greetings and best wishes from the Rotary Club representing the Capital of the Empire to that of the Capital of Canada.

Among the visitors were Rotarian Col. Ralston, of the Halifax Rotary Club, who had recently returned from Australia, where he was active in forming Rotary clubs.

Rotarian Jack Hill was introduced as the newest "baby member." Chairman Burpee announced that Charlie Walton's team was leading in the attendance contest. President Frank Bedard, of the St. Hubert Gun Club, and other officers of that club were present and later entertained Mr. Sousa at the club traps.

Commander Sousa received a wonderful reception from the Rotarians who also gave Miss Moody full credit for her contributions to the programme.

Rotarian John Stile introduced Rodney Wood, of London, who is touring Canada in the interests of Scouting. Mr. Wood gave a remarkable imitation of the lion's roar.

Exciting enthusiasm to a degree rare in local audiences, Sousa's band concert in the Arena last evening, under Rotary Club auspices, was another triumph for the veteran conductor, whose zeal and energy seem to have increased since his visit last season.

The personality of John Phillip Sousa animates every blare of his famous band. He loves to display the qualities of each instrument, and display them so plainly that all minds may understand.

Four soloists, of high individual merit, varied the band's programme. Miss Marjorie Moody, a soprano from the Chicago Grand Opera Company, with a pleasing, sweet and flexible voice, was delightful in "Caro Nome" by Verdi, "Fanny" by Mr. Sousa, and "The Sweetest Story Ever Told," all accompanied by parts of the band.

Of the three the last was best. Miss Bambrick's harp is an important part of the band, and her solos were very creditable though it must have been difficult to make the big strings give forth sufficient volume of sound for the large building.

The programme was chosen obviously to appeal to the greatest number. Rousing Sousa marches were varied by well known airs, a Bizet intermezzo, the accompaniments of popular songs, and martial compositions—all delivered with a clean cut definiteness and startling sharpness of shade that made the five thousand odd hearers demand encore after encore.

The band leaves by special train this morning at seven, for Watertown, N. Y., Rochester, and Syracuse, later going to Philadelphia for five weeks.

SOUSA'S BAND GAINS FAVOR WEDNESDAY

John Philip Sousa came, saw, and conquered Canandaigua Wednesday in his matinee band concert at the Playhouse Wednesday afternoon.

A crowd which packed the big auditorium enthusiastically applauded each number played under the march king's baton.

The matinee was Sousa's first appearance in Canandaigua but after-performance sentiment seemed sure that a return engagement must be forthcoming after a concert of such beauty.

Solo numbers given by Miss Marjorie Moody, soprano; harp selections by Miss Winifred Bambrick; cornet selections by John Dolan, and xylophone numbers by George Carey all won favor.

Wed Aug 2

Tue Aug 1

WATERTOWN DAILY TIMES

## MORE THAN 2000 ATTEND CONCERT

SOUSA'S BAND GIVES BRILLIANT  
ENTERTAINMENT

### MUSICAL MENU IS PLEASING

Sparkling Fantasies and Smashing  
Band Numbers Stir Audiences to  
Real Enthusiasm—Soloists Score  
Hit

The 2,000 or more persons who packed the Avon theatre Tuesday night, besides those who attended the matinee concert, went away more firmly convinced than ever that there is just one band leader and one band in this country justly entitled to the term of marvelous. Starting with the first strains of "The Red Sarafan," the piquant overture which opened the evening program, this conviction was borne in on the audience more and more completely as the numbers went by.

Brilliant cornet, xylophone, vocal and harp solos, sparkling fantasies and smashing band numbers combined to make up a musical menu that proved pleasing to the tastes of the large audience. John Dolan first stirred the audience to real enthusiasm with his playing of the "Centennial Polka," a cornet solo calling for triple tonguing that only a master of the instrument could attain. Mr. Dolan's encore was "I Love a Little Cottage."

Another number that proved delightful was the xylophone solo, "Nola," played by George Carey with a smoothness and delicacy of touch that made a strong appeal. Mr. Carey's encore was the rollicking fox trot by Kern, "Ka-Lu-A." Miss Marjorie Moody, soprano soloist, gave "Caro Nome" as her first selection, following it with "The Sweetest Story Ever Told," by Stults, and a composition of Sousa's, "The American Girl." The other soloist was Miss Winifred Bambrick, harpist, who played "Fantasie" Op. 35, by Alvars, and who gave "Believe Me if All Those Endearing Young Charms," as her encore.

The famous Sousa marches were used principally for band number encores. "El Capitan," "Manhattan Beach," "U. S. Field Artillery," "Bullets and Bayonets," and "Stars and Stripes Forever," were played. In the latter number the entire group of cornets and trombones, together with four piccolos, lined up across the stage for the finale.

Three of Sousa's latest pieces, "The Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper" proved highly pleasing, and were played with a remarkable verve.

One of the most striking characteristics of the Sousa technique is its versatility. The band is equally at home with a resound march or the lightest of sketches, playing the latter with all the grace and vivacity of the finest symphony orchestra.

## NATIONAL ANTHEM TO BE UNCHANGED

PEOPLE STILL LOVE "STAR  
SPANGLED BANNER"

### WORLD'S MARCH KING HERE

John Phillip Sousa at Avon Today  
For Two Concerts—His Programs  
Now Universal, Declares.

"Until the American people wish otherwise 'The Star Spangled Banner' will continue as our national anthem, regardless of any criticism that may be directed against," said John Phillip Sousa, America's "March King," who conducted the concert in the Avon theater this afternoon. The band will give a second concert this evening.

"'The Star Spangled Banner' has popular rather than official recognition as our national anthem. It has



John Phillip Sousa.

become endeared to the American people. Of course, it has one very great detriment for a national song, its range. Assemblages sing it with difficulty. There is a certain charm to the words, "Star Spangled Banner" that few combinations of words can equal. There is something almost holy about the very name.

"The music is not really American at all, but was first a drinking song of a Long club, and was composed by Stafford Smith. It was brought over probably by the early colonists, and strangely enough has had three different sets of words, the last being 'The Defense of Fort Henry,' later called 'The Star Spangled Banner.'

"American musical talent is increasing enormously," continued Sousa. I have no difficulty in obtaining musicians are for my band. When one is willing to pay the price, the musicians are available.

"Our present tour equals the best of any other year and I hope it will continue. We have only been out two weeks, but will continue our tour until late November. The attendance at all of our concerts has been unusually large. We had an audience of 5,000 in Ottawa Monday night, and the concerts in Montreal for a week were largely attended.

"It is ridiculous for a conductor to announce a program exclusively of American music. I don't like to hear of this sort of thing. It is an insult to patriotism. Our program embraces the best in music of the world, rather than the music of any one nation or individual. There are two elements that have no geographical limitations. They are art and love, and neither can be said to have a frontier."

From Watertown the band will visit cities farther south in New York state, including Utica, Syracuse and Rochester, and will then go to Jersey, giving concerts at Ocean Grove, and then appearing for five weeks at Willow Grove. The western tour this year ends at Duluth. Last year the band went through to the Pacific coast.

## Music

SOUSA'S BAND.

Convention Hall was crowded last night to hear Sousa's Band. It is the same fine band that this maker and master of fine bands is wont to bring with him. Sousa can get a splendid sonority of tone mass; he can take the blare and bang all out of his tone when he wants to, as, for instance, he did in the Bizet Intermezzo and the accompaniments played last night and in many passages in his own compositions. And his own compositions are after all the crux of interest in his concerts. Last night he offered a new suite of three numbers, "Leaves from My Notebook," which were jolly and pretty music. The first, "The Genial Hostess" has a charming rhythm and in the middle a little episode where solo instrumentation kept saying something like "How do you do" most tunelessly; the second, "The Camp Fire Girls" has just reminiscent sentiment enough to admit the capacity of the band for dainty solo work to be heard; the third which concerns itself with the "flapper" is altogether a clever whirligig of a piece and the crowd appreciated it hugely.

Then came an arrangement of some beautiful tunes that musical people like. Sousa knows the tunes people like as well as any man and he is as competent as any to put them into charming network that is admirably suited for his band to play. A Sousa program is one-third printed and two-thirds exhibited from the stage on printed cards; each number is given from one to three extras, but so excellent is the discipline with which the program is given that it gets on fully as fast as one where there is a lot of delay before the encore is given. The extra numbers are marches—the good old Sousa marches largely—and here Sousa lets the blare and bang have its way. He played a new march on his program last night and a good one. But he will have to do almost the impossible to displace in popular favor the splendid "Stars and Stripes" and the "El Capitan."

Sousa brings plenty of soloists to give the wideness of tastes of his audiences appreciate. John Dolan played a brilliant polka to show how a cornet can sprinkle notes of excellent quality through an audience room and then followed it with a number to show that a cornet can sing a song if it wants to—when played by an expert. Marjorie Moody sang the Verdi "Caro Nome" very well; she gets a facile tone good to hear and does not force it and does not have to, so excellently is she accompanied by the band. She gave two extra numbers in response to demand. George Carey is at home in Rochester with his xylophone and this, together with the genuine liking people have to hear this brittle and brilliant type of melody, makes his solo playing particularly popular. Winifred Bambrick had already contributed excellently to the program before her harp solo came. There can be no question but that the harp is constantly growing in favor as a solo instrument.

It would seem that most people in this land will have heard Sousa and his band before they are through their annual tours. Certainly of its kind this is a musical institution that ought to be known universally as long as its standard is kept where it is. Some folks would perhaps like to hear more of the sort of thing done in the Bizet and Moskowski numbers of last night. But Sousa knows best what is wanted; for proof look at his audiences year after year.

## SOUSA'S BAND PLEASES MANY

Large Crowd Attends Concert in  
Convention Hall.

### OLD MASTER IS SUPREME

Renditions of Old Favorites and  
Latest Marches Keep Audience  
in Joyful Spirit.

It would not have needed posters or other advertising to inform the passerby that John Phillip Sousa and his band were at Convention Hall last night. Who else than the great conductor himself could have drawn the crowd that waited patiently in line to obtain tickets on an August night with a rising thermometer suggesting beaches and open air entertainment rather than a concert behind closed doors.

Teachers, students, members of exclusive musical circles, seasoned patrons of the best musical offerings and a goodly portion of those who comprise the masses, met on common ground last night and sweltered in the heavy air of Convention Hall to pay their respects to their beloved Sousa.

Sousa Fit as Ever.

The popular conductor was as fit as ever, his 67 years resting lightly on his square military shoulders. In the same modest manner as ever, he directed his musicians quietly and capably. A suspicion of humor creeping in now and then to lighten the heavy strains of martial music, was appreciated even by those who clamored for favorite compositions of the "march king." It is not to be denied that a Sousa march is a march indeed, bright, gay, emotion-stirring, full of that subtle power to make bodies tense and feet restless, as if under its spell they must quit the place and go tramping off into the night in time to the mighty rhythm of the piece.

Sousa had several new compositions listed on the program, but, knowing his audience he reserved a bagful of old ones, mostly marches, that he knew would be demanded of him, and played them generously for encores.

The first of the new offerings was Sousa's "Leaves from My Notebook," a novelty containing musical references to "A Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper." The second, "A Bouquet of Beloved Inspirations," is a collocation that hints at a poetic as well as a military Sousa. Well loved themes that live in the public heart, snatches of the glorious music of Bizet, Meyer-Helmund, Weber, Mendessohn and Rosini, have been entwined in this musical bouquet of Sousa's, with consummate skill.

The third new composition, "The Gallant Seventh," which has been dedicated by the conductor to the officers and men of the 7th Regiment, N. Y. N. G. (107th of the 27th Division) as a tribute to their brilliant achievements overseas, was more characteristic of Sousa, an arousing piece full of snap and dash.

The evening program was opened with the overture, "The Red Sarafan," by Erichs, encored by "El Capitan," a well remembered Sousa composition. "Golden Light," by Bizet, and a new arrangement of "Turkey in the Straw," given by request, completed the announced pieces. Such favorites as "The Stars and Stripes Forever," by Sousa, featuring a trombone corps, "Bullets and Bayonets," "Social Laws," "U. S. Field Artillery," "Who's Who in Navy Blue," all Sousa compositions, and "Look for the Silver Lining," from the musical comedy "Sally," transcribed by Sousa, were given for encores.

Four soloists capably assisted. Miss Marjorie Moody sang in a pleasing soprano, Verdi's "Caro Nome," giving Stults "Sweetest Story Ever Told" for encore. Miss Winifred Bambrick, a promising young harpist played "Fantasie Op. 35" by Alvars. John Dolan, cornetist played "Centennial Polka" by Bellstedt and "I Love a Cottage," George Carey, a Rochester boy, won his share of the generous bursts of applause that marked the offerings of the evening in his xylophone solo, "Nola" by Arndt. For encore he gave Dvorak's "Humoresque" and "Ka-lu-a" by Kern.

Thur Aug 3  
ROCHESTER DEMOCRAT

Thur Aug 3  
ROCHESTER HERALD

Friday Aug 4

THE POST-STANDARD, SYRACUSE, N. Y.

# Sousa Sways Thousands With Swinging Rhythm

With the swinging six-eight tempo of the Sousa quickstep still ringing in their ears and voices humming the march melodies that created the noted band leader a "king," several thousand well pleased Syracuse people actually marched in military style from the State Armory Thursday night after a concert that was characteristically "Sousaesque" from beginning to end.

The incomparable John Philip has not changed much since his last appearance in this city and his program features were along the old lines; but this is what the public longs for and goes to hear. More than liberal with his encores, Sousa presented marches that thrill, some new, others old, but every one arousing his hearers to high pitches of enthusiasm. On the program were several catchy pot-pourris arranged by the bandmaster himself. Into these the several score or more of performers entered with a spirit that caught the audience and had it swinging to rhythm with each bar played. One notable number was programed as "A Bouquet of Beloved Inspirations" entwined by Sousa. This included an excerpt from Carl Maria Von Weber's "Invitation to the Dance," the Mendelssohn "Spring Song" and the finale to the "William Tell" overture. In each of these was presented ample opportunity for the splendid reed section of the band to display its digital dexterity and facility of embouchure and this was made manifest in true artistic style. Sousa sprung a new stunt in the performance of the ever popular "Stars and Stripes Forever," in that he brought his piccolos and trumpets to the front in addition to the slide trombone section. This enhanced the volume of the finale and brought about a climax that was hair raising in effect. Of the newer quicksteps played the "U. S. Field Artillery" is likely to become the more popular, although "Bullets and Bayonets" is replete with pulse quickening measures that bring people to their feet.

Sousa has a new composition which he calls "Leaves from My Notebook." It is suite in form and includes the "Genial Hostess," "The Campfire Girls" and "The Lively Flapper." In

the latter movement came the big chance for successive tintinnabulations on the part of the clarinets with triplet responses from the generous cornet section and not a one of these missed a single trick.

The soloists of the evenings proved artists in their respective lines. John Dolan, cornetist, played "Centennial Polka," by Bellstedt, and gave evidence of an iron lip and excellent technique a piston. He triple-tongued in a manner that made old timers think of the great Liberati. Miss Marjorie Moody, soprano, was in good voice and sang the "Caro Nome" aria from Verdi's "La Traviata" with fine effect. George Carey, a Rochester boy, handled the xylophone in artistic style and was forced to respond to several encores. Miss Winifred Bambrick scored in a harp solo playing a "Fantasie" by Altars with finish and in good taste. The lieutenant commander conducted with his accustomed sangfroid and ease of mien and always came through with those results that have made him internationally famous.

During the afternoon Director Sousa was the guest of the Godard Music House in Washington st., where he met a number of local admirers in the Knabe studios and autographed records of many of his compositions.

## WEST HIGH WEEKLY

MINNEAPOLIS, MINN

DECEMBER 2, 1921

### JAZZ WILL NOT LEAD GOOD MUSIC

John Philip Sousa in Visit Here Gives Interview for Weekly

"Jazz is not crowding out the better class of music. There is more music of a high grade being written today than there was in the past. We all know The Creaton, The Messiah, and The Lost Chord, but who remembers the hit of last year?" This is the opinion of John Philip Sousa, leader of the world's greatest band, who was in Minneapolis last week. The president of the West High Glee Club, Berkeley Leighton, obtained from him an interview for the Weekly.

Mr. Sousa, who is the leader of one of the most successful musical organizations in the world, said, "All good musical organizations have a most refining and beneficial effect on a community, and such organizations deserve the hearty support of that community. The people of the United States are constantly growing better musically educated.

"When I organized my band twenty-nine years ago, there were only fifty members. Now I have eighty pieces. The public demanded that they have better music, and the growth of my band is my answer."

Besides playing the world's greatest music, Sousa has done much composing. He is rightfully called "The March King" because of his many famous compositions, among them "The Stars and Stripes Forever."

A wide knowledge of music makes him say, "We gain different qualities from different composers. One man may give us one impression in a composition, while another with the same theme may present a very different aspect."

Because music is the greatest thing in his life, he believes that everyone should study some kind of music. He says that more and more amateurs are studying music solely for the pleasure derived. This is an indication that the present shows a great progress of the Musical Art in America."

Friday Aug 4

SYRACUSE JOURNAL

# SOUSA, FAMOUS BAND LEADER, AND PLAYERS WIN AUDIENCE

Climax of "U. S. Field Artillery," With Revolver Shots, One Feature of Program—Soloists Enthusiastically Received.

Trumpets blared, cymbals crashed, and the trap man displayed all his tricks in true Sousa style at the state armory last night. The same rhythmic precision, the same virility and the same dynamic coloring that has marked the work of the great American march king for many years thrilled the audience that nearly filled the big drill hall. John Philip Sousa, despite his advancing years, still retains his hold on the American public, and his position as peer in the realm of band music is undisputed.

Popularity of the great leaders' own compositions was demonstrated in no uncertain manner by enthusiastic applause. Programs waned in time to the music, heads swayed to the rhythmic pulse of the melodies and feet would not keep still as the strains of the stirring marches filled the hall. And on conclusion of each of the old time favorites the outburst of applause was instantaneous. Other numbers were on the program, but those by Sousa pleased most.

**Generous With Encores.**  
Nine selections were scheduled, but the encores numbered more than a dozen and included some of the most appreciated selections of the evening. "El Capitan," "Bullets and Bayonets," "Stars and Stripes Forever," "Sabre and Spurs," and "U. S. Field Artillery," were some of the Sousa hits among extra numbers. In the closing passage of the latter number a tremendous climax was reached when a battery of eight slide trombones, carried the melody in unison, punctuated by the sharp cracking of revolvers.

Work of the soloists was on a par with that of the band as a whole.

Miss Marjorie Moody has a beautiful soprano voice, clear and pure in the upper register, and unusually flexible. Her singing of Verdi's "Caro Nome" was a real treat and the cadenzas were cleverly done. She was recalled twice and sang "The Sweetest Story Ever Told," and "The American Girl," by Sousa.

An ovation was tendered George Carey, xylophone soloist, after his playing of a Chopin waltz, substituted for the Arndt number on the program. He is without doubt one of the finest players of this instrument ever heard in Syracuse, and was compelled to respond to two encores.

**Cornetist Pleases.**  
John Dolan, cornet soloist, proved his ability in the second number on the program, "Centennial Polka," by Bellstedt. At all times he produced smooth, even tones of excellent quality and his triple tongue passages were clearly enunciated. The smoothness of his legato was evident in the encore "Love in a Cottage."

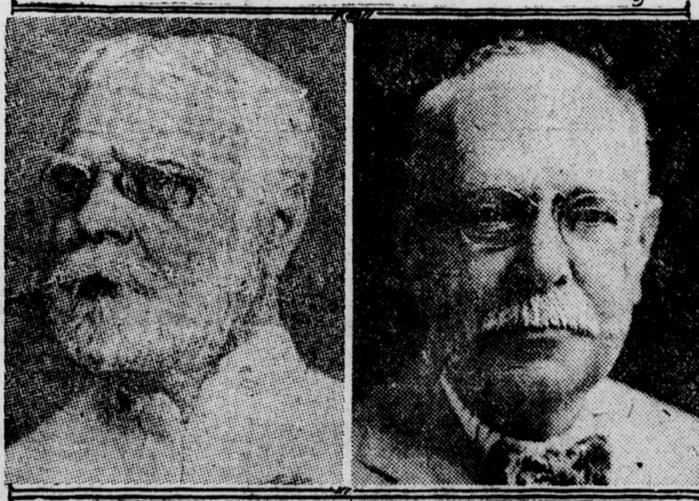
The band as a whole is well up to the Sousa standard. Sonorous climaxes of tremendous power, effective crescendos and diminuendos, delicate passage playing, accurate phrasing and close adherence to the rhythm marked their work last evening as it has done since Sousa's band burst into the limelight many years ago.

Many persons took advantage of the opportunity offered yesterday afternoon to meet Mr. Sousa at the informal reception tendered the famous bandmaster at the Knabe studios by J. H. and L. A. Godard, and the leader spent a busy afternoon affixing his autograph to records brought in by his many admirers in Syracuse.

Thursday Aug 3

SYRACUSE JOURNAL

# Writer Gussed More Surely of Republics Than of Faces



JOHN PHILIP SOUSA AS ARTIST PREDICTED HE WOULD LOOK NOW AND AS CAMERA SAW HIM HERE THURSDAY NIGHT.

And 20 years ago they predicted that the Sousa of to-day would be as hirsute as a grizzly bear!

Way back in May, 1902, the Metropolitan Magazine published a feature entitled, "How They Will Look When They Grow Old." One of the subjects used by the writer was John Philip Sousa, then, as now, the peer of all band composers and conductors.

To-day, on the heels of the visit of Sousa and his band to this city, Mrs. J. H. Gaedeke of 116 Cordova st. brought the magazine to The Journal. The Sousa of to-day, as he appeared on the streets of Syracuse Thursday, and the Sousa of the artist's conception two decades ago offer a startling study in contrasts.

The artist, in his mind's eye, saw the march king with a full beard, with an upward tilt of the head and with a creamy white uniform.

The Sousa of to-day has a closely cropped 'tache, a friendly, direct look and a blue-black uniform.

In just one essential did the artist guess right: Sousa wears glasses.

In the article the magazine writer makes this reference to Sousa, writing, mind you, as in 1922:

"Sousa, just as dapper as ever and fully as hirsute, but hair and beard no longer afford a contrast to the creamy white of his close fitting uniform. Still full of musical fire. Let us see what is said of him: 'Sousa's band gave a brief concert on the lawn during the evening, the program including several of the march king's most stirring compositions, and a new march dedicated 'To the Trinity of Great Republics—America, Germany and Britannia.' Times as well as men have changed."

Who is there to say that the writer of 1902 was not gifted with the power of prophecy, even if he missed a bet in describing Sousa's facial characteristics?

Phila. North-American

Sunday Aug. 6th 1922.

## SOUSA GETS MASONIC ORDER AT WASHINGTON

NEW YORK, Aug. 5.—That musician of many and far journeys, John Philip Sousa, has but recently completed one which he began many years ago. He is now a noble of the Mystic Shrine, having been received into Almas

Temple, Washington, D. C., at a session attended by Imperial Potentate Cutts and other celebrities of the order.

Lieutenant Commander Sousa, after being accepted as a noble, appeared on the stage in his newly acquired fez and directed the band of Almas Temple thru two marches, "The Stars and Stripes Forever" and "The Washington Post."

Saturday Aug 5

UTICA DAILY PRESS

## SOUSA, EVER POPULAR, CHARMS MUSIC LOVERS

Band Concert at Gaiety Theater  
Heard by Capacity Crowd

### FLORAL TRIBUTE BY SHRINERS

March King Treats Uticans to Splendid Program and is Generous as Ever With Encores—Soloists Display Excellent Talent and Everybody is Immensely Pleased

Just as virile and entertaining as ever, John Philip Sousa and his band played to a crowded and enthusiastic house last night at the Gaiety Theater. Master of stirring rhythm, possessor of a faculty for conceiving attractive themes and of the skill to orchestrate them, Sousa was given not only loud applause, but an immense basketful of beautiful flowers, a tribute from the Shriners.

As usual the program had variety in a typical Sousa way and introduced new selections, fresh from the mind of the March King. Again it was a suite of three, called "Leaves from my notebook" and consisted of "The Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper."

The first was a dainty little theme which evoked the quiet contentment of a pleasant and unpretentious summer home, presided over by a very genial hostess. And the second was a pictorial representation of a girls' camp. Bugle calls and the answering echoes from the clarinets were but part of the scene. A remarkable bit of composition suggested the rising smoke, a swirl of music from all instruments, ascending the scale and culminating in the long-drawn, lazy, liquid notes of the flutes.

But the flapper rather phased Sousa, just as she does all those of the older generation. The piece dedicated to her entrancing self conceived of the feminine phenomenon as some conventional sprite, vivacious enough but "well brought up," the little imp of a dark age prior to the emancipated woman. The syncopating personality of a Scott Fitzgerald story and one's young and glamorous acquaintances was not visible.

When Sousa entwined a "Bouquet of Beloved Inspirations" he demonstrated his artistry in compiling medleys. It began with the Toreador song, passed through Von Weber's valse to "Spring Song," with an introductory harp and oboe duet, and ended mightily with the "William Tell" overture.

There was a life and humor to it which the average medley lacks, but Sousa's whimsicality broke brightly out in "Look for the Silver Lining." He is an author one recalls, in these medleys he delights to tell or sketch a story. The piece introduces all the associations of the silver lining that his fancy held. There is "The Good Old Summer Time," the Heidelberg drinking song and many others. In one place it became poignant with an imitation of the sweetest music in the world, the roar of a stalled automobile starting, a blast on the horn, and

then breaks out joyously into "Look for the Silver Lining." It ends with a fantastic repetition of the theme, each note being in succession sounded by one of the instruments, skipping from tuba to flute and from clarinet to trombone, and drawing loud laughter.

George Carey, champion xylophonist, registered the big hit with "Valse Militant" and played two encores of a popular character.

John Dolan, cornet soloist, showed that the instrument is capable of expressing feeling, playing "Centennial Polka" by Bellstedt and an encore.

Miss Marjorie Moody, soprano, gave "Verdi's 'Caro Nomo,'" "Sweetest Story Ever Told," and "American Girl," by Sousa.

Miss Winifred Bambrick, harpist, delighted with "Fantasia" by Alvares.

The other band numbers were "Red Sarafan," Bizet's "Golden Light" and "The Gallant Seventh," "El Capitan," and "Stars and Stripes Forever" were acclaimed when given as encores. The concert ended with "Turkey in the Straw" instead of the scheduled rhapsodies, probably for want of time.

## SOUSA'S BAND IS HEARD IN GROVE

Sunday Aug 6  
Gives First Concert in Auditorium Before Enthusiastic Audience.

John Philip Sousa and his band played at the Ocean Grove auditorium last evening, giving the first of three big concert programs scheduled for the season before a large and appreciative audience. Without a doubt the program was one of the best ever presented by the famous march king and his able organization of master players. It is the only band heard annually in the large building and therefore the more appreciated because of that fact. The program last evening would have been far more enjoyed had not the beauty of the first part been marred by the usual parade of late-comers and the presence of several other distracting elements. The program began exactly on time, at 8.30, but the audience kept dribbling in for an hour more and by 10 o'clock the early comers began to retire. It was the only disturbing element of an entire evening's musical enjoyment of a norganization known not only nation wide but world wide and it would seem a more gracious compliment to the band leader if the audience would make a greater effort to keep the hour of the beginning of the concert in mind.

For the organization itself, probably the large band of players were never heard to better advantage than last evening, altho the matinee program attracted and pleased many. As was to be expected many of Lieutenant Commander Sousa's own compositions, and particularly his marches, were noted on the program and others were given as encores until the program had been doubled in size.

The soloists were the pick of the organization and were at their best. They included Miss Marjorie Moody, soprano, whose voice, while not loud, pleased by its sweetness and clarity; Miss Winifred Bambrick, harpist, whose skill was clearly demonstrated in her two selections; John Dolan, cornetist, than whom there are few better, according to the band master himself; and George Carey, xylophonist, who proved a master hand on this instrument and also at the drums, where his skill was noted by many.

The evening program included the following numbers: Overture, "The Red Sarafan," Erichs; cornet solo, "Centennial Polka," Bellstedt, Mr. Dolan, whose encore was "I Love a Little Cottage"; suite, "Leaves from My Note Book," a new composition by Mr. Sousa in which "The Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper" are well characterized, especially the latter; vocal solo, "Caro Nomo," Verdi, Miss Moody, who gave for encore numbers, "Sweetest Story Ever Told" and "The American Girl", another Sousa composition; intermezzo, "Golden Light", Bizet. The band's extra numbers in the first part were "El Capitan", "Tu", a song of Hawaii; "Bullets and Bayonets" and "Social Laws", the latter also by Mr. Sousa.

The second half of the program opened with "A Bouquet of Beloved Inspirations," entwined by Mr. Sousa, who believes that the themes embodied in this number are universally admired by music lovers. For an encore the band gave the familiar "Look for the Silver Lining." Mr. Carey followed with several xylophone numbers which included "Nola," by Arndt. Then followed other selections by the band, a march, "The Gallant Seventh"; "Ka-Lu-La," by Kern; "The Stars and Stripes Forever," played as only Sousa's band can render this well known composition of its director, and "Manhattan Beach," another favorite march by Mr. Sousa. Miss Bambrick's program number was "Fantasia" by Alvares and in response to the demand for an extra number she contributed the old favorite, "Believe eM If All Those Endearing Young Charms." The final number by the band was a new fantasy, "The Turkey and the Straw," which was rendered with the snap and dash that characterizes the organization's playing.

The afternoon program included the following numbers:

Rustic Dance, "The Country Wedding", Goldmark; cornet solo, "Ocean View", Hartman, John Dolan; suite, "Three Quotations", Sousa, including (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"; vocal solo, "Ah fors e Lui", Verdi, Miss Marjorie Moody; finale, "Fourth Symphony", Tschalkowsky; Grand fantasia, "Excelsior", Marengo; duet for piccolo, "Fluttering Birds", Glennon, Messrs. Willson and Kunkel; March, "Bullets and Bayonets", Sousa; harp solo, "La Danse des sylphes", Godefroid, Miss Winifred Bambrick; overture, "Light Cavalry".

Monday Aug 7

THE PHILADELPHIA RECORD,

### SOUSA GETS OVATION

Popular Band Leader Begins Annual Visit to Willow Grove.

For the twenty-first successive year, Lieutenant Commander John Philip Sousa is directing a musical engagement at Willow Grove Park. The world-famous composer-conductor directed the first of a long series of concert programs yesterday afternoon and last night, wielding the baton over an organization of 75 musicians and soloists, the largest band, numerically, he has ever brought to Willow Grove.

Lieutenant Commander Sousa, injured by a fall from his horse near Willow Grove early in September of last year, looked to be in splendid trim physically as he responded to the ovation given by an audience of nearly 10,000 at the first afternoon concert yesterday. Similarly warm greetings were extended by audiences at the final afternoon and two night concerts.

Considerable new music will be featured at the present engagement, which continues until September 10. Commenting, Mr. Sousa said: "The new compositions of mine to be played will include a march, entitled 'The Gallant Seventh,' and dedicated to officers and men of the Seventh Regiment, N. Y. N. G. There will be a new suite, 'Leaves From My Notebook,' and themes by Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini are intertwined in a collocation. 'A Bouquet of Beloved Inspirations.' These new compositions, together with a number of novelties, my marches and liberal consideration of the works of all noted composers, will form the programs for the nearly 150 concerts which I will direct while at Willow Grove."

Lieutenant Commander Sousa included in the first day's program all three of the new compositions referred to—the march, the suite and the collocation. Each is typically Sosaesque in its musical construction and definite encore demands by the big audiences were sufficient indication the new compositions will be just as permanently successful as other favorite works by the master bandmaster.

Soloists heard in the several concerts included Miss Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophone soloist; R. Meredith Willson, flute soloist, and William Kunkel, piccolo soloist. While each concert program included one or two Sousa compositions, the works of Tschalkowsky, Arban, Barowski, Kalman, Goldmark, Verdi, Liszt, Ricci, Bellstedt, Rimsky-Korsakoff, Gernl, Bazin, Kern and Arditto were given recognition; the encore numbers being largely the Sousa marches.

During the period his band is at Willow Grove, Lieutenant Commander Sousa will be at the Huntingdon Valley Country Club, at Noble.

Sunday Aug 13

PUBLIC LEDGER—PHILADELPHIA,

### WILLOW GROVE MUSIC

John Philip Sousa and his band will begin the second week of their engagement at Willow Grove today. Thursday will be the second Sousa day, when many of the March King's compositions will be played. Saturday, August 19, will be Grand Army day with a campfire and parade by the veterans. Sousa will aid in the festivities by having his band play old wartime tunes.

Today's concerts include compositions by Tschalkowsky, Bizet, Sousa, Godefroy, Wagner and Bach. In the afternoon the concerts will be closed with Sousa's "King Cotton" and "The Bride-Elect." The concluding march of the first evening concert will be Sousa's "The Invincible Eagle," and the final number of the second concert will be "Who's Who in Navy Blue." Many operas will be called upon for contributions to the Wednesday and Friday concerts.

### SOUSA TO WRITE OPERA

What is not known save to those in the "profession" is that John Philip Sousa, the March King, who today begins the second week of his engagement at Willow Grove, is on the briefest tour he ever has made since he resigned as conductor of the Marine Band and formed his own band. The explanation is that Sousa is yielding to an impulse he has long held in suppression, to compose another opera. The plan is matured in his mind, and he is going to work on it in earnest at the end of his present tour. Theatrical managers all over the country have been supplicating him to write another "El Capitan." Now his answer is: "I'll try."

"El Capitan," first heard in 1896, is being revived this summer by twelve comic opera companies, and has been staged in a spectacular style in Vienna.

Boston Post Aug. 6<sup>th</sup> 1922.

PUBLIC SPIRIT, HATBORO, PA

FRIDAY, AUGUST 4, 1922

## SOUSA COMES TO WILLOW GROVE PARK

Brings 75 Musicians Including Soloists  
and New Compositions.

There is every reason to anticipate Sunday at Willow Grove Park a record of attendance for the season. This is so because of the beginning of the annual visit of Sousa and his band to the popular resort. He will welcome his legion of admirers with programs typically Sousian. Sousa's great organization has 75 artists.

Sousa comes back to Willow Grove in the best of health. It will be remembered that last autumn because of an accident while he was riding on his favorite horse near the park, he was badly injured on his left shoulder and arm. After some weeks of recuperation he began an interrupted tour that took him later to Havana.

Some new Sousa compositions, "The Gallant Seventh," dedicated to the officers and men of the Seventh Regiment N. Y. N. G. A new suite is called "Leaves from My Note-Book." Another is a collection containing themes of Bizet, Meyer-Helms, Weber, Mendelssohn and Rossini.

Features of the opening day of the band at Willow Grove will be the soprano solos of Miss Marjorie Moody, the cornet solos of John Dolan, the xylophone solo of George Carey and a piccolo duet by Messrs. Willson and Kunkel.

On Monday the first number in the opening concert will be a Schubert suite, "Rosamunde," two numbers from "The Golden Cockerel," by Rimsky Korsakoff, and solos by Miss Moody, Paul Blagg, cornet; Joseph De Luca, euphonium. Sousa's "Semper Fidelis" will close the final evening concert.

An unusual number of famous composers will be represented at Tuesday concerts. A number of operatic selections will mark Wednesday's program.

Thursday will be devoted to the compositions of Lieutenant Commander Sousa. In the afternoon there will be excerpts from "The Bride-Elect," a suite; "Tales of a Traveler," the march, "Bullets and Bayonets," and the suite, Camera Studies. In the evening will be given "Scenes Historical," "Sherman's Ride," "The Presidential Polonaise" and "Leaves from My Note-Book."

Many composers will be drawn upon for Friday's concert, including Wagner, Perkins, Goldmark, Nicolai, Meyerbeer, Komzak and Sousa.

Saturday will vie with the previous day for the variety of selections. There will be selections from "Carmen," "La Gioconda" and "La Mariposa."

Besides the soloists already mentioned, Joseph Norrito, clarinet, and William Kunkel, piccolo, will assist at concerts during the week.

On Saturday, the N. Snellenburg Beneficial and Welfare Association will hold their annual outing at the park. Sports and drills by the Cadet Corps will be indulged in, and special concerts by the store's band and choral society will be given during the afternoon, between the regular concerts of Sousa and his band.

Willow Grove has never been more handsome than it is now, nor better appointed for the amusement and comfort of its army of patrons. The various places of entertainment will be found enjoyable by everyone.

### March King's Pets

John Philip Sousa and his pet dogs. They are pedigreed prize winners, but answer to the commonplace names of Puppy Doodles, Piggy Wiggles and Teddy. They are sheep dogs and favorites of the famous band leader. (c) Underwood and Underwood.



Phil. Public Ledger  
 Sunday Aug. 13<sup>th</sup> 1922.

**PUBLIC SPIRIT, HATBORO, PA., FRIDAY, AUGUST 11, 1922**

**SOUSA'S SECOND WEEK AT WILLOW GROVE**

Some of the Attractive Things He Will Offer

Lieutenant Commander John Philip Sousa and his band will enter upon the second week of their engagement at Willow Grove Park Sunday.

Thursday will be the second Sousa day, when many of the March King's compositions will be played. The four programs will be of much variety, comprising the finest productions of Lieutenant Commander Sousa. At the afternoon concerts the overture, "Vau-tour the Vulture," will be the opening number, which will be followed by "Chris and the Wonderful Lamp;" a suite, "Looking Upward," and a march, "The Hippodrome." Also vocal solos by Miss Marjorie Moody, soprano, accompanied by John Dolan. Arthur Danner and John Schueler, cornetists. The first evening concert will be opened with the overture to Joaquin Miller's play, "Tally-Ho," with a concluding march, "The U. S. Field Artillery." "El Capitan" will be the opening feature of the second concert of the evening, which will be followed by a con-net solo, "I Wonder," by John Dolan; also vocal solos by Miss Moody; "The Coquette," and the march, "Who's Who in Navy Blue," a Sousa gem.

Saturday, August 19, will be Grand Army day at Willow Grove Park, with a campfire and a parade by the veterans. Sousa will aid in the festivities by and in honor of the Civil War heroes by having his band play a few of the old wartime tunes.

Sousa's program for Saturday will have many attractive features. There will be selections from the works of Gounod, Raff, Meyerbeer, Strauss, Mendelssohn, Sullivan, Wagner and Sousa. Sunday's concerts offer a large number of compositions by Tschalkowsky, Bizet, Sousa, Godfrey, Wagner, Bach and others. In the afternoon the concerts will be closed with Sousa's "King Cotton" and "The Bride-Elect." The concluding march of the first evening concert will be Sousa's "The Invincible Eagle," and the final number of the second concert will be "Who's Who in Navy Blue."

Monday's programs will include Sousa's marches, "Wisconsin Forward," "The High School Cadets," "National Fencibles" and "Our Flirtations." There will be a trombone quartet, Foster's "Come Where My Love Lies Dreaming," by Schueler, Carns, Sims and Grieve; cornet solos by Paul Blagg and John Dolan; a clarinet solo by Joseph Norrito; soprano solos by Miss Moody.

On Tuesday there will be selections from "The Geisha," "Il Trovatore," Offenbach's "Orpheus in the Underworld," Rachmaninoff's "Prelude in C minor," Saint Saens' "Samson and Delilah," "Faust," "The Meistersingers." The Sousa numbers include "The Directorate," "The Pathfinders of Panama" and "The Chantryman."

Many operas will be called upon for contributions to the Wednesday and Friday concerts, and patrons of the park will find a pleasing variety to every one of the concerts during the week.

Last week was one of the best the park has had this season, and this week the attendance will likely break the record. The many amusements offer opportunities for many delightful hours to people of all ages.

Great crowds of people greeted Sousa and his band at their opening concerts last Sunday. He followed the Lep's orchestra concerts that were slimly attended, apparently being too heavy for present-day Willow Grove audiences.

THE NORTH AMERICAN.

PHILADELPHIA.

SUNDAY, AUGUST 20, 1922

**ACTORS FROM AUSTRALIA CALL SOUSA MUSIC IDOL**

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

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

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



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

By  
 Ring Lardner.

**AUG 8**

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

I had 12 eagles but only managed to get a couple of ones.

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

"How well you play Lardy," was Sousa's remark.

Brahms called up in the evening and him and his wife come over and played rummy.

**THE BOSTON HERALD, THURSDAY,**

SEPTEMBER 21, 1922

**LUNCHEON PREPARED FOR SOUSA SPOILS**

[Special Dispatch to The Herald] CONCORD, N. H., Sept. 20—A dainty luncheon, prepared with great care, spoiled today, while officers of the Concord-Woman's club waited for their guest of honor, John Philip Sousa, to arrive at the Chamberlain House, the club home. Souza's band gave a concert here this afternoon. The bandmaster's advance man had agreed to have Souza at the clubhouse to meet the club members and have luncheon.

After the food had gone cold somebody reached Souza by telephone at the Eagle hotel and the bandmaster then received his first notice of the invitation. He had just finished luncheon, but he hurried to the clubhouse and had just

time to shake hands with the members and reiterate his regrets before he had to go to the theatre for the concert.



**Two Big Bosses**  
 Augustus Thomas (at left), dean of American playwrights, has just been appointed executive chairman of the Producing Managers' Association ("chief boss"). Philip Sousa (at right), the great bandmaster. (Keystone View.)

**SOUSA TALKS ON MUSIC AND ARTISTS**

**Young Aspirants Find in Him a Friend Because of His Own Experience**

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

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

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

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

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

"I never stand in the way of a player's leaving me," said Sousa. "Indeed, every offer made to one of my men is a high compliment to me and to my organization. If this flatterer or that

trombonist or such-and-such an oboe-player or trapsman gets an offer, I say, 'Take it, my boy, and God bless you!' When he comes back, as he often does, there is always a job for him; if he doesn't come back I know that he has found satisfaction in being resident with an orchestra rather than itinerant with me, and I know that he, in turn, has given satisfaction to his new employers."

**PUBLIC SPIRIT, HATBORO, PA.,**

FRIDAY, AUGUST 18, 1922

**GEMS OF THE THIRD SOUSA WEEK AT PARK**

Willow Grove Crowds Enthusiastic over Band Master

The third week of the Sousa engagement begins Sunday, August 20, and there will be much of interest for visitors during the seven days' period. Thursday will be devoted to works of the bandmaster, and on that day Mary Baker, soprano, will sing "The Crystal Lute" at the late afternoon concert and "Fanny" at late evening entertainment. "I've Made My Plans for the Summer" will be played by the cornetist, John Dolan, in the early afternoon, and in the early evening he will be heard in "Geraldine." A treat will be the playing by the band during the evening of "Showing Off Before Company." In the afternoon there will be offered, among other compositions, the suite, "At the Movies," and "Maidens Three," "Comrades of the Legion," "Sabre and Spurs" are marches for the afternoon. In the evening also the suite, "People Who Live in Glass Houses," "Hands Across the Sea, and "The Stars and Stripes Forever."

There is always a warm welcome for the personable and charming soprano, Marjorie Moody, who, on Sunday, August 20 will sing "Chanson Provencale" in the afternoon, and "Ab fors e lui" in the evening. Joseph De Luca will provide a special treat in the early afternoon by playing on the euphonium the Prologue from "I Pagliacci." John Dolan's cornet solos for the day are Levy's "Whirlwind" and his "Russian Airs." Geo. Carey, xylophonist, will play during the evening as solo, "Hungarian Rag." Sousa will be represented during the day by "The Fancy of the Town," "Gallant Seventh," "Songs of Grace and songs of Glory," "The Washington Post" march and "On to Victory."

One of the features of Monday afternoon, August 21, will be a concerto played by the clarinet corps, with obligato by Joseph Norrito. Winifred Bambrick, the young harpist with the organization, will play the solo, "Believe Me if all those Endearing Young Charms." Joseph De Luca in the evening will offer the euphonium solo of his own composition, "Colorado," a valse caprice. Paul Blagg, cornetist, will play the Bellstedt "Polka Caprice." Miss Moody is the soprano soloist for the day. Tuesday afternoon there will be a flute solo by R. Meredith Willson, of Chaminade's "Concerto." In the evening the Sousaphone will be played by Wm. Bell in the solo "The Mighty Deep." William Kunkel, player of the piccolo, will be heard Wednesday afternoon in the solo, "La Fleurance." De Luca, Carey and Dolan will be soloists. The remainder of the week will have equally interesting musical happenings.

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

**Romance and Sousa: They Are Pals**

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

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

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

**THIRD WEEK OF SOUSA**

Delightful Band Concert Programmes Announced at Willow Grove

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

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

**PUBLIC LEDGER—PHILADELPHIA, SUNDAY MORNING, AUGUST 20, 1922**

**Sousa's New Fantasia**

John Philip Sousa has written a new fantasia called "A Bouquet of Beautiful Inspirations." It is a medley instrumental arrangement of what he regards as the world's "ten best tunes." The work is only one of a number of novelties in the programs he will present this week at Willow Grove.

The Billboard  
August 12<sup>th</sup> 1922

It is estimated that Sousa will save about \$60,000 in transportation fees thru the arrangement whereby the members of his band will travel by automobiles during a twenty weeks' tour, to say nothing of the time that will be saved in the transfer of baggage.

LIEUTENANT-COMMANDER SOUSA AND HIS BLUEJACKETS



Lieutenant Commander John Philip Sousa is immensely proud of an oil painting recently completed by Paul Stahr, and representing the bandmaster in naval uniform at the head of his famous Great Lakes Band. During the war Sousa served as a dollar a year man, developing excellent bands from large groups of enlisted men at the Great Lakes Naval Station near Chicago. Some of the men played in this city under his direction at a concert at the Academy of Music. Many of the men now occupy important places in leading bands of the country.

## Continued Successes of Sousa and Band

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

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

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

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

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

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

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

THE NEW YORK HERALD,  
SATURDAY, AUGUST 19, 1922.

### Where's the Water Wagon?

#### John Philip Sousa Puts in a Call for an Old Institution.

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

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

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

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

Can you tell my friend where the water wagon is?

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



# A Stadium for All Comers

Picture a Post Which, Having Just Entertained Messrs. Benny Leonard and Rocky Kansas, Is Awaiting Billy Sunday and John Philip Sousa

NOT so long back John Franklin Miller Post gave a little matinee and by this means increased the population of the old home town, which is Michigan City, Indiana, by something like 100 percent. True, the 12,000 guests who came have all gone home again, but considering the nature of the occasion this was to be expected anyway. The point is they came and paid out good hard gelt for the privilege. They came to see one Benny Leonard of New York, world's lightweight champion, and one Rocky Kansas, from points west, do ten fast rounds under the rules of the good Marquis of Queensbury. They did not leave disappointed.

Such a bully time was had by all that John Franklin Miller Post is figuring on another party, but it is not decided whether the Reverend Billy Sunday, meeting his almost equally famous opponent, Kid Satan, or Comrade John Philip Sousa and his band will be the principal attractions. The point is, there is going to be a party, and if 30,000 people come, one can see and hear as well as another, because the Legion stadium in which the Leonard-Kansas match was held was constructed with just that end in view.

The story of this stadium is a story of Legion achievement which deserves to be written in the record. The arena is built of concrete and built to last. It was built in sixty days. Everybody pitched in and helped. A casual visitor to Michigan City one Saturday afternoon early this summer searching for the post commander would have been directed to the outskirts of town, where an interesting engineering feat, namely, that of turning a sand dune upside down, was in progress. There you would have found Commander George E. Trask deployed behind a scraper. This exercise Comrade Trask found only a shade more strenuous than golf, for in the Army he was the champeen pick and shovel

swinger of the Sixth Engineers. As a regular thing now he is back swinging a sample case, covering territory in northern Indiana and Ohio.

Nor would Fred C. Bartels be found disbursing the green stuff at the paying teller's window in the First National Bank. Bartels is chairman of the post boxing commission and on this occasion he had the reins well in hand, steering the team attached to Trask's scraper. Nearby with shovel in hand was Clarence J. Peters, post employment officer, who, having put every hitherto jobless vet in Michigan City to work, was doing an extra shift himself. Another shoveler was Post Service Officer Walter A. Wentland.

And so they built the stadium. It began as a dream in a few energetic young minds. Trask, while on his travels on the road, Bartels behind the teller's wicket, Dr. Whitefield Bowers down the street—they were all wrestling over the problem with which some thousands of other post officers and members are tussling—the two-fold problem of providing entertainment for their members and stimulating activities which would tend more and more to knit the post into the community life in favorable fashion; to bring it prestige and standing in the community eye.

And so they began (Cont'd on page 18)



No, these young men are not planning to re-up in the Engineers. They are Legionnaires devoting their spare time to turning one first-grade Michigan City sand dune into the site for a stadium with a seating capacity of 30,000. Above, the identical site a few weeks later

Forty No Telegram  
Sunday Aug. 27, 1922

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

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

"Just when do you take them?" I asked, for I have known this live wire for some years and have never known him to take things easy.

"Oh," he replied laughingly, "when Sousa's band is not on the road, but even then I am planning out things for the following season. My whole heart is wrapped up in that band and I think just as much of it as does Sousa himself. And that's saying a great deal. Someday I may have a little cottage in Maine and spend the Summers there. It's the place to be in the summertime. I have traveled all over the world, and I know of no place where I would rather be in vacation days."

THE STROLLER

Forty No Telegram  
Sunday Aug. 27, 1922

That musician of many and far journeys, John Philip Sousa, has but recently completed one which he began

many years ago. He is now a Noble of the Mystic Shrine, having recently been received into Almas Temple at Washington, at a session attended by Imperial Potentate Cutts and other celebrities of the Order. Lieut.-Commander Sousa, after being accepted as a Noble, appeared on the stage in his newly acquired fez and directed the band of Almas Temple through two marches, "The Stars and Stripes Forever" and "The Washington Post."

Many years had passed, and Sousa had been in many places since he first started Shrineward on the threshold of his first degree in the Blue Lodge. That, too, was in Washington; and he decided then and there that, so long as he should be acceptable to higher degrees, he would take the various steps in his Masonic journey only in the city of his birth.

## SOUSA COMPOSES MARCH, 'THE GALLANT SEVENTH'

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

### WILLOW GROVE EVENTS

Sousa and his band continue as the stellar attraction at Willow Grove Park this week, and a special occasion will be a two days' picnic of the Philadelphia Rapid Transit Co-operative Welfare Association, the fourth annual event of the kind. The P. R. T. Band of 100 pieces and the P. R. T. Kiltie Band will be in attendance. Each day at 5:45 there will be a "get-together" meeting, and on Wednesday evening there will be a dinner, given by President Mitten, of the P. R. T. In order that there shall be no conflict with the picnic arrangements, Sousa will give his concerts on these afternoons at 2 and 4:45 instead of at 2:30 and 4:30, as is the daily custom. The season at Willow Grove will close on September 10.

### —THE HAVERHILL SUNDAY RECORD

SUNDAY, AUGUST 27, 1922

## SOUSA'S BAND COMES SEPT. 23

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

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

### WILLOW GROVE TO CLOSE

Special Programme Arranged by Sousa for Closing Day

Willow Grove Park will close its season tonight and preparations have been made to accommodate the large crowds who are expected to visit the park throughout the day. Special programmes have been arranged by Sousa for the concerts of the closing day. "Showing Off Before Company," "A Bouquet of Inspirations" and his "Stars and Stripes Forever" are some of the numbers which will be given. Mary Baker, soprano, will be heard in Sousa's "The Crystal Lute" and "The Wren." In the afternoon George Carey, xylophone soloist, will give "Nola," by Arndt. John Dolan, cornetist, will be

heard in Bellstedt's "Centennial," in the afternoon and in Rossini's "Inflammatus" in the evening.

The 1922 season is regarded by the park management as notable in that it was uniformly successful. The various musical organizations heard during the summer gave concerts comprising the world's best music. The park opened early in the summer with Nathan Franko and his orchestra. Franko's organization gave concerts from May 13 to June 3. Then was heard Patrick Conway and his band. Victor Herbert and his orchestra came next on the list, followed by Wassili Leps and his Symphony Orchestra. Sousa began his engagement on August 6. Several new Sousa compositions were heard for the first time and met with the approval already granted. "The Stars and Stripes Forever" and his opera, "El Comandante" and "The Bride Elect," will be

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

What happened to the beard of John Philip Sousa, the march king? For years his whiskers had set the style for all other musical beards and the Smith Brothers of cough drop fame were his only rivals. But "Take 'em all off!" he said meekly. His wife didn't know him. The audience could not applaud, for they failed to recognize the beardless musician.

## THE FAMOUS WHISKERS

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



John P. Sousa

Not even the election to the Presidency of Benjamin Harrison, in 1888, and the consequent appearance of his set of whiskers in print could kill off the popular impression that, of all the whiskers in the world, only those of Sousa were first-class, first-hand, and the genuine article. It was as if Sousa's whiskers had been made first, and then the others had been fashioned from the leavings!

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

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

premiere of his famous comic opera, "El Capitan." He took them to Paris when he went there to lead his band through the great World's Exposition of 1909. The whiskers of Sousa became known on the Seven Seas, for he stuck to them when he made his trip around the world with the band.

## "Musical Whiskers"

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

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

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

## "Sousa Had Disappeared"

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

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

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

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

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

## Great Public Indignation

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

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

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

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

## THE NORTH AMERICAN, PHILADELPHIA, SUNDAY,

SEPTEMBER 3, 1922

### SOUSA SAYS AMERICA NOW LEADS IN MUSIC

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

Sousa continued: "Let me cite an instance of the Americanism of our musicians. Last spring I took eighty-three men to Havana, Cuba, to give a series of concerts. I was obliged to obtain but three passports. Thirty years ago it is likely that I would have had to obtain eighty passports, for that many members of the organization would then of necessity be foreigners. It would have been impossible for me to engage an American band. Today the American musician stands in the front rank, and many of them are superior to those who come from abroad. My band now is made up of Americans, most of them native and all the others naturalized or on the way to naturalization. The 'others,' by the way, are but four in number. "My observation of this new musical adeptness of young America is not casual. I have had opportunity to observe in many parts of the country, and, of course, in my own band, I am daily in contact with this artistry."

Young Mehl, the clarinetist, of this city, who recently associated himself with John Philip Sousa's organization, will be heard with that band when it appears here, at Town Hall, Wednesday, November 15. Friends of Mehl are delighted, while many Scrantonians will be surprised to find a fellow-citizen associated with this remarkable organization.

## Sousa Crowds and Sousa Music at Willow Grove

### High Points of Next Week's Programs. Many Soloists.

Sousa and his band continue as the stellar attraction at Willow Grove Park, but for the week of August 27, there is a special occasion of compelling interest. The occasion in reality is a two-days' picnic of the Philadelphia Rapid Transit Co-operative Welfare Association—the fourth annual event of the kind. It will be a gala time in every way with all sorts of sports, including swimming races. The P. R. T. Band of 100 pieces will play and there will also be a Kiltie band in attendance. All the men in the two bands are employees of the company. In order that there shall be no conflict with the picnic arrangements, Sousa will give his concerts on these afternoons at 2 and 4.45, instead of at 2.30 and at 4.30 as is the daily custom.

Sousa has prepared some unusually inviting programs for the week. Particularly interesting is Sousa day—on Thursday—when the music will be exclusively by the famous bandmaster and composer, Messrs. Dolan, Danner and Schuler, will play "Non-Committal and Declarations," Joseph De Luca will play a euphonium solo, "I Wonder If Ever Beyond the Sea," and in the evening John Dolan will play a cornet solo, "The Bell Song." Mary Baker, soprano, will sing at the late afternoon concert, "The Crystal Lute," and in the evening, "The American Girl." In memory of General U. S. Grant there will be played by the band in the afternoon "The Honored Dead."

The programs for Sunday, August 27, are replete with musical gems. "Southern Airs," will be played by the xylophonist, George Carey. "Russian Airs" will be played by the cornetist, John Dolan, and he will also offer Arban's "Air Variet." Mary Baker will sing, "I Have Watched Stars at Night," and "Carmena," and there will be the "Sextette from Lucia" by a group of instrumental soloists.

Paul Blagg, cornetist, will be heard Monday afternoon in "La Mandolinata" of Bellstedt and a descriptive piece, "The Old Cloister Clock." In the evening there will be a piccolo quartet and a duet for cornets, played by Messrs. Dolan and Danner. Miss Baker will sing in the afternoon and in the evening, throughout the week. The trombonist, John P. Schuler will be heard Tuesday evening in Rossini's "Cujus Animam," and Joseph Norrito, clarinetist, and John Logan, cornetist, are among soloists named for that day.

The season at Willow Grove Park is drawing to a close. The final day is September 10.

The park is most attractive now in physical aspect, beautiful flowers being found in profusion and the trees and grass being in splendid condition. The amusements are much sought, and automobilists find the Casino a desirable place for dining. An orchestra plays during the serving of patrons.

## THE PHILADELPHIA INQUIRER, SUNDAY MORNING, SEPTEMBER 3, 1922

### SOUSA'S FINAL NUMBERS

#### Band Will End Last Week with Pieces of Wide Appeal

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

At today's concerts the programmes are also of great interest.

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

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

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

## EVENING PUBLIC LEDGER-

-PHILADELPHIA,

FRIDAY, AUGUST 25, 1922

### OUTING FOR P. R. T. MEN

#### Sousa's Band Will Play for Workers at Annual Picnic

The fourth annual picnic and athletic carnival of the Philadelphia Rapid Transit Co-operative Welfare Association will be held at Willow Grove Tuesday and Wednesday.

The proceeds will be devoted to the Co-operative Helping Hand Fund for the relief of employees.

Children's sports, fire sports, Sousa's band, water sports, baseball and a "get-together meeting" are among the attractions listed.

## PUBLIC LEDGER—PHILADELPHIA,

MONDAY MORNING, SEPTEMBER 11, 1922

### WILLOW GROVE PARK CLOSES

More than 25,000 persons were at Willow Grove Park yesterday, the closing day. Sousa's Band gave several selections written by Sousa.



# Sousa's Band plays for you

and it plays music of your own choosing. The band of the great March King plays as many encores as you wish—such playing as is possible only when Victor records and Victrola instruments are used together.

*Haverhill Mass Gazette Thursday Aug 24<sup>th</sup> 1922*

## SOUSA'S BAND COMING HERE



JOHN PHILIP SOUSA.

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and His Band, and is coming to the Colonial Saturday afternoon, Sept. 25. Twenty-nine years ago, John Philip Sousa, then a well known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in 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. The success of Sousa and His Band seems to prove that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the

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

Why has Sousa become famous and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public to a liking for band music at its best. He has established and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training. While he has been educating the public he has at the same time been educating musicians.

THE PHILADELPHIA RECORD,  
MONDAY, SEPTEMBER 11, 1922

### WILLOW GROVE CLOSSES

More Than 25,000 Persons Hear Final Concerts by Sousa.

More than 25,000 persons were at Willow Grove Park yesterday, the closing day of the twenty-seventh season. Final concerts given under direction of Lieutenant Commander John Philip Sousa were featured by the inclusion of several marches and numbers written by Sousa himself.

During the season five nationally known musical organizations entertained more than 2,000,000 visitors to the park. Nahan Franko and his orchestra, Patrick Conway's band, Victor Herbert and his orchestra, Wassili Leps' symphony orchestra and Sousa and his band. The season was featured by numerous special events and reunions and notable programs by such organizations as the Philadelphia Choral Society and the Strawbridge & Clothier Chorus.

# Rapid Transit Employees Will Have an Outing

## Willow Grove Park to Be Visited by Picnic Throngs—Sousa and His Band in Interesting Concert Programs.

**S**OUSA and his band continue as the stellar attraction at Willow Grove Park, but for this week there is a special occasion of compelling interest. The occasion in reality is a two days' picnic of the Philadelphia Rapid Transit Co-operative Welfare Association—the fourth annual event of the kind. It will be a gala time in every way with all sorts of sports, including swimming races. The P. R. T. Band of 100 pieces and the P. R. T. Kiltie band will be in attendance. All the men in the two bands are employees of the company. Each day at 5.45 there will be a "get together" meeting and on Wednesday evening there will be a dinner given by President Mitten, of the P. R. T. In order that there shall be no conflict with the picnic arrangements, Sousa will give his concerts on these afternoons at 2 and 4.45, instead of at 2.30 and at 4.30 as is the daily custom.

Sousa has prepared some unusually inviting programs for the week. Particularly interesting is Sousa day—on Thursday—when the music will be exclusively by the famous bandmaster and composer. Selections from his operas are on the list and there are, of course, marches of stirring sort. One of the features of the early afternoon concert will be the cornet trio, played by Messrs. Dolan, Danner and Schueller, and called "Non-Committal Declarations," played by Messrs. Dolan, Danner and Schueller. Joseph De Luca will play an euphonium solo, "I Wonder If Ever Beyond the Sea," and in the evening John Dolan will play a cornet solo, "The Bell Song." Mary Baker, soprano, will sing at the late afternoon concert "The Crystal Lute," and in the evening "The American Girl." In memory of General U. S. Grant there will be played by the band in the afternoon "The Honored Dead."

The programs arranged for today are replete with musical gems. The first offering of the day will be the overture

of "Phedre," by Massenet. This will be followed by "Southern Airs," played by the xylophonist, George Carey. "Russian Airs" will be played by the cornetist, John Dolan, and he will also offer Arban's "Air Varied." Mary Baker will sing "I Have Watched Stars at Night" and "Carmena," and there will be much of delight in the playing of the Sextet from "Lucia" by a group of instrumental soloists.

Paul Blagg, cornetist, will be heard tomorrow afternoon in "La Mandolinata" of Bellstedt and a delightful descriptive piece, "The Old Cloister Clock" will doubtless find admirers. In the evening there will be a piece for cornets and there will also be a duet for cornets, played by Messrs. Dolan and Danner. Miss Baker will sing in the afternoon and in the evening, and, indeed, throughout the week she will have two appearances daily. The trombonist, John P. Schueller, will be heard Tuesday evening in Rossini's "Cujus Animum," and Joseph Norrito, clarinetist, and John Logan, cornetist, are among soloists named for that day.

The season at Willow Grove Park is drawing to a close. The final day is September 10, and the park is to have Sousa and his band until that time. He has been attracting large crowds, and his generosity and the excellence of his music have brought him much praise. He is keen to grant requests for encores, and many of the extra compositions that he plays are from his own works, including the best of his many marches.

The park is most attractive now in physical aspect, beautiful flowers being found in profusion and the trees and grass being in splendid condition. The amusements are much sought, and automobilists find the Casino a desirable place for dining. An orchestra plays during the serving of patrons.

PUBLIC LEDGER—PHILADELPHIA,

SUNDAY SEPTEMBER 3, 1922

# MUSIC

**S**OUSA is always a staunch proponent of American music and musicians. "I want to cite an instance of the Americanism of our musicians," he said at Willow Grove. "Last spring I took eighty-three men to Havana, Cuba, to give a series of concerts. I was obliged to obtain but three passports. Thirty years ago it is likely that I would have had to obtain eighty passports, for that many members of the organization would then, of necessity, be foreigners. It would have been impossible for me to engage an American band. Today the American musician stands in the front rank and many of them are superior to those who come from abroad. My band now is made up of Americans—most of them native, and all the others naturalized, or on the way to naturalization. The 'others,' by the way, are but four in number."

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

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

## Hears Desert's Call



GERALD BYRNE

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

## DESERT AGAIN LURES SOUSA BANDSMAN

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

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

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

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

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

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

# Responsive American Composer

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

**N**O less than eight American composers essayed to write a march for the Seventh Regiment of New York, but, as the English Tommies in the world war would have said, "they didn't click." It has remained for John Philip Sousa to write that march.

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

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

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

Donaghey, publicist and critic, and Admiral (then Captain) William Moffett, commander of Great Lakes Naval Training Station and its 40,000 "gobs," talked over one May afternoon the problem of providing real music for the recruits. Captain Moffett said he could manage \$2500 a year for the right bandmaster, the same to be an American "and a genius." He put it up to Carpenter and Donaghey to find the man.

"Twas a big order. Bandmasters there were aplenty, but few were Americans, and but one would qualify as a "genius"—and he was "unobtainable." "Why unobtainable?" asked Harry Askin, now Sousa's manager, and at that time manager of the New York Hippodrome. The answer was that Sousa had served a long term of enlistment in the United States marines when a young man and had passed the age of military or naval service. Besides, \$2500 a year—!

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

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

"Let Sousa do it," replied McCaull, after a moment's consideration. "I've heard two or three marches by that youngster, and I think he's the fellow." Sousa was "the fellow." He composed "Desiree," the first all-American comic opera, which was staged in splendor by McCaull in this city.

Telegram Sept. 11<sup>th</sup> 1922

## Bridgeport

### SOUSA'S BAND.

One of the lesser things for which Sousa and his band are noted is the way in which they are able to adapt themselves to the size of the different halls in which they play. If the house be large, as the Hippodrome, where they play annually, they fill it to capacity with melody. Sousa's coming to the high school auditorium next Tuesday will be one of the big musical events of the year in Bridgeport. A splendid program, made up of many of the old Sousa

favorites which have stood the test of time and emerged as march classics, as well as a number of new compositions, has been arranged.

What Sousa fans are anticipating are the encores, for the encores are always a feature of Sousa concerts. The genial bandmaster loves nothing so much as to give encores and he is ever graciously willing to play any march that is requested.

The Elks and the Masons of Bridgeport, both of which organizations Sousa is an honored member are planning to turn out in full force to his concert. Tickets are selling rapidly, local Sousa lovers undoubtedly going by the adage that "the early bird gets the best seat." Tickets may now be bought at M. Steinert & Sons, 915 Main street.

FRIDAY, SEPTEMBER 1, 1922

**CLOSING CONCERTS AT WILLOW GROVE PARK**

Season Will End September 10—  
Their Offerings.

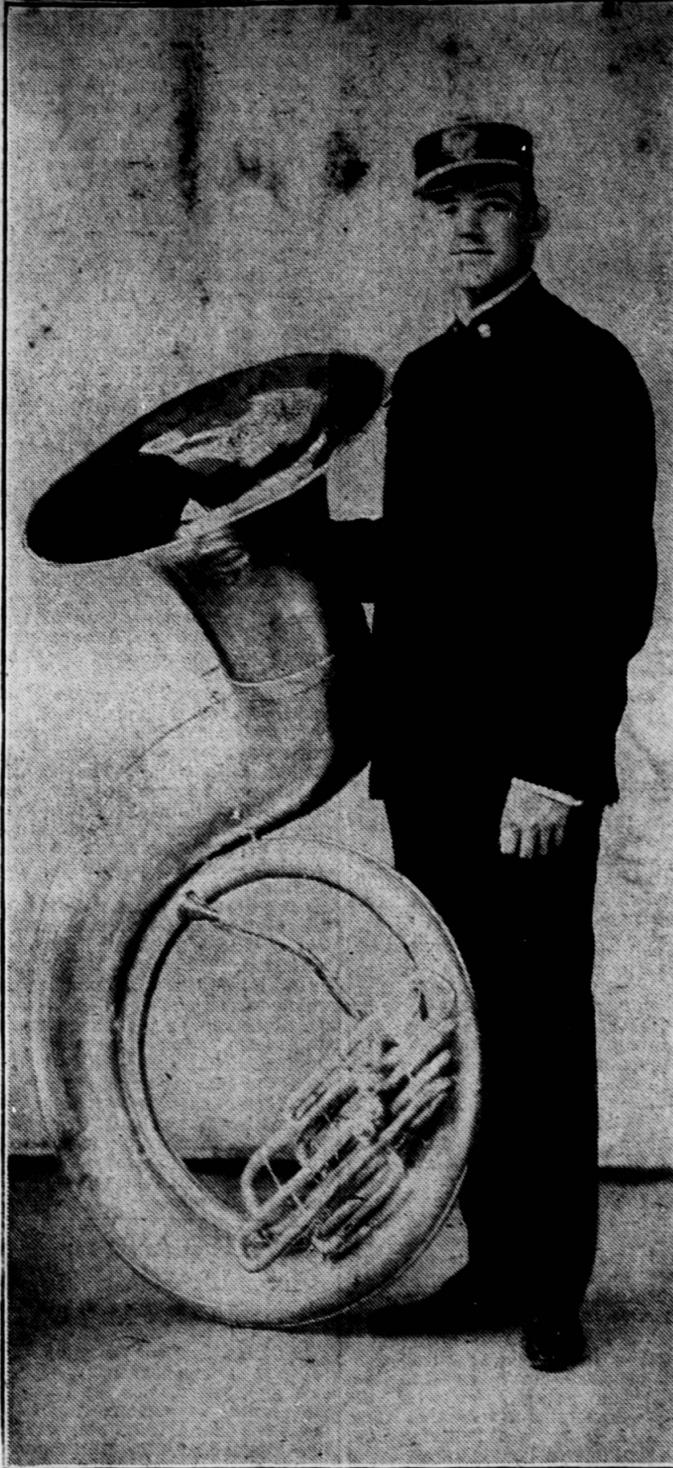
Sousa and his band will depart for a tour of New England following the evening concerts at Willow Grove Park on September 10. The programs for the last day of the season will present some of the best and most popular selections in the band's repertoire, including during the final concert "Showing Off Before Company," "The Stars and Stripes Forever," "A Bouquet of Inspirations" and the soprano solo, sung by Mary Baker, "The Crystal Lute." In the afternoon George Carey will play the xylophone solo, "Nola," by Arndt, and John Dolan, cornetist, will offer Bellstedt's brilliant "Centennial." Dolan's evening solo will be Rossini's "Inflammatus." Miss Baker during the afternoon will sing "The Wren."

The Sousa engagement has been unusually successful and it is certain that there will be tremendous crowds on Labor Day and on the preceding day (September 3). The park management has arranged to handle great crowds and the Casino and the restaurant will be in readiness to feed multitudes. For Sunday, September 3, the programs are of much interest. The early concert of the afternoon will open with the playing of the overture of "Rienzi," by Wagner. Then there will be a cornet solo by John Dolan, "Recollections of Switzerland," by Liberati. There will be a collection of Gospel hymns arranged by Klohr, also "Turkey in the Straw," played by the band. Miss Baker, later in the afternoon, will sing Dell 'Acqua's "Villanelle." The Strauss waltz, "Roses From the South," is an alluring band contribution and the Sousa "Songs of Grace and Songs of Glory" and his "U. S. Field Artillery" march are on the list.

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

Labor Day has excellent programs. "Concert in D," by Chaminade, will be played by R. Meredith Willson, pianist. Paul Blagg, cornetist, will play "The Lost Chord" and Miss Baker will sing "Waiting." In the evening George Carey will be heard in the xylophone solo, "Vales de Concert" of Durand, and William Kunkel will play on the piccolo "The Wren." Miss Baker is to offer the soprano solo, "Love's Old Sweet Song." Four Sousa marches are on the list.

The final Sousa Day is set for Thursday, and that will be an occasion of real delight. Honor will be paid to the bandmaster at a dinner held at the Casino. The Rotary Club is the host and the dinner is arranged as an indication of the esteem in which he is held. Following the feast the club will attend the 7.45 concert. Sousa has excellent programs with which to regale his hearers. "Chris and the Wonderful Lamp" overture, "El Capitan." John Dolan will play the "Bell Song" and Miss Baker will sing "In Flanders Field." In the evening John P. Schueler, trombonist, will play "The Fighting Race" and Miss Baker will sing "The Crystal Lute." The Sousa suites "At the Movies" and "Leaves From My Notebook," are on the list. Sousa marches, of course, will be represented.



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

**Sousaphone Seen as Possible Substitute for Upright Tuba**

New York, Aug. 24  
Special Correspondence

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

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

**May Solve Problem**

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

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

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

Instruments, like peoples, have social distinction, but the symphony orchestra and the concert band have combined the various groups until today a fully equipped orchestra, or wind band, is very rich in tonal coloring and class relationship.

**Many Good Conductors**

Of the earlier bands in America, there were many conducted by competent men. Gilmore, Cappa, Reeves, Missud,

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

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

GILMORE		SOUSA	
2 piccolos		1 piccolo	
2 flutes		2 flutes	
2 oboes		2 oboes	
1 A-flat piccolo clarinet		1 English horn	
3 E-flat clarinets		24 B-flat clarinets	
16 B-flat clarinets		2 alto clarinets	
1 alto clarinet		2 bass clarinets	
1 bass clarinet		4 alto saxophones	
1 alto saxophone		2 tenor saxophones	
1 tenor saxophone		1 baritone saxophone	
1 baritone saxophone		1 bass saxophone	
1 bass saxophone		3 bassoons	
2 bassoons			
1 contra bassoon			
2 first cornets		4 first cornets	
1 second cornet		2 second cornets	
2 trumpets		2 Trumpets	
2 Flügelhorns			
4 French horns		4 French horns	
3 trombones		5 trombones	
2 Euphoniums		2 Euphoniums	
2 alto horns			
2 B-flat tenor horns		5 Sousaphones	
4 E-flat basses			
1 double B-flat bass			
		1 tympanum	
2 small drums		1 small drum	
1 bass drum		1 bass drum	
		1 harp	
		1 xylophone and bells	
63 instruments		76 instruments	

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

**Origin of the Phone**

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

wards and be adjustable to be used for concert purposes. He built one, and grateful to me for the suggestion, called it a Sousaphone. It was immediately taken up by other instrument makers, and is today manufactured in its greatest degree of perfection by the C. G. Conn Company, of Elkhart, Ind.

The Sousaphone consists of 216 inches of tubing from the mouthpiece to the end of the bell, that is, straight open tone, tuned at A-440. With the use of the first valve 27 inches is added. The use of the second valve adds 13 inches. With the use of the third valve 46 inches is added. The combination use of these various valves gives the chromatic scale in its entirety.

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

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

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

H. I. B.

**PUBLIC SPIRIT, HATBORO, PA.,**

FRIDAY, SEPTEMBER 8, 1922

**SEPTEMBER 10 IS PARK CLOSING DAY**

Large Crowds Have Enjoyed the Music of Three Orchestras and Two Bands.

Willow Grove Park will close for the season on Sunday night, September 10. The occasion will be notable in that the season just at end has been uniformly successful. There was a preponderance of rainy days during the early summer, but more recently the weather has been of the kind for outdoor entertainment, and Willow Grove Park has had a full share of patronage. The various musical organizations heard during the summer gave concerts of the finest music.

Sousa has arranged attractive programs for the season's closing day, and they will include his delectable "Showing Off Before Company." "A Bouquet of Inspirations" and his "Stars and Stripes Forever" are on the attractive list. Mary Baker, soprano, will be heard at her best in Sousa's "The Crystal Lute" and in "The Wren," which is one of Galli-Curci's most popular solos. In the afternoon there will be a special treat in the playing by George Carey of the xylophone solo, "Nola," by Arndt. John Dolan, cornetist, will be heard in Bellstedt's "Centennial," and in the evening will offer "Inflammatus," by Rossini.

For the final day of the season there have been special preparations to accommodate large crowds. The Casino, and the various cafes of the park are in readiness to attend to the wants of diners.

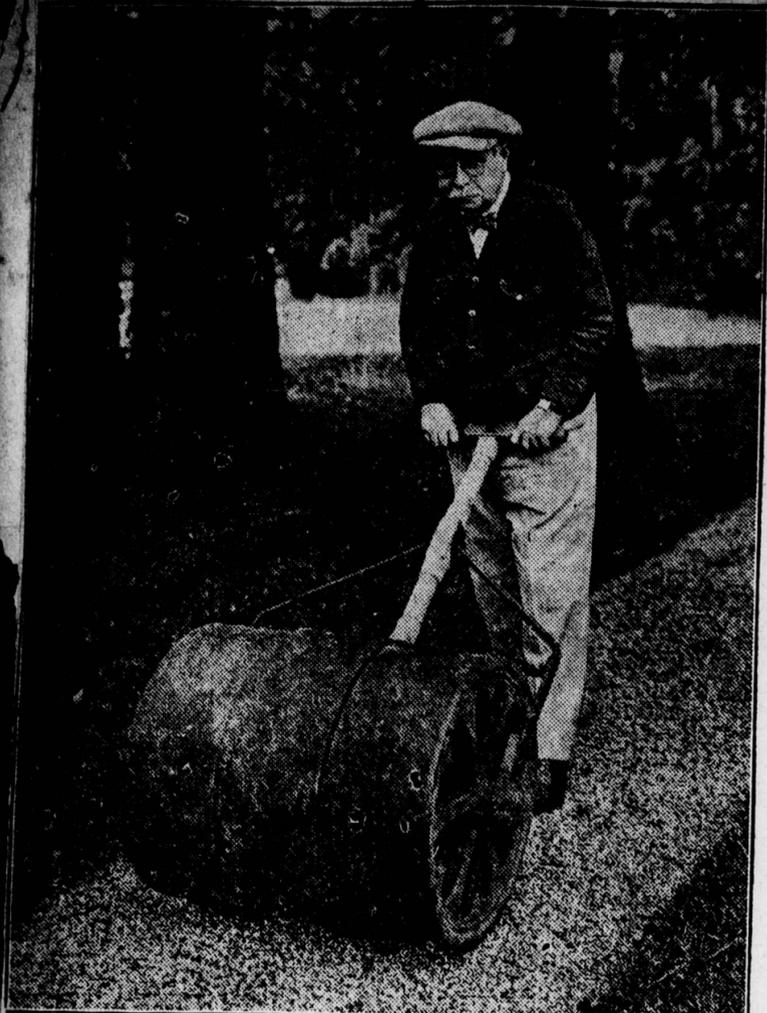
FAMOUS MUSICIAN  
A REAL SPORTSMAN

Sousa an Expert Rider and  
Lover of Horses

If Lieut. Commander John Philip Sousa, who with his band of nearly 100 musicians, will appear at City Hall Thursday evening, September 21, 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 great band now in the midst of its 29th consecutive season of unified and growing success, is known among all of the devotees of high-class sport in America as an expert rider and lover of horses, as "a High Gun" among the best wing and trapshooters of the world and as a Nimrod and Woodsman of the highest accomplishments and the most varied experience.

At the close of his present concert tour in March Lieut.-Commander Sousa will indulge himself in his favorite recreation by retiring to the fastness of the vast wilderness in the lowlands of North Carolina which he and a group of his contemporary sportsmen own and control. This well-wooded and 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 preserve in the United States. There, 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 band baton also carries a wicked trigger-finger and the best marksmen in the world are sure to know that they're in a real "shooting scrape" when John Philip Sousa walks out towards the traps.



The famous bandmaster was entirely recovered from the accident that befell him last year as may be seen in this unusual picture which was taken recently at his suburban home near New York. The "March King" and his band of 100 men are now on tour and will play in Portland in September.

KIWANIS CLUB  
HONORS SOUSA

Lieutenant Commander John Philip Sousa, who gave a concert here this afternoon and will give a second this evening at Woolsey hall, arrived in town this morning in time to be the guest of honor at the Kiwanis club luncheon at the Hotel Tatt together with Rudolf Steinert, under whose auspices he is making a two weeks tour of New England.

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

THE ROCKVILLE LEADER, FRIDAY, SEPTEMBER 8, 1922



John Dolan, Cornet Soloist.

Famous Cornet  
Soloist To Be Here  
With Sousa's Band

Figures Showing Costs Per Day to  
Organization Are Surprising

ROCKVILLE BOY A  
MEMBER OF BAND

When a few of the interesting figures concerning the expenses of transportation, salaries and other minor items are taken into consideration, it can be readily realized what a pretentious affair such an organization as Sousa's Band, which will appear here Friday afternoon the 15th must be. The Rockville Lodge of Elks are bringing the march king John Philip Sousa and his band of 85 musicians and soloists to Rockville for which elaborate plans are about completed. This will be the last opportunity for local people to hear such a wonderful organization in concert and the Elks are to be commended for undertaking such a big event. It remains for the people in Rockville and vicinity to attend the concert next Friday afternoon.

Mr. Sousa will be here himself together with six other celebrated soloists including John Dolan, cornet soloist to be America's finest cornet soloist, George Carey saxophonist and a quartet of others. The figures below will prove interesting to readers. The railroad transportation for Sousa's band costs on an average of \$750 per day, the salaries of nearly 100 musicians like Sousa's is between \$11 and \$1200 per day, bill posting and posters cost \$250 per day and cost transferring baggage and return \$100 per day and the overhead on Sousa's band is \$100 per day. Friday afternoon the 15th Lieut. Commander John Philip Sousa and his entire organization numbering 85 will be in the Town Hall. Admission will be found in the advertising columns of this issue.

John Dolan, cornet soloist and assistant director of Sousa's Band is recognized king of the cornet soloists in America and by many is considered to be the world's best on that difficult instrument of a type that is unattractive, athletic in build, quiet, unassuming, John Dolan is due to his chosen profession. He is not only a wonderful musician but one of the best read men one would ever meet. Mr. Dolan is a personal friend of John N. Keeney, chairman of the Elks Committee and is taking a special interest in the concert to be given in Rockville next Friday afternoon. William Brandenburg, a former Rockville boy and in 1901-2 a member of the Rockville band is with Sousa's band this season and is one of the bands most finished soloists. Mr. Brandenburg has a number of friends in Rockville who are glad to learn of his success in the musical world. Tickets for the concert are on sale at the Rockville Co. Randall's, Rockville, and the Coal Co. on way to Rockville.

THE NORTH AMERICAN,

PHILADELPHIA,

THE PHILADELPHIA RECORD, SUNDAY

SUNDAY, SEPTEMBER 10, 1922

SEPTEMBER 10, 1922

SOUSA SAYS BRASS  
INSTRUMENTS BEST

Prefers Tone to Strings in  
Playing Greatest Musical Works

PREDICTS CHANGES

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

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

"But my band is unlike others for the most part, because it is a concert organization, and my men are the best obtainable. You will find that orchestra leaders, in an effort to attain sonority, permit brasses to dominate. That is not possible with a band where we have the woodwinds in counter-balance and where evenness of tone is attained. Many a person marvels at my band and it is because it is instrumentally balanced. There is never an instrument lost—that is, in the sound emanations.

"Let me add that the orchestra as at present organized does not take cognizance of the possibilities. The mandolin and the guitar might well have a place in the orchestra, and there are other stringed instruments that well could be utilized."

Lieutenant Commander Sousa has had a most enjoyable stay at Willow Grove. He has been staying at the Huntingdon Valley Country Club and he has been the host at a number of dinner parties there. His accident last autumn has deterred him from riding a horse, for it will be remembered that he was thrown when his horse stumbled and fell. However, he is intending at the close of his season to resume his riding. He has been very busy with his band and he has been very successful in his work.

Willow Grove's  
Closing Day

Sousa and His Band to Give  
Concerts—Preparations  
to Care for Crowds.

Willow Grove Park will close tonight for the season, when John Philip Sousa and his band conclude a most successful engagement. The season has been uniformly successful. There was a preponderance of rainy days during the early summer, but more recently the weather has been of the kind for outdoor entertainment, and Willow Grove Park has had a full share of patronage. The various musical organizations heard during the summer gave concerts of the finest sort.

The park opened early in the outdoor year with Nahan Franko and his orchestra. That organization gave concerts during the period from May 13 to June 3. Then was heard Patrick Conway and his orchestra. Victor Herbert and his orchestra was next on the list and he was followed by Wassili Leps and his Symphony Orchestra. John Philip Sousa and his band, still supreme as a concert organization, began an

Sousa Believes  
Jazz Will Pass

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

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

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

engagement on August 6. Patrons of the park have been enthusiastic in welcoming the famous bandmaster and composer and his various new compositions have come into the high esteem that marks appreciation of such of his works as "The Stars and Stripes Forever" and his operas, "El Capitan" and "The Bride Elect."

The Sousa concerts have been of wide appeal and each is attended by all that brilliance that is synonymous with the name of Sousa. He has arranged attractive programs for the season's closing day, and they will include his delectable "Showing Off Before Company," "A Bouquet of Inspirations" and his "Stars and Stripes Forever" are on the attractive list. Mary Baker, soprano, will be heard at her best in Sousa's "The Crystal Lute" and in "The Wren," which is one of Galli-Curci's most popular solos. In the afternoon there will be a special treat in the playing by George Carey of the xylophone solo, "Nola," by Arndt. John Dolan, cornetist, will be heard in Bellstedt's "Centennial," and in the evening will offer "Inflammatus," by Rossini.

For the final day of the season there have been special preparations to accommodate large crowds. The Casino and the various cafes of the park are in readiness to attend to the wants of diners.

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

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

## Musical Art Progresses

Instrumentalists Come to High Attainment Through Influence of World War.

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

Sousa warmed to his subject. "I want to cite an instance of the Americanism of our musicians," he added. "Last spring I took 83 men to Havana, Cuba, to give a series of concerts. I was obliged to obtain but three passports. Thirty years ago it is likely that I would have had to obtain 80 passports, for that many members of the organization would then of necessity be foreigners. It would have been impossible for me to engage an American band. Today the American musician stands in the front rank and many of them are superior to those who come from abroad. My band now is made up of Americans—most of them native and all the others naturalized or on the way to naturalization. The 'others,' by the way, are but four in number."

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

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

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

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

## Willow Grove Park Soon to End Season

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

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

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

The Sousa engagement has been unusually successful and it is certain that there will be tremendous crowds Labor Day and today. The park management has arranged to handle great crowds and the Casino and the restaurant will be in readiness to feed multitudes. For today the programs are of much interest. The early concert of the afternoon will open with the playing of the overture of "Rienzi," by Wagner. Then there will be a cornet solo by John Dolan, "Recollections of Switzerland," by Liberati. A collection of Gospel hymns as arranged by Klohr will excite interest and there will be exhilaration in the cowboy "breakdown," "Tur-

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

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

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

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

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

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

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

Boston Post Sat. Sept 9th 1922.

# SOUSA



tells his own

# LIFE

# STORY

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

How he sold fish when a boy.

What he saw in Civil war hospitals.

How he played his first composition to his mother.

How General Custer startled a Washington crowd.

Together with rare and interesting photographs from the old

## Sousa Family Album

Beginning in Tomorrow's

# Sunday Post

SEPTEMBER 10, 1922

### FOUR BRIDGEPORT MUSICIANS NOW IN SOUSA BAND

Goulden, Biroshak, Jacob And D'Ortenzio Will Play With "March King's" Marvels In High School, Tuesday Night.

There will be four Bridgeport boys in Sousa's Band when it comes to town to play at the high school Auditorium there on Tuesday. The Bridgeport members of this world famous musical organization are Howard N. Goulden, trap drummer; Peter Biroshak, French horn soloist; Otto Jacob, clarinetist; and Anthony D'Ortenzio who plays the saxophone.

Mr. Goulden, who is the son of Lieut. of Police and Mrs. "Al" Goulden, is one of the best known of the younger Bridgeport musicians. He was born in this city and is a graduate of the grammar and High school.

Goulden's professional career was begun in the orchestra of the Park

Another member of the band who is widely known locally is Peter Biroshak. Mr. Biroshak was born in Bridgeport and studied the violin with Richard Fassel. Later he attended the Institute of Musical Art of the City of New York where he mastered the French horn. He was a member of the National Guard of Connecticut and at the outbreak of the War was appointed



HOWARD GOULDEN (Trap Drummer)

Band Leader of the Coast Artillery Band. While he was in the service he organized several bands that were sent overseas and that did service in the battle of the Argonne and at Chateau Thierry. Mr. Biroshak has played with the Bridgeport, New Haven and New York Symphony orchestras. He is also interested in athletics and has been manager and captain of several Bridgeport baseball teams. He is an American Legion man. Friends of these young men are planning to turn out in force to the concert on Tuesday night. It need not be added that their mere identification with Sousa's band immediately marks them as among the foremost artists in their line in the world.



PETER BIROSHAK (French Horn Soloist)

Theatre. Later he played with several well known musical organizations on tour. During the war he joined the navy and because of his musical training was assigned to the U. S. Submarine band which was stationed at Groton.

After his discharge he played for several months with the Lyric Theatre orchestra. He has been a member of the Sousa Band for the last three seasons.

THE BRIDGEPORT TELEGRAM. WEDNESDAY, SEPTEMBER 13, 1922.

- SOUSA'S BAND.**
- The flapper has been both condemned and praised, but it has remained for John Phillip Sousa to immortalize her in music. A new composition, just completed and which his band will play at its concert in the Bridgeport high school auditorium tonight, the famous band master and composer has named "The Lively Flapper." It is expected that all the flappers of Bridgeport will be on hand to hear themselves in melody.
- The program for tonight follows:
- Miss Marjorie Moody, soprano;
  - Miss Caroline Thomas, violinist;
  - John Dolan, cornet soloist; George Carey, xylophone soloist.
1. Overture—The Red Sarafan Erichs
  2. Cornet solo—Centennial Polka, John Dolan Bellstedt
  3. Suite—Leaves from My Note-book. (new) Sousa
    - (a) The Genial Hostess.
    - (b) The Camp-Fire Girls.
    - (c) The Lively Flapper.
  4. Vocal solo—Ah Fors a Lui, from "La Traviata" Verdi Miss Marjorie Moody.
  5. Intermezzo—Golden Light, Bizet Interval.
  6. A Bouquet of Beloved Inspirations, entwined by Sousa
  7. (a) Xylophone solo—Witches' Dance, George Carey MacDowell
  - (b) March—The Gallant Seventh, (new) Sousa
  4. Vocal solo—Ah Fors a Lui, From Second Concerto Wieniawski
  9. Cowboy Breakdown—Turkey in the Straw transcribed by Gulon The famous Sousa marches will be played as encores. Anyone having a favorite march not on the program should ask for it and it will be played.

## SOUSA'S BAND IS WARMLY RECEIVED AT HIGH SCHOOL

### Americanism Forms Keynote of Pleasing Concert in Auditorium.

Americanism, of the purest variety, filled the auditorium of the High School last evening when Lieutenant Commander John Phillip Sousa and U. S. N. (retired) and his band rendered the finest concert of its kind ever given in the city of Bridgeport. The patriotic numbers composed by Mr. Sousa were rendered in a delightful manner. There was great appeal in the patriotic numbers, which although heavy in the aggregate, were played with such masterful sweetness of tone and blending of instruments that there was not a harsh tone in any part of the program.

**Bright Selections.** Among the bright snappy selections offered were "The Genial Hostess"; "The Camp Fire Girls" in which the voice of one of the girls who is singing is skillfully imitated, followed by the blending of the voices of all the girls singing in ensemble; and "The Flapper."

A bouquet of beautiful beloved inspirations entwined by the delicate cords of the harp won liberal applause. Miss Marjorie Moody, a soprano of rare voice, rendered a few selections while violin solos were offered by Miss Caroline Thomas. George Carey whose fame is word wide as a xylophonist, rendered several selections.

**Local Men in Band.** Four Bridgeport men are with the band. They are Howard W. Goulden, son of Police Lieutenant and Mrs. Goulden; Peter Biroshak, Anthony D'Ortenzio and Otto Jacob. Practically every number required an encore owing to the continued applause. Among the selections that proved most popular owing to their skillful imitations of war scenes are "Bullets and Bayonets," "Stars and Stripes" and "The Gallant Seventh." The various in "Look For the Silver Lining" were undoubtedly the best of the evening.



SOUSA AND HIS BAND. EMPRESS THEATRE. TUESDAY, SEPTEMBER 12TH. Matinee Only at 2 O'clock.

### SOUSA AT THE EMPRESS. Matinee To-morrow by Bandmaster and His Artists.

John Phillip Sousa's band, led by the great bandmaster himself, will be at the Empress Theatre to-morrow afternoon. The engagement will be for the matinee only. In addition to the band, there will be several soloists of distinction. Miss Marjorie Moody will be the soprano. Miss Caroline Thomas is the violin soloist. John Dolan on the cornet and George Carey on the xylophone complete the quartette. Sousa's fame as a bandmaster is matched by his success as a composer of marches which have endured for nearly thirty years. "The High School Cadets" and the "Washington Post March," were followed by "The Stars and Stripes Forever," written during the Spanish-American war. His newest march "The Gallant Seventh," will be a feature of to-morrow afternoon's program.

- The program follows:
- Overture, "The Red Sarafan," Erichs
  - Cornet Solo, "Centennial Polka," Bellstedt.
  - John Dolan
  - Suite, "Leaves from My Note-book" (new) Sousa
    - (a) "The Genial Hostess"
    - (b) "The Camp-Fire Girls"
    - (c) "The Lively Flapper"
  - Vocal Solo, "Ah Fors a Lui," from "La Traviata" Verdi Miss Marjorie Moody
  - Intermezzo, "Golden Light" Bizet
  - INTERVAL
  - "A Bouquet of Beloved Inspirations" entwined by Sousa
    - (a) Xylophone Solo, "Witches' Dance" MacDowell
    - George Carey
    - (b) March, "The Gallant Seventh" (new) Sousa
    - Violin Solo, "Romance and Finale from Second Concerto" Wieniawski
    - Miss Caroline Thomas
    - Cowboy Breakdown, "Turkey in the Straw," Transcribed by Gulon

THE ADVERTISER-JOURNAL, THURSDAY, SEPTEMBER 28, 1922

**MEMORY.**

I can remember,  
My little son,  
When coal was selling  
For "five" a ton.  
—Detroit Free Press

I can remember,  
My little lass,  
When beer was selling  
For "five" a glass.  
—Cincinnati Inquirer.

I can remember,  
My little daughter,  
When gas was selling  
Two gallons—a quarter.  
—Ohio Motorist

I can remember,  
My little man,  
When it cost a dime  
To rush the can.

## THE OFFICE CAT

By Junius

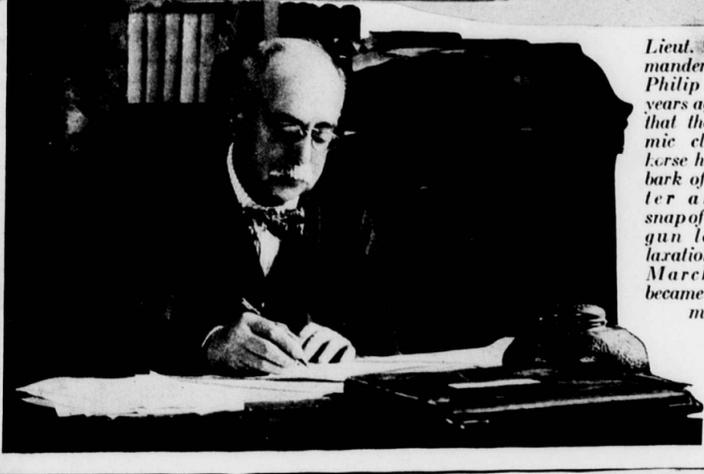
**SOUSA JOINS THE CAT STAFF!** John Phillip Sousa, celebrated conductor of the band heard in Auburn last night, did this column the honor to read it. Conductor Sousa evidently was impressed by the jingle on "Memory," which began with the rhyme, "I can remember, my little son, when coal was selling for five a ton," and contained further verses to the effect that "I can remember, my little man, when it cost a dime to rush the can," etc. Mr. Sousa submits the following as his contribution to the series:

I can remember  
My little cousin,  
When eggs were eighteen  
Cents a dozen.  
JOHN PHILIP SOUSA.

### Lieut. Com. Philip Sousa and His Band Coming

Sousa at Hippodrome. Lieut. Com. John Phillip Sousa, the world-famed bandmaster, has chosen the night of Sunday, November 5 for his annual Hippodrome concert. Since his appearance in "Hip Hip Hooray," Charles Dillingham's first Hippodrome spectacle, Sousa has come to the big New York playhouse each year for the only concert which he gives in Greater New York. Sousa will direct a band of 200 musicians at the Hippodrome, for in addition to his own organization he will also wield the baton over the band of the Seventh Regiment, New York National Guard, to whom "The Gallant Seventh," the latest Sousa march has been dedicated. The Seventh Regiment band is under the direction of Lieut. Francis W. Sutherland, formerly a member of Sousa's band. Sousa and his band come to Newark November 16.

# Famous Hobbies of Famous Folk



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

*Chicago Journal*

**Sousa Gives Two Concerts**

The great Sousa almost turned 'em away at the Auditorium at the Sunday matinee. Those who got in were lucky. Smashing, slashing Americanism has no more genuine expression than in the tunes and performances of this amazing bandmaster. The dispatch with which the programme is played, the joyous liberation of the racy marches and the frank but measured sentimentalism of the ballads reach the American heart. There was a generous array of soloists. Marjorie Moody sang excellently in the style of both Verdi and Sousa. She has what is termed a future, and it seems close at hand. Her English is none too clear. Sousa repeated at night his programme of the afternoon.

## SOUSA PLEASES ALL WITH FAMOUS BAND

**Audience Hears Three New Compositions by Noted Bandmaster.**

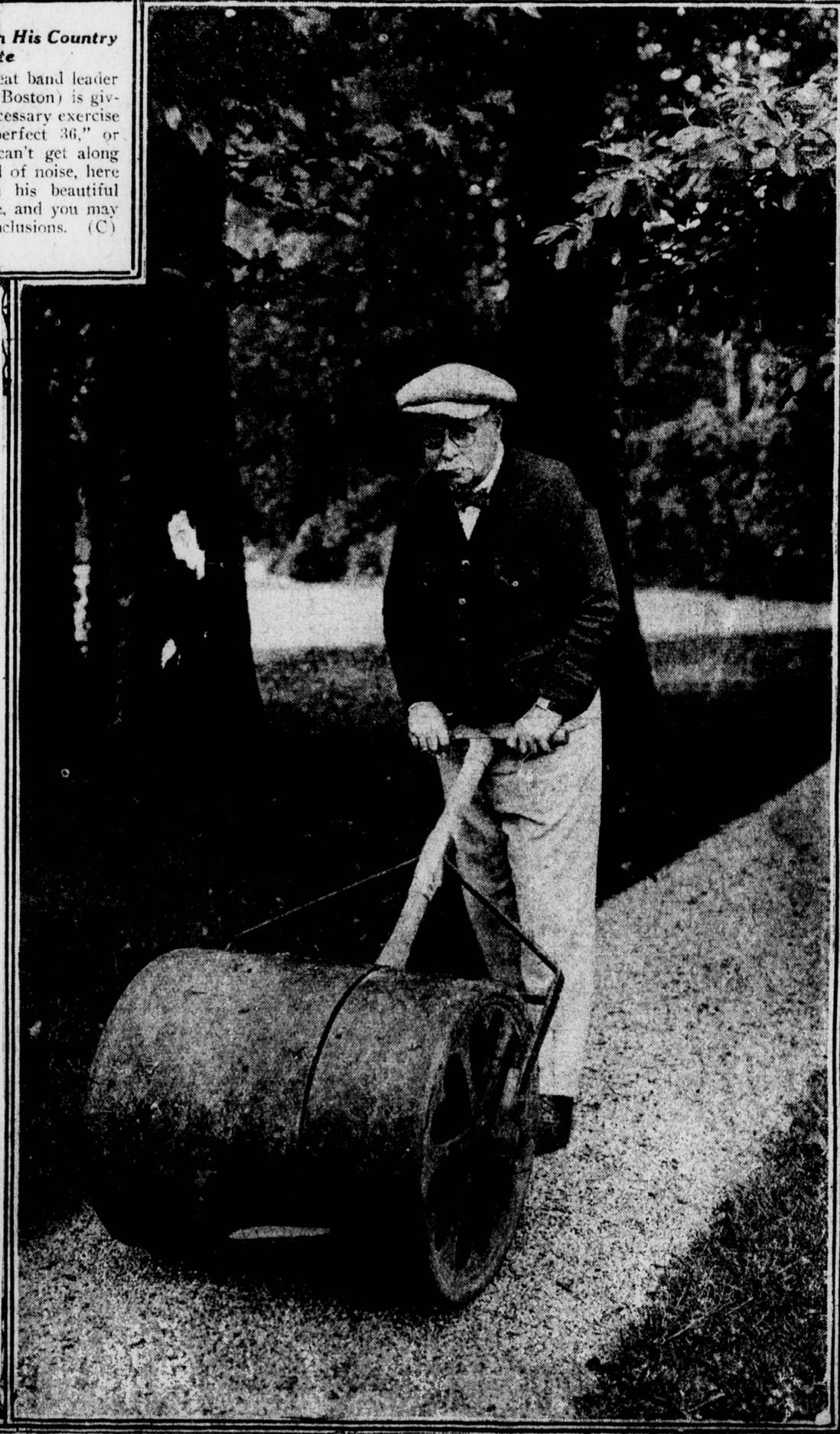
For more than two hours a large audience enjoyed the playing of Sousa's Band last evening at Foot Guard Hall. Two-thirds of the audience would have blocked traffic on Foot Guard place if there had been any. The evening was warm. The windows were open. The program was well arranged with a view to pleasing the greatest number. This meant a few semi-classical and grand opera themes, a generous medley of old favorites, a few soloists and an abundance of Sousa marches.

There were four soloists, all satisfying musicians. John Dolan, cornetist played dexterously, with a beautiful, clear tone. George Carey made the xylophone sound like a marimba band. Besides MacDowell's "Witches' Dance," he gave as added measure, "Nola" and "Kaluo," two of our most popular summer girls. All the numbers were well done by him and welcomed by the audience. Beside the members of the band there were two women soloists, Miss Marjorie Moody, soprano and Miss Caroline Thomas, violinist. Both were pleasing artists.

*Boston Post* Sept. 10<sup>th</sup> 1922 Sunday

**Below—Sousa on His Country Estate**

Whether the great band leader (due this week in Boston) is giving himself the necessary exercise to maintain a "perfect 36," or whether he just can't get along without some kind of noise, here we meet him on his beautiful Long Island estate, and you may find your own conclusions. (C) Underwood.



## SOUSA LARMS BIG AUDITORIUM CROWD

**Thousands Enjoy Brilliant Program Rendered by His Band.**

By CATHERINE PANNILL MEAD.

Sunday afternoon, at the Auditorium, presented the usual aspect of a steady stream of people surging down the aisles to listen to their beloved John Philip Sousa (lieutenant commander) and his wonderful band.

There are a few things in this world that have the distinction of being the only one, and of such is the big organization that thrilled several thousand persons sitting in rapt admiration, and producing salvos of applause after each number.

Last year Mr. Sousa's accident—he was thrown from his horse—made it necessary for his concert master to conduct about half the program, but this year he is out in full feather, sending those world famous marches across with all the verve and dash of twenty years ago. That familiar back, as straight as an Indian's, and those immaculately gloved hands, have probably led to wild enthusiasm more millions of people than any other conductor's in the world. There is something in the swing of the Sousa shoulders that stirs one's rhythmic complex, even if you have been hearing most of the numbers one way or another since you were knee high to the proverbial duck, and you thank your gods that you can still respond to the fascination of it.

**Is Given Ovation.**

Sousa has a rhythmic and melodic sense that is unique and gives his every interpretation a something entirely individual. The finale of the Tschalkowsky Fourth symphony was an instance Sunday afternoon. It was given a brilliant reading that brought a genuine ovation; he could play anything for his audiences, no matter how classical, for they long ago decided that if it's Sousa it's all right. Then there was his own "Dwellers of the Western World," "Sheridan's Ride" and marches and marches, with all sorts of new effects including guns. He has gone Tschalkowsky's "1812 Overture" several better in the "U. S. Field Artillery." But you know how it was, you have all been there and helped swell the tumult in your own way.

**Praise for Soloist.**

Several soloists added to the pleasure of the occasion. Miss Marjorie Moody, a young coloratura soprano, disclosed a voice of exceptionally lovely quality, and the smoothest flexibility. Her "Caro Nome" was a genuine grand opera performance, and was rewarded with two encores.

John Dolan's golden toned cornet, too, brought him honors, his air and variations ending with a most perfectly played chromatic cadenza. Two twittering piccolos did ample justice to "Fluttering Birds," and Miss Winifred Bambrick won hearty applause in a harp solo, "Fantasia, Op. 35," Alvars.

Mr. Sousa is playing a very short season this year, having decided to close about Nov. 3. He has, however, been persuaded to lengthen it by two weeks, and judging by the size and enthusiasm of his audience whenever he goes, he will have to go

### Another Triumph Scored By Sousa

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

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

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

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

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

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

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

with "The Sweetest Story Ever Told" and when the applause continued with Sousa's charming song, "The American Girl," an attractive lilting piece that scored deeply.

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

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

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

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

### Sousa Speaks To Kiwanis Club

John Philip Sousa, the world famed bandmaster, was the speaker at the Kiwanis club luncheon at the Hotel Taft yesterday and he kept the members in a merry mood as he related entertaining stories.

The acclamation with which he was received is proof of the esteem in which he is held throughout the country.

E. B. Baker, the chairman of the committee on arrangements for the annual convention of New England Kiwanis clubs to be held in New Haven on October 5, 6 and 7, reported for his committee. Plans for this big event are rapidly crystallizing and the complete program will be announced during the next week.

TIMES-LEADER, NEW HAVEN, CONN., THURSDAY, SEPTEMBER 14, 1922.

### Sousa's Wonderful Band Gave a Splendid Treat

John Philip Sousa and his band gave two wonderful concerts in Woolsey hall yesterday. The program was well selected and the solo work splendidly done. Conductor Sousa never before has directed such a perfect band and the solo artists now with his company are unusually talented and pleasing.

Large and enthusiastic audiences filled the big hall in the afternoon and evening and all music lovers had a splendid treat which they will not soon forget. As encores Sousa gave those wonderful marches which years ago won the hearts of the American people.

It was a Sousa treat all through and all enjoyed it.

*Cashy Park*

#### MUSIC WE LIKE

When Sousa's band played the other day in a large new auditorium 20,340 persons crowded into the hall at two performances. The receipts for the day were said to be over \$17,000.

All who have despaired of the artistic morale of the American people can take hope. For SOUSA'S music is always wholesome, always invigorating. He frankly omits music of the very fine type which is unsuited to his medium; he admits much music of a light and cheerful type not always appealing to the highbrow. But he permits no music on his programs which is bad in itself or lowering in its effect. His own musicianship is sure, and within the limits he has set himself he finds plenty of splendid, stirring, well-written material. SOUSA'S own compositions are destined for long life. His band has for many years been one of the finest influences in American life.

Do the American people appreciate and enjoy the quality of this study stuff? When \$17,000 comes out of one city in one day for this purpose, it looks as if they did.

### Brilliant Music

### by Sousa's Band

### Big Audiences Warmly Approve Returning March King's Two Programs.

By ERNEST NEWTON BAGG.

With two programs of brilliant and soul-stirring music, both of them of exceptional interest and uncommon educational value, the superb Sousa band made its annual appearance here yesterday at the Auditorium, which was well filled both afternoon and evening. These concerts personally directed by the super-bandsman himself, aroused, as they always have, the greatest enthusiasm. Encores, as usual, were frequent. The familiar figure of John Philip Sousa, who was never more popular than now, gave a sort of electric zest to the occasion. It was an event full of the peculiar snap and go with which a Sousa concert is always invested. Although brevet lieutenant commander, people prefer to term him as the king of all march-makers. No other composers' marches are played by 20,000 bands in the United States alone. No other conductor wields a more potent baton over a more tremendous audience, taking into account the Sousa records by the million, made of all his principal compositions and used in every country under the sun.

The afternoon program began with military precision at 2.30, opening with the Goldmark "Rustic Dance" number, played with an astonishing amount of orchestral charm. There was much interest in Sousa's own new suite describing the three kinds of men of "The Western World." The musical realism which Sousa knows so well how to write into his scores was much in evidence in the suggested Southern banjo and Negro spiritual scoring of the black-man panel; but it rolled out in a literal flood of patriotic splendor in the fervid eloquence of the music inspired by the achievements of the white man. There was another illustration of how admirably this great tonal force can adjust itself to orchestral requirements with the truly masterly reading of the finale of Tchaikowsky's "Fourth Symphony." The crowd found a keener delight in the swirling dash of the Suppe "Light Cavalry" number, never better played here by any aggregation of instruments.

The Sousa fans had a veritable feast in the old favorites like "El Capitan," suggesting the magnificent team-work years ago of the marching with De Wolf Hooper; like the "U. S. Field Artillery" march with its real fusillade of climax shots; the "Gallant Seventh," the "Bullets and Bayonets," and inevitably, "The Stars and Stripes Forever," which latter is bound to be one of Sousa's greatest musical monuments. But the piece de resistance for many was the repetition of last year's musical novelty, "Showing Off Before Company," with its illuminating side-steps notes spoken by Bandsman Clarence Russell, Mr. Russell was formerly superintendent of schools in Pittsfield, and his aged father was a much interested member of yesterday's audience. Mr. Russell who is librarian for the band, explained the relative merits as well as peculiar function of the instruments, as the different groups were marshaled on the stage.

#### Spirited Evening Concert.

There was sparkle and characteristically Sousaesque enthusiasm in the evening performance, which contained several thoroughly acceptable repetitions of the choicest of the afternoon's wealth of good things. The march king's own new "Entwining of Beloved Inspirations" proved to be wholly delightful, showing his liking for such classics as the "Toreador" song from "Carmen," the "Waldteufel" waltz movements, the harp introduced "Spring Song" of Mendelssohn and the overture from "William Tell." Sousa's musical descriptions of the genial and gracious "Hostess," the bivouac of the "Camp Fire Girls" and the amusing effervescence of "The Flapper" were also keenly enjoyed. There was extreme orchestral charm to the Bizet "Golden Light" number, followed by lively march music in encores. Three of these latter brought the leader a big bouquet of flowers, and he seemed deeply touched by the genuine demonstration which followed.

The soloists, headed by Miss Marjorie Moody, were well chosen. Miss Moody was at her best in the two Italian arias she gave, both harp-accompanied and both quite of a character to please a band concert audience. She was less successful in the rather sober encores she chose, both at the afternoon and evening concerts though there was considerable animation to Sousa's own "American Girl" song. It was a presentable encore of course, but the "Goose Girl" song she sang when last here would have proved more pleasing. Miss Caroline Thomas admirably played the "Wieniawski" Romance number and followed this with the "Souvenir," in which her well tempered instrument easily and without loss of delicacy held its own with the wood and brasses of the band, no easy task by any means. George Carey's excellent work on the xylophone was warmly received. It is good to hear something seriously substantial like the lovely MacDowell "Witches' Dance," played in this fashion when it is done so well. His encores, "Nola," "Ku-Lu-La" and the Dvorak "Humoresque" proved him an artist of exceptional caliber. John Dolan's spirited cornet solos, reminiscent of the best work done by Herbert Clarke in the earlier days of this band, added greatly to the richness and variety of a pair of programs which would be hard to equal anywhere by any band.

1922.

### SOUSA AND HIS BAND GIVEN BIG RECEPTION HERE

### Famous Conductor Displays Old Time Snap—Wonderful Concert

With all of the old time snap and vigor for which he is famous, Lieut. Commander John Philip Sousa and his world-known organization of 80 expert bandsmen came to Bridgeport last evening and furnished a rare musical treat. It was one of the most delightful band concerts ever heard in Bridgeport—one of the Steinert series of concerts given in the High school auditorium under the auspices of M. Steinert & Sons.

Albert and Rudolph Steinert, under whose personal direction the concert was arranged, deserve the thanks of Bridgeporters for making it possible to hear such music as was rendered by Sousa and his band. It was an inspiring program, beautifully balanced and of the sort bound to instill culture and refinement.

The shame of the whole affair is that the auditorium was not packed to its full capacity, instead of having only the moderate sized audience to enjoy the program. The balcony seats, those on the sides and in the rear of the main hall were well filled but the entire front and center of the house was almost empty. But those who were present formed an audience which made up in enthusiasm what it lacked in size.

Sousa was roundly applauded when he made his first appearance on the stage. This is the 30th year his band has been in existence and it has become almost a national institution. It is a real pity that Bridgeport will not give greater support to such concerts as that presented last evening.

Sousa is the same hard working conductor as of old and he puts over the selections with a snap and a touch that characterizes him and is all his own. His leadership over the 80 musicians under his command is a thing of joy and he impresses one as being able to do anything with them.

He was as generous as ever with his encores and there was not a moment of waiting from the time he program was opened until it closed. Sousa was ready with an encore to every selection and then started right into the next number without delay. Many of Sousa's latest musical compositions made big hits and the audience reveled in many of his old-time favorites.

Miss Marjorie Moody, soprano soloist, was possessed of a rich voice of wide range and a pleasing personality which made her an instant favorite in her selections, while Miss Caroline Thomas proved herself a charming violinist in special solos. John Dolan on the cornet, and George Carey on the xylophone, also made big hits with solos.

In addition to the regular program which has been printed before, the list of encores included: "El Capitan," Sousa; "March of the Wooden Soldiers," Jessell. As an encore to his cornet solos "Centennial Polka," Mr. Dolan rendered "I Love a Little Cottage," O'Hara.

After the third selection, "Leaves from My Notebook," by Sousa, another of his late patriotic marches, "Bullets and Bayonets," made a big hit with the audience.

Miss Moody sang "Ah Fors e Lui" and as an encore rendered "The Sweetest Story Ever Told," Stulto, and rendered the old favorite with such expression and feeling that it almost brought tears to the eyes of the listeners. She also sang a Sousa composition, "The American Girl."

The band gave as an encore to No. 5 selection, Sousa's march, "U. S. Field Artillery."

"A Bouquet of Beloved Inspirations" entwined by Sousa, was a medley of beautiful old selections which was warmly received. "Look or the Silver Lining," Kern; and "Drink to Me Only With Thine Eyes" were the encores.

The xylophone solo, "Witches' Dance," was a particularly pleasing number, and as encores Mr. Carey rendered "Nola," Arndt, and "Ku-Lu-La," Kern. Perhaps the greatest ovation of the evening came with the rendition of that famous of all Sousa patriotic marches "Stars and Stripes Forever." "Sabre and Spurs" was another popular Sousa march selection.

## SOUSA'S BANDMEN ENTERTAIN MANY

"El Capitan" and "Stars and Stripes" Still Have Warm Spot in Hearts of Springfield Music Lovers

By FRANCIS BEGAL

John Philip Sousa and his world-famous band gave two concerts to large audiences yesterday afternoon and evening at the Auditorium under the management of Albert and Rudolph Steiner. The soloists were Miss Marjorie Moody, soprano, Miss Carolina Thomas, violinist; John Dolan, cornet and George Carey, xylophone. The programs were typical Sousa programs, up-to-date, yet with plenty of room for the old favorites, missing which an audience would feel defrauded. For Sousa's own music, only a modest place was reserved, but the recess saw to it that this shortcoming was made good with plenty of encores. "El Capitan" and "Stars and Stripes," seem every whit as popular now as when they were first introduced to a delighted public.

The principal new Sousa composition given was the suite, "Leaves From My Notebook," a modest title which might be commended to composers who lean too heavily on their recollections of others, but Mr. Sousa's notebook yielded him fresh and pleasing material. The first part was a tone sketch of "The Genial Hostess," whose suavity and grace was well reflected in the music. More romantic was the chiascuro of "The Camp Fire Girls," drum beats, wood chopping, ukeleles at twilight, and all that sort of thing. It went well, but the audience liked even better "The Lively Flapper," whose liveliness was not for one minute in doubt. For encore this was followed by two Sousa numbers, "Bullets and Bayonets," and "Social Laws," both of which were cordially welcomed.

Another Sousa number on the program was "A Bouquet of Beloved Inspirations," a compilation of favorite themes, which the program committee described as "universally admired by music lovers." Sousa's new march, "The Gallant Seventh," was also much applauded. Other successful numbers were the brilliant "Red Sarafan," overture by Erichs; Bizet's "Golden Light," and the "Cowboy Breakdown," "Turkey in the Straw," transcribed by Guion.

The soloists were all highly successful. Marjorie Moody is a true coloratura soprano, and her singing of the difficult florid passages in Verdi's "Ah fors e' Lui" was easy, brilliant and effective. For encore she sang sweetly and expressively the song "The Sweetest Story Ever Told," by Stulz, and then "The American Song" by Sousa. The violinist, Carolina Thomas has a facile technique and sweet tone, but hardly enough breadth of style for the Wieniawski second concerto, of which she gave the Romance and Finale; these were enjoyed, but she gave even more pleasure with her encore the "Souvenir" by Drdla, with harp accompaniment, an arrangement which fits the piece well. This was played with a pure tone and good phrasing and showed taste as well as skill.

John Dolan, the principal cornet in the band, showed taste and fine tone quality as well as exceptional technique in Bellstedt's "Centennial Polka" and an arrangement of "I Love a Little Cottage," the phrasing of which was notably good. George Carey, also a member of the band, played with amazing brilliance on the xylophone MacDowell's "Witches' Dance," which is odd but effective in this arrangement—no instrument as a more peculiar timbre than the xylophone, the ones of which penetrate through the thickest ensemble and sound as clear as though they were drummed on one's front teeth. Mr. Carey's dazzling performance brought much applause, and he was obliged to give three encores. "Nola" by Arnot, "Kalula," by Kern, and the Dvorak "Humoresque," played without accompaniment.

Sousa's band is much the same as ever, though it numbers many youngsters along with some veterans, and has kept up well with the times without yielding unduly to the craze for jazz. It keeps its old-time martial precision but has gained in flexibility and variety of style, and the programs this year are exceptionally interesting. Lieutenant-Commander Sousa's conducting has altered little with the years, but it has mellowed without losing snap, and instead of taking on mannerisms with time as is usually the case, it has worked free of eccentricities of all sorts. The band is being fully kept up to the high standard of technical excellence which established its fame, and its playing has become musically more interesting, though it still lacks somewhat in subtlety of rhythm in graceful music like the Cuban air, "Nola," where nuances of expression are needed. But no one band has everything, and Sousa's band has much.

## Symphony Orchestra, Conservative; Concert Band Less So—Sousa

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

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

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

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

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

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

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

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

## SOUSA PRESENT AT WEEKLY TRAP SHOOT

The weekly shoot of the Springfield Trap Shooting and Casting club was attended yesterday by John Philip Sousa, the noted band leader and composer. L. Gridley turned in the high score of the day with 49 hits in 50 tries. R. Doolittle, F. Gressel and V. Skiff tied with 48. The scores:—

16 Yards		
	Shot at.	Broke.
L. Gridley	50	49
R. Doolittle	50	48
T. Geisel	50	48
V. Skiff	50	48
G. Kerr	50	47
M. Cromer	50	46
Col. Hubbell	50	42
E. Boucher	50	42
A. Head	50	41
F. Hickey	50	41
H. Carson	50	34
W. Aldrich	50	22
22 Yards		
T. Geisel	50	34
M. Cromer	50	32
L. Gridley	50	22
V. Skiff	50	21
E. Boucher	50	19
20 Yards		
E. Boucher	50	24
F. Hickey	50	22
A. Head	50	20
G. Steel	50	20

## THE BRIDGEPORT EVENING STAR, WEDNESDAY, SEPTEMBER 13, 1922.

### Around the Town BY OBSERVER

This is the kind of weather that puts a few ounces of pep in your step when you walk to the office in the morning.

John Philip Sousa returned to Bridgeport last night and entertained with his famous band at the High school auditorium. It was the first time we had heard the famous "Stars and Stripes" march of his own composition played by himself. What a wonderful thing that is.

## THE NEW HAVEN UNION SEPT. 13, 1922

### Sousa in Two Concerts Today

Lieut. John Philip Sousa, who began his New England tour of two weeks in South Norwalk on Monday evening, was the guest of honor at noon today at luncheon given by the Kiwanis club. H. B. Kennedy presided and introduced Commander Sousa, who made a speech to the club members. Sousa will give two concerts at Woolsey hall today. At the matinee performance Lieut-Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company," wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant. The first section that appears are the clarinets, playing the ballet music of "Sylvia." This is followed by other sections of the band doing individual stunts, many of them very funny,

the whole resolving itself into a fascinating musical vaudeville.

The various instruments and their part in the ensemble will be described by Clarence Russell, formerly superintendent of schools at Pittsfield, Mass., and now librarian with Sousa's band. Mr. Russell will explain to the audience the relative merits of the different instruments and the names of the same, as there are many instruments in Sousa's band that are not seen elsewhere. This work of Mr. Russell's is a valuable educational feature, and also a source of amusement for the children and grown-ups.

For the school children a special rate of 50 cents, plus taxes, is being made.

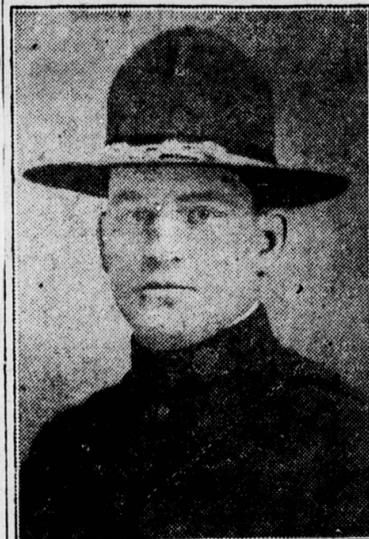
## SOUSA BAND OPENS SEASON IN NORWALK

Armory Audience Aroused to High Enthusiasm By Renditions of Famous Musicians.

GIVEN UNDER AUSPICES OF AMERICAN LEGION

Charming Young Women Soloists Also Capture the Hearts of All Hearers.

Music lovers of Norwalk were given a rare treat last evening when the eminent composer, Lieutenant-Commander John Philip Sousa, U. S. N. R. F.



COMMANDER RAYNOR WERME. Head of the committee of Frank C. Godfrey post, American Legion, which was instrumental in bringing Sousa's famous band to Norwalk, last night, and which gave the music-loving people of the city an entertainment of supreme excellence.

12, American Legion, by arrangement conductor, and his celebrated band opened their season at the Norwalk armory. The numbers on the program were varied and made one of the finest band concerts ever presented in the city. The audience numbered over 550. The presentation was under the aus-

### SOUSA'S BAND OPENS SEASON IN NORWALK

(Continued from page one.) pices of Frank C. Godfrey Post, No. 12, with F. C. Schang of the Second district, New York concert manager.

There was a concert also in the afternoon. There was a fair attendance at this performance. Throughout both programs the audience were impressed by the musicians' performance. The entire body of close to 100 pieces played as one instrument in perfect accord with the renowned leader. Encores were called for from beginning to end. The presentation speaks well for the success of the season's program.

The appearance of the musical leader was marked by applause that made the rafters of the armory resound. The program opened with "The Red Sarafan," by Erichs, followed by a cornet solo, "Centennial Polka," Bellstedt, by John Dolan. Both were received with enthusiasm. The third number had a special appeal in its varied theme. It was a suite, "Leaves from My Notebook," one of Sousa's new compositions. It comprised "The Genial Hostess," "The Camp-Fire Girls," and "The Lively Flapper."

Miss Marjorie Moody, soprano soloist of the company, was received with enthusiasm. She rendered "Caro Nome," by Verdi, and as an encore, "This Mighty Land." Her voice is of excellent quality and range and she showed splendid control in the more difficult of the numbers, "Caro Nome." The first part of the program ended with the intermezzo, "Golden Light," by Bizet.

The audience's appreciation of the program was shown by the continued enthusiasm throughout the second part. The first was "A Bouquet of Beloved

Inspirations," "entwined" by Sousa with themes universally admired by music lovers. This number was particularly fine and showed emphatically the great musician's creative ability. George Carey, xylophone soloist, followed with "Nola," by Arndt, and "Kalua," by Kern. He was called back several times. More diversity came with the next number, "The Gallant Seventh," one of Sousa's newest pieces.

Miss Winifred Bambrick, harp soloist, played herself into the hearts of all hearers by "Fantasie Op. 35," by Alvars. Her encore, "Believe Me If All Those Endearing Young Charms," was found equally entrancing. A violin solo by Miss Caroline Thomas found general favor and necessitated an encore.

In place of the scheduled final number, the Hungarian Dance from "In Foreign Lands," the band played a modernized version of "Turkey in the Straw." The encores played during the evening included the following compositions by Sousa: "Sabre and Spurs," "Bullets and Bayonets," "United States Field Artillery," "The Stars and Stripes Forever," "Look for the Silver Lining."

Sousa and his band will play in Danbury and Bridgeport today and will then proceed northward as far as Portland, Me.

The Legion committee in charge of last evening's program included the following: Commander Raynor Werme, Adjutant LeRoy D. Downs, Henry Simons, Philip W. Sherwood, William O'Grady, Earl and Arthur Garfield, Alfonso Canevari, Paul Torpy, Edward E. Hughes, Joseph Hertz, William Bowman and John Perschimo.

Members of this committee took up a collection among many persons sitting in their autos outside listening to the concert, receiving \$5.65 to help defray the expenses of the evening.

## SOUSA STILL RULES AS MARCH MONARCH

Great Band Renders Program of Merit to Large Audience.

All that it is possible to say about the correct rendition of march music is said when one states that it was rendered by Sousa's band. If tempo is to harmony what discipline is to an army, then John Philip Sousa is generalissimo of the chromatic scale. In his concert at Foot Guard hall Friday night he was far more than that, he was a musician with perfect mastery of his instrumental ensemble and a touch so sure and delicate that not a possible refinement of the scores before him was omitted or a possible inflection omitted. But from first to last he never permitted the large audience that filled the hall to forget that he was conducting a band not an orchestra, there was subtlety but there was fire, there was sweetness and lilt but there was always a manful, crashing stride easily discernable.

The famous conductor appeared on the stage at exactly 8:30 and for two hours and a quarter rendered a program that was delightfully varied, brilliant with solo work of high merit and replete with the best selections from Sousa's own renowned compositions. He began with Erich's "The Red Sarafan" and with it as a medium swung his band through a magnificent range of musical interpretation. As an encore he gave his old-time success, "El Capitan," drawing bursts of applause from the audience almost equal in volume to those his baton summoned from the players with such precision. He then sent his organization through the melodious hitchity-hitch of Jessell's "March of the Wooden Soldiers" and for the first but by no means the last time during the evening focused the attention of the audience on his harpist, who contributed her full share to the success of practically every number.

John Dolan, the cornet soloist, played the "Centennial Polka" in a manner that showed him to be master of his instrument and then, as an encore that the audience would not let him refuse, he rendered "I Love a Little Cottage" in notes as tender as the voice of a woman. This was followed by an interpretative group, "The Genial Hostess," "The Camp Fire Girls," and "The Lively Flapper" which many regarded as the most characteristic offering of the evening. The work of the clarinets in "The Camp Fire Girls" was superb and again the harpist added much to the effect.

The encores which followed included "Bullets and Bayonets" and for the first time Sousa himself seemed to be fully aroused to the occasion. His conducting up to that time had been largely formal but as the familiar notes of his own works swept up from the stage he enthused with the audience and threw himself into his task with vigor. Miss Marjorie Moody was the soprano soloist of the evening and led off with the difficult "Ah Forse Lui" from La Traviata. It was sung purely if not brilliantly and Miss Moody was called for an encore by the heartiest of applause. In "The Sweetest Story Ever Told" and Sousa's own "American Girl" she more than met the expectations of the crowd.

It was in the next number, the Intermezzo, "Golden Light" by Bizet that the band touched the musical height of the evening. Opening with stately bursts from the French horns and heavy brasses and passing into movements beautifully dominated by the harp and cornet in a superb duet, the piece ended with solemn, rich and majestic surges perfectly executed.

As an encore there was a dramatic rendition of Sousa's "United States Field Artillery March" in which trombones, piccolos and cornets were lined up across the front of the stage for the stirring refrain that is so familiar to every man who ever rode a caisson. In a medley number which Sousa calls "A Bouquet of Beloved Inspirations" entwined by himself, the band played its way still further into the good graces of the audience by rendering numerous favorites of opera, dance-hall and parlor fame. McDowell's "Spring Song" was a part of this bouquet and one of the most attractive although the power and finish of the band were splendidly brought out in the selections from the William Tell overture. The

trombones also featured the Stein song in splendid form.

Sousa converted his band into a toneful background for some very brilliant xylophone work by George Carey and this was followed by Miss Caroline Thomas whose ability on the violin promptly restored the sense of musical values that had been warped by the previous selection on the xylo. Miss Thomas's phrasing was excellent, and her bow work a delight to behold. She displayed her ability with the erratic "Romance and Finale from Second Concerto" by Wienlawski.

Of course no Sousa concert without "Stars and Stripes Forever" would be genuine and no one would have objected to a repeat of the entire march as it was played by the band Friday night. The leader gave it an abandon and swing that fairly sent the audience tramping about the hall.

While it can not be said that Sousa flatted out in the last number on the program, it is true that he abandoned the high standard of the rest of the concert and turned his band into a mere blaring aggregation such as is usually found entertaining the crowds between races at a country fair. The harpist left the stage as soon as Miss Thomas, the violin soloist, had finished playing and so had no part in the "Cowboy Breakdown" number. It would have been more fortunate if the audience had left with her thus also missing the concluding number of what was otherwise an exceptionally satisfactory concert.

THE UNION, MANCHESTER,

N. H., THURSDAY

SEPTEMBER 21, 1922.

## SOUSA'S BAND IN PLEASING PROGRAM

Great Director Has Not Slipped, His Music Most Satisfying Last Night

A capacity Strand theatre audience of music lovers joined in appreciative applause as Lieut.-Com. John Philip Sousa again appeared in the Queen City in the leadership of his band after an absence of two years, caused by a serious accident just prior to his engagement in this city last year. The occasion was the annual visit of Sousa and his band to Manchester on the 33th New England tour now being made by Lieutenant Sousa and his 30 talented musicians.

That the annual visit of one of the world's leading bands is fully appreciated was demonstrated by the cordial applause that accompanied the finish of each number and called the leader for one and some times two encores.

No other selection on the entire program stirred the audience to such a high pitch as Sousa's favorite national march "The Stars and Stripes Forever." Each strain seemed to further enthuse the audience until it broke into heated applause at the appearance of the fifes, cornets, trumpets and trombones at the front in a grand finale.

That Sousa has well earned his title of "The March King" cannot be doubted, for here as in all places where concerts are given, the famous leader is called back again and again for just one more of his own compositions.

The program was one of attractive variety. Sousa gives an original touch to his interpretation of Kern's Broadway success "Look for the Silver Lining" when he presents the chorus with different instruments rotating on the series of leading notes, all sending in an appropriate beat of the giant bass drum.

John Dolan, cornetist of national repute, pleased with several selections played with rare skill.

Miss Marjorie Moody delighted her audience with her sweet and highly cultivated soprano voice. Twice she is recalled to the stage and ends her delightful program with the presentation of Sousa's own interpretation of the "American Girl."

Miss Caroline Thomas, violinist, wins hearty applause for her skillful manipulation of her favorite instrument from which she draws the sweetest of music in a manner made possible by years of devotion to her chosen profession.

George Carey, tympani player, wins his audience by speeding over the xylophone keys in the style of wizardry. Snappy jazz that moves the feet of the entire audience.

Sousa's concert was satisfying to a high degree. The great director has not loost any of his magnetism. He is the same Sousa who gesticulated to the band here a quarter of a century ago. He has not slipped a little bit—a rare musician, a wonderful leader, and the same democratic personality as ever. One's ambition now is to see Sousa leading the band when he is 100 years old.

## SOUSA PROGRAM WELL RECEIVED

Audience Applauds Novelty and Suites But Saves Acclaim For the Famous Marches

VERVE AND SWING DELIGHT HEARERS

Band Proves Even Jazz May Be Rendered as Masterpiece — Soloists Add to Enjoyment

The annual visit of Sousa's band to Worcester has become, if not a case of "Look for the silver lining," at least a "Look for the encore." Let the band play the majestic "Red Sarafan" overture and the audience, which fills every seat, applauds—for "El Capitan," and gets it. Let Mr. Sousa attempt a suite, such as "Leaves from My Notebook," and the applause is polite, and quickly hushed for "Bullets and Bayonets." This feature is perhaps embarrassing for Mr. Sousa, if he would attempt to have his band ranked with concert bands for comparison—but other bands don't play Sousa marches, and have not the distinctive verve, tang and rhythm in their marches. Therefore audience is satisfied and content, as it was at Mechanics hall last night.

Novelties in the program included the "Leaves," a compilation of themes entitled "Bouquet of Beloved Inspirations," and the curious, and altogether delightful "Look For the Silver Lining," in which Mr. Sousa shows he can jazz with the best. The evening soloists included Miss Marjorie Moody, displaying coloratura light, but well handled, and with unclouded enunciation in her Verdi; Miss Caroline Thomas, violinist; John Dolan, who can do well-nigh everything with his cornet, and George Carey, who can do everything with his xylophone.

In the afternoon program was the interesting "Chowing Off Before Company" with explanation of the various instruments of the ensemble; Goldmark's "Country Wedding," delightful in its subtle phrasing; and some program music on the theme of "Sheridan's Ride," to conclude with Suppe's ever popular "Light Cavalry."

And of course there were the marches, by Sousa written, by Sousa directed, played by a band that knew its leader's every nuance. The result was pianissimo or unleashed thunder, modulation in trio and volume in finale; "El Capitan," "Stars and Stripes," the outstanding "Field Artillery," and even back to the "Manhattan Beach." Each of these built on the same model, yet each distinguished and set apart by difference in phrasing, all maintaining rhythm that sets the toes to tapping, and turns audiences into musical Oliver Twists; but in this instance, the demands of the Olivers are granted freely and without stint.

Bandmaster Sousa, declaring that prohibition is a tragedy, says that he would license every man who wants to drink. Does he want to pay off the National debt?—Boston Globe.

## LOWELL ROTARY CLUB HAS SOUSA AS GUEST TODAY

March King Entertains With a Wealth of Stories—Is Made Honorary Member

Lieutenant Commander John Philip Sousa was the principal figure at the noonday luncheon of the Lowell Rotary Club this noon, and following the recital of a number of stories gathered from his travels about the world, he was made an honorary member of the club. He has been similarly honored by about 20 other Rotary clubs.

Perhaps because the noted bandmaster was the guest of honor the attendance was larger than usual. It was about the full membership; no doubt of it. Luncheon was served at 12:15 o'clock, and at 1 o'clock Blake Irvine of the Steiner Co. introduced the bandmaster. He referred to him as "the world's greatest bandmaster," and this, very evidently pleased the lieutenant commander.

He is getting a little stouter as the years go by, a little more of the age thickness of body, and his hair is silver. The moustache is there, but trimmed very close, and he wears glasses. He speaks easily, and with a little sly humor touching much that he says.

He referred to the introduction and said that really Mr. Irvine should have consulted his press agent for terms. "I think, really, that I should be called the greatest of the universe, dead or alive, in any profession, but you should certainly talk to my press agent about it," he said.

"I always like to be invited to Rotary Club affairs," he said, "except when I am supposed to give a \$500 address for a 50-cent luncheon."

After that he got onto his stories, two of which were gems.

The first concerned his meeting with a travelled Englishman in Johannesburg, South Africa. It was in a hotel, and the bandmaster had met the man years before. He was a most accomplished man, and he was talking over 5 o'clock tea to a group of English men and women. He had been endeavoring to impress them with the fact that no American-made play had a chance of being accepted in London if it dealt with sectionalism, with sectional dialect. There were those in his party who disagreed with him, whereupon the English traveller said that

he would give a dinner to any member of the party who thoroughly understood his story. However, if the story was understood then he would furnish the dinner. The story concerned a Virginian who had returned from a gathering in Washington D. C. He was asked if there were any notables there.

"There was a most excellent gentleman from Virginia, sah; and a fine gentleman from Georgia, and a gentleman from Louisiana, and a man from New York, and a damned Yankee from Bangor, Maine," said the man to his friends.

The Englishman who related the story waited a minute to see if his audience got the point of the story. Finally one woman said: "Then what happened?"

The English traveller said it was very plain that his friends would have to pay for the dinner.

Lieutenant Commander Sousa then went on to state that a few hours later the English traveller came to him, and said that a man and a woman of the afternoon party had come to him and said they saw the point of the whole story—it all hinged on the word gentleman.

"Just how does it hinge on the use of the word 'gentleman'?" asked the English traveller.

"Because there are no gentlemen in America," was the reply.

Bandmaster Sousa's second story had to do with his visit to a club of the nobility in St. Petersburg, Russia, some 10 or more years ago. He knew little or no Russian, yet he was called upon to speak. He was told that it didn't matter what he said,—so long as he made it long. So he told the story about the Negro who asked the Negro wench if her program was full, and she replied that she had eaten only two olives, and the story about the Negro who was arrested and brought before court and who told the judge that he had been arrested for "fragrance," whereupon the judge said "Not guilty." The lieutenant commander told several of these stories to the nobility—and received a tremendous ovation.

The next morning the leading journal of St. Petersburg described the triumph of the bandmaster at a luncheon of the nobility, during which luncheon he described for over an hour "Modern Developments of American Music."

There was much more that this splendid raconteur gave. Every story he told had point and nothing got by the gathering.

The members of the club rose as one to pay honor to the noted march king, and at once it was voted to make him an honorary member of the club.

The lieutenant commander said that he would be perfectly willing to become an honorary member of one more Rotary Club—providing this club did as all others had done—put him on salary.

The meeting closed with the singing of "America," with Bill Mitchell leading, and with Charley Grasse at the piano.

# SOUSA AND HIS FAMOUS BAND HERE SEPT. 23rd



JOHN PHILIP SOUSA, Musician, Sportsman, Soldier, Sailor and "Red-Hot Republican"

O. L. Hall, who for many years has been a drama-critic and topical commentator of great popularity for the Chicago Daily Journal, recently wrote some words in that newspaper about John Philip Sousa and his varied and contrasted interests and activities. Thus:

"The march-man of a thousand tunes naturally gets his name into the columns devoted to music; for he is, in the minds of hundreds of thousands throughout the land, the foremost American musician."

"Sousa gets himself into the columns devoted to drama by reason of his being the librettist of two of his comic operas, 'The Bride-Elect' and 'The Charlatan.'"

"Further, he goes into the sports-pages through his prowess as a marksman; for J. P. is, when he puts them all on, encircled with medals won by accuracy at the traps with his gun; while his cups and other trophies would fill a baggage-car."

"When, in an earlier day, horses were given special space in the newspapers, Sousa's name was involved, also; for he has bred and raised many fine animals, and to this day denies that the automobile will ever displace the horse."

"The book-pages, too; for Sousa is the author of three novels—'The Fifth String,' 'Mopetown Sandy,' and 'The Transit of Venus.'"

"Politics? Yes; for, although a showman and, therefore, a man who should make a slogan of non-partisanship, Sousa is an old-fashioned 'red-hot' Republican, and takes part in every campaign when

at his home, Port Washington, L. I., New York. Incidentally, he and President Harding are warm friends—a friendship of musical origin; for the President from Marion, O., was a member of the city's cornet band.

"And, then, in both divisions of the pages devoted to news of the Army and Navy. As an enlisted member of the United States Marines, Sousa was at once soldier and sailor; and he went back into the navy when he enlisted at Great Lakes in May, 1917, for the world-war."

So, one may say that the March-King has led a full and active life since the days when he played the violin in the Philadelphia theatre of which the late Mrs. John Drew (mother of John Drew and grandmother of Ethel, Lionel, and John Barrymore) was manager, and gave lessons in his spare hours to eke out his wage.

Sousa and his band, going on a brief tour, have been booked to appear in this city on Saturday afternoon, September 23 at the Colonial theatre. Among the new matter in the program is a march called "Keeping Step with the Union," dedicated to Mrs. Warren G. Harding, wife of the President of the United States; "On the Campus," another march, with the Sousa idiom expressed in the boyish spirit of the colleges; a third, "The Gallant Seventh," dedicated to the Seventh Regiment of the New York State National Guard; and "The Fancy of the Town," a Sousa medley of ten tunes popular in one year or another of the last decade.

## DOLAN GREATEST CORNET PLAYER

Comes Here Sept. 23 With Sousa's Band.

Among the soloists with Sousa and his band when they come to this city, Saturday afternoon, Sept. 23, to the Colonial theatre, will be John Dolan. The March-King regards Dolan as a sort of superman of his instrument, and says of him: "Dolan is the greatest cornet player I have ever seen my privilege to hear; and I have more than once fine-tooth-combed the world when men I have raised and trained on the instrument have retired or decided to go into one of the symphony orchestras in order to end travel. I know that playing the cornet is often the subject of comic paragraphs and of jest in the variety theatres; and nobody laughs at such jokes more heartily than I. But the cornet is, none the less, indispensable as an instrument in modern symphonic concerts; for all the great composers now write for the instrument, finding in it a color to be had from no other member of the trumpet family. Richard Strauss, who has gone farther in instrumentation for its own sake than any other composer—not excepting even Berlioz—says modern orchestration is unthinkable without the cornet."

Mr. and Mrs. Howard L. Rowell entertained several members of Sousa's band yesterday at dinner served at noon. The affair took the form of a house warming as the guests were entertained in the new home of the Rowells at 48 Pine street, Bradford, purchased just before Mr. Rowell left to join the band. Mrs. Rowell was assisted in entertaining the guests by her mother, Mrs. George W. Edney, who will make her home with her. The guests included Mr. and Mrs. Donald Gardner, Messrs. Charles Koppitz, John Schueller, Henry Schueller, Fred A. Robbins, Augustus Helmeche, Fred Weaver and William J. Bell. The ladies of the party attended the concert given by the band, in the afternoon.

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

"El Capitan" is second choice of hundreds of thousands everywhere, representing the taste of those who made their first acquaintance with Sousa music in the days when his like-named comic opera was the rage. In the operetta the march was sung by De Wolf Hopper and chorus and known in the list of numbers as "Behold El Capitan!"

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

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

Is it Sousa's own first choice? It is not!

What, then, is it? "Semper Fidelis."

There are two Haverhill boys with Sousa's band this season, Howard L. Rowell of Pine street, Bradford, trumpeter, and Edwin L. Daniels of Georgetown, flutist. Both have been with Sousa for the entire season, and have had a wonderful success.

### HOWARD L. ROWELL



## HAVERHILL MEN TO JOIN SOUSA'S BAND

Rowell and Daniels to Play With Noted Organization

Howard L. Rowell, 48 Pine street, Bradford, has gone to New York to rejoin John Philip Sousa and his famous band after being home for the last four months. Mr. Rowell will take up his duties as trumpeter for the third consecutive season. He is a well known musician, having played in practically all local bands as solo cornetist and trumpeter. He has played in Lawrence, Newburyport, Portsmouth, N. H. and Hampton beach and in the Aleppo Temple Mystic Shrine Drum corps, Boston, and the local Knights Templar band. He had been a member of both the Academy and Colonial theatre orchestras and conducted a studio in the Academy of Music building prior to his joining the Sousa band.

Edwin L. Daniels, a prominent musician in this city, will make his initial appearance this year with the Sousa troupe. Mr. Daniels is a well known player of the flute. His home is in Georgetown.

Several Haverhill men have played with Sousa during the past few years including Arnold L. Chick, trumpeter, and Bartlett L. Lyons, trombonist.

## SOUSA AND BAND COME TOMORROW TO THE COLONIAL

March King Famous Not Only as Conductor But Also as a Composer

Sousa and his band are coming to the Colonial tomorrow afternoon for a concert at 2 o'clock, so, perhaps, it is timely and topical to print here an interesting estimate of the comparative popularity of the compositions by which Sousa is best known—the popular marches which gave to him his title of the March-King.

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

The oldest of the marches is "The High School Cadets," written in Philadelphia, and sold to a publisher for \$25 or \$35—Sousa is not certain as to the correct sum. It is second in popularity with a vast section of the American and Canadian public—schoolboys and school-girls from primary grades to the "quizz" for college or university. As it was written in the '80s it may be pointed out that not fewer than seven "generations" of school children have marched to it since it was first put on the presses.

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

"Semper Fidelis," dedicated by the March-King to the United States Marines and adopted by them as their official march tune, is second in popularity not only with the marines (who love it as a matter of course), but also with the soldiers and sailors of Uncle Sam.

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

## SOUSA PLEASES IN TWO CONCERTS

Capacity Audiences in Auditorium of New Addition to High School.

Lieutenant Commander John Philip Sousa and his band of nearly 100 musicians opened the musical season here yesterday with two concerts in the fine auditorium of the new addition to the High school, playing to capacity audiences of about 1800 at each performance.

Manifestly Director Sousa constructed his programs to please his public, and there was no mistaking the fact that he accomplished his purpose. At a summer resort in Maine one of the natives was heard to remark: "There is a lady over at the hotel who is a fine singer, but she sings nothing but her husband's composes." That illustrates the attitude of those who go to hear Sousa. They want to hear his stirring marches that quicken the pulse and set the feet a-tapping, or the musical sketches which depict in tone the bandmaster's impression of various episodes in life and travel or in history.

So for the concert last evening there was the new march, "The Gallant Seventh," with its due place on the program, while by way of the encores with which Sousa so generously responds, there were other quicksteps, ranging from "El Capitan" through "Bullets and Bayonets," with its rattle of musketry and the U. S. artillery with its staccato explosives, down to the favorite "Stars and Stripes," than which Sousa has written no better marching tune.

For impressionism, as Sousa attempts it, there was the "Leaves From My Notebook," suggesting, at least with the assistance of the synopsis in the program, "The Genial Hostess," "The Camp-Fire Girls" and "The Lively Flapper." Of these the second and third were musically more realistic than the first, the flapper theme furnishing opportunity for Sousa in his merriest vein.

"A Bouquet of Beloved Inspirations" proved to be an ingeniously arranged medley of favorite operatic airs and old melodies well calculated to make an appeal because of their familiarity.

The overture by Erichs, "The Red Sarafan," proved a spirited opening number in a somewhat trite style. Some of the best qualities of the band were brought out in Bizet's tuneful intermezzo, "Golden Light," a number which proved the skill of the musicians in the various choirs of the band.

Miss Marjorie Moody gave the aria "Ah Fors e Lui" from Verdi's "La Traviata" with excellent effect, displaying a voice flexible enough for the florid passages and maintaining throughout a musical and pleasing tonal quality. Numbers which she added to the program included one by the conductor himself, "The American Girl," so that it may fairly be said that the composer evidently has an eye for the fair sex, if one is to judge by the inspiration it afforded for his program last night.

A young violinist, Miss Caroline Thomas, with skill at her fingers' ends and no little temperament to guide them, gave a capital performance of the Romance and final movement from Wieniawski's Second Concerto. Of her added numbers the Drdla "Souvenir," to Miss Bambrick's exquisite accompaniment on the harp, was easily the best.

Once more John Dolan showed his virtuosity as a cornetist in his solo "Centennial Polka," in which all the skill of an artist in his line was demanded. Popular numbers given as encores proved also his merit in the smooth production of a simple melody.

The super-critical might well have felt dubious at the announcement of a MacDowell work as a xylophone solo. It must be said, however, that "The Witches' Dance" in a very considerable degree lent itself to interpretation on that generally unresponsive and tubby instrument, and as George Carey played it, the number, barring a lack of mystery, really suggested the picture, while technically it was a veritable tour de force.

The afternoon program was especially designed for the benefit of pupils and teachers of the High school and included an amusing travesty which served to illustrate the quality of the various instruments. An explanation by a member of the organization was an educational feature of the program. Harp solos and a duet by the piccolos, with an aria and songs by Miss Moody varied a popular program.

Mr. Albert Edmund Brown, local manager for the Messrs. Steinert, who are sponsoring the New England tour, had every reason to be satisfied with the success of the venture. S. R. F.

## SOUSA IS GUEST OF ROTARY CLUB

Noted Band Leader Keeps Large Audience Entertained and Is Made Honorary Member.

One of the best story tellers this city has heard in a long time is John Philip Sousa, noted band master and composer of marches, who yesterday appeared before the Lowell Rotary Club as a member of the Rotorian organization. It was unfortunate that only Rotarians were present, for the humor of the lieutenant commander was infectious and he was roundly applauded. Later he was made an honorary member of the local club.

Perhaps because the noted bandmaster was the guest of honor the attendance was larger than usual. It was about the full membership; no doubt of it. Luncheon was served at 12.15 o'clock, and at 1 o'clock Blake Irvine of the Steinert Co. introduced the bandmaster. He referred to him as "the world's greatest bandmaster," and this very evidently pleased the lieutenant commander.

He is getting a little stouter as the years go by, a little more of the age thickness of body, and his hair is silver. The moustache is there, but trimmed very close, and he wears glasses. He speaks easily, and with a little sly humor touching much that he says.

He referred to the introduction and said that really Mr. Irvine should have consulted his press agent for terms. "I think, really, that I should be called the greatest of the universe, dead or alive, in any profession, but you should certainly talk to my press agent about it," he said.

"I always like to be invited to Rotary Club affairs," he said, "except when I am supposed to give a \$500 address for a 50-cent luncheon."

After that he got onto his stories, two of which were gems.

The first concerned his meeting with a travelled Englishman in Johannesburg, South Africa. It was in a hotel, and the bandmaster had met the man years before. He was a most accomplished man, and he was talking over 5 o'clock tea to a group of English men and women. He had been endeavoring to impress them with the fact that no American-made play had a chance of being accepted in London if it dealt with sectionalism, with sectional dialect. There were those in his party who disagreed with him, whereupon the English traveller said that he would give a dinner to any member of the party who thoroughly understood his story. However, if the story was understood then he would furnish the dinner. The story concerned a Virginian who had returned from a gathering in Washington D. C. He was asked if there were any notables there.

"There was a most excellent gentleman from Virginia, said; and a fine gentleman from Georgia, and a gentleman from Louisiana, and a man from New York, and a damned Yankee from Bangor, Maine," said the man to his friends.

The Englishman who related the story waited a minute to see if his audience got the point of the story. Finally one woman said: "Then what happened?"

The English traveller said it was very plain that his friends would have to pay for the dinner.

Lieutenant Commander Sousa then went on to state that a few hours later the English traveller came to him, and said that a man and a woman of the afternoon party had come to him and said they saw the point of the whole story—it all hinged on the word gentleman."

"Just how does it hinge on the use of the word 'gentleman'?" asked the English traveller.

"Because there are no gentlemen in America," was the reply.

Bandmaster Sousa's second story had to do with his visit to a club of the nobility in St. Petersburg, Russia, some 10 or more years ago. He knew little or no Russian, yet he was called upon to speak. He was told that it didn't matter what he said, so long as he made it long. So he told the story about the Negro who asked the Negro wench if her program was full, and she replied that she had eaten only two olives, and the story about the Negro who was arrested and brought before court and who told the judge that he had been arrested for "fragrance," whereupon the judge said "Not guilty." The lieutenant commander told several of these stories to the nobility—and received a tremendous ovation.

The next morning the leading journal of St. Petersburg described the triumph of the bandmaster at a luncheon of the nobility, during which luncheon he described for over an hour "Modern Developments of American Music."

There was much more that this splendid raconteur gave. Every story he told had point and nothing got by the gathering.

The members of the club rose as one to pay honor to the noted march king, and at once it was voted to make him an honorary member of the club.

The lieutenant commander said that he would be perfectly willing to become an honorary member of one more Rotary Club—providing this club did as all others had done—put him on salary.

The meeting closed with the singing of "America," with Bill Mitchell leading, and with Charley Grasse at the piano.



LIEUTENANT COMMANDER JOHN PHILIP SOUSA, the famous band leader and composer, with his five grandchildren. They are children of Mr. and Mrs. John Philip Sousa, 2d, of New York

THE BOSTON TRAVELER,

MONDAY, SEPTEMBER 18, 1922

## SOUSA TRIUMPHS IN 2 CONCERTS

### "March King" Receives an Ovation in Symphony Hall Programs

Yesterday afternoon and evening lovers of band music were given a rare treat by that "king of bandmasters," Lt.-Com. John Philip Sousa, at Symphony Hall, who presented his organization of 85 picked instrumentalists in two programs, both of which were entirely different from each other, and in addition there were solos given by seven members of the band.

The afternoon program included the overture, "The Red Sarafan," by Erichs, cornet solo, "Centennial Polka," played by Mr. John Dolan, whose remarkably sustained tones on that instrument puts him in the class with Jules Levey, the virtuoso; a new suite, "Leaves From My Notebook," one of the latest Sousa compositions, in three parts, introducing "The Genial Hostess," "The Campfire Girls" and finishing with "The Lively Flapper," was given in a descriptive manner that received much applause.

Miss Marjorie Moody, soprano, sang the familiar "Ah Fors e Lui," from "Traviata," with ease, and while her voice is not powerful, still it is sweet and clear. "The Sweetest Story Ever Told" and "The American Girl" were her encore numbers. The intermezzo, "Golden Light," by Bizet, concluded the first part.

"A Bouquet of Beloved Inspirations," entwined by Sousa, consisting of fragments of popular operatic numbers, brought forth tremendous applause, and to this outburst, in response, the sensation of the "Chauve Souris," "March of the Wooden Soldiers," was given.

Another soloist, Mr. George Carey, xylophonist, played the "Witches' Dance," from the McDowell suite, very brilliantly, and two popular selections for encores.

Miss Caroline Thomas, violinist, showed much artistic temperament with her wonderful execution of "Romance and Finale," from the "Second Concerto," by Wieniawski, and her "Souvenir" will long be remembered.

The evening program started with a "Rustic Dance," "The Country Wedding," by Goldmark, with its many effective parts, followed by Mr. John Dolan, cornetist, in "Ocean View."

One of the most novel numbers ever attempted by a band is the suite "Dwellers of the Western World," a fantasy in three parts, giving the tribal tones of the "Red man," the shuffling, dancing ditties of the "black man," and the full and mighty blending of harmony of the "white man," a number that will stand as a monument to Mr. Sousa, its composer.

Miss Marjorie Moody again pleased all with her excellent rendition of "Caro Nome," from "Rigoletto," and also "Annie Laurie" and "Coming Through the Rye."

The mighty "Fourth Symphony" by Tschalkowsky is always good to listen to, especially with such a band, and for a contrasting number "Sheridan's Ride," with its historical scenes, "waiting for the bugle," "the attack," "death of Thoburn," "the coming of Sheridan" and the apotheosis, proved very effective.

Piccolo duets, "Fluttering Birds" and "Piccolo Pic," were given by Messrs. Willson and Kunkel, and a harp solo was delightfully played by Miss Winifred Bambrick.

As usual, Sousa was very liberal with his encores, and the familiar marches, including "The Stars and Stripes Forever," "El Capital," "Bullets and Bayonets," "The Gallant Seventh" and "The High School Cadets" never failed to receive great applause.

THE WORCESTER EVENING POST, TUESDAY, SEPTEMBER 19, 1922

## Sousa and His Band Score Big Hit in Local Concerts

### "March King" Plays New Selections in Mechanics Hall and Also Many of the Old Favorites

John Philip Sousa, the march king, gave Worcester another musical treat yesterday, playing a number of his new works at afternoon and evening concerts in Mechanics Hall.

Sousa's band, all of whom are accomplished musicians were at their best when playing marches, but showed they could play classical selections or jazz with equal skill.

The announced program, it appeared, was but the background for Sousa's famous marches which he played as encores. He was most liberal with encores and had the happy faculty of giving the audience what it wanted at the night time.

"Look For the Silver Lining," one of his encores was probably his most popular selection. His arrangement of this piece shows he possesses a

keen sense of humor. The piece was played in installment plan solos by various instruments.

"Leaves From My Notebook," one of his new compositions, found favor. The "Genial Hostess," the first theme, portrayed warmth and was full of radiating tones of well being; "The Camp Fire Girls," starts with soft drum beats as the girls come over the hills, then a fire is built, camp is pitched, and the music dies away, with the sinking into slumber for the night; "The Lively Flapper," which ends the piece, is full of joyous animation.

Misses Marjorie Moody, soprano, and Caroline Thomas, violinist, and Messrs John Dolan, cornet soloist, and George Carey, xylophone soloist, were given handsome rounds of applause.

LOWELL COURIER-CITIZEN, WEDNESDAY, SEPTEMBER 20, 1922

## SOUSA PLEASES IN TWO CONCERTS

### Capacity Audiences in Auditorium of New Addition to High School.

Lieutenant Commander John Philip Sousa and his band of nearly 100 musicians opened the musical season here yesterday with two concerts in the fine auditorium of the new addition to the High school, playing to capacity audiences of about 1800 at each performance.

Manifestly Director Sousa constructed his programs to please his public, and there was no mistaking the fact that he accomplished his purpose. At a summer resort in Maine one of the natives was heard to remark: "There is a lady over at the hotel who is a fine singer, but she sings nothing but her husband's composites." That illustrates the attitude of those who go to hear Sousa. They want to hear his stirring marches that quicken the pulse and set the feet a-tapping, or the musical sketches which depict in tone the bandmaster's impression of various episodes in life and travel or in history.

So for the concert last evening there was the new march, "The Gallant Seventh," with its due place on the program, while by way of the encores with which Sousa so generously responds, there were other quicksteps, ranging from "El Capitan" through "Bullets and Bayonets," with its rattle of musketry and the U. S. artillery with its staccato explosives, down to the favorite "Stars and Stripes," than which Sousa has written no better marching tune.

For impressionism, as Sousa attempts it, there was the "Leaves From My Notebook," suggesting, at least with the assistance of the synopsis in the program, "The Genial Hostess," "The Camp-Fire Girls" and "The Lively Flapper." Of these the second and third were musically more realistic than the first, the flapper theme furnishing opportunity for Sousa in his merriest vein.

"A Bouquet of Beloved Inspirations" proved to be an ingeniously arranged medley of favorite operatic airs and old melodies well calculated to make an appeal because of their familiarity.

The overture by Erichs, "The Red Sarafan," proved a spirited opening number in a somewhat trite style. Some of the best qualities of the band were brought out in Bizet's tuneful intermezzo, "Golden Light," a number which proved the skill of the musicians in the various choirs of the band.

Miss Marjorie Moody gave the aria "Ah Fors e Lui" from Verdi's "La Traviata" with excellent effect, displaying a voice flexible enough for the florid passages and maintaining throughout a musical and pleasing tonal quality. Numbers which she added to the program included one by the conductor himself, "The American Girl," so that it may fairly be said that the composer evidently has an eye for the fair sex, if one is to judge by the inspiration it afforded for his program last night.

A young violinist, Miss Caroline Thomas, with skill at her fingers' ends and no little temperament to guide them, gave a capital performance of the Romance and final movement from Wieniawski's Second Concerto. Of her added numbers the Drda "Souvenir," to Miss Bambrick's exquisite accompaniment on the harp, was easily the best.

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The super-critical might well have felt dubious at the announcement of a MacDowell work as a xylophone solo. It must be said, however, that "The Witches' Dance" in a very considerable degree lent itself to interpretation on that generally unresponsive and tubby instrument, and as George Carey played it, the number, barring a lack of mystery, really suggested the picture, while technically it was a veritable tour de force.

The afternoon program was especially designed for the benefit of pupils and teachers of the High school and included an amusing travesty which served to illustrate the quality of the various instruments. An explanation by a member of the organization was an educational feature of the program. Harp solos and a duet by the piccolos, with an aria and songs by Miss Moody varied a popular program.

Mr. Albert Edmund Brown, local manager for the Messrs. Steinert, who are sponsoring the New England tour, had every reason to be satisfied with the success of the venture. S. R. F.

THE LOWELL SUN WEDNESDAY SEPTEMBER 20 1922

## EXCELLENT CONCERTS

### Sousa's Band Delights Capacity Audiences in High School Auditorium

Nearly 4000 men, women and children yesterday afternoon and last evening heard Lieutenant Commander John Philip Sousa and his band give two concerts in the auditorium of the new high school. The number is set at 4000 because the hall has a seating capacity of more than 1800 and at each concert it was necessary to place more than 100 chairs on either end of the large stage.

Accompanying artists were Miss Marjorie Moody, soprano, and Miss Caroline Thomas, violinist.

The program followed last evening was typically Sousa. It brought in many of his best known marches as encore selections, which, by the way, were freely given and it seemed that the audience enjoyed "El Capitan," "Bullets and Bayonets," "U. S. Field Artillery," and "Stars and Stripes Forever" fully as much as the more diversified program numbers.

After so many years of training under the critical baton of Commander Sousa it is to be expected that the band instantly will comply with his every nod, but although this is accepted as a matter of fact, one cannot fail to be impressed at the manner in which the 65 musicians solidify their tones and perform in concert to the expressive twirl of his baton. It is the last word in unified action and, of course, secured now by the director with a minimum of effort on his part.

After a colorful overture, "The Red Sarafan," Mr. John Dolan again showed his beautiful control and skill as a cornetist in a solo number, "Centennial Polka." He easily met the demands made upon the instrument and played the selection with grace and beauty.

Sousa never has failed to embody his own impressions of the beautiful and unusual things of the world in many of his compositions and so it was in "Leaves From My Notebook," depicting "The Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper," the last named being a strictly 1922 model.

Miss Moody sang beautifully the "Ah Fors e Lui" aria from La Traviata and for an encore gave Sousa's "The American Girl." Miss Moody will be remembered as an accompanying artist on the band's last visit to the city two years ago.

In "A Bouquet of Beloved Inspiration" the composer-director has embodied themes that he believes are universally admired by music lovers, including the beautiful lilt of Mendelssohn's Spring Song and the majestic William Tell overture.

"The Gallant Seventh" is one of the director's most recent march tunes and was played with inimitable spirit. The band was taxed considerably in the closing selection, a transcription of the cowboy breakdown, "Turkey in the Straw."

Miss Thomas, violinist, played three times and was instantly appreciated by her audience. She showed both skill and temperament in marked degree and her playing was enhanced by Miss Bambrick's harp accompaniment.

In the afternoon the program was of an educational nature throughout for the benefit of many school pupils who attended. The quality of the various instruments was brought out in novel ways and one member of the organization gave an interesting explanation of each.

The appearance of the noted bandmaster was due to the efforts of Albert Edmund Brown, local manager for the Messrs. Steinert.

# MACMILLAN TO RETURN NORTH NEXT JULY

**Gets Word From Boothbay That The Bowdoin's Keel Is Stripped**

**EXPLORER AND SOUSA ARE GUESTS OF ROTARY CLUB**

**Both Receive Bouquets And The Former Is Given A "Blue Goose Egg"**

Greeted as "Rotarian Don", Donald B. MacMillan of Freeport, the returned Arctic explorer, shared with John Philip Sousa, world famous band leader, high honors at the hands of the Portland Rotary Club at a dinner last night at the Falmouth, at which covers were laid for 275.

The stunt features of the meeting were the original songs in honor of the guests and the presentation of a "blue goose egg" by Rotarian George C. Soule to the explorer.

Sousa told a group of humorous stories, embodying features of his tour around the world while MacMillan announced that he would go back next July for further explorations of the frozen north and said that he had received word from Boothbay, where the Bowdoin had been hauled out on her return from the Arctic, that the extent of the injuries received by being crushed in an ice pack was the stripping of the keel and the ripping off of nearly the whole shoe.

The occasion was also made a ladies' night and the dining room was bedecked with flags. At MacMillan table at the head table was a replica of the Arctic exploration ship, the Bowdoin, while across the front of the table was a sheet of "snow", bearing upon it polar dogs, bears and Esquimaux in miniature. Chandler's band orchestra furnished music.

**Explorer's Sister Present**

At the head table were: Donald B. MacMillan, John Philip Sousa, Mayor Carroll S. Chaplin, H. C. Merriam, Mrs. Letitia W. Fogg of Freeport, sister of the explorer; Kenneth C. M. Sills, president of Bowdoin College; Mrs. K. C. M. Sills, Richard H. Goddard of Winthrop Highlands, Mass., magnetic director of the MacMillan expedition; Ralph R. Robinson of Melrose, Mass., general manager of the MacMillan expedition; Leon V. Walker, president of the Portland Bowdoin Club; Mrs. Leon V. Walker; Mr. and Mrs. W. C. Russell, Mr. and Mrs. Daniel C. Stanwood, Edwin H. Lemare, municipal organist; Mrs. E. H. Lemare; Prof. William R. Chapman, director of the Maine Festival Chorus; Mrs. W. R. Chapman, Mary H. Peddie, Miss Adelyn Bushnell of the Bushnell Players, Caroline W. Stevens, Dr. and Mrs. Franklin A. Ferguson, Helen Randall, Ralph P. Robinson, W. W. Thomas, vice president of the MacMillan Arctic Association; Mr. and Mrs. L. A. Brown and George W. Peddie.

**Mayor Gives Welcome**

President Ferguson of the Portland Rotary Club introduced Mayor Carroll S. Chaplin, who extended the welcome of the city to the speakers. "It is always customary when people return from a long journey to meet them with a band but on this occasion Rotary has managed to have the returned explorer and the band meet together," said the mayor.

As Sousa was introduced, the hall was darkened and the spotlight turned upon a huge sheet of music at the main doorway of the dining hall. Presently above the sheet of music appeared the heads of the double quartet, known as the "Smile Greeters of the Rotary Club," who sang an original song, "Sousa and His Band."

The March King kept the Rotarians in a gale of laughter as he told a series of funny stories dealing with his trip around the world. One story was of two Representatives in Congress who had been discussing religious matters on the floor of the House and after the session one had twitted the other of his lack of knowledge of the Bible. One finally bet the other \$50 that he could not say the Lord's Prayer. "Now I lay me down to sleep," the Representative began, and before he had finished his companion handed him the \$50, saying: "I didn't think you knew it."

Sousa concluded with a medley of

song and story, standing up with the ballad of "Zanzibar," which he said he delivered at a Russian dinner at St. Petersburg, and which the papers of that city reported as a "masterly discussion of the progress of music in America."

Mrs. Neil Taylor presented Sousa with a beautiful bouquet of roses as he left for the concert, and later gave a similar bouquet to MacMillan.

Telegrams of regret and appreciation of MacMillan's record of Arctic exploration were read from Governor Baxter; Louis A. Bauer, head of the department of research in festical magnetism at the Carnegie Institute, Washington; Herbert L. Bridgman, president of the MacMillan Arctic Association; Mrs. Robert E. Peary, Robert E. Peary, Jr., and Robert Hill, district governor of Rotary clubs.

The dining hall again was darkened and eight snow white igloos moved up the main aisle to the head table. From the top of each one protruded, as the procession stopped the head of one of the singers of the double quartet who hailed "Rotarian Don" with the words of an original song in commemoration of his great achievements.

There was a note of sadness in MacMillan's speech before the Bowdoin Club and I believe it was because he had been unable to bring home the blue goose egg which he had promised his fellow Rotarians, George C. Soule, former president of the Rotary Club told his hearers. Rotarian Soule then told a graphic story of how a flock of blue geese had been intercepted in their flight in the wilds of Deering, brought to Portland by airplane, and been induced by the bait of a piece of buttered toast to lay an egg upon the roof of the Falmouth.

**Presented a Blue Goose Egg**  
Suddenly there came the sound of the whirring of a motor and the honking of geese. "The blue geese!" exclaimed Rotarian Soule dramatically. The lights were turned full on, and from the top of the ceiling to the table in front of MacMillan's plate dropped a blue egg, half as big as the plate.

"The first egg of the blue goose ever laid in the hands of man!" cried Rotarian Soule as he pushed the egg into the hands of the explorer.

MacMillan spoke briefly upon the real value of Arctic exploration. "I have been frequently asked why men go on these expeditions and why they suffer," said he. "The idea of suffering comes from the narratives of the early explorers. Those who go today have a comparatively easy time of it. The first boats were crushed early but the boats that they build nowadays are strong enough so that men can go to the edge of the ice on them and launch their sledges.

"The lands marked unexplored upon our old geographies are being brought by the explorers within the knowledge of man. From the strata of coal that we can see on the cliffs a thousand feet above the level of the sea, we know that once, many years ago, there were regions of gigantic forests at the poles. We found many different kinds of flowers away on the edge of the polar sea, beautiful beds of flowers, and the land nearest the pole must be covered with flowers for there is plenty of sun there all the time.

**Contributors to Science**

"Another reason why we go is that we may make some contribution to science. The people we find in the North have the same feelings and the same sentiments of love and care for each other that our own people have. They were much interested in the wonderful things that the white men had on the ship and tried to urge us to live with them. They were much mystified with the moving pictures which we showed them before leaving for our winter harbor on the Baffin Land coast.

MacMillan told of the experiences of the Bowdoin in an ice pack in which the crew had a narrow escape. He said that he had received word during the day from Boothbay, where the ship had been hauled out that as the result of this experience in the ice pack the keel had been stripped and the shoe ripped nearly off.

He described the winter harbor on the coast of Baffin Land as an inland lake with the opening hardly visible after they had entered it. "We were frozen in 274 days and while at Bowdoin harbor, as we called it, were able to make what the scientists tell us are the finest records of terrestrial magnetism that have yet been made.

"Next July we plan to start for another polar exploration trip," said MacMillan in conclusion.

At the close of the meeting many came up to the head table to personally greet the explorer.

# SOUSA AND HIS BAND A TRIUMPH

**Great Crowd Cheers And Applauds Master And His Artists**

John Philip Sousa, the world's famous band director and his nearly 160 artists, appeared before a Portland audience last evening that more than filled the city auditorium, and presented a program that brought storms of applause and insistent demands for more. Lieutenant Commander Sousa, who, with his band, is in his thirtieth season, will go down to posterity with Caruso for he is an artist with an understanding of the popular mind, and, with his dignified bearing and his drollery and sense of humor, he has come to be beloved of the entire nation he has expressed in music.

The band occupied the large stage, completely filling it, and when the famous leader made his appearance he was greeted with a thunder of applause that was revived at the conclusion of every number. The Overture, "The Red Sarafan," (Erichs), had the glory and splendor of a mighty cathedral organ, illustrating the possibilities of a body of artists controlled and directed by a Sousa. He responded with "El Capitan," (Sousa), and again with the dainty "Social Laws," (Sousa).

John Dolan, cornet soloist, the first solo artist, presented "Continental Polka," (Bellstedt). His audience demanded more and he responded with "I Love A Little Cottage," (O'Hara), a delightful Irish melody.

One of the most artistic numbers was the suite "Leaves From My Notebook," a new Sousa number. The first selection of the suite, "The Genial Hostess," was graciousness personified, a volume of music that faded in diminuendos to a whisper, and rose again. "The Camp Fire Girls," the most exquisite number on the entire program, a pastoral poem, a gorgeous tapestry, a tribute to young girlhood, will stand out in the minds and memories of music lovers. The C number of the suit, "The Lively Flapper," proved popular. It was full of color, abandon and that adorable lack of responsibility.

**"The Sweetest Story" Wins**

Miss Marjorie Moody, soprano, sang under difficulties, as she was suffering from a cold. However, she gave "Ah Fors e Lui" from La Traviata, (Verdi), in clear resonant tones. She has a range and timber that approach brilliancy. She wore a green and gold brocade gown. Her encore was "The Sweetest Story Ever Told," (Stultz), and the enthusiasm of the

audience showed the type of music which is most popular with the average American audience. She was recalled again and sang "The American Girl," (Sousa).

The band selection "Intermezzo "Golden Light," (Kern), was followed by "The U. S. Field Artillery," (Sousa), in which the local color was gained through the firing of shots at the back of the stage.

"A Bouquet of Beloved Inspirations," entwined by Mr. Sousa, gave the audience snatches from many of the favorite themes. The pianissimos were beautiful. The encore was "Look for The Silver Lining," (Kern) from "Sally," the final chorus being one of the striking bits of technique of the evening. The theme was carried and tossed about from instrument to instrument until a wave of laughter spread over the entire house.

If encores may be taken as a criterion the most popular artist, next to the famous leader, was George Carey, xylophone soloist, who was recalled and recalled. "The Witches Dance," (MacDowell), was his first number and he displayed artistry and expression. The popular "Nola," (Arndt), was followed by Dvorak's "Humoresque"—without which no musical program seems complete. He was called back again and played "The Twelfth Street Rag," (Bewman), and "Ka-Lua," (Kern).

**Sousa's New March**

Mr. Sousa's new march "The Gallant Seventh" was well received but when he responded with "The Stars and Stripes Forever" the immense crowd burst into cheers that threatened to drown the famous march. "The March of the Wooden Soldiers," (Jessel) was given as an encore and was followed by "Sabre and Spurs," the last of the famous marches on the program.

Miss Caroline Thomas, the violin soloist was charming in a rose velvet gown, embroidered with pearls. She presented the "Romance and Finale from Second Concerto," (Weinawski), and in response played "Souvenir," (Drda)—and the audience was happy for had it not heard "Homoresque" and "Souvenir"?

The cowboy breakdown, "Turkey in the Straw," transcribed by Guion, completed the program. But mention must be made of the charming young harpist, who occupied the center of the stage and wore a ravishing peach taffeta frock. Her name failed to appear on the program although she did some artistic solo bits.

## MANCHESTER DAILY MIRROR, THURSDAY,

SEPTEMBER 21, 1922

# Sousa's Band Enchants A Large Audience at Strand

**March King Generous With Encores—John Dolan Most Popular Soloists—Miss Moody and Miss Thomas Score Hit**

John Philip Sousa, the march king, waved his magic conductor's wand, over a select group of about 85 musicians last night in the Strand theatre, enchanting an audience of fully 1,200 lovers of band music. As usual, the great band master was extremely generous with his encores, scattering the old favorites among the new compositions which were on the regular program.

While his latest compositions won hearty applause, and merited it, they could not displace that stirring march which, although heard many times, never becomes old. "The Stars and Stripes Forever," sandwiched into the last of the program as an encore, reigned supreme as the feature piece of the evening.

Only Sousa could arrange the popular melody, "Look for the Silver Lining," in such a manner to bring forth appreciative laughter from an audience. This piece was played in an ingenious manner, each instrument sounding a single note.

John Dolan, cornetist, was the most popular soloist of the four who appeared

last night. The ease with which he "trilled-tongued" through "I Love a Little Cottage" won the admiration of everyone. George Carey, who rendered "Nola" and "Witches' Dance" in xylophone solos, also appeared to greatly please those present. Miss Marjorie Moody, soprano soloist, possessed a sweet, pleasing voice, but it lacked strength. Miss Caroline Thomas, however, showed great ability in her rendition of "Souvenir" and another selection on the violin.

While his marches, including "The Gallant Seventh," the latest composition of Lieutenant-Commander Sousa, were naturally the most popular pieces played during the night, the march king demonstrated his versatility by offering "Leaves from My Notebook," another new piece, which won instant favor.

**Sousa's Concert.**

CONCORD, Sept. 20.—The Auditorium was filled to its capacity this afternoon when Sousa's band appeared in the city for the first time in about a quarter of a century. The veteran bandmaster was given a rousing reception when he appeared on the stage. Preceding the concert, a reception was held in his honor at the Chamberlin House.

# MUSIC

**SOUSA'S BAND**

Sousa's band is the most tonic musical organization in existence. Its appeal is not primarily to the select who find an intellectual pleasure in tracing the moods of a symphony, but to those who enjoy a less subtle form of musical stimulation acting directly upon the pulses and the feet. In two concerts at the Auditorium yesterday Sousa's matchless band played programs of generous length, to capacity houses—and the old Sousa marches, rather than superbly played compositions from Tschaiakowsky and MacDowell, moved the audience to applause.

Nothing is left to the imagination at a Sousa concert. Interpretations are printed on the program. All the audience needs to do is to watch and listen, and no band could provide more for the eye and ear. Sousa is a showman as well as a thorough musician, and in the military bearing of his musicians, the nice attention to detail which denotes the thoroughly trained band as well as the carefully directed orchestra, the Sousa band is unequalled.

Are there any better marches than Sousa's "El Capitan," or his "U. S. Field Artillery?" These familiar compositions were the high-lights of last night's program, over-shadowing, in their dash and precision, Sousa's latest march number, "The Gallant Seventh." Not without cause has Sousa been named the March-King. He puts a zest into his marches other composers cannot approach and when, in addition, they are played by his own band, largely musicians who have played together for years, the effect is immense. The ensemble is one of the wonders of music. Capable of a tremendous volume that rocks the auditorium, the band can play a softly-modulated accompaniment giving all the effect of an orchestra for a soprano or violin soloist.

John Dolan's cornet solo of last night's concert, and Miss Marjorie Moody's performance of "Caro Nome" in the afternoon were the outstanding single numbers. Miss Moody sang an aria from "Traviata" at the evening concert which was hardly suitable to her vocal equipment. A Sousa concert is always a treat. Yesterday's concerts were no exception.

# SOUSA AND HIS BAND FURNISH MOST DELIGHTFUL EVENING FOR MUSIC LOVERS OF NEW HAVEN

John Philip Sousa and his marvelous band furnished an evening of rare pleasure at Woolsey hall last night, it being the first of a series of five concerts offered under Steinert auspices. The March King was at his best, and while the program gave some hint of the enjoyment in store, the generous encores of martial music were a revelation and rounded out a most felicitous menu.

The evening's enjoyment opened with Erichs' stirring overture, "The Red Sarafan," which gave opportunity for full scope of the musicians' skill and served to place the vast audience in instant good humor. To the enthusiastic applause, an encore, "El Capitan," was played. As the martial strains of this old popular favorite rang out, the audience realized that this was veritably "The Captain's March," led by the Great Captain of Music, himself. The audience would not cease in the vehement appreciation so the "March of the Wooden Soldiers" was rendered, its catchy, jerky strains furnishing a pleasing change at this juncture.

The first soloist of the evening, Mr. John Dolan, rendered the brilliant "Centennial Polka," with a wealth of triple-tonguing and easily securing flute tones in the highest register. To a recall he offered "I Love a Cottage," the plaintive melody of O'Hara, a very pleasing variation, and as dulcet as the tones of a cello.

Mr. Sousa's compositions were introduced in a suite, entitled: "Leaves From My Note Book." "The Hostess," a rollicking melody, redolent of vivacious sociability, short and concise, was well received. It was in "The Camp Fire Girls," that the great genius of Sousa was more clearly demonstrated. It was a theme possessing great possibilities, all of which were accepted in masterly manner. The military march of the girls, the lighting of the fire, the songs with ukelele twanging, the deepening twilight and the last strains on the camp as lulled to slumber—all were depicted by the talented musical artist as a painter outlines a landscape with skilled blending of colors.

As a finale, Mr. Sousa introduced "The Lively Flapper," a delightful skit, hinting of jazz, pep, bobbed hair and dimpled knees. The air was juggled back and forth from trombone to saxophone, ending with great aplomb by one crash on the drums, making a brilliant finish to the entrancing suite.

As an encore, "Bullets and Bayonets" was played, the latter being typified by clashing cymbals, while the rat-tat-tat of the bullets furnished a pleasing realism.

As the musical panoply of war faded away, the vocalist of the evening, Miss Marjorie Moody made her initial bow, selecting the difficult and beautiful "Ah fors e Lui" of "La Traviata" as her offering. As the Master held the great band to a murmur of accompaniment, the silvery notes of Verdi's great masterpiece rippled in glorious melody from the singer's lips. To an encore, Miss Moody responded with "The Sweetest Story Ever Told," an old sweet

song, her rendition holding the vast assemblage in breathless silence. Again tumultuous applause brought a third favor, "The American Girl," one of Sousa's all too few vocal compositions.

The intermezzo, "Golden Light," by Bizet proved a very difficult and pretentious effort, showing perhaps the versatility of the members of the band as much as any number on the program. As an encore, the "U. S. Field Artillery" march was rendered with an accompaniment of cannon firing to accentuate the loud passages.

After the intermission, the first number was "A Bouquet of Beloved Inspirations," entwined by Sousa, the most popular number of the evening, the old favorite strains of "The Tormentor," "William Tell," "Tannhauser" being recognized among the pleasingly selected medley. Following came "Look for the Silver Lining," with an aggregation of musical pyrotechnics as amusing as novel.

Mr. George Carey, the xylophone soloist proved himself instantly a master of his unique instrument. His rendition of the "Witches' Dance" put the audience on the qui vive and to the vociferous demands he responded with the popular "Nola." This seemed only to whet the musical appetite and he was obliged to respond with the plaintive seductive Hawaiian melody, "Ka-lu-a," a most finished exposition of xylophone artistry.

The new march, Sousa's latest, "The Gallant Seventh," was then offered for approbation, another of those satisfying march movements of the prolific composer. It was splendidly received and then came an encore of that sterling old favorite, "The Stars and Stripes Forever," the march that invariably stirs the blood of every virile American. It was splendidly rendered with piccolo quartet obligat and platoon brass formation. This number ended with a third encore, "On the Campus," a Sousa college march.

The violin solo of Miss Caroline Thomas was a most ambitious offering, the "Romance and Finale from the Second Concerto" of Wienawski. But Miss Thomas was thoroughly able to meet the artistic requirements and difficult technique of this composition. In the appoggiatura passages and stringino effects she was marvelous, and her harmonic finale with kettle drum accompaniment made a weird and impressive finish to a most remarkable performance on the violin. Miss Thomas responded to an encore by playing "Traumerel," a most gratifying rendition of this heart-moving melody.

The last number was listed as a "Cowboy Breakdown," and proved one of the delightful surprises of the evening. It was an apotheosis of "Turkey in the Straw" and furnished a most amusing and pleasing finale for one of the most delightful evenings ever vouchsafed to the music lovers of New Haven.

Too much praise cannot be accorded the Messrs. Steinert for securing this gratifying attraction, and if this concert is any criterion of the others to follow, there is a delightful musical season in store for New Haveners.

## SOUSA'S BAND

It was Sousa's own night at the Auditorium last evening. Sousa, the March King, with his old marches, new marches and in between compositions, was undoubtedly the magnet which drew a good sized audience to the first musical event of the season. Had there been just as good a band minus the direction of the Lieutenant Commander of "El Capitan," it is not probable a sizeable house could have been secured thus early in the year.

Sousa does not pose as an "up-lifter." He's a giver and taker. Judging by the way the program was received he gives the public what they want, takes their applause and then gives them some more of the same kind.

Sousa is an institution. There were people at the Auditorium last evening one never sees at other musical events and there were people who always go to everything musical.

The program contained three Sousa compositions and there were numerous Sousa encores which his admirers enjoyed so much that they sometimes applauded them before they were fairly begun. In fact this little mannerism on the part of his hearers finally got on the nerves of the delicately attuned individual as did the conversation of the baby who had a fashion of punctuating pianissimo passages.

The old marches, "El Capitan," "The Stars and Stripes" and "Bullets and Bayonets" sounded as delectable as when they were first published. That they have stood the test of time shows their value. Full of dash, color and rhythm, they made tone pictures to which people listened gladly.

The suite, "Leaves from My Note-book," seemed to please, but it lacks the virility of the old compositions, although "The Lively Flapper" was really a very good tone representation of the jazzy girl of today.

Mr. Dolan's cornet solos were much enjoyed for he gets a rich, full tone.

Miss Marjorie Moody proved to be a coloratura soprano of much charm. Her "Fors e Lui" showed a fresh, young voice, very even in all registers. She showed excellent training and remarkably good breath control, singing without affectation and with the utmost ease.

Though her solo was well toward the end of the program, Miss Caroline Thomas, violinist, held her audience with the "Romance" from a Wienawski concerto. As an encore she played Drdla's "Serenade" with harp accompaniment. Both young artists deserved the generous applause they received for they played with rich tone and musicianly interpretation.

Another soloist who proved very popular was George Cary, whose work on the xylophone occasioned two encores.

The nearest to anything classical on the program was Erichs' overture, "The Red Sarafan," and the intermezzo, "Golden Light," by Bizet.

These things made the music lover wish for other things which would give the band a chance to utilize their flood of golden tone for certainly it would have been difficult to improve upon the round, full, beautiful tone of the brasses.

Supposing there had been the stirring "1812" Overture," or "Marche Slav," "Tannhauser" or "William Tell"? Or if the ancient and honorables were taboo why not some of the newer Russian, French or Italian, or Elgar's majestic music and our own Carpenter, Alden or Griffes?

Perhaps, next time Mr. Sousa will give us just a taste of these things.

*Amire*

*Cleveland news*

### Sousa Nets Hall \$2,547.

One day's occupancy of Public Hall by Sousa's band netted the city \$2,547.85, it was announced by Lincoln G. Dickey, manager of the hall, after a check on receipts of the "March King's" performances here. The 20,340 persons who heard the band paid \$17,778 for admission.



John Philip Sousa.  
(Review.)

John Philip Sousa and his famous band visited Middletown at the Middlesex yesterday afternoon, and as usual left a marked impression on his audience, which was good, considering the hour. Of special excellence was the work of his soloists, Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; John Dolan, cornetist, and George Carey, xylophonist.

Sousa's own compositions appeared to be the favorites, and many of them were played in encore. Here follows the program:

1—Overture, "The Red Sarafan," Erichs.

2—Cornet Solo, "Centennial Polka," Bellstedt, John Dolan.

3—Suite, "Leaves from My Notebook" (new) Sousa.

(a) "The Genial Hostess." The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

(b) "The Camp-Fire Girls." Drumbeats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by eukeleles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song and the camp is lulled to slumber.

(c) "The Lively Flapper." She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.

4—Vocal solo, "Ah Fors e Lui" from "La Traviata" Verdi, Miss Marjorie Moody.

5—Intermezzo, "Golden Light," Bizet.

Interval

6—"A bouquet of Beloved Inspirations," entwined by Sousa. The compiler believes that the themes embodied in this number are universally admired by music lovers.

7—(a) Xylophone Solo, "Witches' Dance" MacDowell, George Carey.

(b) March, "The Gallant Seventh" (new) Sousa.

8—Violin Solo, "Romance and Finale from Second Concerto" Wienawski, Miss Caroline Thomas.

9—Cowboy Breakdown, "Turkey in the Straw," Transcribed by Gulon.

## SOUSA AND WONDERFUL ORGANIZATION PLAYS TO BIG HOUSE IN OPENING NUMBER OF ALL-STAR COURSE. MARTIAL PROGRAM FEATURE

It is difficult to attempt to add an appropriate word to the volumes which have been written about John Philip Sousa and his world famous band, but Virginia music lovers are no less appreciative than the remainder of the world.

The high school auditorium was filled when the greatest of band masters and march king of the world made his appearance on the stage. He received a hearty ovation and began the program at once.

His audience was carried from one emotion to another, from rollicking sensation to silence in awe of the classical interpretation and into stirring patriotic humor as the band leader pleased.

"The Gallant Seventh", the latest achievements of Mr. Sousa, and the official march of the Seventh Regiment, was wonderfully received and the audience was made with delight

when he finished and swept into "The Star and Stripes Forever", following with "Spurs and Sabers," and "Bullets and Bayonets".

The program was well-balanced and expressed the personality of the leader.

The third number, Suite "Leaves From My Notebook," which included "The Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper" were expressive character studies.

Miss Marjorie Moody, soprano soloist, sang as her first number an aria from La Traviata, which was followed by several encores. Her last encore was one of Sousa's compositions, "The American Girl."

Mr. John Dolan, cornet soloist, Miss Caroline Thomas, violin soloist, and Mr. George Carey, xylophone soloist, were all well received and responded to many encores.

## Theater of the Presidents

THERE is still a large degree of public curiosity over the reasons that actuated Arthur Leslie Smith and Henry Duffy, impresarios of the new President theater repertoire season, to select the name of "The President" for the playhouse at Eleventh street and Pennsylvania avenue northwest, when they changed its former title of the Capitol.

Mr. Smith advances the explanation that the name "President" seemed particularly fitted to a Washington theater, but that the real deciding factor was the historic fact that no less than five inaugural balls were given on the site of the President theater and that for years, as Carus's assembly, it was the gathering place for the most exclusive element of society in the then much-younger capital of the nation.

As one enters the lobby of the new President, passes the box office and enters the secondary lobby, leading to the theater entrance proper, a glance upward will reveal a tablet of the type usually placed at all of Washington's historic spots on the occasion of each new President's inaugural. The National theater, for instance, has a tablet signifying that Jimmy Lind once sang there in concert, but the sign inside the lobby the President sets forth the fact that on the site of the President theater, five presidential inaugural balls were given, namely, Van Buren in 1847, Polk in 1845, Taylor in 1849, Pierce in 1853 and Buchanan in 1857. Under these circumstances, it is something of a historic coincidence to see that it is to the President theater, where "Turn To the Right" has a week's engagement tonight, that a famous and notable Washingtonian, John Philip Sousa, the march king, will come on November 2, when he will give a triumphal return to the city on his birth and upbringing.

Plans are already under way to make Mr. Sousa's return one of the greatest things of its kind ever given here. If John Philip Sousa had not achieved and held preeminence as march king, bandmaster and composer, he could not have missed celebrity as horseman, hunter, marksman and sportsman. He 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 nimble and woodsman of the highest accomplishments and the most varied experience.

At the close of his present concert tour in March 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 contemporary sportsmen 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 preserve in the United States. There, with a few friends, he 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, Lieutenant Commander Sousa is widely entered and in various sections of the United States. The hand that wields the band baton also carries a wicked trigger finger, and the best marksmen in the world are sure to know that they're in a real "shooting scrape" when John Philip Sousa walks out toward the traps.

# SOUSA'S BAND HEARD TWICE

## Two Concerts Enjoyed in Symphony Hall

BY OLIN DOWNES

Two concerts were given yesterday afternoon and evening in Symphony Hall by John Phillip Sousa and his band. At the afternoon concert the soloists were John Dolan, cornetist; Marjorie Moody, soprano; George Carey, xylophonist, and Caroline Thomas, violinist. In the evening the soloists were John Dolan, Miss Moody, Messrs. Wilson and Kunkel, piccolos, and Miss Winifred Bambrick, harpist.

It is needless to say that these concerts attracted very large audiences and that enthusiasm was unlimited. Of Mr. Sousa's representative marches one never tires, and the effect is complete when he conducts them. Then the music has the full measure of the optimism, the fire, the wit and the reckless enthusiasm which are attributes of this youthful nation, and which, so translated in tone, never fail to stir the hearer. From the technical side Mr. Sousa's conducting is less demonstrative than ever. The fewest gestures bring the most exciting results. He has the authority that is inborn and matured by experience.

Then there is the band itself, world famous for the fullness, mellowness, yet brilliancy and assurance of its tone. Mr. Sousa's scoring is his own. He secures on occasion an astonishing variety of effect and of light and shade. His suite played last night is a case in point, the suite known as "Dwellers in the Western World." From an orchestra one expects a myriad colors, but to treat a band with this virtuosity is a revelation.

Among the high lights of the two concerts as compositions were Mr. Sousa's Suite, "Leaves from My Note-book," his new march, "The Gallant Seventh," and Grieg's admirable transcription of the cowboy breakdown, "Turkey in the Straw"—these were announced on the programme. But as usual, the encores proved among the greatest moments, including "The Stars and Stripes Forever." In the evening the "Rustic Dance" from Gódmárk's "Country Wedding," symphony, the finale of Tschalkowsky's fourth symphony, another of Sousa's latest marches, "Bullets and Bayonets" were particularly striking. In Tschalkowsky's symphony Mr. Sousa takes the second theme uncommonly slow, but his tempo is seen

to be logical and is so adjusted to the remainder of the piece as to prove more the right of the master musician to his own ideas of interpretation.

The soloists made the most of their opportunities. Mr. Dolan, showing ample virtuosity in show pieces, gave no lesser exhibition of musicianship in simple melodies he played as encores. Miss Moody, a clear, fresh coloratura soprano, was applauded and recalled in arias by Verdi. Miss Thomas won equal favor in music by Saint-Saens and other composers. Mr. Carey has a pair of wrists, an accuracy of execution and a rhythm that any xylophonist might envy. Miss Bambrick, the accomplished harpist, showed both as soloist and accompanist. Messrs. Wilson and Kunkel played with a celerity, a clarity and excellence of tone quality which did the utmost justice to their instruments. No wonder there was applause. There is only one Sousa. No one will ever replace him.

THE BOSTON HERALD,

MONDAY, SEPTEMBER 18, 1922

## SOUSA PLAYS HIS NEW WORKS

Wins Ovation from Large  
Audiences at Symphony  
Hall Concerts

SOLOISTS ALSO WIN  
WARM APPLAUSE

Sousa and his band attracted large audiences both afternoon and evening at their annual fall concerts in Symphony Hall yesterday.

John Phillip Sousa needs no introduction to Boston people and those who heard yesterday's performances greeted with much applause his old selections as well as several new compositions. To some it might seem that the announced programs formed but a background for selections—mostly marches—that have made him famous. Sousa knows how to respond with encores and gives an audience just the right thing at the right time.

### PLAYS NEW COMPOSITIONS

"Leaves from My Note Book," one of the new compositions, is especially interesting. "The Genial Hostess," the first "leaf" is, as its name implies, a sketch full of warm tones and radiating well-being. But in the second theme, "The Camp Fire Girls," there are beautiful contrasts and the sense of the great outdoors at nightfall is most effectively woven through several changing moods. "The Lively Flapper," which ends the suite is a lively air that does credit to its name.

Another suite, "Dwellers of the Western World," brings in a rousing Indian war dance, a storm at sea, with a majestic finale, and ends with a bit of happy negro music. With all the vigor and dramatic effect that are characteristic of his compositions, "Sheridan's Ride" tells its historic and stirring story.

### WHAT HE THINKS OF JAZZ

No one who hears the great bandmaster's arrangement of "Look for the Silver Lining" has any doubt of his possessing a keen sense of humor. Through the medium of this popular tune that has delighted followers of popular music during the past year, Sousa tells his audiences just what he thinks of jazz, and tells it in a most amusing vein.

Among the well-known selections played as encores were "Stars and Stripes Forever," "U. S. Field Artillery" and "El Capitan." All these favorites aroused long applause.

Miss Marjorie Moody, soprano soloist, has a delightfully clear, high voice that can become very low and sweet when she sings "Annie Laurie" and other ballads. The other soloists are John Dolan, cornet; Winifred Bambrick, harp; Caroline Thomas, violin; George Cary, xylophone, and Messrs. Willson and Kunkel, piccolos.

## SOUSA OPENS NEW ENGLAND TOUR WITH CONCERT HERE

Lieut. Commander John Phillip Sousa, the "March King," opened his New England tour with a concert in Symphony Hall last night. The house was crowded. His program was well received.

Perhaps the most popular feature of the evening was his overtures, which were practically all popular marches. There were no marches in the program proper, but time and time again his enthusiastic audience demanded his famous marches as encores.

The program was opened with Goldmark's rustic dance, "The Country Wedding," which was followed by a cornet solo, Hartman's "Ocean View," by John Dolan, a distinguished young cornetist.

The next number was probably the most liked. It was a suite, "Dwellers of the Western World," composed by Lieut. Commander Sousa. It described the spirit of America's three races—the red, the white and the black.

Miss Marjorie Moody, soprano, was the vocal soloist. She sang Verdi's "Caro Nome," from "Rigoletto," and for encores gave "Annie Laurie" and "Coming Through the Rye."

A harp solo, Alvar's "Fantasia op 35," played by Miss Winifred Bambrick, was received with enthusiasm.

A duet for piccolos, Gannin's "Fluttering Birds," by Messrs. Willson and Kunkel, also relieved the heaviness of the other music.

THE BRIDGEPORT TIMES.

Wednesday, Sept. 13, 1922

## NEW COMPOSITIONS DELIGHT AUDIENCE AT SOUSA CONCERT

Musically depicting scenes of war, of a Camp Fire Girls' camp, of a flapper, and of a genial hostess, Sousa's band with Lieut.-Commander John Phillip Sousa, U. S. N., conducting, was enthusiastically received by a large audience last night in the High School auditorium.

"The Red Sarafan," "El Capitan" and the "March of the Wooden Soldiers" were played as an overture, but the first big number given was a new composition of Lieut.-Commander Sousa's "Leaves from My Note Book." The first leaf was "The Genial Hostess," and the second "The Camp Fire Girls."

A foot note on the program minutely described the piece. As a painter applies the different colors and amounts of paint to a picture so Sousa's band with its musical brush applied the tone coloring which made this picture a masterpiece. "The drums beat softly as the militant figure of Camp Fire Girls approached. Their ranks were increased by girls who had been chopping wood and gathering fagots. At a command from the Guardian wood and underbrush were heaped and match applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstay their blankets, spread them on the ground and throw themselves in graceful abandon. The twilight shadows deepen into night and a clear voice of one maiden is heard accompanied by ukeleles. The strain is caught up by all the girls and at the close the sweet voice intones softly the closing cadence of the song and the camp is lulled to slumber."

Among other things, Lieut. Commander Sousa is up-to-the minute and delightfully human; so up-to-date and so human that he is now presenting as a concert number a new work, "The Lively Flapper." The music shows the much talked of young lady, as an adorable young thing, with bobbed hair and bright eyes, the very embodiment of happy youth. The number went over to the audience with a sizz and a bang and received so much applause that the band was forced to respond to an encore for which they played Sousa's "Bullets and Bayonets."

Although the second part of the program was rich with splendid numbers, the outstanding feature was the popular "Stars and Stripes." Never had this well-known tune been played in a better manner. The martial, strong and forceful strains of the "Stars and Stripes" invariably brought reminiscences of the days when Sousa toured the country with his famous sailor band.

While the military music never failed to delight the audience the band displayed its versatility in rendering many lighter and classical compositions which were compiled by Sousa under the title "A Bouquet of Beloved Inspirations." So enthusiastic and so persistent were the applause after the rendition of "Look for the Silver Lining," that it was several minutes before the band could begin its next encore.

The program closed with the playing of the very well-known "Turkey in the Straw."

Lt. Commander Sousa's work last night showed why this man has become the greatest bandmaster of the world. His masterful direction and power over his players, was cleverly covered by the gracious, and gentle manner in which he did his work.

Several specialties were introduced during the program. John Dolan, a former local man, played two cornet solos, "Centennial Polka" and "I Love a Little Cottage," the aria "Ah Fors e Lui" from LaTraviata was splendidly rendered by Miss Marjorie Moody, who possesses a soprano voice of rare quality and range. A noticeable and pleasant feature of Miss Moody's selections was her perfect diction. For encores she sang "The Sweetest Story Ever Told," and "The American Girl." In the second part of the program George Carey gave two xylophone solos "Witches' Dance" and "Kalua," after which Miss Caroline Thomas, violinist, played "Romance and Finale from second Concerto," Wieniawski.

## SOUSA DELIGHTS TWO AUDIENCES

Sousa, the March King, won ovations Sunday afternoon and evening at Symphony Hall, when he made his first Boston appearances in two years.

This is not his farewell tour, despite the current report. The famous composer and bandmaster has it in mind to take a little time off soon and write another operetta, but if his health remains good he will bring his band back next year. He seemed to be in the very best trim yesterday, although those who had not seen him since war times thought he looked odd without his beard.

Two big audiences were on hand to greet this best known native musician at those opening concerts of the season. Judging by the demand for encores, the majority went to hear the old Sousa marches, to which doughboys, poilus and Tommies have quickstepped all over Europe. No Sousa concert would be 100 p.c. enjoyable without them. They also heard his latest march, "The Gallant Seventh," dedicated to a New York regiment. Several other new works penned by the March King also marked the two programs.

THE DANBURY NEWS, WEDNESDAY

SEPTEMBER 13, 1922.

## SOUSA WELL RECEIVED.

Famous Bandmaster Displays  
Old Time Form and Spirit.

A fair sized audience of Sousa admirers gave the famous bandmaster an enthusiastic welcome as he stepped onto the stage at the Empress theatre yesterday afternoon and for two hours regaled lovers of the best in band music with a characteristic Sousa program rendered in the characteristic Sousa style.

It was the first appearance of the "March King" himself in Danbury for ten years or more and to those who remembered him upon that occasion, he seemed to have lost none of the youthful bearing and military dignity of the Sousa of younger days. On the occasion of the last appearance of Sousa's band in Danbury just a year ago, it will be remembered, the bandmaster was convalescing from the effects of a bad accident and was unable to appear in person, to the disappointment of those who had hoped to greet him at that time.

He was yesterday, the Sousa beloved of all Americans, the composer of the great marches that have made him famous and which he gave the audience yesterday. No Sousa program would be complete without the old favorites, "Stars and Stripes Forever," "El Capitan," "Hands Across the Sea," etc., all of which were given yesterday as encores in the usual spirited way. There were also several new Sousa compositions, of which the most notable perhaps was "Leaves from My Note-Book," a triple number bearing the titles "The Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper." A new march entitled "The Gallant Seventh" was also included on the program and was characteristically Sousa.

Two interesting soloists appeared with the band, Miss Marjorie Moody, soprano, whose fresh youthful voice was delightful to hear in "Ah Fors e Lui" from Verdi's "La Traviata." She graciously responded to an encore, singing one of Sousa's songs.

Miss Caroline Thomas, violinist, was equally delightful and was obliged to give two encores to her solo, "Romance and Finale" from Wieniawski's second concerto.

John Dolan, the famous cornetist of the band, was also heard and given the enthusiastic reception that this master of the cornet always receives from audiences. He also was encored several times.

A novelty was a xylophone solo by George Carey who executed McDowell's "Witches' Dance" with a perfect mastery of technique and was obliged to respond to an encore.

BOSTON AMERICAN —

MONDAY, SEPTEMBER

18, 1922

## SOUSA HONORS FLAPPERS AT CONCERT

Flappers, attention!

Sousa, the great march king, has decided a whizz-bang piece to you, and the way the great throng at Symphony Hall received the offering, Flappers may hold their heads high. Sousa and his band gave two concerts in Boston.

### "ADORABLE YOUNG THING."

Indeed, Sousa has kept pace the times, for his program is replete with the "light and fantastic." But to return to Flappers, this comes as a par of some "leaves" from Sousa's notebook. He calls the first "leaf" "The Genial Hostess," and the second, "The Camp-Fire Girls," while "The Lively Flapper" brings up the finale with a hoopla.

Says Sousa ancient the Flappers in his program:

"She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth."

Thus none other than Lieutenant-Commander John Phillip Sousa places his seal of approval on the "adorable young thing."

### OFFERS NEW MAID

In his present tour of New England with his band, Sousa is presenting another new march which he calls "The Gallant Seventh." Of course, the audience at Symphony Hall insisted that the conductor play again those stirring marches, which made him notable.

Accompanying artists were Marjorie Moody, soprano, and Caroline Thomas, violinist, while the cornetist, John Dolan, and George Carey, xylophone soloist, also assisted.

# SOUSA COMES TO CONCORD

Great Bandmaster With His Band at the Auditorium

We have not heard all the good bands in the world but we have heard many of them, both American and foreign in leadership and personnel, and nothing that we have heard or heard about tempts us to dispute the statement that John Philip Sousa is conductor of the best band of them all.

Neither will Sousa's claim be questioned by any of the hundreds of Concordians who on Wednesday afternoon filled the Auditorium Theater to the limit permitted by city ordinance and clapped their hands until they could clap no longer at the end of every number.

It was a great thing for Concord to be included in the present itinerary of Sousa and his band. It is years since the great composer and director last was here and as he plans to start soon upon a foreign tour it may be years before he comes again. Be the interval between his very recent visit and his next be long or short, however, he and his band have left memories behind that will long endure.

It was a typical Sousa program, combining the classical with the most melodious of what is called popular and including rather more than a sprinkling of Sousa's own inimitable compositions.

### Audiences Want Sousa.

When all is said, it is Sousa that the audience likes best to hear as well as see, in spite of such marvelously played band pieces as "The Red Sarafan" overture, by Erichs, and the intermezzo, "Golden Light," by Bizet, which began and ended the first section of the program on Wednesday afternoon. The new Sousa march, "The Gallant Seventh," won the acclaim that it deserved, for it is one of the most stirring and one of the most musical of all the March King's works, but the delight of hearing again, played by Sousa's own band, the blood-quickenning "El Capitan," "Spur and Sabre," "United States Field Artillery" and "Stars and Stripes Forever" was no less than that coming from the one heard by most of the audience for the first time.

### A Generous Director.

All the older marches were given as encores, always generously provided at a Sousa concert. Sousa is, in truth, a "regular fellow" and never fails to show appreciation of an appreciative audience. As is unfailingly the case when his band plays, the program of Wednesday afternoon was a good deal more than doubled in length by the responses to encores.

He was unfeignedly pleased that his writings gave so much enjoyment and he was evidently equally pleased when his soloists were enthusiastically applauded.

### The Soloists.

Miss Marjorie Moody, the singer, gave first "Ah Fors e Lui," from "La Traviata," by Verdi, and her soprano voice, crystal clear and faultless in tone, won for her a double recall, when she sang "The Sweetest Story Ever Told," and "The American Girl," the latter a song by Sousa himself. John Dolan, cornet soloist, proved that Herbert Clarke can have a successor, playing Bellstadt's "Centennial Polka" and coming back for a second selection when his hearers absolutely refused to be satisfied. Then there was George Carey, performer extraordinary on the xylophone, with his splendid rendition of MacDowell's "Witches' Dance" and his two superbly played encores. Miss Caroline Thomas gave with skill and feeling the complicated "Romance and Finale" from Wieniawski's Second Concerto and the familiar but always welcome "Souvenir," by Drdla. There was harp playing such as is seldom heard, by Miss Winifred Bambrick, and incidental solo performances of a sort to be treasured by Joseph DeLuca on the euphonium, Paul O. Gerhardt on the oboe and P. Meredith Wilson on the flute.

**Gem Follows Gem.**  
One of the gems of the afternoon was a combination of famous bits from the works of great composers, made by Sousa and appropriately called "A Bouquet of Beloved Inspirations." The suite, "Leaves from My Notebook," was another Sousa composition. In what seemed rather a new vein for him, but characteristic to the extent that it contained all the qualities of inspiration and charm that Sousa music never fails to reveal. There was, too, a deliciously amusing and amazingly clever musical vaudeville performance, introducing a little of everything but based upon the well known song, "Look for the Silver Lining."

The wind-up was a cowboy breakdown, "Turkey in the Straw," transcribed by Guion, as perfect in its way as was all that went before.

It would be almost criminal to forget the surpassingly beautiful accompaniments played by the band for the soloists.

Sousa has come and gone but Concord won't stop talking about him for many days. It almost seems that he and his band were better than ever, though, as that is probably impossible, it is better to content ourselves with saying that it is the same Sousa (even though he does look different without his beard) and the same incomparable company of musicians.

## THE GRAND RAPIDS PRESS

SATURDAY, OCTOBER 7.

### Sousa Concert Superb

Sousa is an American institution—just like apple pie or prohibition. No other musical organization in the country is so enthroned in the hearts of the American public as John Philip and his superb concert band. His popularity in Grand Rapids again was demonstrated by the audience which filled the Armory to capacity Friday night.

Sousa's band approaches nearer to the orchestral tone than any other band in the country. Its glittering, polyphonic qualities are finely blended, and there is in the organization of the band and in its interpretations a perfection of detail which amounts to genius.

Sousa's compositions new and old were scattered through the concert. His new suite, "Leaves from My Note Book," is a vivid bit of descriptive composition. In the first number the composer gives his impression of "A Genial Hostess" much as an artist would present the same impression sketched in line and color. "The Campfire Girls" is a vivid picture, a record of impressions, painted in tone and easily visualized by the audience. "The Lively Flapper" is a typical Sousa sketch of a modern American girl done in tone, color and rhythm.

Sousa's "Bouquet of Beloved Inspirations," woven from familiar themes and various compositions, was thoroughly entertaining, the

harp prelude to Mendelssohn's Spring Song being one of the many delightful inventions.

The typically American spirit of Sousa's marches with their brisk, swinging rhythm, their flash of color and vivid descriptive quality awakened a lively response from the audience. The "Stars and Stripes Forever" was greeted with tumult of applause as if the audience had been waiting for it from the start.

One of the most dignified and beautifully interpreted numbers was the "Golden Light" intermezzo by Bizet.

The soloists were accorded the honors they merited. Miss Marjorie Moody is a charming singer whom it would be a pleasure to hear in a recital program. Her voice is coloratura soprano, beautifully placed, and lovely in quality throughout the entire range. Her coloratura aria, "Ah Fors e Lui," from "La Traviata," Verdi, was artistically sung in point of technic and interpretation.

Miss Caroline Thomas, violinist, played the "Romance" and "Finale" from Wieniawski's "Second Concerto," brilliantly. She has a mellow, musical tone, which at times lacks breadth and power.

John Dolan, cornetist, is an artist, his tone mellow and of bell-like clarity. George Carey, xylophone soloist gave a brilliant performance of MacDowell's "Witches' Dance." The delicately played accompaniment was one of the genuinely artistic achievements of the band.

M. E. R.

# SOUSA BAND CONCERT RED LETTER EVENT

Great Leader Provides Delightful Entertainment Here

Concord was fortunate to be included in the New England tour of Sousa and his band, and showed its appreciation by filling the Auditorium Wednesday afternoon.

It is more than twenty years since this famous band has visited our city. On its last visit, the famous trombone soloist, Arthur Pryor, was the leading soloist. A member of the band told the writer that but one musician is with Sousa today out of that large company of players who were with the famous bandmaster and march king when he last came to Concord and played in White's Opera House.

The matinee program of nine numbers, with subdivisions, and double and triple encores lasted over two hours and it seemed short at that. The wonderful skill displayed in the selecting of the program, showed how well John Philip Sousa knows the public, for there was something to suit every taste and every notion as to what varying personalities enjoy in music.

The great outstanding feature was the Sousa marches, many of them new and inspiring but none standing as high in popular acclaim as the wonderful "Stars and Stripes Forever" which, played as an encore number, brought the great audience almost to its feet. Another selection with A, B and C movements entitled "Leaves from My Note-Book," was especially delightful, as it interwove many of the popular as well as earlier airs and songs and concluded with a very "peppy" harmonic portrayal of "The Flapper."

### Carey Star Soloist

In the line of almost classical music, was the intermezzo "Golden Light," a very beautiful number. The star soloist was George Carey, xylophonist, who was twice recalled, after a most wonderful performance on this difficult instrument. The violinist, Miss Thomas, in her Wieniawski romance, played well, but came to an abrupt ending which no one seemed to understand. Her encore was more satisfying.

Miss Marjorie Moody, soprano soloist had already established herself as a Concord favorite, having

sung within the past year at a Woman's Club concert. She has a voice of rare quality, which is under perfect control, but her renditions Wednesday lacked that sympathetic warmth which the public longs for in a singer. In fact she seemed to the writer to be rather "wooden" in her interpretations, displaying very little change of mood in her several numbers which called for a varying spirit of rendition. Mr. Dolan, the cornet soloist, won well merited favor.

After all, the people went mainly to hear the band, and were given a full measure of satisfaction. It was not necessary to tease for additional numbers. They were readily given, again and again, and with generous willingness.

It was one of those very rare red letter events in our local musical history, and though Mr. Sousa is now well advanced in years, it is to be hoped that he and his family of artists may come to Concord, at least once more, and with the great leader wielding his graceful baton.

The only incidents which in any way marred the performance, were the seating of late comers, right in the midst of solo numbers, and with all the clatter one might expect if spectators were taking seats at a football game. These people who came from a half hour to an hour late should have been obliged to wait until the numbers then under way had been completed. This is done at the Concord Oratorio concerts and should be done in every civilized community.

## SOUSA WAS GUEST AT RECEPTION

The members of the Concord Woman's Club tendered a complimentary informal reception to John Philip Sousa for an hour prior to the concert, Wednesday. Due to a misunderstanding, Mr. Sousa was unable to be present at a luncheon prepared for him and three lady artists accompanying him, but was present at the club house between 1 and 2 o'clock and many who had formerly met the "March King" called to pay their respects during the hour.

Members of the club assisted Miss Myla Chamberlin, president, Mrs. Robert C. Murchie and Mrs. Harold Blake at the informal reception and not a few who arrived late were considerably disappointed at losing the opportunity of meeting the distinguished guest. The reception was of shorter duration than was anticipated, in order to enable Mr. Sousa to get back to the Auditorium in season to commence the afternoon concert promptly.

## FRIDAY, SEPTEMBER 22, 1922.

Music lovers were given a rare treat in the opera house here yesterday afternoon by the "king of bandmasters" Lt.-Com. John Philip Sousa who presented his organization of 85 picked instrumentalists and offered one of the most enjoyable concerts ever experienced by music lovers in this section, many of whom were from the surrounding cities and towns. The great treat was enjoyed by about 1,000 persons.

Sousa needs no introduction to residents of this section and those who heard yesterday's performance greeted with much applause his old selections as well as many new compositions. Sousa knows how to respond with encores and he was kept very busy by yesterday's appreciative audience. The various specialties by capable soloists were second to none ever heard here.

"Leaves from My Note Book," one of the new compositions, is especially interesting. "The Genial Hostess," the first "leaf" is, as its name applies, a sketch full of warm tones and radiating well-being. But in the second theme, "The Camp Fire Girls," there are beautiful contrasts and the sense of the great outdoors at nightfall is most effectively woven through several changing moods. "The Lively Flapper," which ends the suite is a lively air that does credit to its name.

"A Bouquet of Beloved Inspirations," entwined by Sousa, consisting of frag-

ments of popular operatic numbers, brought forth tremendous applause, and to this outburst, in response, the sensation of the "Chauve Souris," "March of the Wooden Soldiers," was given.

### The program follows:

- |   |                      |
|---|----------------------|
| <b>Program</b>  |                      |
| Miss Marjorie Moody,                                    | Soprano              |
| Miss Caroline Thomas,                                   | Violinist            |
| Mr. John Dolan,   | Cornet Soloist       |
| Mr. George Carey,                                       | Xylophone Soloist    |
| Overture, "The Red Sarafan" Erichs                      |                      |
| Cornet Solo, "Centennial Polka"                         | Bellstedt            |
| <b>John Dolan</b>                                       |                      |
| Suite, "Leaves from My Note-Book" (new)                 | Sousa                |
| (a) "The Genial Hostess"                                |                      |
| (b) "The Camp-fire Girls"                               |                      |
| (c) "The Lively Flapper"                                |                      |
| Vocal Solo, "Ah Fors e Lui" from "La Traviata"          | Verdi                |
| Miss Marjorie Moody                                     | Bizet                |
| Intermezzo, "Golden Light"                              |                      |
| <b>INTERVAL</b>   |                      |
| "A Bouquet of Beloved Inspirations" entwined by         | Sousa                |
| (a) Xylophone Solo, "Witches' Dance"                    | MacDowell            |
| Mr. George Carey  |                      |
| (b) March, "The Gallant Seventh" (new)                  | Sousa                |
| Violin Solo, "Romance and Finale" from Second Concerto" | Wieniawski           |
| Miss Caroline Thomas                                    |                      |
| Cowboy Breakdown, "Turkey in the Straw"                 | Transcribed by Guion |

# Notables Entertained by Rotary Club in the True Rotary Style

## MacMillan and Sousa Guests of Honor With Many Other Prominent Men and Women Sharing Spotlight. Clever Stunts Enliven Dinner at Falmouth Hotel

When notables come to town—and a good many do in the course of a year—Portland Rotarians usually insist on entertaining 'em.

There's John Philip Sousa, for instance. The local club wouldn't think of permitting his splendid aggregation of artists to give a concert here without first having dined the march king and paid fitting tribute to one who had wielded the baton in so many countries of the world and before so many strata of society, including the carefree Russian nobility in the reign of the late Nicholas Romanoff, and just common honest-to-goodness folks engaged in scratching gravel for a living. And Sousa, being a genuine Rotarian, somehow feels that everything will go off better at a performance in this City if he has previously met the live wires of the fraternity and told 'em a few stories of his experiences at home and abroad.

Hence it came about that the Rotarians planned to give a dinner last night before Sousa's band played in City Hall, and inasmuch as Donald Baxter MacMillan, an honorary member of the club, had carried its banner to within 340 miles of the North Pole last season, it was decided to make it a double-barreled affair.

But that isn't all. Festival time is approaching, and with Prof. William Rogers Chapman, the generalissimo of this annual State-wide marshalling of melodies and melodists, and Mrs. Chapman in town, there was naught to do but they must run over to the Falmouth, too, and sit at the head table along with a lot of other widely known folk. Other guests included Mayor Carroll S. Chaplin and Mrs. Chaplin, Mr. and Mrs. Edwin H. Lemare, President Kenneth C. M. Sills of Bowdoin College and Mrs. Sills, Mrs. Letitia N. Fogg of Freeport, a sister of the explorer, Col. H. C. Merriam, commander of the coast defenses of Portland, Leon V. Walker, president of the Bowdoin Club of Portland and Mrs. Walker, W. W. Thomas, president of the local Bowdoin Alumni Association, Arthur Cobb of Boston, Ralph T. Robinson, second in command of the exploring expedition of last year, Richard H. Goddard, magnetic director, and charming Adelyn Bushnell of the Bushnell players.

**A Great Night**

More than 200, all told, attended the dinner and it was a great night for the Rotarians and their guests, principally because Dr. MacMillan's cup of joy overflowed with a big splash when something that he has long and vainly sought in the Arctic regions was picked up at the feet of Rotarian George C. Soule, last year's president of the club, and laid on the table before him. It represented the fruit of one of the most successful ornithological undertakings since the days of Marco Polo, who lamed some rare birds in his day—likewise the fruit of the blue goose. The names of the men who obtained this material for a six-cylinder scramble will go down in history along with those of Christopher Columbus, Sir Isaac Newton, Louis Agassiz, Henry Ford and other discoverers and scientists.

The egg of the blue goose—or the lack of it—has been the only fly in the ointment for MacMillan. Otherwise he has been pretty well satisfied with the results of his trip poleward, but when he came home without keeping his promise to bring one of these eggs to the Rotarians—as Soule says he did—the smile with which he greeted his old friends and well wishers would sometimes suddenly disappear from his face and deep lines indicative of remorse gnawing his conscience would as quickly take their place. But now all is well, even if the Rotary folk had to give the prix-seam sewn, non-puncture ovoid to this honorary in their organization instead of receiving it from his hand.

**Attractive Settings**

Settings for last night's dinner were in keeping with the occasion. In each of the pots of fern on the tables was a snow baby or something of the sort, huge musical notes adorned the cloths

and at the head table, directly in front of Dr. Franklin A. Ferguson, president of the club, and the two honor guests was a miniature sector of the northland, with tiny Eskimos peeping out here and there, a polar bear wending his way over the ice and last, but not least, the staunch little Bowdoin herself frozen in for the Winter. Flags and bunting were arranged about the walls of the big dining hall.

Following the dinner Dr. Ferguson spoke briefly, and then presented Mayor Carroll S. Chaplin, who was to greet MacMillan and Sousa on behalf of the City. The Mayor told of the great pleasure which this gave him and recalled the days of his boyhood when he apportioned 50 cents of his savings for the Fourth of July and a certain amount for the purpose of hearing Sousa's band play. He then had a few nice things to say about Dr. MacMillan.

**Stunt in the Office.**

As the band leader arose to speak, the lights were extinguished and everybody began to look for one of those rotary stunts that have made the Portland club famous. They didn't know whether brickbats or bouquets were to fly, but they did know that something was on tap, and just held their breaths. In times past these people have done most everything imaginable, occasionally starting a row that required the attention of the police, but somebody higher up has been "fixed" in a jiffy and the belligerent birds have come back to their tables without missing more than four forksfuls of French fried or salad. This case-hardened community laughs at such tragic occurrences and calls for more.

This time, though, those in charge of the entertainment swung directly to the opposite, and instead of a regular "hog rattle" at the entrance to the room, there was a song recital, with Messrs. Do, Re, Mi, Fa, Sol, La, Si and Do doing the warbling and Neil R. Taylor at the piano. Creeping stealthily through the corridor behind an enormous sheet of music, the singers popped up their white capped heads and unleashed a melody in honor of Sousa thuswise:

"Here's Sousa and his band, whose name is praised in every land; His melodies to us are ever new. May Stars and Stripes forever stand The greatest march in this great land. Every is mighty proud of you."

Then they backed out and left the floor to Sousa as the lights came on again. The men who sang were Herbert Splann, Ernest Soule, Ernest J. Hill, Ralph Redfern, Whitman E.

Smith, Charles Winton, George Minott and Orton Buck.

**No Speech; Just Yarns**

Sousa didn't attempt to make a speech. He was too happy to make one, and he thought he could add to the happiness of his hearers if he just rambled on with a few yarns. They were thoroughly delightful little tales, too, and brought roars of laughter from the Rotarians. When he had concluded the bandmaster was presented with a handsome bouquet of roses by Mrs. Neil R. Taylor and MacMillan received another from her as he finished his story of the trip of the Bowdoin.

Before presenting Dr. MacMillan, Dr. Ferguson read the following telegrams of greeting:

From Louis A. Bauer, director of the department of terrestrial magnetism, Carnegie Institute of Washington, Keenly regret inability to attend dinner. Please extend to Dr. MacMillan heartfelt congratulations on successful accomplishment of a most fruitful Arctic voyage enriching several sciences. Rightfully may Maine and the Portland Rotary Club be proud of their respective shares in MacMillan's achievements. Such stimulus of high endeavor as you may impart is not lightly to be valued. During my recent round the world trip it was my pleasure on several occasions to speak of your good work. Kindest regards to you all and with pleasant remembrances.

From Herbert L. Bridgman of Brooklyn, N. Y., lifelong friend of Peary: Thanks for the invitation which it would give me much pleasure to accept to join in the Portland Rotarians' welcome to MacMillan, who so well deserves it. Please give him my congratulations and best wishes, assuring him of a welcome equally warm, though possibly smaller, when he comes to Brooklyn. With best regards.

From Mrs. Robert E. Peary and Robert E. Peary, Jr.: Please give our best regards to Mr. MacMillan and express to him our regret at not being able to see him again on the night of the 21st.

From Robert W. Hill of Salem, Mass., New England district Rotary governor: Congratulations for Donald MacMillan on his safe return, and to John Philip Sousa and also to the Portland Rotary Club on being favored by the presence of two such splendid men. I wish I might be present to extend in person the kindly greetings and good wishes of every Rotarian in the 31st district.

From M. J. Look of Hope, R. I., vice president of the MacMillan Arctic Association: Mr. MacMillan is deserving of our most hearty welcome and cooperation in his work. He is building history, and not only reflects credit on Bowdoin and his home State of Maine, but on the whole Country. I wish I might be present to greet him.

From Governor Percival P. Baxter: Regret that I cannot participate with

Rotarians in welcoming Prof. MacMillan. Maine is proud of his record. Please extend my personal and official greetings to him, members of his crew and Portland Rotarians. Your organization always responds on any occasion like this.

**Lights Again Out.**

Just as Dr. MacMillan got on his feet to address the gathering, the lights again went on, the blink and the folks with a scant supply of anthrax in their cellars were reminded of the approach of the season of skiing and shivering as they heard a fierce wind around the corner. In fact it was so fierce that they could almost see it, and occasionally snowflakes anywhere from the natural size to those of the dimensions of a child's kerchief were borne along. Whoever was behind that zephyr was an artist, and if he were in an Uncle Tom show he would add 100 per cent to the efficiency of the scene where 'Liza capers across the ice in the roaring, raging river.

**Igloos Enter Hall**

As the wind shrieked and sighed and snivelled, a spotlight from the balcony where the orchestra played was turned on the door and soon an Eskimo igloo pattered into the dining hall. It was followed by another and then another until six of 'em were safely ensconced in the center aisle, after which the piano tinkled, hooded heads emerged from the tops of the huts and there was a song of greeting to the explorer. The second line of this piece, which was composed by Mr. Taylor, was written to represent as nearly as possible an Eskimo prediction that it's going to be fair and colder while eating a handful of gum drops. And this is the song—though the next two lines to the last were simply recited:

"We're the Eskimo Rotary Club, Oogle-oogle-oo-glug-olug, Mac Came up and organized last year, We live on the magnetic pole, which was Cap. MacMillan's goal; We're magnetic and have the vep, Mac's magnetic and had the rep; His magnetism brought us here to you."

With the retreat of the igloos with a motion half-way between a one-step and the heavings of a howdah on an elephant's back, Dr. MacMillan started to speak, but once more he was interrupted.

Stepping from his seat, Rotarian Soule who had been evincing restlessness for some time, hurried to the head table and with the spotlight playing upon his face he told the story of local Rotary's latest achievement, destined to rank with the discoveries of the river of doubt and the theory of relativity.

Soule's yarn was as fascinating as anything that ever came from Marie Correll's pen, and as he described the griet that the explorer felt at his failure to keep faith with Rotary, he was visibly affected—that is so much of him as was visible in the glare of the

spotlight. "One little promise unfulfilled, one little goose egg missing, he yodded as he opened the spigot for a flood of eloquence that thrilled 'em. Then he told how the members of the club went to Fred Thompson, who was quite a bird himself as a result of his studies of the sea gull, and sought to get the egg by their own efforts. Thompson gave 'em a broad hint what to do, when he consulted a musty tome and remarked: "Well, boys, the weather's getting cold and I guess fall is coming on."

With this clue, outposts were placed in Deering and Falmouth and other points to the north where civilization, as Soule told the audience, wrestled with hardships of various sorts, and yesterday morning at 9 o'clock a radio message stated that five blue geese were on their way south.

**Egg of the Blue Goose**

As the birds continued their flight, an airplane was stationed above the Falmouth. Harry Lothrop began to scatter his "lay or bust" on the roof and Soule announced that only a few moments now stood between the crowd in the dining room and victory for this group of true scientists. Presently there came the denouement, heralded by the honking of the blue geese, there was a sound as of something dropping at the feet of the speaker, and Soule stooped and picked up the strictly fresh-laid blue egg. It was handed to MacMillan, while the gathering applauded this triumph of home-spun science.

Dr. MacMillan in his brief address followed practically the same line in his talk before the Bowdoin men the other night, but at the beginning he announced that it had been revealed to him last night just how narrow an escape the Bowdoin had when she bumped over the rocks off the coast of Baffin Land. He had just received a message from Boothbay, where the craft is in dry dock, that keel was split and that nearly her whole shoe had been ripped from the bottom.

The story of the voyage to the North proved very interesting to the members of the Rotary Club and their guests, and at the conclusion the explorer was enthusiastically applauded.

A golden eagle nine feet from tip to tip of wing has been presented to the Cincinnati zoo by Harry Hall, a farmer, of Williamsburg, O. The eagle was captured after a flock of about 100 crows had attacked it and driven it to earth. The bird is expected to recover from its wounds and will be placed on exhibition.

The street lights in the town of Reynolds, Ind., burned for two days and a half without interruption because a swarm of bees took possession of the switchbox in Monticello, six miles away. Cosmo Shafer finally did the hero act, invaded the stronghold, scouted the bees and put out the lights.

### THE TROY RECORD, WEDNESDAY MORNING, SEPTEMBER 27, 1922.

## JOHN PHILIP SOUSA ROTARIANS' GUEST

TROY MUSICIAN TELLS STORY OF NOTED BAND MASTER.

### COMMITTEES NAMED

John Philip Sousa, leader of the world-famous band which gave concerts in Music Hall yesterday afternoon and evening, was the guest of honor yesterday at the weekly luncheon of the Troy Rotary Club. Mr. Sousa sustained his reputation as not only one of the most distinguished musicians but as one of the most delightful after-dinner speakers. His mirth provoking wealth of anecdote and an enviable sense of humor proved as entertaining to his listeners as the performances of his band do to his larger audiences throughout the world.

Mr. Sousa evidently does not take himself seriously enough to utter any ponderous opinions or to make statements in his informal talks which

would adapt themselves for newspaper quotation. His object seems simply to entertain and he does this with distinct success. If his listeners were not laughing they were hanging on every word, knowing that a good laugh was on the way. It is doubtful if the time allotted for addresses during the Rotary meetings ever seemed to go faster than it went yesterday.

### Another Sousa Anecdote.

Joseph H. Knight, who was a guest at the meeting, told the interesting story of how Mr. Sousa first brought his band to Troy. That was twenty-six years ago. An enterprising young man came to Mr. Knight at that time and put the proposition of bringing the band to Troy to him. Mr. Knight stood half the risk and the young man the other half. Music Hall was filled, galleries and all; the crowd stood deep in every foot of standing space and the overflow went to the sidewalks. The receipts amounted to \$1,800 with the tickets at \$1 and 75 cents.

"The young man and I divided \$300 between us," Mr. Knight remarked, with a twinkle in his eye that might have indicated that he had not anticipated he was taking much of a risk in bringing the Sousa organization to the city.

### For Rotary Night.

Dwight Marvin, president of the club, announced that Tuesday evening, October 10, would be known as Rotary night at the Industrial exhibition which will be held in the Troy armory the week beginning October 9. The following committee has been named to have charge of the arrangements for this event: Robert D. Reynolds, Joseph T. Foxell, Otto J. Swenson, Edward C. Bonesteel, Harold K. Downing, Cornelius O. Smith and John E. Healey. President Marvin also announced the following committees:

St. Louis Convention—William H. Aderhold, James A. Beattie, Lester F. Cole, Frank M. Baucus and Arthur J. Burch.

On to the Conference—Gilbert R. Curtis, George Healey, Al Lloyd Harold Turner, Kenneth M. Grant, Charles A. Sletcher and William H. Dauchy.

The meeting yesterday was one of the largest in the history of the club.

## SOUSA CONCERTS PLEASE THROUGHS

"March King," His Band and Soloists Delight With Old and New Sousa Compositions.

Under the management of Ben Franklin, Lieutenant Commander John Philip Sousa, the "March King," led his band through an afternoon and evening of music in Music Hall yesterday. The band had the assistance of Miss Marjory Moody, soprano; Miss Winifred Bambrick, harpist; Miss Caroline Thomas, violinist; John Dolan, cornist; George Carey, xylophone player, and Messrs. Wilson and Kunkel, piccolo players, and on both occasions presented programs of great interest to lovers of band music.

Two entirely different programs were given, with a generous sprinkling of encores, including some of the best known and most famous of the Sousa compositions. Sousa has continued to write march tunes since his first success, "The High School Cadets," a popular favorite of the '80s, and Trojans were given the opportunity at both concerts yesterday to hear some of his newer productions. In the afternoon his men played a melange, "The Fancy of the Town," a new compilation by Sousa, embodying tunes popular at some time during the last decade. In the evening two new compositions were enjoyed. The first, a Suite, "Leaves From My Note-Book," was particularly interesting as containing three characteristic tunes. Light and fantastic, the first leaf introduced "The Genial Hostess." With martial drum beats, the second brought forth "The Camp Fire Girls" and left their camp in slumber. The third leaf from the "Note-Book" was strictly modern, introducing "The Lively Flapper," an adorable young thing with bobbed hair who was unmistakable in the lively, joyous bubbling of the instruments. "The Gallant Seventh," another new composition, had the fire, spirit and dash so characteristic of all of the Sousa march pieces.

These, together with other favorite Sousa tunes, and an occasional selection from Bruchs or Bizet, formed the bulk of the program—a spirited program of rhythmic selections calculated to start the feet a-tramping and fire the martial ardor of the audiences.

But such was not the whole of the Sousa concerts. Whatever spell might be cast by an inevitable sameness of unbroken band music of a warlike character is relieved by an enjoyable variety of other offerings. Commander Sousa had with him in Troy yesterday artists of individual merit who were obviously appreciated. Miss Marjorie Moody has charm of manner and a clear soprano voice of much sweetness. Miss Thomas is a violinist of no ordinary talent, her technique and singing tone being particularly noticeable and agreeable, as in the "Souvenir" by Miss Bambrick. Mr. Dolan, cornist; Messrs. Wilson and Kunkel, piccolo players, and Mr. Carey of the xylophone are much more than entertainers; they are musicians of ability. The cordial response they evoked was sufficient to indicate their popularity beyond cavil.

Very much might be said of such concerts. Music Hall is sufficiently large to comprehend band music without the disagreeable effects that accompany this sort of music when confined in a too limited space. Besides, the "March King" is a leader of long experience and manifest skill, able to play upon his band as a conductor plays upon a symphony orchestra. The music runs a wide gamut, but in no instance is it merely blaring. It is music. That is the secret of Sousa's great popularity and the source of the enjoyment such as Trojans derived from both of his concerts yesterday.

# SOUSA'S BAND HAS A BIG NIGHT HERE

## Tremendous Audience G greets March King at The Auditorium—Delightful Program

Sousa and his Band played to a capacity audience in The Auditorium Friday night. In addition to the large seating space of the floor and galleries, the back of the gigantic stage holding between four and five hundred more was reserved for patrons of music who took opportunity of filling every possible seat.

It was a record-breaking audience even for Bangor where events of such a nature are of frequent occurrence. A conservative estimate would place the attendance at about 4,500. The arrangements for handling such a large body of people were admirable in every way. The large traffic consequent thereto was also diverted into the proper channels in a manner which reflected credit upon the officers in charge.

It had been two years since the famous March King had brought his world famous aggregation of musicians to this city. They have been here many times in the past. They have returned at infrequent intervals. But it is doubtful if any previous concert has reached the heights attained in this concert even some 20 years ago when that wonderful and versatile trombonist, Arthur Pryor, then the youngest soloist in the business, amazed and astounded the patrons with his tremendous and forceful playing.

This year the Sousa Band is a well rounded out and matured collection of musicians. They play with the rythm and swing that it makes it easy for all to listen. They play music of all classes and grades. The Band is a large body numbering in the vicinity, well balanced and interpreting with sympathetic understanding and skilled musicianship each and all of the numerous numbers in the extensive repertory.

Although the program was a varied one there were many of the old and a few of the newer Sousa marches, without which the library of no American band is deemed to be complete. Among the old numbers El Capitan, The Stars and Stripes Forever and U. S. Field Artillery were received with the most intense satisfaction. A new march was The Gallant Seventh, a march fit to take its place in the brilliant galaxy of wonderful compositions which have emanated in unstinted numbers from the brain of the March King for more years than most of us care to remember.

Then was other Sousa numbers, all brilliant, dashing, sparkling and through the warp and woof of entrancing melody was interspersed the light and catchy lilted flashes of color, sound and harmony that have made the famous band master loved and praised in this and every other land. There was a suite, Notes from My Note Book, one of the real pieces of composition that bears indelible on its face the stirring music and march rythm that Sousa has used to such advantage in his many other compositions. Another number, A Bouquet of Beloved Inspirations, gathered together by Sousa was a pot-pourri of the famous old songs of other days. A number of them that have for years pleased and comforted the thousands who have heard and remembered, are bound into a graceful chaplet of beauty. The old familiar music of other days with bright and smiling face enters upon a new reign of loving admiration in the place where it has reigned as monarch for so many years.

Other numbers presented by the band included Erich's Overture, The Red Sarafan. It was presented with admirable musicianship and won the enthusiastic plaudits of the audience. Two typical Sousa marches, El Capitan and Social Laws were given for encores. They were received with intense enthusiasm.

John Dolan presented as a cornet solo, Centennial Polka, by Bellstedt. Dolan ranks as the premier corneter in America and as a soloist he is without a peer. His workmanship was wonderful and performed with ease and grace. The tones were superb, the runs and trills almost perfect and the triple tonguing almost mechanical in its presentation. He gave for his encore, I Love a Little Cottage, by O'Hara. It was a lilted song number with rollicking strain and a pretty little air that sang itself straight into the hearts of all who heard it.

For an encore number to Leaves from My Note Book that followed the Dolan numbers, the band played Bullets and Bayonets, another of the old favorites by the celebrated band-

Miss Marjorie Moody, a coloratura soprano, is a singer with a most delightful personality. She has the grace of youth, its glow and inspiration. Her voice is well developed, has through its delicate fibre shot a sweetness and warmth that makes for pleasant and enjoyable feeling. She sang for her programmed number, Ah Fors e Lui from the Verdi opera La Traviata. It was well done. For an encore number she presented, Sweetest Story Ever Told, by Stults.

For the concluding number of the first part of the program the band presented an intermezzo, Golden Light, by Bizet. The encore number was the Sousa march, U. S. Field Artillery. Both numbers were well received, the audience voicing its pleasure by long bursts of applause.

For the opening number of the second part of the program the band presented the Sousa number, A Bouquet of Beloved Inspirations, to which reference has previously been made. The first encore number was the song hit from Ziegfeld's musical comedy Sally, Look for the Silver Lining, by Kern. Old favorites and songs of long ago found expression therein, while the chorus, a very catchy piece of melody, was of the kind that long remains in the mind when the cause of its origin has been long forgotten.

For a second encore the band presented March of the Wooden Soldiers, by Jessen, a very captivating theme well worked out and replete with musical gems.

George Carey did excellent work on the xylophone, on which he is a

real artist. He gave for his programmed number Witches' Dance, by MacDowell. He followed with two lighter numbers, Nola, by Arndt, and Ka-hu-a, by Kern. In the final Hawaiian number the music, light and bright, with sparkling mosaics of lilted interludes, gave a fitting conclusion to a very delightful presentation of varied harmonies by a skilled musician.

A trio of Sousa marches formed the next number. The programmed selection was the new march, The Gallant Seventh. It was followed by two encore numbers, Stars and Stripes Forever and High School Cadets.

Miss Caroline Thomas gave a very excellent piece of work in her violin solo, Romance and Finale, from Second Concerto of Wieniawski. She handles the violin with skill, her bowing being very good and tones sweet and true. She plays with real interpretive power, her numbers bringing out the real music in the compositions, while the shading and embroidery are worthy of older and far more experienced musicians.

For the final number the band played Cowboy Breakdown, Turkey in the Straw, transcribed by Guion. The new arrangement for this old time was entirely new and with much to commend it. It preserved in itself the fire and life of the older composition but added to it the background of minute detail that lifts the old tune to a place among the real musical works. And here after over two hours of real Sousa music by a Sousa organization under the guiding hand of the Old Master himself, the concert came to an end. Then came the farewell burst of applause and the long jaunt back up town.

# Three Uticans Coming Here Next Month With Sousa's Famous Band

When John Philip Sousa and his world-famous band comes to Utica on Friday, August 4, to give a concert that evening in the Gaiety Theatre, three Utica musicians will appear with the band—

and plays it well or he would not be with Sousa's Band.

The Schueler boys lived in West Utica for a number of years, attended school here, acquired their musical education here and have so perfected themselves that they are now well recognized players with Sousa's Band. It is quite an honor to Utica to have three of its sons and three brothers at that, playing in the most famous band in the world and with the most famous bandmaster in the world as their director. The Schueler boys like Sousa. He is like a friend, a comrade, to all members of his band and they look upon him not only as a great band leader, but as man of the most likable qualities, beloved by all who know him or work with him.



JOHN SCHULER.

the Schuler brothers of West Utica, John, Henry and William. All three are well known in the city, they have many friends here and they are sure to be greeted by a number of these in the Gaiety Theatre on the night of the concert.

John Schueler fills the honored position of trombone soloist for the band, and is one of the featured players on every Sousa program. He has been with the band a number of years, and his work as a trombone player has won him distinction all over America. Henry is a cornetist, and a first-class one, too. William plays the clarinet

NEW BEDFORD TIMES,

SEPTEMBER 25, 1922.

# SOUSA AND HIS BAND GIVE A FINE CONCERT

## The Maestro Also Leads the Portuguese American Band at the Close

Sousa and his band appeared at the Olympia yesterday afternoon and scored the success that always attends them. They were in good form and played with precision, while the great Sousa led with his customary authority.

"The Red Sarafan" overture was the opening number and was played with skill and dexterity. For an encore he gave his famous "El Capitan" march, which set the auditors feet to keeping time with it.

John Dolan the well known cornetist played the "Centennial Polka" and gave an encore in response to much applause. Sousa then gave three of his musical studies called "Leaves from My Notebook." The first was "The Genial Hostess," the second "The Campfire Girls," and the third, "The Lively Flapper." In these the composer exhibited his virtuosity with rare skill and tonal shading.

Miss Marjorie Moody sang two ballads, "The Sweetest Story Ever Told" and "Fanny" by Souza, which she rendered with delicacy and feeling. She had been suffering from a cold and was unable to sing the familiar aria from Traviata that was on the program.

The band played Bizet's "Golden Light" with fine trumpet accompaniment.

The second part of the program was a compilation of old favorites made by Sousa and called "A Bouquet of Beloved Inspirations." It comprised the treader's song from Carmen, Weber's Invitation to the Dance and Suppe's "Light Cavalry" overture. For an encore he gave "Look for the Silver Lining," which included "Good Old Summer Time," he stein song and "There is a Tavern," which were played with liveliness and expression.

The xylophone work of George Carey in MacDowell's "Witches Dance" was a thing of absolute quality, marked by pure tone and brilliant execution. It stood out in fine accent against the artistic handling of the supporting band. "Nola" and "Ka-lua" were given as encores.

There was much that was satisfying in the violin number, "Romance and Finale from Second Concerto," Wieniawski. Miss Caroline Thomas has a facile technique, but played with little verve. She was supported as by a highly sensitive orchestra in a performance of much beauty on the part of both violinist and band. The only excuse for the Drda encore was the exquisite harp accompaniment.

The pleasant courtesy of our Portuguese Sousa in conducting the Cambra band was justified by the spirit with which the local men went through the "King Cotton" march. Taking the baton in a final number, Joseph Cambra led his men most melodiously through the Portuguese anthem.

HAVERHILL EVENING GAZETTE— MONDAY, SEPTEMBER 25, 1922

# BIG OVATION FOR THE MARCH KING AT COLONIAL

## Haverhill Musicians Honor Sousa Before Great Audience

(BY W. J. P.)

"Sousa will be on his last tour next day after you read of his death in the evening papers!" exclaimed the great March King to an audience that filled the Colonial theatre Saturday afternoon.

A number not down on the concert program brought forth the exclamation, when John W. Adams, president of the local branch of the A. F. of M., presented Lieut.-Commander John Philip Sousa with a bouquet of cut roses, mentioning in his remarks a rumor that this was Sousa's last concert tour. Mr. Adams also introduced Messrs. Howard Rowell and Edwin L. Daniels, Haverhill musicians playing with Sousa, and presented each with gold Masonic emblems in behalf of the Haverhill musicians' organization.

Saturday's performance was the first appearance of the Sousa band in Haverhill for many years, and every number of the program was enthusiastically encoered, Sousa's marches popular the world over being played in encore.

Several characteristic Sousa compositions, new to this city, were featured, the most notable being the suite, "Leaves from My Notebook," which musically portrayed "The Genial Hostess," "The Camp-Fire Girls," and "The Lively Flapper."

The newest Sousa march, "The Gallant Seventh" was another typical stirring number. In "A Bouquet of Beloved Inspirations" Sousa has cleverly entwined excerpts from musical compositions internationally beloved into a cleverly harmonious and altogether delightful fantasia.

Four soloists appear with Sousa this season: Mr. John Dolan, cornetist; Mr. George Carey, xylophonist; Miss Caroline Thomas, violinist; and Miss Marjorie Moody, soprano.

Miss Moody, because of illness, did not sing, a substitute number being played by a harpist.

The other soloists were all given merited applause and all responded to encores, Messrs. Dolan and Carey playing several.

## SOUSA'S BAND WELL RECEIVED

John Philip Sousa, unbearded and seemingly no older in appearance than when here several years ago, with his famous band and trumpeters and soloists gave that part of Greater Lynn housed in the Waldorf theatre, Saturday evening, a musical feast that will endure in the minds and hearts of his hearers for a long time. It was the old Sousa with a new band, but with that dynamic personality of the eminent composer and bandmaster ever in the forefront. The resultant music left nothing to be desired except, perhaps, more of it.

The band came to Lynn as a personal tribute to Miss Marjorie Moody, former Swampscott girl and soprano soloist, but unfortunately Miss Moody was handicapped by a severe cold, so that she was not in her best voice and was unable to sing her scheduled number. Miss Moody caught a cold in Maine last week and while singing Friday at Bangor her voice broke completely. It was against the advice of her physician that she sang Saturday evening and prior to the concert was hardly able to speak above a whisper. Rather than disappoint her Lynn friends however, she appeared on the program. Her first number, "The Sweetest Story Ever Told," was chosen because it required a minimum of vocal effort. She sang it through in a most pleasing manner, but was unable to give the overtones the fullness and richness of which she is capable. She gave Sousa's march song, "Our Boys Are Home," as an encore, being assisted through the difficult parts by a sympathetic band accompaniment. Several beautiful floral tributes were presented to her.

Except for the five minutes of intermission the two hours of the program was replete with musical action. Sousa did not even permit the applause to terminate before he started another number. That the audience fully appreciated the treat was evidenced by the continual roll of applause that greeted the scheduled numbers and the encore announcements. The march renditions and especially that given "The Stars and Stripes Forever" fairly lifted the audience to its feet in wild applause. The program was arranged to suit the greatest number and was well diversified. It contained nine numbers and an equal number of encores, all given with that completeness and unique technique for which Sousa is famous. The great band with its 84 members was under the instant control of its conductor and he swerved from the sweet pipings of the reed instruments to the blare and fanfare of trumpets with masterful skill and intricate delicacy.

The soloists, George Carey, xylophonist, John Dolan, cornetist, are absolute masters of their instruments, and Miss Caroline Thomas, soprano, was a revelation of musical artistry.

## SOUSA'S CONCERT PROGRAMME DRAWS PACKED AUDIENCE

John Philip Sousa and his band drew a packed house at the Shubert Majestic Theatre last evening. A programme of tuneful numbers, in which were featured new and catchy Sousa pieces, brought enthusiastic response from the big audience and a liberal sprinkling of Sousa marches were added as encores. With these was included Reeves's "Second Connecticut Regiment March." The assisting soloists were Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; John Dolan, cornetist, and George Carey, xylophonist.

The work of the band this season is fully up to its high standard of former years. There is an admirable precision and balance which one expects—and always finds—at Sousa concerts. Technically the results are smooth and satisfying and the players are watchful and responsive.

During the past few seasons Mr. Sousa has changed the character of his programmes. Apparently he has discovered just what the public wants. For the heavy orchestral arrangements used largely in earlier seasons he now provides numbers in which melody plays the important part. A composer of fine melodies himself, he is also an adept in the art of entwining the melodic ideas of others in works of pleasing design. An example of the latter class of compositions is "A Bouquet of Beloved Inspirations," played last evening, and in which are used tunes that are universally admired. A new suite, "Leaves from My Note Book," also appeared on the programme. In this original work is portrayed "The Genial Hostess," "The Campfire Girls" and "The Lively Flapper." These little tone pictures are cleverly suggestive of the text of accompanying programme notes.

The soloists were given a generous share of applause and each responded with encores. Miss Moody substituted a song in English, "The Sweetest Story Ever Told," for the operatic aria from "La Traviata." For an encore she sang a little waltz song, "Fanny," by Sousa. Her voice is sweet and pure and she sings with taste. Its musical quality and her pleasing style brought her a big reception. Miss Thomas made a good impression, her playing revealing a singing tone and considerable technical facility. She played the Saint Saens "Rondo Capriccioso" instead of the number on the printed programme, the "Romance and Finale from the Second Concerto," by Wieniawski. Mr. Dolan made a hit with his cornet solo. His work showed clear and rapid execution. Mr. Carey received hearty applause for his playing on the xylophone.

The programme follows:

Overture, "The Red Sarafan".....Erichs  
Cornet solo, "Centennial Polka".....Bellstedt  
Mr. John Dolan.  
Suite, "Leaves from My Notebook" (new).....Sousa  
(a) "The Genial Hostess."  
(b) "The Camp-Fire Girls."  
(c) "The Lively Flapper."  
Vocal solo, "Sweetest Story Ever Told,"  
Miss Marjorie Moody.  
Intermezzo, "Golden Light".....Bizet

"A Bouquet of Beloved Inspirations" entwined by.....Sousa  
(a) Xylophone solo, "Witches' Dance".....MacDowell  
Mr. George Carey.  
(b) March, "The Gallant Seventh" (new).....Sousa  
Violin solo, "Rondo Capriccioso".....Saint-Saens  
Miss Caroline Thomas.  
Cowboy Breakdown, "Turkey in the Straw."  
Transcribed by Gulon  
A. F. P.

BUFFALO COURIER, FRIDAY,

SEPTEMBER 29, 1922.

## SOUSA AND BAND AGAIN WIN FAVOR

Famous Conductor Forced to Submit to Demands for Encores.

### "LIVELY FLAPPER" PLEASURES

It was Sousa night at Elmwood Music hall last evening and triple encores after almost every number lengthened the program to the great delight of the large audience present. The famous conductor led his forces through all the stirring marches and descriptive pieces with consummate musicianship. Mr. Sousa's new suite, "Leaves from My Notebook," in three descriptive episodes ending with "The Lively Flapper," a characteristic bit of musical writing with jazz effect, won great applause.

Of course "Stars and Stripes Forever" and "El Capitan" had to be played and by request, "A Mighty Fortress is our God" was given with imposing grandeur.

John Dolan, cornetist, played "Centennial Polka," by Bellstedt with such fine effect that he had to give an encore. Miss Marjorie Moody's lyric soprano voice was displayed to advantage in "Ah fors e lui" from "La Traviata."

Miss Caroline Thomas, a gifted violinist with a captivating stage presence, played with technical fluency and musical tone "Romance and Finale" from the Second Concerto by Wieniawski. George Carey in his xylophone solo, "Witches' Dance," by MacDowell, accompanied by the band, won such applause that he had to play two encores. The programme closed with the favorite "Turkey in the Straw" which made a big hit.

## SOUSA'S CONCERT OPENS ACADEMY

The season of the Academy of Music was opened yesterday afternoon with a thrilling matinee performance by Lt. Comdr. John Philip Sousa and his inimitable band. This is a busy time in Northampton with the opening of Smith college and the countless other distractions of an afternoon, but a good sized audience turned out to welcome the band king. The size of the audience was lost in the enthusiastic reception given the leader and his players and it is safe to say that no number was passed without abundant applause: It is the surprises of harmony and the blending of tunes which makes a concert by Sousa and his band so enjoyable. There is a briskness to the performance and the music too, which characterizes it as individual. No time is lost between numbers. No performer is subdued in the presence of the great leader. Everything is counted in the worth while total of the program.

Perhaps the highest point of enthusiasm was reached yesterday afternoon when in the middle of the program Sousa played his immortal "Stars and Stripes Forever." It was played just about the same as it was when first introduced several years ago. It was received with as much pleasure and enthusiasm as it was when it came unheralded to the music world. It is safe to say that a good portion of the audience was present to hear just that piece. But the rest of the program did not suffer from the past records of this or other pieces. Every number was well chosen and executed with the utmost precision and thought for beauty of tone and harmony.

There was "Red Sarafan" overture with Sousa's own El Capitan for an encore. A new suite, "Leaves from My Notebook," embracing three sections, "The Genial Hostess," "The Camp Fire Girls," and "The Lively Flapper." Only Sousa could arrange this combination and have it mean almost as much as a classical symphony. The effects in the different movements were beyond telling for there were so many that one forgot them as they rolled out. For encore to this number there was one of the well-known marches, "Bullets and Bayonets," Bizet's intermezzo, "Golden Light," with its harp and other instrumental solos was given with finesse. As an encore to this number there was the United States Field Artillery March. "A Bouquet of Beloved Inspirations" revealed a medley of well known songs entwined by Sousa himself. This number was followed by the popular song, "Look for the Silver Lining." Sousa's new march, "The Gallant Seventh," was given a rousing reception here as was the cowboy breakdown, "Turkey in the Straw."

The special numbers of the program were indeed a delight. In the singing of Miss Marjorie Moody, one found a voice of unusual lyric beauty and quality. "Ah Fors e Lui" from Traviata was her selection. For encore she sang "Fanny," a catchy song by Sousa. Miss Caroline Thomas played the Rondo Capriccioso of Wieniawski. Her bowing was excellent and her tones were produced with depth of feeling and meaning. Her encore was the ever pleasing "Souvenir of Drida." The cornet solo of John Dolan was one of the features. There was a showing of breath control and a choice of selection which made this number of unusual interest. A xylophone solo, "The Witches' Dance" of MacDowell was played well and for encore the soloist gave "Nola" by Felix Arndt.

WATERVILLE MORNING SENTINEL,

THURSDAY, SEPTEMBER 21, 1922

## SOUSA HAS NOVELTY; IT DOESN'T WORK

"Have you a novelty in mind?" asked a New York State manager of John Philip Sousa in the latter's office in New York City, one day not long ago. The manager was seeking a big attraction for his small town, and was unusually particular. Bigger towns are content to leave the matter of novelties to Sousa, himself; for he never fails them.

"Yes," replied Sousa: "I have; but the American people will not stand for it."

"What is it?" asked the manager, agape.

"Well," replied the March-King, "it is to go through an entire concert without a demand for 'The Stars and Stripes Forever!'"

Sousa and his Band will come to this city Friday afternoon in the City Opera House for a concert containing enough novelties to satisfy even the small-town manager who is one of the two heroes of this little anecdote.

**SOUSA.**

**The Musical Lion Without His Mane Roars as Delightfully as Ever.**

Yes, Sousa has taken off his beard. Although it would seem that the only kind of music a beard would interfere with would be chin music. But now there is harmony between the lower part of his head and the top, and the Lieutenant-Commander is one of Harmony's most faithful devotees. But unlike Samson, who is known to history as the first patron of a lady barber, Mr. Sousa in parting with his beard does not lose any of his splendid abilities. Two audiences at Music Hall yesterday testified to that. Indeed in his new suite, "Leaves From My Notebook," where various types of womanhood were presented ("The Genial Hostess," "The Campfire Girls" and "The Lively Flapper") an admirably clear and sympathetic touch of verisimilitude was given, so that the chopping of the wood and the cutting of the brush by the Campfire Girls were plainly distinguishable and you could almost hear the snipping of the scissors as they bobbed The Lively Flapper's hair.

Of course it was the Sousa concert, ever dear to the ear and heart, with the interludes, those glorious marches, making the extra program even more inspiring than the regular, and with a volume of magnificent tone flooding all the spaces of the hall with a tide of sound whose waves were as rhythmically precise as if regulated by the universal calendar and yet as emphatic as if Jack Dempsey were beating time. Anyone whose heart and feet did not respond to the Sousa baton should be suspected of heartlessness and sent to the chiropractor.

The two programs included overtures that are classics, marvelously chromatic combinations of famous melodies, Mr. Sousa's suite "Dwellers of the Western World," pure and rippling cornet solos by John Dolan, lightning-like xylophone solos by George Carey and sweet tinklings of the harp by Miss Winifred Bambrick. After the huge pulsations of the band the soprano solos of Miss Marjorie Moody and the violin solo of Miss Caroline Thomas sounded pretty light—no, we mean light and pretty. It was like a still life by Greuze after a Detalle or Meissonier battlepiece. Miss Moody has an attractive voice and Miss Thomas plays with admirable accuracy and facility.

Mr. Sousa received a warm welcome from his audiences. "Beauty draws us by a single hair" and Sousa without a beard is still the Sousa who is master of melody and harmony, who has raised rhythm to its nth power and who is one of the idols, or idylls, of Americans, who wish that for many years yet to come they may sit under the spell of that wonder-weaving wand, the Sousa baton, as it realizes his magical control of melodious effects. Lieutenant Commander Sousa brought his battleship into port under the sailing orders of that secretary of the naval department, Ben Franklin. Mr. Franklin said incidentally that he would present Gallinetti at the State Armory, Albany, October 4.

**—THE SUNDAY NEWS-LEADER—**

**SOUSA GETS \$18,000 HOUSE IN PUBLIC HALL**

Lieut. Commander John Philip Sousa ordered an attack upon Cleveland Saturday afternoon and evening, performed before twenty thousand people, put \$18,000 in the chest at public hall and delighted everyone—including himself.

Sousa, "the grand young man of band music," made his first appearance in our fine new hall, was delighted with it (including the acoustics, concerning which he had heard conflicting opinions, as some of the political rumors had reached his ears) and never gave greater pleasure to a local audience. That he was wanted was evidenced by a \$15,000 advance sale. As for a criticism of his program and method or manner of delivering it, refer to what all of his previous programs and performances have been and you know all about yesterday.

Sousa himself told me that he thought he had a band of better balance than ever before—"the best balanced body of band musicians in the world," he called it—but it has always sounded that way to most of us.

His program ranged through a considerable repertory of his own compositions, with a dipping into the classics and enough of other popular favorites to give contrast.

The soloists were: Marjorie Moody, soprano, who has a particularly pleasing note; Winifred Bambrick, harpist; John Dolan, cornet, Willson and Kunkel, piccolos, and Edwin Arthur Kraft, organ. Mr. Kraft accompanied the cornetist in a rendition of Sullivan's "Lost Chord." A. B.

**HEARTY WELCOME FOR SOUSA'S BAND AT ELMWOOD HALL**

**Famous Musical Aggregation Heard in Two Concerts.**

Lieut. Commander John Philip Sousa, America's march king, conductor-extraordinary, and artist-composer, gave two splendid concerts with his superb body of musicians at Elmwood Music Hall yesterday afternoon and last evening. Miss Marjorie Moody, soprano; Miss Winnifred Bambrick, harpist; Miss Caroline Thomas, violinist; John Dolan, cornetist; George Carey, xylophone; and Messrs. Willson and Kunkel, piccolos, were the assisting artists.

In this triumphal tour through the country, Sousa is repeating his early successes. It is a misnomer to call him, as some have, the veteran march king. In appearance and in his virility of musicianship as a conductor, he does not suggest the veteran age, and at the concert yesterday afternoon he was in fine form and received a flattering reception.

The big number of the afternoon programme was the suite, "Dwellers of the Western World," composed by Mr. Sousa, and into which three movements, "The Red Man," "The White Man" and "The Black Man," he has woven some of the melodies peculiar to the three races. As a bit of tonal painting, it was magnificently presented. The finale of the Fourth Symphony, by Tchaikowsky, revealed the resources of the musicians in the classics, and another new Sousa composition, "The Fancy of the Town," a melange compiled of popular tunes during the last decade, received enthusiastic appreciation.

Miss Marjorie Moody, a soprano with a lovely lyric voice, sang the "Caro Nome," from "Rigoletto," with artistic style and was recalled, singing a gay little melody by Mr. Sousa, entitled "Fannie."

Miss Winnifred Bambrick, harpist, played a Fantasia, Op. 35 by Alvars, with such beauty of melodic effects as to win an encore. Messrs. Willson and Kunkel won an ovation in their piccolo duet, "Fluttering Birds" by Gannin.

**Sousa and His Band Pleased a Great Crowd**

That Lieutenant Commander John Philip Sousa and his band have lost none of their popularity and drawing power was proved last evening by the size and responsiveness of the audience that came to Elmwood Music Hall for a concert by the March King and his famous organization. It was proved conclusively, also, that although time has whitened his mustache and enlarged the bare spot that crowns his head, the great band leader has lost not one iota of his vigor, his cleverness, his hold alike over players and public. As ever, he rivets the attention and clinches the interest of his hearers by the ingenuity of his scoring, the splendid vitality of his readings and by the element of surprise which so often enters into his arrangements and interpretations. There is but one Sousa the world over, and he is an American institution of which his countrymen are proud.

Sousa programmes always offer a mixture of classics, worthy modern pieces, a few Sousa compositions and some excellent solos. Last night's programme ran true to form. Two numbers of special interest were an Intermezzo by Bizet, and a medley of popular themes arranged by Sousa, opening with a pulse-stirring excerpt from Carmen and closing with an electrifying performance of the finale of the William Tell overture. One of the countless encores deserving particular praise was Mr. Sousa's own U. S. Field Artillery march. Another, announced as "by request," was the Luther hymn, "A Mighty Fortress is Our God," and right now, from this especial critic comes the request that this may never again be heard on the stage with such harmonies as marred it last night.

The Sousa band is in admirable form this season, the brasses ringing out with superb clarity, massiveness and mellowness, and the woodwind being no less agreeable in quality. Soloists last evening included Marjorie Moody, a truly charming coloratura soprano, who sang "Ah Fors e Lui" and "Sempere Libera" from "La Traviata" with lovely tone and excellent operatic style. John Dolan in seven of his cornet numbers disclosed fine mastery of his instrument, as well as unusual control of phrasing.

A really remarkable performance of MacDowell's "Witches' Dance" was given on the xylophone by George Carey, who has a surety and facility of technic that many a pianist may envy. He gave a temperamental reading of the well known piece which greatly pleased not alone the laymen, but also the professional musicians in the audience. The high standard of the soloists already mentioned was maintained by Caroline Thomas, violinist, who displayed her musicianship and artistic gifts in the Romance and finale from Wieniawski's second concerto. Mr. Sousa always presents soloists of merit, and those accompanying his band this season deserve especial commendation.

A matinee which attracted an audience with many little folk included had harp solos by Winifred Bambrick, who plays with the band, and a piccolo duet by Messrs. Willson and Kunkel, also members of the force.

M. M. H.

**FLAPPER APPEARS IN SOUSA'S MUSIC**

**Popular Conductor, Back After Two Years, Gives Detroiters Alluring Sketch Of Bobbed-Hair Young Thing.**

BY CHARLOTTE M. TARSNEY.

However the conservatives may regard the American flapper, John Philip Sousa's vote is for her. In his deft style he has portrayed her musically in his latest suite "Leaves From My Note Book," presenting a characterization both alluring and charming. Program notes for the sketch "The Lively Flapper" assure the hearer that "she is an adorable young thing, bobbed hair, bright eyed; the embodiment of joyous youth." The themes are gaily provocative, the spirit of the sketch the acme of buoyancy and grace. Sousa must have taken right, good pleasure in writing this descriptive bit of music.

The sketch, new here, was one of the features offered by the popular conductor on the matinee program played by his band in Orchestra hall Sunday. The occasion marked the return of Sousa to Detroit after an absence of two years and his two concerts served to open the 1922-1923 music season locally.

**Newest March Has Punch.**

"Leaves From My Note Book" comprises three sketches—"The Genial Hostess," "The Camp-Fire Girls" and "The Lively Flapper." The first is far from being as impressive as the other two. It does not seem as spontaneously written or as distinctive a portrait as the others. The martial swing of the themes for the "Camp-Fire Girls" and the novel manner in which the feminine spirit is injected into the work called forth enthusiastic applause from the house.

Another new composition, "The Gallant Seventh," Sousa's most recent march, has the punch and verve of the other favorite hits of the "march king" and also was strenuously approved.

Sousa's program, as usual, ranged all the way from such numbers as Erich's overture, "The Red Sarafan," and Bizet's intermezzo, "Golden Light," through a comprehensive list of his popular marches to a melange, entitled "Beloved Inspirations." The distinguished bandmaster led his men with snap and military precision. He obtained splendid effects from woods and reeds and brass. His concerts in a musical season are not mere entertainment, even though a certain proportion of his programs may be given over to numbers based on the street songs and on variety theater tunes. With these he only whets the attention of the uninitiated, but Sousa and his band and his particular type of programs have become an institution in the land.

Soloists presented were John Dolan, cornetist, who played with considerable finish Bellstedt's "Centennial Polka;" Miss Marjorie Moody, soprano, with a well-placed and agreeable voice, who offered the difficult aria, "Ah Fors e Lui" from "La Traviata;" George Carey, xylophone soloist, who was given two recalls for his rendition of MacDowell's "Witches' Dance," and Caroline Thomas, violinist, heard in Wieniawski's Romance and finale from his Second Concerto. It was performed with skill and insight.

Features on the evening program included Sousa's "Dwellers of the Western World" and the Finale from Tchaikowsky's Fourth Symphony. Soloists were Mr. Dolan, Miss Moody, Messrs. Willson and Kunkel, heard in a duet for piccolos, and Miss Winifred Bambrick, harpist.

**THE FORT WAYNE JOURNAL-GAZETTE**

FRIDAY MORNING, OCTOBER 6, 1922.

**Sousa's Band in Two Fine Concerts**

By DIXIE DEVEREUX  
John Philip Sousa, the "March King," and his band entertained two large audiences at the Palace theater yesterday afternoon and evening with a feast of stirring, martial music that set the feet tapping, and a number of classical and descriptive selections which made the programs exceedingly diversified. Mr. Sousa is a dignified and military figure, and directs his musicians without gusto at any time, a gentle motion of the wrists being at times all that is necessary to effect perfect rhythm and interpretation.

There seems to be no end to the fascinating Sousa marches, and the old favorites such as "El Capitan" and "The Stars and Stripes Forever" are greeted with a hearty applause that betokens keen appreciation. "The Gallant Seventh," programmed as a new one, took well with the audiences. The two descriptive pieces played in the afternoon were enjoyable, "Dwellers of the Western World" graphically depicting in racial musical rhythm, in turn, "The Red Man," "The White Man" and "The Black Man;" while Scenes Historical from "Sheridan's Ride" awoke the patriotic vein of the listeners' consciousness. On the evening program

the suite "Leaves from My Note Book" (new) described three types of women, the "Genial Hostess," the "Campfire Girls," and the "Lively Flapper." In a "Bouquet of Beloved Inspirations" entwined by Sousa he has wreathed together a medley of old favorites such as excerpts from "Carmen," the "William Tell" overture, and Mendelssohn's "Spring Song," which delight the ear reminiscently. To those who do not care for indoor band music we would say that at no time is the music blatant and noisy, and at times the harp and woodwinds are heard in a heading as delicate as chamber music.

The organization carries a number of capable soloists. Miss Marjorie Moody, soprano, sings with ease, flexibility, and does marvelous coloratura work. Her encore to "Caro Nome" from Rigoletto was a waltz song by Mr. Sousa, called "Fanny." In the evening she sang "Ah Fors e Lui" from Traviata, and responded to an encore with a very old favorite, "The Sweetest Story Ever Told." John Dolan's cornet solos were excellent, and he was in especially fine fettle last evening with the "Centennial Polka" by Bellstedt, responding with the Berceuse from "Jocelyn."

the audience applauding its approval of the carded announcement before he began. George Carey is an expert on the xylophone, demonstrating perfect rhythm in "The Witches' Dance" (MacDowell), and generously giving two encore numbers, "Nola," by Kern, and "Ka-lu-a" by Kern, Hawaiian in character. Miss Caroline Thomas held the attention at the end of a long program in her violin solo, "Romance and Finale from Second Concerto" (Wieniawski) and the encore number, "Souvenir," and the harp solo in the afternoon, Alvars' "Fantasia op. 35," responding with "Believe Me If All Those Enchanting Young Charms." The after-dinner program did not start until nearly 4 o'clock, which made a long, tedious wait for many in the audience. The evening program started off with more eclat and an unwearied audience, and the numbers and generous encores following in quick succession furnished a delightful feast of melody in a world all too full of raucous noises.

## 'SOME BAND!' KIDS COMMENT ON SOUSA

Concert by Famous Organization in Academy High Evokes Children's Enthusiasm

### EXCELLENT PERFORMANCE

Program Arranged Especially for Young People Played to Satisfy Most Fastidious

By CHARLES M. FOX

"Oh! I could listen to that for a year," exclaimed a tiny youngster, nearly smothered in the throng that crammed almost every available inch of space in the Academy High school auditorium where Sousa and his band gave their matinee concert to Erie school children at 3 o'clock Friday afternoon.

Children were everywhere. They filled every chair that could be found and dragged into the auditorium; they stood up in the rear and they crowded about the stage exits. Fifty of them, the entire personnel of the band of St. Joseph's orphanage, at the special dispensation of the great march king himself, were amassed on the very edge of the platform behind the trombone section, and "Believe us," they said, "Sousa has some band."

While Sousa chose his program with the entertainment of the children in view, it was of a character and balance that would appeal to the most fastidious of grown-up minds. The appeal of the fashion in which the program was executed was just as universal. To the smallest youngster, the march king and his band of 50 members must have seemed like a single living thing. The wizard of band music seemed to accomplish everything with his magic wand; with it he awoke his thunders and lightnings at will.

As far as one could see, Sousa spoke not a single word during the entire performance but notwithstanding, in the suite, "Wwellers of the Western World" he told a story more beautifully than ever words could have done. In this interpretative selection he told in wondrous plaintive music the story of the red man before the coming of his conquerors. Then he told of the coming of the white man over raging seas, under the leadership of Columbus, the great discoverer, of the terrible conquest, of the victory and of the triumphal birth of a new nation and last of all he gave an interpretation of the spirit of the negro race.

The second half of the program was arranged for the children especially and consisted of one of Sousa's compositions entitled "Showing off Before Company." Starting with the harp, each section of the band, accompanied by the blare of trumpets, entered and gave an exhibition. As each section came on the platform the construction of the instruments and their place in the ensemble were explained to the boys and girls.

The dismal tones of the bassoon, whose quality was explained to be peculiar and humoresque, droning out the familiar "How Dry I Am" struck a responsive chord in the audience. Then came the old German drinking song "In Tieffen Kellern" by the five Sousarhones, monstrous bass instruments that at once gave out the secret of the source of all Sousa's thunder. Finally the post horn, reminiscent of the old colonial days when this instrument was used to announce the arrival and departure of the stage coach, was introduced to the audience with the accompaniment of the band.

In much the same manner the different instrumental sections were introduced so that their distinctive

tone qualities could be shown and the effect produced by their being combined with the rest of the instrumentation.



Three leaders in their line: On right is John Lund, local director of music; in the center is John Philip Sousa, the march king; and on the left is W. E. Hering of Philadelphia, a man who manufactures 40,000,000 absolutely different articles daily—theater tickets, each numbered differently.

## Music.

By EDWARD DUNEY.

### Sousa's Band.

Lieutenant Commander John Philip Sousa, the March King, still supreme in his chosen field of musical expression, returned here yesterday with his celebrated band and gave two concerts in Elmwood Music hall.

It is a remarkable and lasting vogue Sousa has enjoyed as bandmaster and creator of martial tunes, and the enthusiasm of the immense audience which made its way to the hall last night, again to hear the novelties and the old favorites of a Sousa program, was of a kind to sweep away all doubt concerning the leader's present-day popularity.

The band plays with all its old-time pep and fire, and its performance last night was greeted with such outbursts of applause that enclosures—usually the Sousa marches—followed thick and fast. The composer's new descriptive suite, "Leaves From My Notebook," did not fail to please, and his compilation of favorite music bearing the title "A Bouquet of Beloved Inspirations," proved a novelty which the listeners welcomed. This latter number introduced portions of "Carmen," the Weber "Invitation to the Dance," Mendelssohn's "Spring Song" and "William Tell."

The encores included the well-known marches "El Capitan," "United States Field Artillery," and others, but the climax of the evening was reached with the "Stars and Stripes Forever," which Sousa probably never has excelled. After a score of years this march enjoys undiminished popularity, practically assuming the place of a national air. The very anticipation of the finale with its blare of trumpets and obligato of piccolos is sufficient to provide a thrill.

Fine solo work was done by John Dolan, cornetist, and George Carey, xylophone soloist, the audience calling for more from both performers. Marjory Moody, soprano, revealed a pleasing voice of light caliber, and she used it discreetly in her delivery of the Verdi "Ah Fors e Lui," from "La Traviata."

Caroline Thomas, violinist, gave two movements from the Wieniawski second concerto. Miss Thomas played with warmth of tone and freedom of style, pleasing her audience and granting Drdla's "Souvenir" as encore.

Guion's transcription of "Turkey in the Straw," played by the band with infectious rhythm, brought the program to a close.

## Sousa Proves Popularity Has Not Waned

Sousa's band, headed by Lieutenant Commander John Philip Sousa, America's march king, gave two splendid concerts yesterday afternoon and evening in Elmwood Music hall and from the size of the audiences at both performances the famous band has lost none of its popularity here.

Marjorie Moody, soprano; Winifred Bambrick, harpist; Caroline Thomas, violinist; John Dolan, cornetist; George Carey, xylophone and Willson and Kunkel, piccolos, were the assisting artists.

Two numbers of special interest on last night's programme were an intermezzo by Bizet and a melody of popular themes arranged by Sousa, opening with an excerpt from Carmen and closing with the William Tell overture. Sousa's new suite, "Leaves From My Notebook," in three descriptive episodes ending with "The Lively Flapper," a characteristic bit of musical writing with jazz effect, won great applause for the band. Another number that was well received was Sousa's own "U. S. Field Artillery March." The march king's "El Capitan," went over big and by request "A Mighty Fortress Is Our God," was played with imposing grandeur. The programme closed with the old favorite "Turkey in the Straw."

The assisting artists performed in brilliant style and won great applause, being forced to give several encores.

## THE ERIE DAILY TIMES

### John Phillip Sousa's Message.

In response to a request from your editor for a message to the young people of Erie, the famous band master and composer, although a very busy man, found time to pen the following sentiments:

"To My Young Friends in Erie:"

The Poet's line rings true who said: "Music is the voice of Heaven." We can not imagine a Heaven without Music, for here on earth it is with us from the cradle to the grave. We are lulled to slumber by our mother's songs. We sing our nursery rhymes, we sing our songs of love, we are wedded to the grand music of a wedding march, and we are laid to rest to the solemn hymn of "Safe in the Arms of Jesus" or "Nearer My God to Thee." All our life Music is with us either to delight or console us. It is indeed "The Voice of Heaven." (Signed) John Phillip Sousa.

What does Mr. Sousa's message say to us? If music is "The Voice of Heaven," we should learn to listen to that voice. We should cultivate its friendship for it must have

a noble influence on our lives. If music does so much for us during our allotted time in this world, if it cheers us, consoles us and enriches our lives on so many occasions, then we should be willing to create a love for this noble and beautiful art. The younger generation of Erie can serve the community in a most beneficial way by interesting itself in the musical future of the city.

## The Duluth News Tribune.

—OCTOBER 13, 1922.

### Sousa in Humorist Role at Luncheon in Virginia

Virginia, Oct. 12.—(Special)—John Philip Sousa revealed himself as a humorist at the Chamber of Commerce luncheon, given at the Fay hotel today in his honor.

Following an introduction by Henry Clark of the People's church, in which he was praised for his renown and achievement, Sousa declared that "the half had not been told." He added that he was not only the greatest band leader, the most renowned poet and composer, but the "greatest of all greats in the universe."

He said that he had given comprehensive instructions to his press agents to leave no doubt as to his greatness in the minds of the Virginia people. In this vein, he continued to talk, which included anecdotes of his travels.

Business men and members of the American Legion, Lions club, Kiwanis club and Rotary joined in welcoming the bandmaster.

Sousa and his band arrived at noon from the Twin Cities and this afternoon a concert was given for the school children.

### Middle Seats in Hall Are Considered Choice Ones for Band Concert

Which seats are the most desirable for a band concert in Public hall?

Four thousand seats in the middle sections of the auditorium were priced at \$2.20 last night and \$1.65 yesterday afternoon at the Sousa band concert.

Three thousand seats at the front of the auditorium and the rear of the balcony were priced at \$1.65 in the evening and \$1.10 in the afternoon.

And at the very back of the auditorium and the front of the balcony were 3,500 seats which sold at \$1.10 in the evening, and 85 cents in the afternoon.

The seat numbers appeared on the bottom of the chairs and the section numbers on the floor nearby, written in white chalk, so that the ushers could direct the crowds to the proper destination. Girls, 122 of them, dressed in white skirts and sweaters with black ties and leather belts, presided over the 100 blocks of chairs.

## SOUSA AUDIENCES PACK PUBLIC HALL

Individual Seats are Sold for  
First Time for Famous  
Band.

For the first time, the individual seats in Public hall were sold yesterday afternoon and evening, when John Philip Sousa and his eighty-piece band played before two full houses. Always before, admission has been to any seat in the house, or to blocks of seats.

"I played in Music Hall when I was in Cleveland years ago," Sousa told the City Club at luncheon in The Hollenden, "and the policemen had to warn the people to keep out after a certain number had come in. They were afraid the hall would fall to pieces."

But there was no danger of that yesterday as thousands filed into the hall and Sousa lifted his baton for "The Country Wedding," a rustic dance by Goldmark, which opened the matinee program.

"The Stars and Stripes Forever," Sousa's most famous composition, known wherever band music is played, did not appear on the program, but was played as an encore.

With Edwin Arthur Kraft, organist at Trinity Episcopal cathedral, at the organ, and with Sousa directing, the band played "The Lost Chord" as a feature on the evening program.

Miss Marjorie Moody, soloist with the band, sang "Caro Nome," from Verdi's "Rigoletto," and Miss Winifred Bambrick, harpist, played Alvars' "Fantasia," opus 35, in the afternoon.

Tschaikowsky's "Fourth Symphony" and Suppe's "Light Cavalry" were other numbers on the matinee program, with compositions by Sousa, "Bullets and Bayonets" and a group of "Camera Studies" included.

"The Red Sarafan," an overture by Erichs, opened the evening program, followed by a cornet solo by John Dolan. A new suite by Sousa, "Leaves from My Note Book," followed.

### Why Bands Fail.

"One reason why concert bands fail," said Sousa in an interview preceding the afternoon concert, "is because they play what the conductor wants played, or what he thinks the people ought to hear, rather than what they like or think they want."

"The wind instruments are not suited to play the same type of music as a symphony orchestra. And yet it is much more difficult to train a successful band than it is a successful symphony orchestra. The wind instruments must do everything the stringed instruments do, and more, too."

"However, there are some things a band cannot do, and to hear wind instruments trying to do things only possible on stringed instruments is an absurdity."

"It is just like—" He paused a moment in search of a suitable metaphor. "It is just like a woman in knickers," he concluded. "The love of work to me is the wish of her petticoats. Put her in knickers, and the effect is lost. And that's what happens when a concert band tries to play things meant for a symphony orchestra."

"That is why I never have the Beethoven symphonies, or Wagner, or Haydn on my programs."

### What Went With His Beard.

Sousa looks different from the Sousa whose goatee seemed an integral part of the band famous in every corner of the world, or, as he expressed it in his speech to the City Club, "Wherever you can get the price of admission."

"It came off during the war," he said in referring to his departed beard. "Some of us were talking. I said I'd sacrifice anything to win the war. So I shaved off my whiskers and soon the armistice was signed."

"But, seriously, when I was training naval bands at the Great Lakes training station, I was standing next to Commodore Grimes one day at the reviewing stand. We both wore pointed beards. I looked down the line of 60,000 men."

"Commodore," I said, "of all the men here, we're the only ones who aren't smooth shaven. Let's take 'em off." "I can't," he said. "Have throat trouble." But I had mine shaved next day, and I've been without it ever since."

He still has a crisp gray moustache, and his hair is now well sprinkled with gray.

"Now in all candor do you think that was a sufficient introduction for a man as great as I am?" he asked at the City Club luncheon after Dean W. G. Leutner, president of the club, had introduced him as "the best known writer of band music in the world," and a man who had become "an American institution rather than an American individual."

### Leads High School Girls.

Sousa related a series of stories ending with the story of an address he made before a club of Russian nobility.

"I knew only two words in Russian, and I'm afraid I didn't pronounce them right," he said, and Nikolai Sokoloff, director of the Cleveland orchestra, who was seated at his right, laughed aloud at Sousa's attempt to give the Russian for "hurry" and the name of a hotel.

"I was afraid, with only those two words at my command, that an address might pall upon my audience," he continued, and he told how he finally made a speech in English which no one understood except the American consul, a speech which included time worn American anecdotes and was referred to by the Russian press the next morning as a "masterful address on 'The Progress of Music in America.'"

The real hit of the City Club meeting was when Sousa was invited to lead the girls' band of sixty pieces from Glenville High school, said to be the largest girls' band in the country. It had furnished music during the luncheon.

"This will be the first time I have ever succeeded in bossing a woman," he said as Griffith Jones, conductor, handed him the baton.

The sixty high school girls, in their red middie suits and black ties, beamed with pride as the world's greatest bandmaster led them in a selection.

# Americanization of Music Occurring, Says Sousa

"America has come into her own," declared John Philip Sousa, famous bandmaster and conductor, in the course of an interview given this morning at the Iroquois Hotel, where he is stopping during his visit to this city for a matinee and evening concert at Elmwood Music Hall today.

"We do not need to go abroad for musicians for we have as fine instrumentalists and singers in this country as may be found anywhere. There are orchestras than America is hearing no better bands or symphony daily and these organizations are largely made up of Americans whose musical education was obtained in this country."

Sousa warmed to his subject. "I want to cite an instance of the Americanism of our musicians," he added. "Last spring I took 83 men to Havana, Cuba, to give a series of concerts. I was obliged to obtain but three passports. Thirty years ago, it is likely that I would have had to obtain eighty passports, for that many members of the organization would then, of necessity, be foreigners. It would have been impossible for me to engage an American band. Today the American musician stands in the front rank and many of them are superior to those who come from abroad. My band now is made up of Americans—most of them native and all the others naturalized or on the way to naturalization. The 'others,' by the way, are four in number."

### More Americans in Symphonies

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

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

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

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

## Big Reception For Sousa's Band

A large audience at Elmwood Music Hall last night developed into an enthusiastic Sousa audience just as soon as the first notes from that famous band were sent echoing through the big hall. The world famous band conductor was given a great reception and the audience gave three encores to most of the program. His stirring marches and wonderfully descriptive music renditions were all that the audience expected of Sousa and something new was introduced in "Leaves from My Notebook."

This was given in three parts, ending with "The Lively Flapper," a piece of music including the essence of jazz. It was received well.

Among the marches "Stars and Stripes Forever" and "El Capitan" were vociferously applauded, but what Sousa concert would be complete without "Stars and Stripes?" By request "A Mighty Fortress Is Our God" was also given.

THE ADVERTISER-JOURNAL, THURSDAY, SEPTEMBER 28, 1922

## SOUSA CONCERT AT AUDITORIUM DELIGHTS CROWD

John Philip Sousa and his band were at the Auditorium last night and America's march king, with his musicians, gave a concert that will linger long in the memory of those who heard it. John Philip Sousa is the most picturesque figure in the organization and despite his 68 years he directs the splendid band with the same uncontentious alertness and charm that has made him the great director he is. The huge theater was filled for the concert and judging from the expressions of pleasure everyone was delighted with the program. The Sousa marches, always favorites on the program, were given as encores. Sousa is always generous in playing extra numbers and last evening several encores were given, favorite numbers being received with bursts of applause.

There were 87 people with the band besides John Philip Sousa and including the two soloists, Miss Marjorie Moody, soprano and Miss Caroline Thomas, violinist. The work of the band soloists, John Dolan, cornetist, and George Casey, xylophonist, was especially fine and the audience called each soloist back for encores. Mr. Dolan's cornet playing was a revelation to many, and Mr. Casey played with dash and skill.

While the marches were played with all the snap and swing for which the great director is famous, the other numbers were just as delightfully given. The audience paid strict attention to the music and as one glanced around the theater while the band was playing it seemed as though everyone was completely carried away by the music.

The first selection was "The Red Sarafan," by Erichs and this was rendered with dash and expression. Next there was a cornet number by John Dolan who played "Centennial Polka" by Bellstedt. Mr. Dolan was received enthusiastically and he was called back to play again. His encore was the tender "I Love a Little Cottage."

The suite, "Leaves from My Notebook," a descriptive number by Sousa, was especially charming. First there was the selection, "The Genial Hostess" and the music is so arranged that one could almost see the successful hostess greeting her guests and making them feel that she was truly glad to have them at her home. The second part of the suite, "The Camp Fire Girls" was a musical picture, if one may use the phrase, of a camp of girls. The music was so skillfully played that the notes pictured the arrival of the girls at their camp, the building of the camp fire and singing to music furnished by a ukelele. The illusion was as perfect as could be. The song is taken up by all the girls but gradually dies away as the camp settles down for the night. The description is vivid, and little imagination was required to picture the camp.

The last part of the suite was a dashing bit of composition called "The Flapper." This number was full of "pep" and bubbling over with pure joy, even as the flapper is in real life. It could easily be interpreted.

A vocal selection by Miss Marjorie Moody, who gave "Ah For e Lul," from "La Traviata," by Verdi, was charming. Miss Moody has a voice of sweetness and volume and like all Sousa soloists is an artist. Her encore number, in English, was "The Sweetest Story Ever Told." An intermezzo, "Golden Light" by Bizet, played by the band completed the first part of the program.

The first number in the second part of the concert was "A Bouquet of Beloved Inspirations," entwined by Sousa. This was a whimsical bit of music, plaintive at times and then bursting forth with volume and power, gradually slowing down so it seemed the notes were played by a band without a great deal of ambition. From the soaring notes of power and glory it went on to a conclusion soft and sweet. This number was enthusiastically received.

George Carey, xylophone soloist, who was with Sousa two years ago when the band played in Auburn, was heartily received. "The Witches Dance" by MacDowell was played with a full understanding of the composition and the dance was weird and startling. Mr. Carey was called back twice to give encores. A new march by Sousa, "The Gallant Seventh" was heard for the first time in Auburn. It had all the charm and melody of other Sousa marches.

Miss Caroline Thomas, violinist, displayed great skill in the rendition of "Romance and Folly" from Second Concerto by Wieniawski. She responded to an encore with Drdla's "Souvenir," a plaintive and exquisite melody.

"Turkey in the Straw," transcribed by Guion, was the last number and this rollicking bit was played with vim and dash.

The encores, the great director's own marches, sent the house into fervent expressions of pleasure. First the great "El Capitan" march was given, and there were "Bullets and Bayonets," "U. S. Field Artillery," "Saber and Spurs," "The Stars and Stripes Forever" and then a humorous of "Silver Lining" from the musical comedy "Sally."

While all the marches were received with a claim it was "The Stars and Stripes Forever" that was the favorite. The minute the first notes were sounded a ripple of applause was heard and when the number was finished, the applause was deafening. The great mass of concert goers like best music that they know. Judging from the enthusiasm of the audience the popularity of the veteran bandmaster increases each year. There was no disappointment in the program. Manager James A. Hennessey was much gratified by the emphatic manner in which Auburn people and also many music lovers from nearby communities responded to this opportunity to hear a great band directed by a world renowned bandmaster and

## BAND THRILLS BIG AUDIENCE

Sousa, the "world's greatest bandmaster," and preeminent in the composition of march music, delighted as usual a crowd that filled the Auditorium Theater last night. It was the first performance of the season and a newly renovated theater increased the feeling of homecoming that patrons of the house felt on coming back from a long vacation. Manager Hennessy expressed appreciation of the heavy patronage.

There were 70 of the famous performers on wind and percussion instruments and in addition four excellent special artists to give more variety to the concert. Miss Marjorie Moody was the vocalist and she won a gratifying reception with her sweet and flexible lyric soprano voice. Miss Moody showed excellent training in a medium that calls for the highest talent in coloratura vocalization. Ah Fors e Lui from La Traviata by Verdi.

Insistently encored, she came back to receive a beautiful tribute of flowers and then gave the sweet song, For That's the Sweetest Story Ever Told.

John Dolan proved his title to fame by his marvelous work on the cornet. He played the Centennial Polka by Bellstedt and then for an encore, I Love a Little Cottage. George Carey was equally adept with the xylophone, and he was compelled to come back for two encores.

The other and last of the quartet of soloists was Miss Caroline Thomas, a talented genius with the bow. She played the Romance and Finale from the Second Concerto by Wieniawski and for an encore the sweet and appealing Souvenir.

All these were excellently received by the big audience, but they only set off to greater advantage the ever popular marches that Sousa has won everlasting fame in the composition and rendition of. Other authors were largely represented on the program of band music, but for encores the old favorites, Bullets and Bayonets, Sabre and Spurs, U. S. Field Artillery, The Stars and Stripes Forever, March of the Wooden Soldiers and El Capitan, were played to the satisfaction of all.

On the regular program were The Red Sarafan, by Ericks; a suite consisting of Leaves from My Note Book, by Sousa. This is a most happy interpretative composition. There was the Genial Hostess followed by the Camp Fire Girls. This last was an intellectual treat. It was a contrast, the music painting a troop of clean, happy girls marching over the hills for an outing, while one sings a sweet song to be joined later by the whole troop.

There is the pitching of camp, the building of the camp fire, the twilight shadows, then the song again to the accompaniment of ukeleles that gradually becomes softer as night falls and the camp sinks into silence. It was a beautiful conception. Then following the contrast which bore the title, The Lively Flapper. This was a rollicking lively jazz that gave a living picture of the unconventional flapper.

An intermezzo, Golden Light, by Bizet, closed the first half. A Bouquet of Beloved Inspirations, by Sousa, opened the last half. This was a pleasing medley with strains of familiar songs woven in with matchless cleverness. There was the Cowboy Breakdown, Turkey in the Straw, transcribed by Guion, and the Gallant Seventh by Sousa. For an encore to the last the band gave a humoresque variety of Silver Lining from Sally. This was a remarkably clever burlesque that evoked spontaneous laughter from the tickled audience.

Sousa is now among the immortals. He can never become hackneyed for he has taken firm root in the hearts of the multitude. The world went as often as it had an opportunity to hear Joe Jefferson play Rip Van Winkle, to hear Paderewski in concert, to see Booth in Hamlet, to hear Patti sing, and it will go to hear a master whenever he appears. Sousa is one of these and the world will never tire of him.

ERIE, PA., SATURDAY, SEPTEMBER 30, 1922

## LOVERS OF MUSIC ENJOY CONCERTS BY SOUSA'S BAND

Two Interesting Programs Given  
at Academy Auditorium Friday

### LOCAL BAND ALSO PLAYS

Sousa Day in Erie meant much not only to lovers of superb music but also to musical organizations, clubmen and students who were given the opportunity of becoming personally acquainted with the March King who, in turn, furnished them inspiration for the development of better music in Erie.

His concerts, afternoon and evening, in Academy High school were played to enormous audiences. They were audiences, too, who lived with him through the notes of his beloved marches which have become a vital part of the musical world.

During the playing of his "U. S. Artillery," and the "Stars and Stripes Forever," at the evening's concert, his audience sat truly spellbound. They had heard these very number before but never had they heard their real charm until presented by their composer and under his direction.

Sousa said not a word during the concert. His messages to his guests were given entirely through the medium of his baton. One little suite, which he has called "Leaves from My Notebook," was perhaps one of the most entertaining numbers of the evening. He first plays his version of "The Genial Hostess." This hostess was graciousness personified, however, his notes implying the very stateliness of the entire affair.

"The Camp Fire Girls," as personified by Sousa, are taken through the acts of chopping wood, building a fire and then becoming slowly quiet around the blaze. One pretty voice starts a song, others join in and in a short time the camp is lulled to sleep and all is peace as the girls drop off to slumber.

Sousa's version of "The Lively Flapper" gives her not a chance. To him, she is always in a hurry. She evidently never has time to stop to think or dream or plan. Is it possible that Sousa is right in his opinion of the much discussed flapper?

Another pretty number was the director's version of "Look for the Silver Lining," by Kern. Interspersed with various airs, he gives one an opportunity of choosing many, many forms of "looking for the silver lining," and it undoubtedly needs no effort when developed in the Sousa way.

Among the soloists of the evening concert George Carey, xylophone player, perhaps delighted his audience to the greater degree. He was most enthusiastically encored after the playing of the "Witches' Dance," by MacDowell. For his two encores he played the semi-popular airs, "Nola" and "Ka-Lu-La."

John Dolan, cornetist, played "Only a Smile" as an encore to his "Centennial Polka," in which he was perhaps at his best. Miss Marjorie Moody, soprano, sang a difficult number from "La Traviata" and for an encore sang Sousa's own, "The American Girl." Miss Caroline Thomas, violinist, played a pretty duet, "Souvenir," with the harpist as an encore to her "Romance and Finale from Second Concerto."

At the close of the concert, our own Zem Zem Temple band was directed through a number by Sousa and for a final selection, played one of Sousa's compositions under the baton of its own director, J. S. Owen.

## Sousa Pleased Erie Audience

Great Bandmaster Wins  
Ovation From Those Who  
Heard His Band at  
Academy Auditorium.

Sousa and his band attracted large audiences both afternoon and evening yesterday at the auditorium of Academy high school.

Lieutenant Commander John Phillip Sousa needs no introduction to Erie people and those who heard his concerts yesterday greeted with much applause his old selections as well as several new compositions.

One of the pleasing features of the evening entertainment was the appearance of the Temple band of this city. It was directed in a number by Sousa.

At both concerts Sousa demonstrated that he knows how to respond with encores and gives his audiences just the right thing at the right time.

"Leaves from My Note Book," one of the new compositions, is especially interesting. "The Genial Hostess," the first "leaf" is, as its name applies, a sketch full of warm tones and radiating well-being. But in the second theme, "The Camp Fire Girls," there are beautiful contrasts and the sense of the great outdoors at nightfall is most effectively woven through several changing moods. "The Lively Flapper," which ends the suite is a lively air that does credit to its name.

The band selection Intermezzo "Golden Light," (Bizet), was followed by "The U. S. Field Artillery," (Sousa), in which the local color was gained through the firing of shots at the back of the stage.

"A Bouquet of Beloved Inspirations," entwined by Mr. Sousa, gave the audience snatches from many of the favorite themes. The pianissimos were beautiful. The encore was "Look for the Silver Lining," (Kern) from "Sally," the final chorus being one of the striking bits of technique of the evening. The theme was carried and tossed about from instrument to instrument until a wave of laughter spread over the entire house.

If encores may be taken as a criterion the most popular artist, next to the famous leader, was George Carey, xylophone soloist, who was recalled and recalled. "The Witches Dance," (MacDowell), was his first number and he displayed artistry and expression. The popular "Nola," (Arndt), was followed by Dvorak's "Humoresque"—without which no musical program seems complete. He was called back again and played "The Twelfth Street Rag," (Bewman), and "Ka-Lu-La," (Kern).

No one who hears the great bandmaster's arrangement of "Look for the Silver Lining" has any doubt of his possessing a keen sense of humor. Through the medium of his popular tune that has delighted followers of the popular music during the past year, Sousa tells his audience just what he thinks of jazz, and tells it in a most amusing vein.

Among the well known selections played as encores were: "Stars and Stripes Forever," "U. S. Field Artillery" and "El Capitan." All these favorites aroused long applause.

Miss Marjorie Moody, Soprano soloist, has a delightfully clear, high voice that can become very low and sweet when she sings "Annie Laurie" and other ballads. The other soloists are: John Dolan, cornet; Winifred Bamrick, harp; Caroline Thomas, violin; George Carey, xylophone, and Messrs. Wilson and Kunkel, piccolos.

## Sousa Returns in 2 Concerts

His Band and Its Soloists Delight Audiences With Varied Programs.

By ROBERT KELLY.

It was fitting that John Phillip Sousa should come Sunday with his band to be herald of the new season of music. He announced it with a flourish of trumpets, boasting ill of gay bugles, enkindling roll of drums. They were welcome sounds because it was Sousa who had made their sequences. None has more sure a hand than he with a band.

There were two concerts given in Orchestra Hall. Extra numbers lengthened both to double programs. Still the audiences would not be surfeited. They lingered, applauding for a considerable time after the last piece had been played.

Most of the patrons were there, of course, to hear the marches which have made the fame of Sousa. They are the expression of everyone's instinct for pageantry, his love of the brave military display that goes swinging down the street in an irresistible line of marching men.

The steady rhythm of swinging arms is the beat of his marches. Some of those he gave were new—the "Gallant Seventh" as an instance. It is a sturdy work of flaming color, worthy companion to "El Capitan," "Bullets and Bayonets," "Saber and Spur." But it falls short of the captivating "Stars and Stripes."

Who can resist the keen whistle of the piccolo, the blatant exultation of the trumpets, the impudent confidence of the trombones when 20 men or more step into line along the footlights and begin the trio of the "Stars and Stripes," an achievement in composition for a band? Sunday's audiences thrilled to the occasion, as might be expected, with applause which interrupted the opening measures and broke out again on the last note as though they could scarce restrain their eagerness.

In form the programs differed considerably from those which have been given here by Sousa in other years. The most radical departure was the inclusion of the finale of Tschalkowsky's fourth symphony and the presence of arrangements of other works by other great composers classed among the moderns.

In place of the sections written for strings in the original scores Sousa has substituted reeds—clarinets, oboes, bassoons. Most of the modern writers employed the brass instruments liberally, especially Tschalkowsky. Sousa simply has added to the number of these instruments used. His genius rouses them to deafening volume, or curbs them to a breath of sound. It is difficult to believe that a band can be made as responsive as this, as sensitive, but Sousa does it, and he proved it with the symphony. It can not be said that played this way the symphony lost value; it gained tremendously in the great crashing chords for the brass, often done weakly by orchestras. Sousa, knowing his materials, gave an excellent translation of a fine work into another medium.

The band was particularly well equipped with soloists. John Dolan was heard on the cornet afternoon and evening, producing exquisite tone, strong, clear and good in everything he did. Marjorie Moody, no less accomplished, sang from "La Traviata" the "Ah, Forse Lui" and the "Caro Nome" from "Rigoletto," familiar operatic love songs of just renown.

Other soloists were Willson and Kunkel, who imitated the excited activity of birds in the duet for piccolos called "Fluttering Birds" by Gannin. Winifred Bambrick all through both programs gave ample evidence of unusual skill on the harp. The "Fantasia Opus 35" by Alvars gave her solo prominence.

In the afternoon Caroline Thomas gave a workmanlike performance of the "romance and finale" from Wienlawski's second concerto for violin. As an extra she played the "Souvenir." George Carey on the xylophone was popular, of course. He played MacDowell's "Witches Dance," "Nola" and "Ku-la-lu."

Two of the big numbers were suites by Sousa; one was descriptive of the "Dwellers of the Western World," the red man, the white man, the black man. The other was called "Leaves From My Note Book," and it nicely described "The Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper."

In 30 years Sousa has become more than a bandmaster; he is a tradition.

Monday, October 2, 1922

## SOUSA, NEAR 70, CHARMS TWO AUDIENCES

New Compositions Thrill When Played Under Direction of Noted Master

John Phillip Sousa, arrow-straight and military, despite his near 70 years, charmed two audiences yesterday at Orchestra hall, presenting his band in two well-chosen programs.

As usual, the Sousa programs were a composite of classical, near-classical and popular music, the combinations gaining the merited approval they always gain.

Among the prettiest numbers was "A Bouquet of Beloved Inspirations," medodies which Sousa believes are nearest to the hearts of the multitude.

### NEW COMPOSITIONS

Several new compositions were offered, "The Gallant Seventh," a march, meeting with special approval. It is a nervous composition, sustaining in every detail the reputation of John Phillip Sousa as "The March King." "Bullets and Bayonets" and "Spurs and Sabre" were included among other marches played. And, of course, there was "The Stars and Stripes Forever," without which no Sousa program is complete, and which, as always, was the most noisily received of any number. It was offered in the afternoon as an encore.

### OTHER SOLOISTS

"Leaves From My Note Book," comprising three sketches, met with approval, particularly the second sketch, "The Camp-fire Girls," and the third, "The Lively Flapper," in which latter the composer answers critics of the bobbed hair youngster by glorifying her with a burst of lively, fiery music.

Soloists presented were John Dolan, cornetist, a musician of tow-

## THE GRAND RAPIDS

OCTOBER 7, 1922.

### Daily Quiz

TODAY

John Phillip Sousa, famous composer and band leader who presented a program at the Armory last night.

Where and when were you born?  
Washington, D. C., Nov. 8, 1854.  
Where were you educated?



Sousa

Washington, D. C., public schools and Esputa conservatory of music.

What are your earliest recollections?

Playing ball with the other kids and feeling glad I wasn't a girl because they didn't play baseball—then.

What was your boyhood ambition?

To be a musician.  
How did you come to enter your present profession?

I entered Esputa conservatory of music, and at 12 was helping Esputa teach. At 17 I was playing the violin and conducting.

What do you consider the most memorable event in your life?

When I was born.  
Do you notice many changes in Grand Rapids?

I have been visiting Grand Rapids off and on for over 30 years now, and it has grown from a rude lumber camp to the most metropolitan of cities. It is growing and changing continuously.

You know the world admires things cleverly done and will reward well any one who is clever. That is why this city, which has specialized on the making of furniture, is known the world over. No matter where you go you will hear of Grand Rapids.

If you had a dozen words with which to counsel a young man starting out in life, what would they be?

Since you don't need the other eleven.

## Sousa Pleases Big Audience With Program of Marches and New Popular Melodies

Concert Varied by Group of Selections Rendered by Four Soloists

Peace Auditorium resounded with the strident air of military marches interspersed with tuneful popular melodies and an occasional bit of softer music when John Phillip Sousa and his band appeared here in a concert yesterday afternoon under the auspices of the Normal College. A packed house greeted the famous band leader, and the calls for encores, which were answered with unflinching generosity were numerous.

One of the most impressive things about the entire concert was the quiet ease and simplicity with which the great leader directed his organization. There was a pleasing absence of any attempt at effect and a quiet dignity marked the director's every move.

Opening with an Erich's overture, "The Red Saratan," Sousa provided a pleasing and varied concert lasting over two hours. Without demanding any prolonged applause, he granted each request for an encore, and added to the delight of the audience by having each encore announced, that the enjoyment of it might not be lost in a vain attempt to recall the name of the selection.

Sousa's second number was especially appropriate for a college audience. "Leaves from My Notebook" composed by Sousa himself provided three decidedly different selections, each well named. "The Genial Hostess" with its flowing tones, suggested the garrulous but gracious hostess; "The Camp Fire Girls," opening with the march to camp and carrying them through their evening songs, until the camp was lulled to slumber, was the embodiment of the out-of-doors spirit of the organization while the last of the three, "The Lively Flapper," was as full of vivacity and exuberance as the flapper herself.

Sousa gave "Bullets and Bayonets" as an encore to this number. An intermezzo, "Golden Light," by Bigot was his final number before the intermission and to this also he encored with a march, "U. S. Field Artillery."

Perhaps the prettiest selection he gave was "A bouquet of Beloved Impressions." This also is one of his own compositions and is built around several well known classical themes, "The Spring Song" featuring prominently thru-out. His encore to this number, "Look for the Silver Lining" proved beyond doubt that there can be humor in music and the clever manner in which the closing measures were played did not fail to strike a responsive note in the hearts of the audience.

Accompanying Sousa were four soloists. John Dolan with his clarinet was the first of these, giving two selections with the band accompanying him. Preceding the intermission Miss Marjorie Moody,

## ROCKFORD STAR.

OCTOBER 18, 1922.

## SOUSA'S BANDSMEN DELIGHT IMMENSE CROWD AT TEMPLE

Playing before a packed house at the Shrine Temple, Sousa's band delighted a large audience last night.

All the old-time vim and vigor of Sousa's concerts was again in evidence and his famous military pieces, mostly used as encores, brought round after round of thunderous applause. Possibly the greatest hit of all was the "Field Artillery Song," which was punctuated with pistol shots. Another Sousa march which created a sensation was "The Stars and Stripes Forever," probably the best known of any of his pieces.

Sousa contributed to the program, in addition to his conducting of the band, three of the selections played, "Leaves from My Notebook," "A Bouquet of Beloved Inspirations," and a new march, "The Gallant Seventh." His latest compositions were enthusiastically received.

Solo numbers by John Dolan, cornetist, Miss Marjorie Moody, vocalist, George Carey, xylophonist, and Miss Caroline Thomas, violinist, were all encored. Mr. Carey was brought back three times.

Moody has a pleasing voice well fitted to band accompaniment; and she too, graciously gave an encore, singing "The American Girl," a decidedly lighter number.

George Carter on the Xylophone made a decided hit, and was called back to give two encores. His numbers were "Witches Dance," "Nola" and "Kalua," all light, popular music.

Miss Caroline Thomas as violin soloist won recognition in her first number, a selection from a Wienlawski Concerto, but when "Souvenir" was announced as her encore a murmur of approbation arose and delight was manifested not only soprano, sang "Ah Fors e Lui," from Verdi's "La Traviata." Miss

with her choice but over the feeling manner in which she played this favorite violin selection. She was accompanied only by the harpist.

Sousa's great triumph, "The Stars and Stripes Forever," came as an encore to one of his newer marches, "The Gallant Seventh." Applause greeted the opening strains of the encore and proved that his great march is still the favorite of them all. The power behind the flag and the pride which the entire nation has in it could be felt in the stirring tones of this appealing composition which has, more than any one other number, helped to win for Sousa the title of "The March King."

ELKHART TRUTH, MONDAY.

OCTOBER 9, 1922

## SOUSA THRILLS AS OF OLD; ELKHART AUDIENCE STIRRED

The fact that with but a "two-thirds house" Elkhart—the world's band instrument city—greeted March King Sousa and his band of 85 picked musicians with the smallest business the organization had experienced on its present tour did not detract by one jot or tittle from the program with which the great bandmaster and his artists thrilled the 500 patrons at the Bucklen theatre last Saturday afternoon.

The man in America who has done the most to musically inspire the patriotic heart and sentiment was enthusiastic and characteristically agile in his work as director, and happily complied with the demands for encore, which followed every number on the printed program. His spirit was infectious, and his assisting artists and the band as a whole shared with him the spirit of the ovation.

Three soloists included John Dolan, cornet; Miss Marjorie Moody, soprano; George Cery, xylophone, and Miss Caroline Thomas, violin. Each thrilled in their own way—the quality of their performances being consistent with the superlative standard established and maintained by Bandmaster Sousa. Miss Winifred Bambrick, while not appearing in solo work, won admiration for her performance with the harp in band ensemble.

It has been 30 years since Lieutenant Commander Sousa, then a man of 37, first brought his famous band to Elkhart—though for years before, and ever since, his musicians have used Elkhart made instruments, products of the Conn factory. Those who heard his band then and were amazed by his marvelous activity while wielding the baton were no less astonished by the agility and grace displayed by their favorite on the occasion of his most recent presentation.

Soon after the concert ended the band proceeded to South Bend, where it was heard in the evening by an audience that packed to its doors the big auditorium of the high school. At Grand Rapids on Friday night people were turned away from the largest theatre in the city. Two concerts were given in the Auditorium, Chicago, yesterday.

Wednesday, October 4, 1922.

## Sousa Gives Credit to God for His Success in Leading Famous Band

Came From Unmusical Family and Speaks to Jackson People in Interview.

By HARVEY HILL.

In a room on the third floor of the Hotel Otsego Tuesday afternoon sat a humble, simple-souled American, blushing, as he was asked by the writer to give to the people of Jackson a little story about himself. Smiling, this dapper little gentleman, better known to the world as "The March King" offered a chair.

You forgot for the time being that you were in the presence of the world's greatest bandmaster, John Philip Sousa, who appeared in person Tuesday afternoon at the West Intermediate school as conductor of his famous band. All one saw was a man with a passion for music, a passion that will never cease as long as Sousa is on earth.

John Philip Sousa, an international figure, playing before royalty of several nations, serving as head of the Marine band at Washington, D. C., under four different presidents, Tuesday afternoon came to Jackson.

In the very best of health, with the exception of his left arm, which has troubled him for the past few years, Mr. Sousa related some of the history that has made him famous.

"I came from a family who knew nothing of music. When I was seven, a professor opened a conservatory in Washington, and after scouring the neighborhood for pupils, called at my house, and asked my father to send me to his school which my father did, and at the age of 11, I was travelling the country playing violin solos on the stage. I conducted a band when I was 17. I wrote my first opera at the age of 25. The following year I was appointed by the secretary of the navy to head the Marine band. I served as leader of that band under Presidents, Hayes, Garfield, Arthur, Cleveland and Harrison, finally leading a band of my own, which I have been now doing for over thirty years. "I have had my own organization through Europe five times, and around the entire world once."

Mr. Sousa was asked if he had any favorites among his own compositions, and he related the story of the colored woman with a dozen children, who, when questioned what child she favored, picked out the 12 in her arms. "So you see that is the situation with me, I love them all, but the newspapers credit me with having several favorites." Mr. Sousa stated that America was waking up to music wonderfully. That the high schools and colleges are devoting more time to music than ever before.

The writer then asked Mr. Sousa how much time it usually required to write his compositions and how much study each took before he was able to publish them. This is what he said:

"The Stars and Stripes, no doubt the best known of any of my compositions, came to me within an hour while pacing the deck of an ocean liner, returning to America from Europe, when I felt somewhat in need of fresh air, and going out on deck, I walked to and fro with a mental orchestra in my mind, when all of a sudden the inspiration of the Stars and Stripes completely took control of my mind. That sir, is how the composition came about. You will understand of course it took considerable time to perfect it. On the other hand I have been trying to compose an inspiration which I supposed would make a masterpiece, only to find out after six or seven months of hard work, that it contains nothing but sand.

Reminded that he was the greatest musician in the world, Sousa replied that if he was great, he owed his greatness to God. He said:

"I firmly believe that the Master who made me, is the same Master who inspires me. Music is the one profession which either gives you joy or solace. It is the most profitable profession there is, not only financially, but spiritually. It did more during the war to lift up the moral of our boys in the trenches than anything else. It took music to squeeze money out of some of our wealthy during the Liberty Loan drives."

## Sousa's Band Greeted At West Intermediate

Eight hundred persons greeted Sousa at the West Intermediate school Tuesday afternoon when he appeared with his band of more than 80 pieces.

The audience greeted the band and its leader with applause when they made their appearance on the stage. Their opening number was "The Red Sarafan," an overture by Erichs. This selection was well played and brought forth the tribute of spontaneous applause.

The cornet solo "Centennial Polka," played by Mr. John Dolan, was exceptionally well received. Mr. Dolan handled his cornet with all the gracefulness of a remarkable artist.

"Leaves from My Notebook," written and composed by Mr. Sousa, was one of the finest compositions ever written by the bandmaster. His band displayed an extraordinary amount of talent in the presentation of this number.

These were a few of the selections from a high class program, but had Sousa failed to play his famous selection, "Stars and Stripes," his program would not have been complete. There was no jazz on the program, but the closing number was "Turkey in the Straw," transcribed by Guion.

THE BATTLE CREEK MOON-JOURNAL.

THURSDAY, OCTOBER 5, 1922

## JOHN PHILIP SOUSA

And His Band of Eighty, at Post Theatre Wednesday Evening.

John Philip Sousa, somewhat thinner and considerably greyer than he has seemed before, visited Post theatre Wednesday evening with his ensemble of eighty musicians, and presented one of the most popular concerts the playhouse has ever housed. A large audience was in attendance and one that was almost exuberant in its enthusiasm. Sousa uncorked most of his available encore numbers, though he could not be induced to add another at the close of the concert, when the unsatisfied crowd showed no tendency for seeking the exits. The eminent bandmaster bowed several times, but the band packed up and went its way.

It was an interesting and diversified program, reaching its height of popularity when the band, with twenty or more men aligned across the front of the stage to play the wonderful trio with trumpets, piccolos, and trombones, swung into the familiar strains of "The Stars and Stripes Forever." This was the fourth or fifth encore to one of the programmed numbers—we really lost the count—and from the way the audience behaved, most of those present had come to hear this old march especially.

Sousa opened his program with the Erichs overture, "The Red Sarafan," which was, of course, well done, though it inspired less enthusiasm than the bandmaster's own familiar "El Capitan," played as an encore.

John Dolan, cornetist, with a clear, strong and lovely tone, registered highly with his number, "Centennial Polka" (Bellstedt), but did his finest work with the "Berceuse" from "Jocelyn," which served as his encore.

An altogether new Sousa suite, "Leaves from My Note-book," with a stately, gracious "leaf" dedicated to "The Genial Hostess," a tone painting of "The Camp-fire Girls" and a joyous, saucy frolic, "The Lively Flapper" pleased immensely.

The audience also relished the "Bouquet of Beloved Inspirations" in which Sousa took old-established favorites from the operas and wove them into a lovely medley, and it laughed and handclapped for several minutes over the "Silver Lining" song from "Sally," as its familiar melody was literally tossed about from brass to reeds, from drums to piccolos, from harp to double bass, with a wild, reckless abandon.

A transcription of the cowboy breakdown, "Turkey in the Straw,"

which closed the program, also proved a rare musical freak and sent the audience homeward in good humor—even on top of a denied postscript encore.

Naturally the xylophone solos of George Carey, "Witches Dance" (MacDowell) and "Nola" (Arndt) and "Ku-La-Lu" (Kern) played as encores, struck a popular chord, and those not partial to this type of musical entertainment found it easier to take than usual, owing to Mr. Carey's evident musicianship.

Marjorie Moody sang "Ah Fors e Lui" from "La Traviata" (Verdi) with good tones and method and pleased also with the old song, "The Sweetest Story Ever Told," which she used as an encore. The audience also liked her second encore, "The American Girl," not so much for the way it was sung as for the fact that Sousa wrote it and the style seemed to reveal an element in the bandmaster's composition that was unfamiliar to most of the audience.

Caroline Thomas played a violin number, Romance and Finale from

Wieniawski's Second Concerto, acceptably, and struck popular approval with her encore, the well known Drdla "Souvenir."

Throughout the program Winifred Bambrick gave evidences of her skill as a harpist, though given no solo opportunities.

During the evening the band met encore demands by playing Sousa marches, some new, like "The Gallant Seventh," and some older—but none quite so captivating as the old favorite "Stars and Stripes."

The general summing up of the

concert was this—that bands may come and bands may go, but there is but one John Philip Sousa. And to him America owes a tribute, which audiences in Battle Creek, and from Bangor to Seattle for that matter, are always glad to pay.

G. B. D.

## Sousa and His Band Open Musical Season

An Old-Fashioned Program Which Every American Audience Loves, Captivates Lansing Crowd at Auditorium.

Prudden auditorium threw open its doors to a musical attraction for the first time this season when Sousa and his famous band, encouraged by a highly enthusiastic audience, gave the hall a vigorous musical house cleaning on Tuesday evening and filled every nook and corner with hilarious tunes and the crash of military marches. It was an old-fashioned program, the kind an American audience expects and loves when Sousa lifts his baton.

Because of a delay in loading baggage at Jackson where the band played in the afternoon, and a subsequent breakdown of the car, the concert did not begin until very nearly 9 o'clock. At that many of the band members were like Tommy Tucker in that they played before supper, but nothing was lacking in the spirit of the ensemble for all their difficulties. The audience was slow in gathering because of window night attractions and many did not come in until after the opening number.

This was an overture, "The Red Sarafan," by Erichs, which was roundly applauded and for which Sousa's "El Capitan" was given as an encore. Applause accompanied this old familiar march of stirring associations for a score of measures.

John Dolan, cornetist, then gave the Bellstedt "Centennial Polka," a brilliant number played with great technical ease. As an encore he gave the Berceuse from "Jocelyn" doing full justice to the tender mood of this old favorite.

A new Sousa composition of a descriptive nature in which the genial hostess, the campfire girl and the flapper all came in for some musical bandinage that was very attractive but not to be compared with some of the older Sousa numbers.

Miss Marjorie Moody, soprano, whose voice is very clear and has

an abundance of youthful charm, sang the famous "Ah Fors e Lui" from "Traviata" and was obliged to give two encores, "Sweetest Story Ever Told," by Smats, and Sousa's "American Girl."

A Bizet intermezzo, "Golden Light," played by the band closed the first half of the program.

By this time everyone was a Sousa fan. There is something so natural, so boyish about his conducting that just to watch him bring out the smites. His audiences feel that the playing of his band is the breath of life to him and that he gets as big a thrill out of the crashing periods he puts to his marches as they do.

"A bouquet of Beloved Inspirations" was the title of the opening number of the second portion of the program, a composition in which Sousa incorporated many old favorites like the "Toreador" song the overture from "William Tell."

George Carey, who is a mine of energy and who had been seen in the background playing all sorts of percussion instruments, came to the fore and gave MacDowell's "Witches Dance" on the xylophone. Even this musical whirlwind did not tax Mr. Carey's powers and he gave two popular numbers, "Nola" and "Ka-lu-a" as encores which were cruelly inviting to dance lovers who were obliged to sit still and express themselves with outbursts of applause.

Sousa's new march "The Gallant Seventh," composed for the famous

New York Seventh regiment followed. This number very ably describes the spick and span military organization for which it is named and inspiring Sousa to write another famous march is not the least of the "Seventh's" achievements.

And then came "The Stars and Stripes Forever" and a gale of applause for this number which is the first tune most Americans think of when band music comes to mind. Another encore was demanded and the tuneful "Abre and Spurs" given.

The Romance and Finale from Wieniawski's second concerto was the contribution of Miss Caroline Thomas, violinist, to the program. It was very appealingly given and Drdla's "Souvenir" for which Miss Winifred Bambrick furnished harp accompaniment followed as an encore.

Sousa then sent everyone away dancing with the lively "Turkey in the Straw" Guion transcription. The hour was late but even then the audience was loathe to depart and many sat in their seats waiting vainly for another march from Sousa. "Next year perhaps" said the veteran conductor who is in such demand that afternoon and evening concerts are booked for many days this season. He expressed great pride for his band and his little group of artists. "They are the best I have ever had with me," he declared and smiled a regular "pater familias" smile.

ILLINOIS STATE JOURNAL  
SUNDAY OCTOBER 22 1922

## SOUSA CONCERT IS REAL TRIUMPH

Symphony Numbers Help Add New Tone Of Dignity To Performances.

The statement that "There is only one Sousa," had ample proof for existence yesterday, when record crowds visited the state arsenal both afternoon and evening and listened with keen enjoyment to the concerts of John Philip Sousa and his celebrated band. The matinee crowd numbered about 1500, while the attendance at the evening concert taxed the seating capacity of the arsenal.

The Sousa band has changed. The programs yesterday were more dignified in tone. Sousa is the same dashing director, there is the same vigor and enthusiasm shown by the band personnel, but it was distinctly noticeable that the comedy numbers of previous concerts, sometimes bordering closely on the burlesque order, were missing from the programs.

Springfield lodge No. 158, B. P. O.

Elks, was in charge of the band engagement. The Elks were generous as usual, and made a notable effort to spread their good time around. Twenty-five children from St. John's Sanitarium at Riverton and the entire crowd of boys and girls from the Home for the Friendless were special guests of the lodge.

# SOUSA'S MUSIC MEANT DOLLARS

Visit of Noted Band Leader Here Today Recalls "Patriotic Miracle."

PUT OVER VICTORY LOAN

As "Star Spangled Banner" Floated Through Air Hearers Doubled Subscription.

The name of John Philip Sousa, who appeared here with his band last night, in all parts of the world has long been "a name to conjure with," but nowhere more so than in Battle Creek. For here that name will ever be linked in the memories of hundreds of the city's leading business and professional men with one of the highest moments in the community's history.

It was when a large company of public spirited men had met at the Post Tavern at the memorable meeting of Wednesday, October 16, that—when the men sitting there were faced near the end of the fourth Liberty loan campaign with the task of raising an additional million dollars to make up the heavy quota allotted to Calhoun county—the sudden appearance of Sousa and his "Jacky" band as they wheeled from Main street and, taking up a position opposite the Tavern dining room, struck up "The Star Spangled Banner" in a key of victory, final inspiration was given that set that company of men up and over the top, so that nothing could stop them till the fight was won, the \$1,000,000 deficit made up.

To realize something of the feeling of that meeting and of Battle Creek the next day, here are a few words from the account of it all next day as related by the Enquirer and News:

"Battle Creek is still pulsating with the thrills of yesterday's Liberty loan experience—the most remarkable ever had in this town, and one of the most remarkable experiences that has come to an American community in this war.

"Lacking a million of the extra heavy loan quota for the county yesterday, men who had already doubled their pledges of the third loan sat down to a conference, and at that conference had witnessed the pledging of \$1,035,000.

"It was part of an experience that will live in Battle Creek's history.

"It was a time when Battle Creek re-enlisted for the war to the finish.

"The inspiration of yesterday's meeting, and the feeling of pride and loyalty for the community, coupled with the patriotic appeal in behalf of the nation, provided what seemed to those present to be a miracle.

"It was a wonderful, glorious, heart and soul stirring time. No man or woman who was present at that meeting will ever forget it—how, after the speakers, Abner Larned of Detroit and Frederick

Fenton of Chicago—had finished, and Sousa's band, just outside the dining room windows, had played "The Star Spangled Banner," Campaign Manager L. E. Stewart announced that we had a million yet to go, and called upon his hearers to double their subscriptions—more than double them."

Then follows the story of the response, of how that group of men, thrilled as they had never been before with a glowing patriotism, answered to the call.

Many times since that occurrence has been spoken of as of a miracle. And many times at public gatherings—nobody knows how often it has been recalled in private—the electrical effect of that air as played by Sousa's band, and the marvel it accomplished have been recounted.

It will never be forgotten in Battle Creek.

## FINE RECEPTION GIVEN TO SOUSA AND HIS BAND

Post Theater Might Have Held More People, but the Audience Was Most Enthusiastic.

John Philip Sousa and his famous band of musicians have come and gone from the city, after a highly entertaining concert at the Post theater last evening, leaving the city, or at least that portion of it that crowded into the theater last night, better for his being here.

The music that Director Sousa gives his auditors can only be described in superlatives, for the whole world knows that there is only one John Philip Sousa, and only one Sousa's band. He is to the musical world what Caruso, or a Galli Curci, or a John McCormack is to the world of voice.

The renditions presented last night of both classical and popular, as well as original compositions, were deservedly applauded by those who heard them. There might have been a larger audience at the theater, but there could not have been a more appreciative one, for few there are who do not experience a swelling in their hearts when Sousa's band plays.

The band made a hit with Sousa's news pieces, "Bouquet of Beloved Inspirations" and "The Gallant Seventh," the latter having been dedicated to the Seventh regiment from New York. The company was compelled to respond to an encore, and "Stars and Stripes Forever" caused a great round of applause.

Another selection which won favor was "The U. S. Field Artillery," which also called for an encore. Director Sousa, hardly recognizable last night by those who had seen him before, because of the absence of whiskers, never failed to respond to encores.

Miss Maud Moody, soloist, responded in one encore with "Love's Old Sweet Song," which was sweetly done.

John Dolan, on the cornet, played the "Continental Polka," and was compelled to return with additional selections from it.

## Sousa's Concert

With a program that stirred the blood, yet satisfied the finest of artistic susceptibilities, John Philip Sousa and his famed military band, won their way to another notable conquest in Fort Wayne with two splendid concerts, at the Palace theater, yesterday.

It can be truly said that no other music than Sousa's own, no other band than Sousa's own, can quite stir and thrill the American people, as does this wonderful musical organization, and as those wonderful quick time compositions, do.

But it is only natural that they should, for Sousa's inimitable martial airs have virtually become a part of American traditions and sentiments themselves. They have cheered America's fighting hosts in two wars and they have become endeared to the American nation as a part of its illustrious past and national entity.

Indeed, when this premier military musical organization swings into the dash and fire of those glorious Sousa martial masterpieces, one instinctively visualizes the perfect swing of infantry, or the dash and clatter of cavalry, as each succeeding measure and smashing flourish stirs deeper the latent fires of patriotic ardor.

The secret of the success of Sousa music is that it is distinctively and unmistakably American, for nothing typifies more eloquently, more truly, the American spirit than those captivating marches, such as "Sabre and Spurs," "Who's Who in the Navy Blue," "Semper Fidelis," "El Capitan" and others.

Last night's program opened with the overture, "The Red Sarafan," which gave the wonderful musical organization ample opportunity to evidence its perfect musical artistry. Probably most popular of all the

newer Sousa creations heard at the Palace last night was "Leaves From My Note Book," though classic excerpts of Mendelssohn's Spring Song, Carmen, "The William Tell" overture and others incorporated in Sousa's "A Bouquet of Beloved Inspirations," won enthusiastic plaudits.

Sousa's newest march, "The Gallant Seventh," scored an exceptional hit, but it was when the band broke forth in the stirring strains of "The Stars and Stripes Forever" that the real conquest of the evening was achieved, the finale measures of this, one of Sousa's greatest creations, being played with the entire cornet and trombone complement of the band stepping up to the footlights, giving an instrumental effect that was truly remarkable.

The soloist in the organization added much to the excellence of the program. Miss Marjorie Moody, soprano, sang "Ah Fors e Luie," from Verdi's "La Traviata," but she won much greater applause when she followed with Stults' grand old "The Sweetest Story Ever Told."

Miss Carolyn Thomas exhibited rare artistry in her violin rendition of "Romance and Finale from the Second Concerto," by Wienawski, but she too won her real triumph when she followed with "The Souvenir" as an encore.

John Dolan's superb cornet solos unmistakably stamp him as one of the real virtuosos of the age. The tonguing technique of his rendition was dulcet bell like clarity, which never wavered for an instant in even the highest runs and measures, as an object of true wonderment.

Rare technique and eccentric musical artistry was evidence in Mr. George Carey's splendid xylophone renditions, which were accorded such an enthusiastic acceptance that he was obliged to respond with two encores. His handling of MacDowell's "Witches' Dance" merits especial commendation.

## Three Kinds of Music, Says Sousa, "Good, Bad and Disagreeable"; Jazz Pleasing But is Now Passing Fad

John Philip Sousa was in a reminiscent mood as he sat in an easy chair in his dressing room at the Prudden auditorium last night during the intermission of his concert. The great band-master and composer recalled the time—and it was about 50 years ago—when he composed his first march, "The Review." He was at his old home in Washington, D. C., and at the time was 17 years old and a noted young violin soloist. And he declared that it was the enthusiastic reception given his first composition by the public that ultimately decided his destiny, for not long after he became identified with band music and the United States Marine band, which he conducted prior to forming his own organization.

Then Sousa discussed the development of music in America, which would not be complete without jazz. "There are only three kinds of music," the conductor declared,

"good, bad and disagreeable music. Place jazz in any category you will. I have no comment to make. But I will confess that at times I am in a mood, which makes me susceptible to jazz music. I like to hear it. At times it can really be inspirational. However, it was really only a fad and is rapidly passing."

John Philip Sousa has written more than 100 marches, 20 light operas, and numerous other compositions. He does not believe his musical life would be complete without a grand opera and is now composing one. It will probably be produced at the Metropolitan Opera house within the next year.

Personally Lieutenant-Commander Sousa is quite and unassuming. In fact he is just the opposite from the buoyant, vibrant spirit that dominates his concerts and reflects itself in his compositions. He reminds one of a retired naval officer, which he actually is, and his ready wit is infectious.

## HAVE A LOOK AT GRANDPA SOUSA

Noted Bandmaster Who'll Be Here Next Tuesday and Family

OCT 8 1922



Here is Grandfather Sousa, the march King, with his favorite soloists. Each one of them is entitled to call

him grandpa, and their names, left to right, are: John Philip III, Nancy Jane, Priscilla, Thomas, Adams and Ellean.

However, they won't be those present when Sousa and band appear at the Auditorium Tuesday afternoon and night.

## ILLINOIS STATE JOURNAL

SUNDAY OCTOBER 22

## SOUSA GIVES CONCERT TO CONTEST KIDDIES

Hundreds of school children who are enrolled in The State Journal's Music Memory contest attended the matinee concert of Sousa's band at the state arsenal yesterday afternoon at the special rate for tickets made to them by the Elks club through the courtesy of the music dealers who are co-operating with The Journal in the Music Memory contest, the Bruce company, the Music shop, the R. L. Berry Music store, and the Johnston-Hatcher company.

A special rate of thirty cents a ticket was made to pupils of the public and parochial schools of the city who are enrolled in the contest, and several hundred children took advantage of this and heard the famous march king and his band play Mr Sousa's own composition, "Stars and Stripes Forever," which is one of the Music Memory contest numbers.

Miss Kathryn Baxter, supervisor of music in the city schools, and chairman of The State Journal's Music Memory contest organization distributed the tickets at the various schools, and was also at the state arsenal yesterday afternoon to give out tickets to those children who had not already secured them.

"I don't believe I ever saw the

# MARCH KING IS WIT AT DINNER

Sousa Amuses Rotarians and Guests With Stories of Experiences Abroad.

John Philip Sousa, and his famous band were guests of honor at a Rotary club luncheon today noon in the Elks' temple where Rotarians, members of the Kiwanis club and other guests totaling more than 100 gave the march king and his musicians a rousing reception.

Sousa proved himself a most adept humorist, and his 40-minute talk was a round of interesting stories of his experiences and observations in his world travels. Possibly the best story he told was one of an experience in Petrograd, where he was a guest of a club of nobility a number of years ago. He was called upon to give a talk and was tipped to give "a long one." His address was entirely of the lighter vein, but the next day he was surprised to find that the newspaper accounts stated he had given "a lengthy criticism of American music." The Russian reporters had been unable to understand his Muscovite accent and let it go with a surmise that he was seriously discussing music. He confessed to his hearers today that he had arranged with claquers to punctuate his "address" and the Russ guests were duly impressed with something of which they understood hardly a syllable.

### ONLY TWO RUSSIAN WORDS

Mr. Sousa declared he knew only two Russian words—one the name of the hotel in which he was living. He said that he had learned to say this quite fluently, but always carried a photograph to show the driver.

Mr. Sousa complimented Rev. Fr. F. J. Jansen on his rendition of "Hear Dem Bells" which he had given prior to the address. Mr. Sousa said he was born south of the Mason and Dixon line, and was therefore familiar with the dialect which Father Jansen enunciated in such a realistic manner. He also referred to the grace spoken by Rev. A. U. Ogilvie as a "forecast of a good meal." He said he could always tell "by the words of the sky pilot" as to what kind of a meal he was going to have.

The entire membership of the band was the guests of C. D. Greenleaf, president of C. G. Conn Ltd. at the luncheon.

### ALL STAND TO GREET SOUSA

Tom H. Keene, president of the Rotary club, formally introduced Mr. Sousa, referring to his achievements as a band leader and as a composer. The entire assemblage stood and applauded as Mr. Sousa rose to his feet to begin his address.

Other features of the luncheon program included pleasing renditions by an orchestra directed by Mrs. Franc Silkwood Grover and a sing conducted by Hal McCann with Wilbur Templin at the piano.

The Sousa organization arrived in Elkhart from Grand Rapids at 11 o'clock this forenoon, and is giving a concert in the Bucklen this afternoon. The band has been on tour since July 19 and will close its season November 20 in San Francisco. The band will give a concert in the South Bend High School auditorium tonight.

Upon their arrival a large majority of the artists paid a visit to the Conn factory where James F. Boyer, secretary of C. G. Conn Ltd., personally conducted them through the big installation.

# Sousa's Famous Band Is Accorded Hearty Greeting

Large Audience Displays Appreciation of Concert by Musical Group.

Lieut. Commander John Philip Sousa was greeted as an old friend Saturday night by a crowd that packed the High school auditorium even to the last seat in the gallery. The famous conductor and his band were booked for the performance by Sam W. Pickering.

In his martial music which predominated the program last night, Sousa excelled, while in the descriptive and classical passages, an appreciative audience was given a rare treat.

The intermezzo, "Golden Light," by Bizet, was rendered with all the finesse and skill of a master director. Sousa is genuinely American in his compositions, and has arranged them in a number of happy groups which are interestingly diversified.

He started hearts pounding last night with his inspirational "The Gallant Seventh," a new composition which is destined to take its place among his other famous march numbers; he tickled the risibilities of the old timers with the rendition of a favorite of a score of years ago, "Sweet Rosy O'Grady"; he delighted the ladies of the audience with his suite of three songs composed of "The Genial Hostess," "The Camp-Fire Girls," and "The Lively Flapper" and finally sent his auditors home in jovial spirits with a cowboy breakdown, "Turkey in the Straw."

All of Mr. Sousa's soloists are capable artists. Mr. John Dolan's cornet solo, "Centennial Polka," was artistic to a marked degree, the triple tonguing being an excellent piece of work. Miss Marjorie Moody, soprano, sang "Ah Fors e Lui," from La Traviata, in a voice that was clear and brilliant, especially in the upper register. Her coloratura work in this was most praiseworthy. For an encore she sang "Fannie," a delightful rhythmic song by Sousa.

Mention must also be made of the xylophone artist, George Carey. First at the traps and drums, he came forward and made friends with everyone with his "Witches Dance." He responded generously with two encores. This young man's manner and technique are interesting.

Miss Caroline Thomas, the violin soloist, is characterized by Mr. Sousa as one of the new American "finds," and her rendition last night of "Romance" and "Finale from Second Concerto" gives every indication of making good the confidence in her.

For one encore last night Mr. Sousa gave his stirring "Stars and Stripes Forever" with his flutists, cornetists and trombone players arranged in a single line across the center of the stage. Spontaneous applause greeted this number which will live long after Mr. Sousa, through the medium of phonographs.

South Bend last night said it wished Mr. Sousa would return for another concert.

Announcement was made last night by Mr. Pickering that the Peerless Quartet would appear at the Blackstone some time near the middle of November. The pictures on that day will suspend at 6 o'clock.

## SOUSA'S BAND.

BY GEORGE A. MAURER.

An audience that packed the South Bend High school to its capacity Saturday night to hear Sousa and his world famous band, conducted by Lieut. Com. John Philip Sousa, demonstrated that South Bend and vicinity have not gone "jazz" mad, but that the great majority of people are lovers of the best music as interpreted by great artists.

It was like listening to a magnificent pipe organ under the touch of a master artist so attuned were the various instruments, brass and reed—so perfect was the rhythm and harmony. The audience was fairly thrilled with the wonderful music and all will thank Samuel W. Pickering for bringing the great band and soloists to this city.

The concert by 85 artists under the baton of Lieut. Com. Sousa began at 8:30 o'clock and as the director took his place the large auditorium echoed and re-echoed with applause.

The program opened with the overture, "The Sarafan," by Erichs, which met with instant approval. John Dolan, recognized as one of the world's greatest cornet soloists played as a solo "Centennial Polka," by Belisted. His tripple and double tonguing, phrasing, singing tone, execution and ease of playing were a revelation to those who had never heard him before. As an encore he played "Berceuse," from "Jocelyn," the phrasing and sustained tones being worthy of special mention. The band gave splendid support.

Miss Marjorie Moody, coloratura soprano, shared honors with Mr. Dolan. She contributed with splendid effect "Ah Fors e Lui" from "La Traviata" by Verdi, singing in Italian. Seldom has a South Bend audience listened to a more finished artist. She responded with "Fanny," a catchy song with a waltz chorus written by Sousa. The audience demanded a third number and she sang "The American Girl" by Sousa. It was in two-four time and one could almost hear every foot keeping time. It was catchy but not "jazzy."

"Witches Dance" by MacDowell, played by George Carey as a xylophone solo was enthusiastically received. He is an artist on the instrument. He responded with "Nola" by Arndt, and "Ka-Lu-La" by Kern.

Miss Caroline Thomas, violin soloist, reminded one of the great late Maud Powell in technique, mastery of the instrument and in her unassuming manner. While she has not yet

acquired the full tone which made Miss Powell so noted as a soloist it is believed that she equals her in execution. She played "Romance and Finale" from "Second Concerto" by Wieniawski with band accompaniment, the reeds, French horns and harp being especially prominent. As her encore number she played the ever popular "Souvenir" by Drdla.

While the name of Miss Winifred Bambrick did not appear on the program as a soloist, yet her work in accompaniment and with the band deserves recognition. She is an artist of exceptional ability. The solo parts taken by the solo trombone, baritone, and first chair clarinet all deserve special mention.

The new suite "Leaves from My Note Book," by Sousa, in which are interpreted "The Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper" was received with great enthusiasm as was his "A Bouquet of Beloved Inspirations." In the latter are entwined, as it were, several airs from grand opera, closing with "William Tell" which made a fine climax. Intermezzo, "Golden Light," by Bizet, was one of the big numbers of the evening. Sousa's new march, "The Gallant Seventh," received instant approval.

Mr. Sousa was generous with his encore numbers and his band played with military spirit, "El Capitan," "Sabre and Spurs," "Stars and Stripes Forever," "U. S. Field Artillery" with artillery effects, all by Sousa, and the "Blue Danube Waltzes," by Strauss, and "Look for the Silver Lining," by Kern.

The band made an impressive appearance with the cornets, French horns, slide trombones and baritones to the right; the clarinets, oboes, bassoons, saxophones, flageolets, piccolos and flutes to the left, the harp and xylophone in the center and the battery of five Sousaphones or basses and snare drum, bass drum and kettle drums in the rear. And in front stood Lieut. Commander Philip Sousa, 67 years old, but not a day over 40 in action, lithe and young in spirit, the greatest band master of his generation, the "March King" of the world.

# SOUSA'S BAND COMES HERE IN SPECIAL TRAIN

Rochester Only Stop on Route From Chicago to Twin Cities and the Smallest City Visited

J. C. Murdock, a member of "Sousa and His Band," which comes to the armory matinee and night next Monday under the auspices of Miss Mary Lawler, is a cousin of George Rowe, circulation manager of The Post and Record. Although this is Mr. Murdock's first season with the famous organization he has made good and enjoys his work exceedingly. The band is on one of the most extensive national tours it has ever made, according to the routing which Mr. Murdock enclosed in his letter.

Starting September 26 at Troy, N. Y., the band makes several cities in New York, Ohio, Michigan and Indiana. The band then plays at the auditorium in Chicago matinee and night October 8 and then leaves immediately for Rochester in a special train. They will be here on October 9 for two concerts, St. Paul the 10, Minneapolis the 11, and then to Virginia and Duluth, Minn., and Eau Claire, Milwaukee, Madison and Janesville, Wis., Rockford, Ill., Des Moines, Iowa City and Davenport, Iowa, back to Peoria, Ill., then a jump to St. Louis and back into Illinois again to Decatur and Champaign and then to Terre Haute, Vincennes and Evansville, Ind., and down into Tennessee and Virginia and on further south for a winter tour.

While here Mr. Sousa is scheduled to speak before the Kiwanis club at the noonday luncheon, the day being changed from Thursday to Monday next week. The members of the band also will be taken on a tour around the city by the Rochester Automobile club if time permits. That Rochester is the only city to hear the famous organization in its jump from Chicago to the twin cities speaks well for the citizens, particularly in view of the fact we are to be favored with a matinee and night concert. Rochester is the smallest city in point of population on the entire route and one of the few, regardless of population, where two

## Music

### Sousa's Band.

Sousa is an American institution of which we never weary. There is something refreshing in everything his band plays, and it makes no difference that we may have heard the same piece fifty or a hundred times before. The two programs played yesterday afternoon and evening at the Auditorium were quite typical; there was a sensible mixture of Sousa marches; Sousa Suites and Sousa songs with compositions by distinguished composers of this and other lands; altogether they gave a vast amount of pleasure to enthusiastic audiences.

As in past years the dean of American bandmasters has surrounded himself with a competent body of instrumentalists, and with the assistance of half a dozen soloists his concerts have won and deserve the patronage they receive. Anybody can take delight in the bright and sparkling rhythms that abound in every bit of music he wrote. There are times when indulgence in melodramatics rather antagonizes a soul attuned to finer things; but it

may be observed that he never goes to extremes in this particular. A march, for example, like the "U. S. Artillery," a "resounding clash of arms," shocks people into enthusiasm; but it serves its purpose and we are likely to drift off in the next number into something almost at the other extreme.

In other words Sousa has sensed his American public with an exactitude that no other leader has approximated. He gives them the things they know and like, and incidentally is helping to build up a sure foundation for our musical future by introducing pieces that stand on a higher plane.

There may be some things in his readings that don't quite fit in with our accepted ideals, at the same time he keeps a firm hold on his patrons. It would not be a bad idea for ambitious young American composers to take a few leaves out of the Sousa book. He knows what he wants when he commences to write a piece of music and aims directly for it. It is this directness, sincerity and musical honesty that has endeared him to hundreds of thousands here and elsewhere.

There were encores galore, most of them old and tried favorites that the band could play standing on their heads; but no matter what position

they played them in, the first wave of sound would rouse the hearers as no other organization can. Frankly this reviewer likes the Sousa band. It is super-excellent of its kind, and represents a development that has been instrumental in bringing many good things to pass in the musical world.

Is an encore desired by an audience, there is no prima donna stuff, a dozen or fifteen curtain calls—the encore is given promptly, followed immediately by others and then, on with the dance. It's a fine system to which the soloists have been trained, and these soloists are very good. A cornetist, John Dolan, is a musical technician of distinction. He doubled and tripled tongued himself into the hearts of the people last night in short order and for good measure played exquisitely the Godard "Berceuse." The singer, Marjorie Moody, is also very good. She does things to the "Ah fors e lui" that are not legitimate, but her voice is pretty and of good quality, with adequate range.

But the soloists are all efficient: Caroline Thomas, violinist; George Carey, xylophonist; Winifred Bambrick, harpist and the two piccolo players, Messrs. Willson and Kundel, added their quota to the two concerts to the great satisfaction of everybody concerned.

—JAMES DAVIES.

WEDNESDAY, OCTOBER 11, 1922.

## Members of Foot Brigade Denied Place in John Philip Sousa's Band

During Whole Concert no Member of Famous Musical Organization Tapped With His Feet; Director Praises His "Battery;" Played March Composed 35 Years Ago.

Possibly you noticed it, too. For of course it is difficult to keep the feet still when John Philip Sousa's band is playing a stirring march.

But Tuesday night at the Auditorium, though hundreds of heads in the huge audience nodded to the rhythm, though feet kept beat with the brass drum and fingers opened and closed in time to the martial music, not a toe in the whole musical organization itself tapped the stage synchronically during the whole concert.

"A member of the 'foot brigade' has no place in my band," Mr. Sousa declared Tuesday after the concert.

"When a man betrays the fact that he does not possess a natural sense of rhythm and therefore does not rely on his director to mark the time for him but insists on doing it himself I have no use for him," the famous director continued. "A real musician must be born."

Mr. Sousa observed that he has the finest "battery" in the world, meaning the three men who handle the drums, traps, timpani, xylophone and glockenspiel or bells. Two of those, George Carey and Howard Golden, saw service in the trenches during the World war and the bass drummer, Gus Helmick, has grown gray-haired in the bandmaster's service, having been identified with the or-

ganization eighteen years. "Helmick woos a base drum like an elephant woos his mate," said Mr. Sousa. "He loves and fondles it and is the only man I know that succeeds in getting real music out of the instrument."

Thirty-eight of the membership of seventy-eight musicians in the band saw service in the war, declared the bandmaster, who said that the band possesses a service flag containing that many stars.

During Tuesday night's program "The Rifle Regiment" march, composed by Sousa thirty-five years ago in honor of the Third United States infantry, was included in the program, at the request of Colonel A. W. Bjornstad, commandant of the Third infantry, who was present at the concert.

Members of the St. Paul Music association were hosts to the distinguished conductor and composer at a dinner given Tuesday evening at the Women's City club.

Mr. Sousa, in a delightfully informal talk, discussed almost every subject from "Cabbages to Kings" in relating incidents which occurred in the Senate chamber at Washington, St. Petersburg under the regime of the Czar, and in other places seen in his travels. George H. Fairclough was toastmaster.

### At the Auditorium.

Edmund A. Stein presents John Philip Sousa and his band with several soloists, in two concerts.

The comedian aspires to snort as Hamlet, or Macbeth; the soubrette longs in her secret heart to make multitudes sob with her Camille; the critic would crawl from his lair as a real author or playwright, and the elevator man undoubtedly thinks he ought to be a managing editor. No one is ever quite adapted, any more than is a French play. And by the same index, John Philip Sousa, the world's greatest march composer, probably imagines that he will live longest in history as the creator of certain descriptive pieces, such as, for example, "Dwellers of the Western World," and "Sheridan's Ride," that figured in his Tuesday afternoon program at the Auditorium. We venture to suggest that his marches will continue their galvanic influence long after the other works have been forgotten.

Mr. Sousa and his immortal band—the memory of him and his men, even the old and familiar bass drummer, will live long after all of them have passed on—gave two concerts here Tuesday. Varied and extremely interesting programs they were, including such things as the dance from Goldmark's "Rustic Wedding" symphony and the finale from Tschalkowsky's Fourth Symphony. And there were several soloists of a high order, who gave brilliant and beautiful things. All were listened to with intense interest.

Of the compositions by Mr. Sousa (on the afternoon program), the "Dwellers of the Western World," and "Sheridan's Ride," the latter seemed to exemplify the Sousa high mark, as it divulged both originality of harmonization and color effects. The embattled piece was not without its merits, considered simply from the popular viewpoint. It consists of three parts, "The Red Man," "The White Man," and "The Black Man," each seeking to characterize the race under consideration. It was interesting, and thoroughly American, though not of any special profundity.

All these things, as stated, brought forth evidence of ardent appreciation, but how different it was when a youth ran out and held up a placarded title of a Sousa March, and the big band broke forth into one of these rhythmical foot and soul inspirers. There were "El Capitan," of many years' memory; "The Stars and Stripes Forever," with the cornets, trombones and piccolos lined up in front; "The U. S. Field Artillery," a veritable battle in sound and fury; "The Gallant Seventh," a new one and quite up to the Sousa standard, and "Bullets and Bayonets," not a whit short of the others. These are things that the public never tires of hearing, including the most exacting critic, and that will always stand out as something peculiarly American and correspondingly inspiring.

Mr. Sousa's band is larger and finer than ever, though a number of familiar faces are in evidence. The soloists Tuesday afternoon were: Marjory Moody, a lyric soprano, with a flexible, pure and true tonal quality, who sang the "Caro Nome" from "Rigoletto" as well as I have ever heard it done; the Messrs. Wilson and Kunkel, whose feats on the piccolo were ear-dazzling; John Dolan, probably the world's best cornetist, and Winifred Bambrick, an exceptionally fine harpist.

The program in the evening differed considerably and exhibited two more soloists. This concert I did not hear, but I feel safe in assuming that it was quite equal to the afternoon's and probably surpassed it as there was a capacity audience, which is always an inspiration to performers. The afternoon audience left considerable to be desired in the way of numbers. WILBUR W. JUDD.

THE ST. PAUL DAILY NEW

OCTOBER 11, 1922

## MUSIC

Auditorium: Edmund Stein presents Lieutenant Commander John Philip Sousa, U. S. N. R. F., and his band in two concerts.

Regularly, once a year, I become "as brave as a lion." For at least two hours I could lead a forlorn hope, go "over the top" and then, with the most sincere enthusiasm, jab my bayonet into the enemy abdomen. All of which merely means that John Philip Sousa has arrived in town with his band. With this band at my elbow, the mint would have to be kept busy turning out medals with which to recognize my daring and valor. They just couldn't hold me back; I'd perpetually be in the front line slashing right and left and, eventually, a grateful nation would escort me all the way up 5th ave.

During the rest of the year I waste a good deal of time in saving the lives of absent-minded spiders which have wandered into the bathtub, in trying not to step on the crickets that seem to find my house congenial, and in making the last moments of such mice as are caught, as pleasant and painless as possible. But for about two hours every year, I know what it is to be a hero, and for this vicarious thrill Sousa is responsible.

He was here yesterday afternoon and evening, and his gorgeous organization did at every moment what one has learned to expect it to do. "Sousa and his band" are an American institution—one of which we may well be proud. As the years go by it continues to maintain its high standard—to thrill and to inspire. There is but little change in the general scheme of things and, in truth, there is no reason why there should be. Sousa always provides a conservative background, admirably played, although clarionets have to take the place of violins and, perhaps, never quite get away with it, and he then proceeds to hypnotize and render you helpless by the magnificent rhythm and fascination of his marches.

As always, he has equipped himself with able soloists—John Dolan, a genius of the cornet; Marjorie Moody, a charming coloratura soprano, whose light voice is absolutely true, and Winifred Bambrick, a harpist of distinguished prowess.

Sousa's show is admirable and delightful, but what you carry away with you, and what long into the night keeps you awake, is the glorious recollection of those marches with which he is so generous. He played old ones and new ones, and he was invariably moving and inspiring. Sousa is one of our most beautiful and valuable assets. Long may he wave! —C. M. FLANDRAU.

## SOUSA "CAPTURES" TWO LOCAL AUDIENCES WITH FAMOUS BAND

Delightful Treats Enjoyed to the Limit by Representative Rochester Audiences at Matinee and Evening Concerts in Armory Yesterday

There are bands and bands, some to further entwine the noted band exceedingly good, some of average ability and some which are complimented by being termed bands. But there is only one "Sousa—and His Band."

Playing before near capacity audiences at both the afternoon and evening concerts in the armory yesterday, Sousa and his musicians, about 75 of them, again demonstrated, as he and they have thousands of times, that the March King's organization is pre-eminently at the forefront of American bands and share the top position with any band in the world.

With each of the nearly four score musicians a master of his particular instrument and with the inimitable Sousa as their leader, there is only one word that can describe the playing of the organization and that is perfection or as near perfection as is possible for human endeavor to make it.

Sousa knows his boys. He knows what they can do and he also knows that in the doing they are achieving all that he expects of them which is 100 per cent. Probably this is the reason why, in direct contrast to many eminent band leaders, Sousa guides rather than leads his band. There are nine of the spectacular flourishes about Sousa. He does not fling arms around nor go through other contortions on the rostrum, and he would not "tear his hair" in a fervor of spectacular display (if he had any hair to "tear"). It is all business with him and he shows it from beginning to end. And so do his musicians, each of whom proves his diligent training, the real secret of Sousa's success, and contributes to a coordinated while that is simply superb.

While the "Stars and Stripes Forever," played as an encore last night, was, as usual, the hit of the evening as nearly every man, woman and child in the country is familiar with this all-American march, one of Sousa's earlier compositions, it did not stand out to any great extent because of the high standard of excellent and the careful selection of the balance of the numbers. Sousa's band is popular because it does not confine itself to "high brow" selections. All of Sousa's compositions, and many of them were played last night, have a verve and snap to them that carry an instant appeal to any lover of music. That he had the audience with him from beginning to end goes without saying. With a band like his and a program as presented last night, there could be no other result.

Beginning with the "Red Sarafan," with "El Capitan" played as an encore, to the last number, "Turkey in the Straw" with variations, the program was one continual delight. Mr. John Dolan proved his mastery of the cornet with "Centennial Polka" to which he responded with "Berceuse" as an encore. "Leaves from My Note Book" (Sousa) was a descriptive fantasy that combined nearly every possible combination in band music and was the longest and one of the most enjoyable numbers on the program. The encore in response to this selection was "Bullets and Bayonets," another Sousa composition.

Miss Marjorie Moody, who not only possesses a voice of wide range and clearness but a most appealing personality, sang "Ah Fores e Lui" (Verdi) to which she responded to the prolonged applause with "The American Girl" and, being recalled, "Our Boys Are Home Again," both Sousa compositions. "Golden Light" was then played by the band with an encore of Sousa's "U. S. Field Artillery."

The next number, "A Bouquet of Beloved Inspirations," entwined by Sousa, as the program stated, served

leader in the hearts of his audience. It was a medley of old selections, popular in their day and which never lose their charm, and which won instant approbation. For an encore the band played "Look for the Silver Lining," which shared with "The Stars and Stripes Forever" in being the hit of the evening.

Mr. George Carey, with his xylophone solo, "Witches' Dance," made such a decided hit he was recalled twice, played "Nola," the first time and "Ka-lu-a" the second. It was a rare treat to see and hear him play, many for the first time realizing the possibilities of this popular instrument.

The next number was "The Gallant Seventh" and the near immortal "Stars and Stripes Forever" was played as an encore, followed by "The High School Cadets."

Among the most delightful numbers of the evening were those played by Miss Caroline Thomas, violinist, whose first selection, "Romance and Finale from Second Concerto" was followed by "Souvenir." The little lady made one marvel that she could get such beautiful tones and technique out of her instrument. Her selections undoubtedly shared with the other outstanding treats of the evening.

"Turkey in the Straw," termed a "Cowboy Breakdown," closed the program presenting one of the most delightful evening's entertainment ever given in Rochester.

Miss Moody, soprano and Mr. Dolan on the cornet, with the addition of Miss Bambrick, harp, were the soloists at the matinee concert, when another typical Sousa program was rendered.

The band departed this morning in a special train on the Great Western for the twin cities where they will give concerts tonight and tomorrow.

Sousa was brought here under the auspices of Miss Mary Lawler who has again demonstrated that her efforts to give Rochester metropolitan attractions are being crowned with success.

MINNEAPOLIS MORNING TRIBUNE

THURSDAY OCTOBER 12 1922

### Sousa Applauds Clown Band and Impersonator at Lions Club Luncheon

John Philip Sousa, famous bandmaster, saw a burlesque impersonation of himself and listened to a clown band interpret "Stars and Stripes Forever" at the weekly luncheon of the Lions' club at Hotel Radisson yesterday noon.

When the clown band had finished and the long-haired director bowed to the applause of members of the club, Mr. Sousa arose from his chair and, laughingly said: "Wonderful! The band is great, but, director, where did you get that hair?" Mr. Sousa then turned to members of the club and showed them his head. The famous bandmaster is partially bald.

Following the luncheon, Mr. Sousa entertained members of the club with stories of his travels with the famous band. Congressman Walter Newton also spoke.

# Sousa and Band Again Captivate Duluth Audience

## March King on Last Tour, Is Given Great Ovation

By MAXINE F. SPENGLER.  
A martial blare of trumpets, and a steady accented roll from the drums, announced the opening number of the concert by Lieut. Com. John Philip Sousa and his famous band at the Armory last night.

However weak or hyphenated a strain of patriotism there may have been among the several thousand Duluth people at the first concert of Mrs. George S. Richards' All-Star course, it would have been difficult to find one whose feet did not keep time to the inspiring rhythm of Sousa's military band. The musicians themselves sat with a soldierly erectness, and, led by their fine conductor, swung from one selection to another with such disciplinary precision that the audience had scarcely breathing time to glance at the program.

The first selection was "The Red Sarafan"—Erichs, and before the applause which followed ceased, the band had begun Sousa's own "El Capitan" amid more applause.

One of his new compositions which was on the program is interestingly different from his march pieces: It is the suite, "Leaves From My Note Book," including "The Genial Hostess" and "The Camp-Fire Girls," which concludes with the clear voice of a maiden singing accompanied by ukeleles. The harpist accomplished a remarkable imitation of the thrum-thrum of the Hawaiian instruments and the oboes took the part of the voice. A cornet solo by John Dolan was enthusiastically received, and he played for an encore the "Berceuse" from Jocelyn which with its smooth beautiful melody and almost imperceptible accompaniment by the band was a delightful contrast. In this and several other violin and vocal solos the band instruments muted for the accompaniment, sounded very nearly like an orchestra of string instruments.

The majority of encores were old Sousa favorites, among them "Bullets and Bayonets," that piece which simply sweeps the audience along with it by its rapidity and vehemence. A similar number, "Field Artillery," with actual firing of guns and drums cannonading was a fitting climax to the first half of the program. In this, as in all his compositions, Sousa has a way of repeating one particular melody so that although he does not overwork it, by the end of the piece the audience is so familiar with it in various guises that the particular melody has become an old familiar refrain quite as reminiscent as the "Old Oaken Bucket."

In spite of the discouraging hugeness of the Armory Miss Marjorie Moody's singing was remarkably fine. A voice of excellent quality and sweetness, and a good technique, particularly in breath control, won Miss Moody two encores, "The Sweetest Story Ever Told" and "Comin' Through the Rye" which ended with a demure curtsy. There were two other soloists for the evening, George Carey, who played McDowell's "Witches Dance" as delightfully as several popular pieces in encore, "Kalu-a," being especially enjoyed by the high school youths who ushered. Miss Caroline Thomas played with ease and finish "Romance and Finale from Second Violin Concert," by Wieniawski, and for encore the harpist, who well deserved special mention on the program, accompanied her in "Souvenir."

The familiar march of Sousa's "The Stars and Stripes Forever" came to a conclusion with a spectacular lineup of the fifes, cornets and trombones across the front of the stage. But perhaps the most welcome of all the second half of the program was the familiar theme of the "Blue Danube."

The school children of the city yesterday heard Sousa in an afternoon concert. The Armory was more thoroughly crowded than in the evening. Besides the children from Duluth who attended in groups, two special trainloads from Superior normal enjoyed the concert.

Mr. Sousa is playing a very short season this year, having decided to close about Nov. 3. He has, however, been persuaded to lengthen it by two weeks, and judging by the size and enthusiasm of his audience wherever he goes, he will have to go on lengthening it for several more.

He's "all there is, there isn't any more."

## Duluthian, Personal Friend of Sousa, Greets Director

Among the group of representative men which included the reception delegation at the train yesterday morning, when John Phillip Sousa was escorted to Denfeld high school, was George L. Varney, executive secretary of the West Duluth Y. M. C. A. and personal friend of the march king.

Mr. Varney met Mr. Sousa several years ago through a chum, Arthur Bauer, known as the boy prodigy on the trombone. Mr. Bauer, who now is dead, was discovered by Arthur Pryor. Bauer then played with Conway's Military band of St. Louis, and later with Sousa.

Those who were in the party which met the band leader included: L. A. Barnes, president of the West Duluth Commercial club, and who introduced Mr. Sousa; S. M. Strain, secretary of the West Duluth Business Men's club; R. J. Coole, member of the board of education and candidate for state representative from the Fifty-ninth district; T. F. Wieland, E. G. Kreidler, Emil J. Zauft, Rev. W. J. Barr, Miss Dorothy Patton, faculty member of the Denfeld high school and Mr. Varney.

MILWAUKEE SENTINEL,  
MONDAY, OCTOBER 16, 1922

# SOUSA CHARMS BIG AUDITORIUM CROWD

## Thousands Enjoy Brilliant Program Rendered by His Band.

By CATHERINE PANNILL MEAD.

Sunday afternoon, at the Auditorium, presented the usual aspect of a steady stream of people surging down the aisles to listen to their beloved John Philip Sousa (lieutenant commander) and his wonderful band.

There are a few things in this world that have the distinction of being the only one, and of such is the big organization that thrilled several thousand persons sitting in rapt admiration, and producing salvos of applause after each number.

Last year Mr. Sousa's accident—he was thrown from his horse—made it necessary for his concert master to conduct about half the program, but this year he is out in full feather, sending those world famous marches across with all the verve and dash of twenty years ago. That familiar back, as straight as an Indian's, and those immaculately gloved hands, have probably led to wild enthusiasm more millions of people than any other conductor's in the world. There is something in the swing of the Sousa shoulders that stirs one's rhythmic complex, even if you have been hearing most of the numbers one way or another since you were knee high to the proverbial duck, and you thank your gods that you can still respond to the fascination of it.

### Is Given Ovation.

Sousa has a rhythmic and melodic sense that is unique and gives his every interpretation a something entirely individual. The finale of the Tschalkowsky Fourth symphony was an instance Sunday afternoon. It was given a brilliant reading that brought a genuine ovation; he could play anything for his audiences, no matter how classical, for they long ago decided that if it's Sousa it's all right. Then there was his own "Dwellers of the Western World," "Sheridan's Ride" and marches and marches, with all sorts of new effects including guns. He has gone Tschalkowsky's "1812 Overture" several better in the "U. S. Field Artillery." But you know how it was, you have all been there and helped swell the tumult in your own way.

### Praise for Soloist.

Several soloists added to the pleasure of the occasion. Miss Marjorie Moody, a young coloratura soprano, disclosed a voice of exceptionally lovely quality, and the smoothest flexibility. Her "Caro Nome" was a genuine grand opera performance, and was rewarded with two encores.

John Dolan's golden toned cornet, too, brought him honors, his air and variations ending with a most perfectly played chromatic cadenza. Two twittering piccolos did ample justice to "Fluttering Birds," and Miss Winifred Bambrick won hearty applause in a harp solo, "Fantasia, Op. 35," Alvars.

Mr. Sousa is playing a very short season this year, having decided to close about Nov. 3. He has, however, been persuaded to lengthen it by two weeks, and judging by the size and enthusiasm of his audience wherever he goes, he will have to go on lengthening it for several more.

He's "all there is, there isn't any more."

# MUSIC

## SOUSA BAND THRILLS CAPACITY AUDIENCE

### Auditorium Concert Lends Festive Military Flush to Music Season's Opening

By VICTOR NILSSON  
Lieutenant Commander John Phillip Sousa and his band provided the festive military flourish to the musical season at hand. The Auditorium was filled last night to capacity with an audience so absorbed in the program as to be almost solemn and not affording to crack a smile at the musical jokes perpetrated for fear of losing a single morsel in this feast of popular music lasting for 2½ hours with scarcely a pause. There was also an animated afternoon concert which could boast a fine performance of the finale of Chalkovsky's fourth symphony.

There was a time when the American public showed signs of becoming slightly blasé in its attitude toward the Sousa band and music. Then came the war and another wholesome exertion of American energy and vigor. And Sousa became a topnotcher again, the nation jubilantly realizing him as the supreme musical expression of its genius for preparedness and got-itiveness.

### Equipment Up to Sousa Form

When Confucius, the sage, some 2,500 years ago, undertook by long journeys through the empire to gather in the folk music of China, he wrote:

"If one should desire to know whether a realm is well governed, if its morals are good or bad, the quality of its music shall furnish forth the answer." Let the American people be faithful to Sousa's marches and its reputation for a clean and wholesome nation will stand posterity's musical test of scrutiny.

The equipment of Sousa's band was as wonderful this year as last, and the ensemble once more what it was in years past. There were no string bases as in the concert bands of an earlier decade, but a quintet of Sousaphones, or Helicon horns with their explosive craters turned upward, an army of more well known brasses and reeds, headed by an incomparable choir of clarinets with artistically capable soloists in every section.

### Lavish With Extra Numbers

Sousa himself was far more like himself in vivacity and goodhumored mannerisms than last year when suffering from the after effects of a serious accident and setting tempi which for fleetness and rhythmic vigor could be triumphantly realized only with such a band.

There was no strong adherence to the program as printed. The overture played was not "The Red Sarafan" and the violinist played Saint-Saens' "Introduction and Rondo Capriccioso" with its intricate Basque rhythms, instead of the Wieniawski number indicated. This made no difference to the audience, which above all was interested in the wealth of Sousa and Kern pieces, lavishly played as extra numbers, and which breathlessly awaited the grand moment when that march of marches, "The Stars and Stripes Forever," was to be triumphantly intoned. And it came.

THE MINNEAPOLIS DAILY NEWS OCTOBER 12, 1922.

# SOUSA BAND AT THE AUDITORIUM

BY H. A. BELLOWS.

Is it a sign of approaching second childhood, or was it because of the close proximity of two immensely enthusiastic youngsters, that yesterday's concerts by Sousa's band were so delightful? The marches, of which more anon, one always expects to enjoy, but Sousa's programs this year seem considerably better than they used to be. There is much less in the way of dolorous band transcriptions of standard orchestral music, and the few orchestral numbers so adapted lend themselves peculiarly well to such treatment. The outstanding example yesterday was the last movement of Tschalkowsky's Fourth symphony, which was played with such a lavishness of color and so much rhythmic energy that one almost forgot the absence of the strings.

The afternoon and evening programs together had not more than four of these adaptations. The other numbers were either Sousa or specialties. The latter are essential for the sake of variety, and they are always exceedingly good of their kind. For example, the cornet is a lamentable monument to human sentimentality, but such amazing playing as Mr. Dolan's lifts it into the domain of genuine music. "Caro Nome" and "Ah, fors' e lui" are not interesting songs, but when they are sung with a voice as sure, clear and flexible as Marjorie Moody's they are very pleasant to listen to. The same is true of Caroline Thomas' rendering of a Wieniaw-

For the climax, the four piccolos, the seven trombones and eight trumpets marched forward to return to fill the place with sound and enthusiasm.

### Soloists Pleas

Of the soloists, only the men were the same as last year. John Dolan, with flawless virtuosity, played a Bellstedt polka upon his cornet, and with sweet mellowness, but in too slow tempo, gave extra the "Berceuse" from Goddard's "Jocelyn." With whirlwind speed and unflinching skill George Carey played upon xylophone MacDowell's "Witches Dance," and in his double encores made his instrument more musical than many would think possible to attain. Marjorie Moody brought a fresh and pure soprano voice to bear upon her rendition of the great coloratura aria from "La Traviata" without particular adherence to the traditions in its execution. Caroline Thomas, with a tone that carried well and never became unmusical, played the violin bravura which Saint-Saens dedicated to Sarasate, but which Ysaeye made, his very own, playing as extra number Drdla's unaboldable "Souvenir," while Miss Moody sang two Sousa songs.

"Fanny" and "The American Girl," after her aria.

In Sousa's new suite, "Leaves From My Note Book," there was in the second number, or "The Camp Fire Girls," a very engaging incident in which an oboe, adorably played, took the voice of a maiden, while the harp imitated its ukelele accompaniment.

The whole closed with Guion's uproariously funny arrangement of that cowboy breakdown, "Turkey in the Straw," which is genuine American folk music, and which Percy Grainger just now is introducing into European concert halls.

THE EVANSVILLE PRESS, PAGE 11, OCT. 27.

# Sousa Likes Evansville Folks; Hopes to Return in Two Years

John Philip Sousa, famous band leader, likes Evansville folks.

"I'll try to return in about two years," he said, shortly before leaving for Nashville, Tenn., where his band has an engagement Friday night.

Sousa's band was heard by a large crowd at the Central high school auditorium, Thursday night.

Several months before the world hears Sousa's latest marches and musical numbers, the records are

made, Sousa said. "We make our records in New York City during our rest between tours. It is months after we make them before they are put on the market," he said.

Sousa played in Evansville two years ago in the coliseum.

ski violin movement; the thing itself is only moderately worth doing, but it is done well. George Carey is a most accomplished manipulator of the xylophone, and the Willson and Kunkel piccolo duet is a revelation of how pleasant this unpleasant little instrument can be.

### SOUSA OLD AND NEW.

The real point, though, is Sousa himself. Association means so much that no one who grew up in the days of "Washington Post" and "Manhattan Beach" can trust himself to judge fairly of Sousa's later work. The newer marches have not the magic of the older ones—for magic it genuinely is. Yesterday he played perhaps a dozen of his marches, and it was easy enough to see which one really drove home with their hearers. The newer compositions seem weak in melodic invention; they are exceedingly ingenious in instrumental coloring—some of them with quaint echoes of Russian orchestral inventiveness—but they have not the irresistible melodies which made Sousa's music in the nineties an integral part of American history.

I am heartily sorry for any one who did not feel a genuine thrill up and down his spine when the brasses lined themselves up across the front of the stage for the last part of "Stars and Stripes Forever," and blared gorgeously at a deafened but rapturous audience. Sousa is not above musical claptrap; the blank cartridge, the hammer and board, and sundry rattling and scraping noise-makers are overworked, but his brass might serve as a model to any orchestra in the world. The trombones are particularly fine, and in one of the marches they arose to do a superb bit of playing.

But it is neither fair nor possible to judge Sousa's band critically. The children are too young; for most of

their elders there is too much of his story bound up in the marches. Dispassionate judgment applies only to the newer compositions, to "Sheridan's Ride" and "The Gallant Seventh" and "Leaves From My Note Book," for instance, and these are interesting demonstrations of instrumental ingenuity, but they are not stirring. The band itself, granting the inevitable limitations of all wind bands, is an extraordinarily effective musical machine. And when it plays the old marches, it is reminding people of what is, after all, the most genuinely American music ever written. Some day, perhaps, there will be a real American symphony; meanwhile John Philip Sousa stands out as our one national composer, who caught his inspiration 25 years ago from the spirit of the whole country, and so wrote his music into America's history.

**Music**

**Sousa's Band.**

Sousa is an American institution of which we never weary. There is something refreshing in everything his band plays, and it makes no difference that we may have heard the same piece fifty or a hundred times before. The two programs played yesterday afternoon and evening at the Auditorium were quite typical; there was a sensible mixture of Sousa marches; Sousa Suites and Sousa songs with compositions by distinguished composers of other lands; altogether they gave a vast amount of pleasure to enthusiastic audiences.

As in past years the dean of American bandmasters has surrounded himself with a competent body of instrumentalists, and with the assistance of half a dozen soloists his concerts have won and deserve the patronage they receive. Anybody can take delight in the bright and sparkling rhythms that abound in every bit of music he wrote. There are times when indulgence in melodramatics rather antagonizes a soul attuned to finer things; but it may be observed that he never goes to extremes in this particular. A march, for example, like the "U. S. Artillery," a "resounding clash of arms," shocks people into enthusiasm; but it serves its purpose and we are likely to drift off in the next number into something almost at the other extreme.

In other words Sousa has sensed his American public with an exactitude that no other leader has approximated. He gives them the things they know and like, and incidentally is helping to build up a sure foundation for our musical future by introducing pieces that stand on a higher plane.

There may be some things in his readings that don't quite fit in with our accepted ideals, at the same time he keeps a firm hold on his patrons. It would not be a bad idea for ambitious young American composers to take a few leaves out of the Sousa book. He knows what he wants when he commences to write a piece of music and aims directly for it. It is this directness, sincerity and musical honesty that has endeared him to hundreds of thousands here and elsewhere.

There were encores galore, most of them old and tried favorites that the band could play standing on their heads; but no matter what position they played them in, the first wave of sound would rouse the hearers as no other organization can. Frankly this reviewer likes the Sousa band. It is super-excellent of its kind, and represents a development that has been instrumental in bringing many good things to pass in the musical world.

Is an encore desired by an audience, there is no prima donna stuff, a dozen or fifteen curtain calls—the encore is given promptly, followed immediately by others and then, on with the dance. It's a fine system to which the soloists have been trained, and these soloists are very good. A cornetist, John Dolan is a musical technician of distinction. He doubled and tripled tongued himself into the hearts of the people last night in short order and for good measure played exquisitely the Godard "Berceuse." The singer, Marjorie Moody

is also very good. She does things to the "Ah fors e lui" that are not legitimate, but her voice is pretty and of good quality, with adequate range.

But the soloists are all efficient: Caroline Thomas, violinist; George Carey, xylophonist; Winifred Bambrick, harpist and the two piccolo players, Messrs. Willson and Kundel, added their quota to the two concerts to the great satisfaction of everybody concerned.

—JAMES DAVIES.

**JOHN PHILIP SOUSA LUNCHEONS WITH CIVIC ORGANIZATIONS AND ENTERTAINS WITH TALK**

**Henry Clark Introduces Famous Band Master And Gives a Brief Outline of the Musician's Life in His Chosen Profession. Great Honors Have Been Conferred on World's March King.**

**PRESENT BAND IS BEST EVER SAYS SOUSA**

**Members of Band Frolic at Wolf This Morning During Short Stop.**

The present Sousa organization is the best he has ever had, according to John Philip Sousa today. He considers it his most complete aggregation during his many years as band leader.

Miss Marjorie Moody, vocalist with the band, was given high praise by Mr. Sousa. He states she appeared with the Boston Symphony orchestra and likens her to Galli Curci as a famous singer. She is a graduate of the Boston Conservatory of Music.

The younger men of the band played a short game of ball at Wolf this morning when the train was held up there for twenty minutes.

The organization travels with three pullmans and a baggage car. Instruments are valued at \$25,000, among which are five Sousaphones, a horn, which has been made and named for the band leader.

Lr. Sousa is one of the most traveled men in the world. He has gone over 800,000 miles of territory in the United States, has made two trips around the world and five trips to Europe.

John Phillip Sousa, march-king of the world, and foremost band master of all times, was a guest at the Chamber of Commerce luncheon at the Fay hotel today. He was introduced by Henry Clark, who spoke for the Kiwanis club as a whole.

Mr. Sousa, with his band of eighty pieces, will appear in concert here tonight at the high school auditorium. School children were entertained at a matinee this afternoon. The main performance will begin at eight o'clock this evening.

**Kiwanis Meeting.**

L. M. Barrett, speaking for the Chamber of Commerce told guests at the luncheon that the meeting was primarily Kiwanian, though all clubs of the city were represented. The Kiwanis club has sponsored the bringing of the All-Star course to Virginia, but Miss Julia Carter and Mrs. George Richards, he stated, are really responsible for the opportunity Virginians have to hear the march king and his band. He then turned the meeting over to Henry Clark, who spoke in introduction of Mr. Sousa.

**Began at Age of 17.**

Mr. Clark told the audience that there is scarcely a place in the world where Sousa's name is not a household word. The great bandman began his musical career at the age of 17, according to Mr. Clark, and conducted a Marine band for four years. Following that he took up his leadership of his present band and has conducted it for thirty years.

Sousa, Mr. Clark stated, has received the highest honors possible to bestow in England, France and Belgium, besides being the foremost musician of the United States. He was also heralded as a composer, poet and author, besides the most famous band leader—of this age or any other. His human, sympathetic nature is apparent in all phases of his fame, the speaker stated and he is willing to extend the bond to all classes.

Mr. Sousa entertained with a number of comic stories, and told of his pleasure in being able to give the people of the world the pleasure of music.

**SOUSA AND HIS BAND WAKE OLD TIME THRILLS**

**COMPOSITIONS, NEW AND OLD, BY "MARCH KING" ARE ENTHUSIASTICALLY ENCORED.**

There is always something exhilarating in listening to Sousa's band and the concerts at the Auditorium yesterday were no exceptions to the rule. The splendid organization and its genial conductor scored an emphatic success.

Lieutenant-Commander Sousa, albeit shorn of his old time whiskers, is the same trim, bland, soldierly figure familiar to music lovers the world over as his dignity and drollery are beloved. As of old, he infuses an incomparable snap and vitality into his music and his audience.

Beginning with Erich's Overture "The Red Sarafan", with its fine organ notes, the band responded to enthusiastic encores with Sousa's popular composition "King Cotton."

"Leaves from my Notebook", a new composition by Sousa proved immensely popular. The suite comprised "The Genial Hostess", graciousness personified; "The Campfire Girls", an exquisite number; and closes with a gay and colorful bit called "The Lively Flapper". Sousa's delightful march "On the Campus" furnished the encore.

Shots on the back of the stage added local color to Sousa's "U. S. Field Artillery."

"A bouquet of Beloved Inspirations" gave the audience snatches of many favorites. Kern's "Look for the Silver Lining" as its encore offered a striking bit of technique as the theme was carried from instrument to instrument.

The new Sousa march "The Gallant Seventh" was well received but with less spontaneity than the more familiar "Stars and Stripes Forever" which served as encore.

Excellent soloists gave variety to the program. The star was Miss Marjorie Moody in a coloratura aria from Verdi's "La Traviata." George Carey found in MacDowell's "Witches Dance" a good medium for the zyllophone. Miss Caroline Thomas's violin solo of "Romanza" and Finale from Second Concerto by Wienlawski, was well received while her encore of Drdla's "Soleil levant" made the audience happy as always when a popular favorite is heard. John Dolan was the opening soloist on the cornet. A charming harp player, not listed on the program occupied the center of the stage.

# Milwaukee Police Band to Play New March

## Under Sousa's Direction

The local police band were waiting to hear the Sousa musicians play his newest composition, The Gallant Seventh, over which there had been considerable given in eastern newspapers, and the Milwaukee Police band knew the piece and were capable of

playing it with a stir and snap that readily won admiration. Why not permit the police band to play the piece on the Auditorium stage together with Sousa's band at the afternoon concert next Sunday.

Members of the police band had long aspired to that point of perfection where their efforts would be compared with those of Sousa's, but they little dreamed that they would be so soon playing side by side with the highly trained Sousa musicians and under the direction of the celebrated bandmaster, John Philip Sousa himself.

Now they would experience a new thrill of knowing just how it felt when Sousa leads the band.

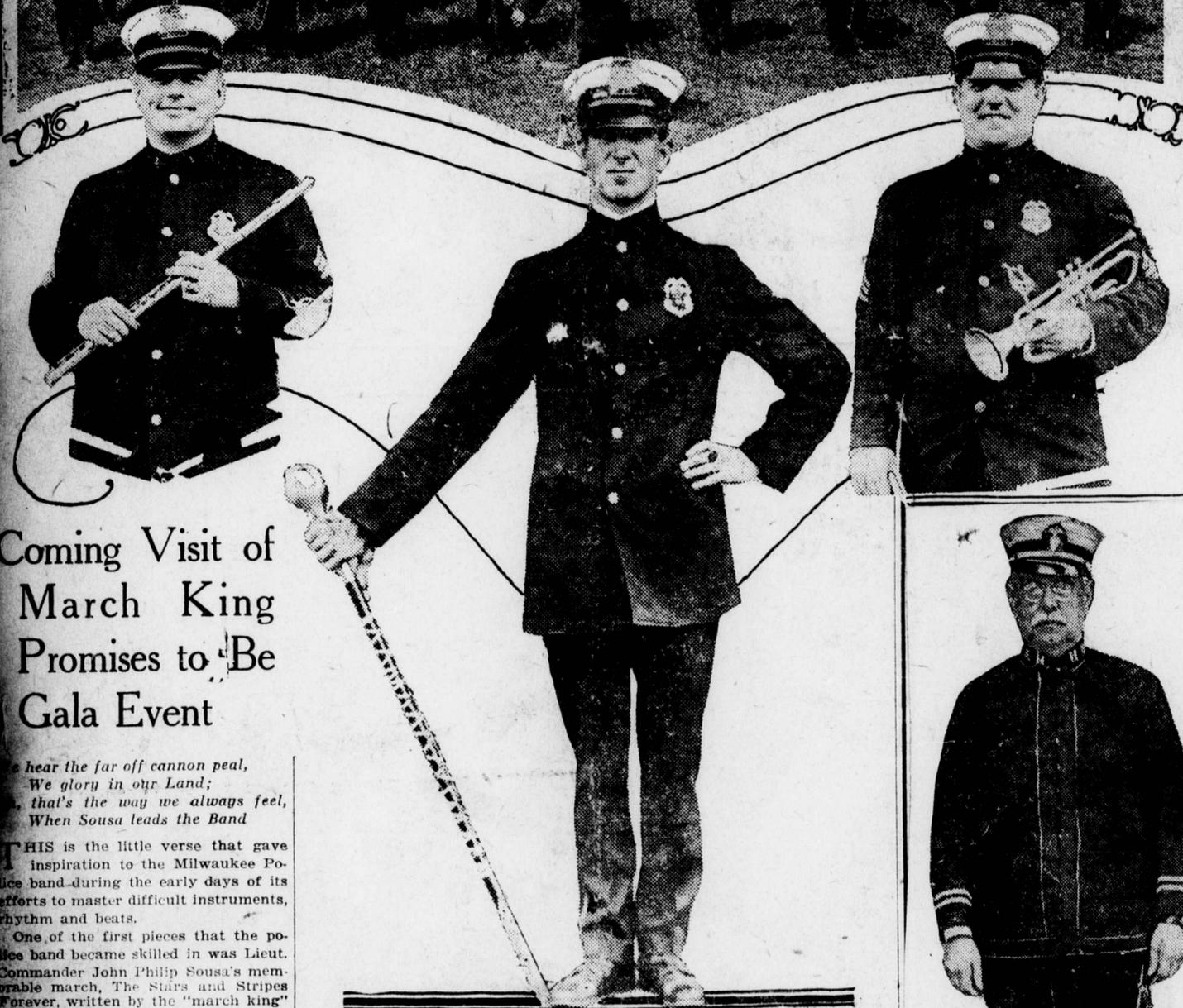
### Sousa Sponsors Project

Sousa has taken upon himself the role of sponsor for the Milwaukee Police band. He wants it to be recognized as the greatest band of any police department in the country.

Though members of the police band considered it a remarkable honor to play under the baton of Sousa, together with his own organization, the "march king" sent on assurances that he held in high esteem the courtesy extended him by this offer of the local police officers.

When Chief Laubenheimer speaks of "Milwaukee's Finest," he not only refers to his force of law enforcement officers as the most capable, but also to the expertness of his men as musicians, for this city boasts of one of the best police bands in the land. The Milwaukee Police band is more than a hobby with Chief Laubenheimer, who looks upon it as one of his most vital interests.

A year ago the Milwaukee Police



Above—"Milwaukee's Finest." When organized three years ago, four policemen were able to play an instrument; the band now has 71 musicians. Center—August Rusch, drum major; left, Sergt. Arthur Lehman, flute; right, Sergt. Harry Quinn, cornet.

### Coming Visit of March King Promises to Be Gala Event

Hear the far off cannon peal,  
We glory in our Land;  
That's the way we always feel,  
When Sousa leads the Band

THIS is the little verse that gave inspiration to the Milwaukee Police band during the early days of its efforts to master difficult instruments, rhythm and beats.

One of the first pieces that the police band became skilled in was Lieut. Commander John Philip Sousa's memorable march, The Stars and Stripes Forever, written by the "march king" 26 years ago.

A few months ago the police band received from Sousa's office his latest march, The Gallant Seventh, a stirring military piece, dedicated to the Seventh regiment of the New York national guard. This march promises to serve the eastern soldiers just as in Wisconsin, has the Badgers.

The local police band officers have practiced hard at rehearsals for sev-



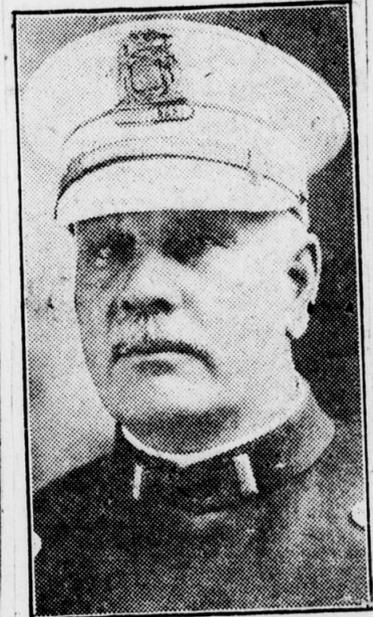
Lieut. Commander John Philip Sousa, the march king himself.

eral weeks to master this new Sousa march. Now they are to reap their reward.

Sousa received word last week that the Milwaukee Police band had mastered his latest composition and would be glad to play it for the composer upon his next visit to this city. But, unfortunately, soon came back word that Sousa and his band would come to Milwaukee this season on Sunday, Oct. 15, to give an afternoon and evening concert at the Auditorium. It would not be in keeping for the police band to play upon the street or at his hotel on a Sunday.

### To Sit Under King's Baton

It looked as if Sousa would have to come and go without hearing the policemen play his newest march, until Joseph C. Grieb, manager of the Auditorium, suggested a plan that was welcomed by the "march king" and his musicians, and received by the policemen as an opportunity more promising than they had ever dreamed possible.



Lieut. Joseph T. Heinemann, of fifth precinct, manager of the band.

band, a little more than an infant organization, upon the twenty-fifth anniversary of the writing of his Stars and Stripes Forever, decided to pay special tribute to its composer, whose marches they hoped soon to play in a manner that would win favor from the author as well as from their chief. They mastered the best known piece of music ever written by him and surprised the bandmaster and his men upon their arrival in the city.

When the train bearing Sousa and

his band pulled into the North Western depot, there stood the Milwaukee Police band, playing the veteran bandmaster's own composition, The Stars and Stripes Forever. Sousa was overwhelmed by the reception and more greatly surprised to discover that the local police department claimed such a fine musical organization. He did not hesitate to say so to Chief Laubenheimer, Lieut. Heinemann, commander of the band, and others who were on hand to meet him.

Not content with this surprise, the police band insisted on escorting Sousa to his hotel. Crowds lined the streets as "Milwaukee's Finest," playing stirring march music, with Sousa and his "estimable eighty," proceeded uptown.

### Extolls Performance

The lads in blue who had furnished the music at the depot were guests of Sousa and his band at the afternoon concert at the Auditorium. When Sousa went his way to give other concerts elsewhere throughout the country on his annual tour, he unconsciously enacted the role of a live advertising agency for the city of Milwaukee, for in every town he played last season, he told of the unexpected reception given him by the police department here. Nor did he forget the band and its musicians who had rendered this surprise. While talking with the director of the local police band, Sousa learned that the musical library of the new band was limited and that the members were anxious to try new pieces.

# Sousa's Shoes Are March King's Hobby

A large parcel of Sousa's shoes at Chief Laubenheimer's office. It contained complete orchestrations of every piece Sousa had written to date. Later the "march king" wrote the police band that as he did not anticipate the discontinuance of his greatest work, the writing of march music, it would be his pleasure to see that the local blue coats received orchestrations of any music he might compose.

## Hope for Special Number

Joseph C. Grieb, and others who know Sousa well and are aware of his attachment for the local police band, predict that it will not be long before the bandmaster dedicates to the Milwaukee Police band a special number, just as he has composed The Gallant Seventh for the New York National Guard's Seventh regiment. The inspiration for such a march may be received by the veteran bandman while leading the police musicians, on the Auditorium stage next Sunday, they point out.

They base their predictions for such events upon the fact that it was Wisconsin's own march, On, Wisconsin, which was responsible for Sousa writing The Gallant Seventh.

When the Thirty-second division went overseas during the war, its regimental bands were continually playing the martial air On, Wisconsin, which troops from other states soon began to look upon as the emblem of the Badgers. Even the French and English troops came to recognize the air as battle march of the Wisconsin soldiery. Regimental bands of the Thirty-second division played this stirring piece as the Red Arrow men were advanced into the front and marched to Chateau-Thierry, where the Badgers started the work that won for them an enviable record for gallantry.

After the armistice when the troops again returned home, the New Yorkers did not forget On, Wisconsin. It was made evident that the easterners wanted a musical piece to serve them as On, Wisconsin, did the Red Arrow men. And Sousa gave them one.



**I**F RAILWAY and motor propelled vehicles go out of business and shank's mares become the mode of travel, one American would not mind either the exercise or the sky-rocketing prices of footwear that would follow. He is John Philip Sousa, who probably has the best supply of footgear of any man living.

*"The time has come," the Walrus said, "to talk of many things, Of shoes and ships and sealing wax, of cabbages and kings."*

And to talk of the Sousa shoe collection is to talk of many things which include ships, cabbages, and even kings. The best thing about it all is that every pair in the hundred and odd pairs now on hand is a perfect fit and all in faultless condition with a goodly variety for all occasions.

The reason for the collection has its start in a boyhood experience, "which brought the responsibility of shoes forcibly to my mind accompanied by one of the most acute disappointments I ever suffered as a lad," to quote the March King's own words; and he went on, "I was only 16 and had been looking forward with great anticipation to a week's hunting trip; the end of the first day I was hors de combat and spent the remainder of the time indoors with tallow spread on my blisters so I could put on shoes to go home. That was lesson enough and I have never worn a shoe since that did not fit, to which I attribute not only my comfort, but my physical endurance depended on it and I never fell out of rank in 12 years of service nor in any line of march and some of them have been endurance tests."

### Each Pair Has a Story

What a host of memories were called up and what a memory the lieutenant commander has! As he related anecdote after anecdote, not only the places the shoes came from, the different methods of measure and manu-

facture but the places they have been worn, the experiences they have carried him through. With so many pairs and always new ones being added it is impossible entirely to wear out any of them so these shoes date back over his 30 years of active career as head of his own band, and have toured the entire world with five trips to Europe, where the band and its leader have appeared before crowned heads, when that was among the world's chief honors, to be decorated. Some of the boots worn on hunting expeditions in all parts of the world. Other boots have tramped to the rhythm of Stars and Stripes Forever and Semper Fidelis as Sousa led his band through crowded thoroughfares while women wept and men bared their heads and all thrilled to those inspired and stirring martial airs. Here is one pair of sturdy military boots on which 10,000 miles of march have left their mark, two worn spots at the top.

American boots, English boots, French boots, in fact there is not a pre-war nation but what is represented. In one group from Australia is a quaint pair of slippers of soft brown kid with a cuff of scarlet velvet. These he purchased as a souvenir of a visit to perhaps the only "Soleist" in the world. A unique experience it was when in Brisbane, Australia, he had the soles of his foot read and it was a necessary part of the proceeding to wear these slippers for a few minutes before the rite was performed. They are much too soft and pliable to make any impressions so they must have carried certain vibrations for one is assured with a merry twinkle behind his shining eyeglasses "it was a very good fortune indeed."

### Many Gift Boots

There is a beautiful pair of black hunting boots with an elaborate design stitched in white on the tops, a gift of the late President Roosevelt, and another pair which compels attention

is a marvelous pair of fur-lined and be-trimmed Esquimaux arctics, gifts of the late Commodore Peary.

Several pairs were added at one time during a concert season, which happened to be "Hunt Season" also, when a shoemaker in the village of South Sea, England, presented him with a pair of Wellington boots, "the really only proper shoes to be worn at the Hunt ball given as the grand finale of the season." They are of a golden brown buckskin or doeskin and such an excellent fit that several more pairs of different styles were ordered.

### Hike Did for a Dude

Remarking upon the natty appearance of his feet and that such a well shaped foot might make a less modest man than himself vain, he leaned back in his chair with his hand grasping the trimly shod foot resting on his knee as he replied: "Of course one should pay regard to appearance but not at the expense of comfort and with care they can be linked very nicely. I remember so well a house party at a country club just out of Washington which I attended when a young chap. One of the party, the one who perhaps made it most attractive, was a very pretty girl, a minister's daughter, and every boy in the crowd found her rather more or less attractive and all but one were upset by the monopoly one enjoyed—a boy dressed far and beyond the occasion, a regular 'dude hunter.' However, life has its little compensations and our revenge came quickly because the daytime hike in his dude boots fixed his feet so he sat out in the woods in the moonlight with his shoes off while we danced with the minister's daughter."

What a sensible fad to have! A collection not for ornament or clutter, but one that bespeaks usefulness, comfort and a sure path to health. It cannot be downed "spirits" but it can be said with "spirit:" Long may he march in his shoes, shoes, shoes!

12 *Sousa*  
Tel. Chelsea 8860  
OLD RELIABLE,  
**Henry Romeike**  
PRESS CLIPPINGS  
106 SEVENTH AVE., N. Y.  
BE SURE ITS HENRY  
(Other Romeikes May Disappoint)

THIS CLIPPING FROM THE  
SEP 29 1929  
*New Watchman*  
*Belleville Pa*

## Sousa Says America Now Leads in Music.

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

Sousa continued: "Let me cite an instance of the Americanism of our musicians. Last spring I took eighty-three men to Havana, Cuba, to give a series of concerts. I was obliged to obtain but three passports. Thirty years ago it is likely that I would have had to obtain eighty passports, for that many members of the organization would then of necessity be foreigners. It would have been impossible for me to engage an American band. Today the American musician stands at the front rank, and many of them are superior to those who come from abroad. My band is now made up of Americans, most of them native and all the others naturalized or on the way to naturalization. The others are but four in number.

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

# GREAT CONCERT GIVEN HERE BY SOUSA'S BAND

Famous Band Impresario and Musicians give Delightful Entertainment.

There is always something exhilarating in listening to Sousa's band and the concerts at the Auditorium Saturday were no exceptions to the rule. The splendid organization and its genial conductor scored an emphatic success.

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The concert was staged under the auspices of Eagles Concert Direction which is to be commended for the high class musical attractions being brought to Eau Claire. The latest coup in the booking of a deluxe attraction is that of engaging Galli Curci for an appearance here under the Eagles Concert Direction.

The latest coup by the Eagles Concert Direction in the way of securing stellar attractions is that of engaging Galli Curci, world famous opera singer, for an appearance here on Wednesday night, Nov. 8. Announcement of this engagement extraordinary was made Saturday night and created a mild sensation and set the music fans of Eau Claire on a keen edge of pleasant anticipation.

## Sousa Tells of Travels at Rotary Club Luncheon

John Phillip Sousa, the "March King," was the guest of the Rotary club, at their regular weekly luncheon held at the Jefferson hotel yesterday noon. Mr. Sousa gave a short talk telling of his experiences as a traveling band-master in Europe and America.

Professor William T. Van Buskirk, principal of Peoria High school, and John Brewer, principal of Whittier school, spoke on the necessity of education and its bearing on the life of the pupil.

A resolution was made inviting the Brotherhood of American Yeoman to establish their community home for orphans, in or near Peoria.

# Sousa, His Band and Soloists Please Thousands at Armory

March King Brings Thrills With Compositions New and Old.

By JAMES WATTS.

After hearing a Sousa concert one always goes home with that satisfied feeling of an evening well spent. The beloved old bandmaster somehow takes captive the mind and heart and one feels that the music, the musicians and the atmosphere are all Sousa. The name of Sousa has become so closely identified with the Stars and Stripes, patriotism and America that we think of him first as an American and next as a band leader and composer.

Duluth paid a wonderful tribute to the March King last night. About 3,500 people from Duluth, Superior and other cities of the North were at the New Armory, and Sousa with his great band of nearly 100 pieces and four talented soloists, gave a concert typical of the bandmaster's name and fame. This was the opening number of the All-Star course of Mrs. George S. Richards, and it set a standard that will be difficult to maintain from the standpoint of popularity.

However great the band and soloists on the program, it was Sousa himself that the big audience went to see, and it was Sousa's simplicity, quiet dignity and marvellous efficiency that impressed.

Old and New Selections.

The program was a delightful combination of old and new selections, with many of Sousa's own compositions featured. There were more encores than regular numbers, for audiences everywhere must hear "El Capitan," "Bullets and Bayonets," "The U. S. Field Artillery," Humoresque of "The Silver Lining," "Comrades of the Legion" and above all "The Stars and Stripes Forever." One may have heard "The Stars and Stripes Forever" a thousand times but nobody can hear it played by Sousa's band without getting a new thrill. One of the surprise encores was "The Blue Danube," which was one of the most keenly enjoyed.

Two new Sousa compositions were introduced. The first of these, a suite, "Leaves From My Notebook," includes "A Genial Hostess," a light, fanciful, sparkling bit, and the second, "The Camp-Fire Girls," being somewhat militant. Here the band paints beautiful and varied tone images with drum, brass and lighter effects. A new Sousa march, "The Gallant Seventh," is spirited and typical of the March King's best work.

A Sousa number that will long be remembered is "A Bouquet of Beloved Inspirations," made up of themes that everybody loves. These bits, creating an atmosphere of former days, were heartily enjoyed. The closing number of the band selections was "Turkey in the Straw," done in cowboy style.

Soloists Do Bit Well.

Four soloists, all of whom are excellent artists, featured the program.

MISS MARJORIE MOODY, soprano, sang very pleasingly. Her opening number was "Ah Fors e Lui" from "La Traviata" and the encore was "The Sweetest Story Ever Told." Miss Moody's voice is clear, sweet and sympathetic, while her delivery is free and natural.

MISS CAROLINE THOMAS, violinist, showed real talent in her rendering of "Romance and Finale" from the second concerto of Wieniawski, and was even more effective in her encore, "Souvenir."

GEORGE CAREY gave the program a new turn in giving several excellent xylophone solos, including "The Witches' Dance" by MacDowell and "Kalua." JOHN DOLAN gave a demonstration of cornet work in the "Centennial Polka" of Bellstedt that was greatly admired.

The concert as a whole was one of the most pleasing Duluth will hear for a long time and it is to be hoped that the March King will continue his annual journeys here for many years to come.

YESTERDAY afternoon children of Duluth, Superior and Proctor, numbering upward of 3,500, were given a special matinee at the Armory and the kiddies were enthusiastic in their greeting of the March King, whose fondness for children is well known. The children were from the public and parochial schools, the Model school of the State Teachers' college here and the Superior state normal school. The kiddies will never forget Sousa.

This matinee was given under the direction of Mrs. George S. Richards and Mrs. Ann Dixon, supervisor of music in the public schools here. All children were given admission tickets to the Sousa concert and that to be given by the Minneapolis Symphony orchestra at a nominal price.

ILLINOIS STATE REGISTER  
FRIDAY OCTOBER 20 1922

## YOUNG HARPIST TO APPEAR WITH SOUSA AND BAND

WINIFRED BAMBRICK, WHO TOOK NEW YORK BY STORM, IS COMING HERE.

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 patron of the March King, the unfailing 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 distinguish the playing of this new risen artist of the harp.

With the majority of her contemporary artists of this instrument here is no such union and balance of vigor and tenderness, brilliance and 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 of confidence that go far to win and hold those who see and hear her. Unlike other proficient harpists, Miss Bambrick is not limited or circumscribed by the worn-out traditions of harp literature and composition. She knows her classics as few living harpists know them, but she is also a progressive, a modern, a very-much-alive artist. Witness her amazing delivery of the ultra-modern harmonics of Debussy. Her luminous and potent phrasing of the works of Ravel, Dubois, Kastner, Schuetz and others. At every appearance with Sousa's band, this young harpist continues to astonish critics and amateurs, artists and laymen, with the roundness, clarity, crispness and contrasts of her tone. They are amazed and delighted with the unforeseen range and resources of the harp as she plays it. Reserved seats on sale at Arsenal tomorrow morning at 10 o'clock.

Thunderous applause from two thousand people followed the presentation of every number on the program of John Phillip Sousa and his band at the Shrine temple last night. Every seat under the huge dome of the temple was occupied, forming even a larger crowd than at the matinee performance, when a large audience, including more than 1,000 school children heard the musical organization recognized as the world's greatest. Jeannette Powers Block, noted Peoria violinist gave local color to the program with a violin solo, using as her selection the finale from Mendelssohn's Concerto. The evening program follows: Overture, "The Red Sarafan," Erichs. Cornet Solo, "Centennial Polka," Bellstedt; Mr. John Dolan. Suite, "Leaves From My Notebook," Sousa. Vocal Solo, "Ah Fors e Lui" from "La Traviata," Verdi; Miss Marjorie Moody. Intermezzo, "Golden Light," Bizet. "A Bouquet of Beloved Inspirations," entwined by Sousa. (a) Xylophone Solo, "Witches' Dance," MacDowell; George Carey. (b) March, "The Gallant Seventh," Sousa. Violin solo, Finale from Mendelssohn's Concerto, Jeannette Powers Block. Cowboy Breakdown, "Turkey in the Straw," Transcribed by Gulon.

# THEY STILL LIKE BANDMAN SOUSA

Presents Inevitable New March Better Than Ever.

Lieut. Com. John Phillip Sousa and his band drew to the Coliseum last night a great crowd to listen to a program which contained a wide enough range of selections to gratify any band music lover. He appeared under the auspices of the Des Moines Women's club, a share of the proceeds going to its building fund.

The program opened with Erich's overture, "The Red Sarafan," briskly executed, and Sousa responded to a hearty encore with his own march "El Capitan," which was as much of a favorite as the first number.

John Dolan, cornet soloist, and a veteran with Sousa's aggregation, showed his old skill in his rendition of "Centennial Polka," accompanied by the band.

"Leaves From My Notebook," three pieces by Sousa, comprised the third group on the program. The first, "The Genial Hostess," was a sprightly one, and the second, "The Campfire Girls," the best descriptive piece of music on the program. At the close of the latter number Sousa was presented with a bouquet of roses by Campfire girls of the city. The third number in the suite was "The Lively Flapper," rendered in a whirlwind fashion. The encore was "Bullets and Bayonets," another Sousa composition.

Miss Marjorie Moody sang "Ah Fors e Lui," from La Traviata, with easy manner, but without adherence to the traditions in its execution and without the vigor and color which might have set it off to greater advantage. She was better in her second number, "The Sweetest Story Ever Told," by Stults. As another encore she offered "The American Girl," a popular composition by Sousa.

The intermezzo "Golden Light," by Bizet, was well done by the whole band, and as an extra number the band played "The U. S. Field Artillery March" by Sousa, with the old artillery song winding

through it, bringing it to a crashing finish with the trombones carrying the motif.

The audience, demanding another encore, was gratified when Sousa called to the front of the platform an Iowa lad, R. Meredith Willson of Mason City, who played to the band's accompaniment.

The second half of the concert included "A Bouquet of Beloved Inspirations" entwined by Sousa, the Toreador song, Shuber's "Spring Song," and several other favorites with the overture from "William Tell," "Look for the Silver Lining" the old song with novel variations, was a popular encore.

George Carey was a wizard at the xylophone. "The Gallant Seventh," a new Sousa march, proved so popular that the audience called for "The Stars and Stripes Forever," and got it.

When it called for more, Sousa led his musicians through the "Blue Danube" waltz, and then struck up "On the Campus" for a third encore.

## Sousa Is Guest at Kiwanis Club Luncheon

John Phillip Sousa, who with his band appeared at the Coliseum last evening in concert, was the guest of the Kiwanis club at a luncheon held yesterday noon at Hotel Savery which was attended by two hundred members and guests of the organization. The Fourteenth cavalry band gave a program of Sousa marches and the famous leader and composer recounted some of his experiences during his American and European tours. Sousa was the guest of several other organizations at receptions during the day.

# ONE HUNDRED PIECE BAND

## A New Sousa Program. Entire Change for Each Concert, with the Following Artists Assisting:

Miss Marjorie Moody, Soprano  
Mr. Paul O. Gerhart, Oboe

Miss Winfred Bambrick, Harp  
Mr. Joseph De Luca, Euphonium

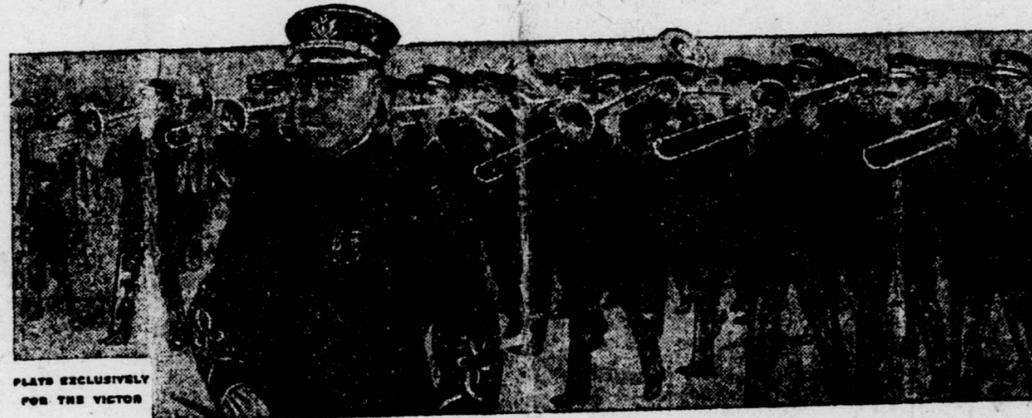
Mr. John Dolan, Cornet  
Mr. P. Meredith Wilson, Flute

Miss Caroline Thomas, Violin  
Mr. Geo. J. Carey, Xylophone

"Turkey in the Straw," a dancing humorous best described as a Cowboy "break-down," or de luxe "barn dance," and one of the quaintest whimsies from the March King's versatile pen, will be played by Sousa's Band in the concert here.

You can't keep abreast of the onward trend of real American music unless you hear the latest marches by Lieut.-Commander John Philip Sousa whose inimitable band will play them for you in the regular concert program of Sousa's Band here. And the composer directs them as none other could conduct them.

### THE WORLD'S GREATEST MUSICAL ORGANIZATION **SOUSA** AND HIS **BAND**



PLAYS EXCLUSIVELY FOR THE VICTOR

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, music organization in the world.

"Comrades of the Legion," one of the latest and most stirring of the irresistible marches by Lieut.-Commander John Philip Sousa, is the official quickstep of the American Legion and its popularity with the civilian public is unbounded.

**PRICES: Matinee, \$1.00, Children, 50c; Night, \$1.00 and \$1.50**  
**Box Seats, \$2.00, Plus Tax.** Reserved Seats on Sale at Arsenal Tomorrow at 10 A. M.

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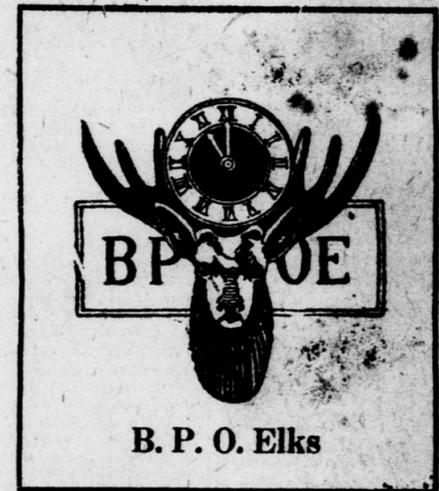
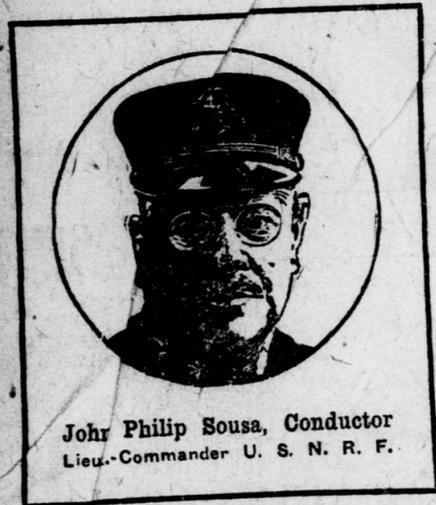
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# STATE ARSENAL, OCT. 21

## TOMORROW

### MATINEE and NIGHT

Under the Auspices of B. P. O. Elks



# SOUSA AND HIS BAND

*Matinee 2:30 — Night 8:30*

ONE HUNDRED PIECE BAND

# John Philip Sousa and Band Score Hit Before Big Davenport Audience

BY REX J. BALLARD

John Philip Sousa and his band came to Davenport last night and played for two hours and a half before one of the largest audiences that the Coliseum ever held.

Standing almost negligently before his master musicians the famous conductor almost idly moved his baton, or allowed his arms to sway in unison with the music; there was no conscious effort or startling gymnastics. It seemed as

if the band could have played without direction—almost.

Sousa made a hit—literally and figuratively. There was a bang, a tremendous, stirring character about each number, especially those of his own composition, that pulled each hearer erect in his or her seat, with a mighty desire to cheer.

The rattle of spurs, the clash of sabers, the booming of cannon, the shrill hum of flying shells, the drumfire of rapid hoof beats, the call to arms, the mighty surge of patriotic fervor—all were there with the vim and dash for which Sousa is famous.

The greatest moment of appreciation came at the close of "The U. S. Field Artillery," played as an encore just before the intermission. The most dashing and inspiring, perhaps, of all Sousa's marches, this number swept the audience along with its tide of action. When the reports of real guns on the stage added their staccato bark to the big drums, the audience with difficulty suppressed a wild desire to rise and cheer.

Miss Marjorie Moody, the soloist, sang "Ah Fors e Lui," from "La Traviata," by Verdi, and was applauded without stint. But when for encores she sang "The Sweetest Story Ever Told," by Stultz, and "Coming Through the Rye," she received an ovation.

Miss Moody possesses a soprano voice of exquisite quality, deep and

full, the tones rounding perfectly and the notes inexpressibly sweet. Difficult passages were sung with exceptional ease.

Perhaps the most enjoyable number played by the band was "A Bouquet of Beloved Inspirations," collected and put together by Sousa himself. As the notes said, "The compiler believes that the themes embodied in this number are universally admired by music lovers." Sousa was right. "William Tell" and "The Toreador" were two of the themes in the selection.

The success of the concert and the appeal it made to the audience were undoubtedly due to the fact that the composer played few strictly classical selections, but rather played those favorites which the audience knew and loved.

When a card announcing that "The Blue Danube" would be played as an encore, the audience received it with wild applause. The beautiful number was given with wonderful appreciation and sympathy.

"The Stars and Stripes Forever," "High School Cadets," "Bullets and Bayonets" and "El Capitan" were Sousa's compositions which were played as encores. "Look for the Silver Lining," by Kerns, was another encore.

Perhaps the most strictly classical number was given by Miss Caroline Thomas, violinist, who played Wienlawski's "Romance and Finale from Second Concerto," followed by Drdla's beautiful "Souvenir" for an encore. Both numbers were well received.

George Carey, xylophone soloist, played three delightful selections. The first, "The Witches Dance," by McDowell, was a revelation of intricate skill, the intricate runs and colorful passages being executed with wonderful precision.

For encores he played "Nola," by Arndt, and Kerns' "Kalu-A."

The cornet solo numbers played by John Dolan in the early part of the program were well executed, and received with pleasure. The first number was Bellstedt's "Centennial Polka," while for an encore the fascinating "Perceuse" from Jocelyn, by Goddard, was given.

When the closing number, "Turkey in the Straw," was begun, the big audience displayed a bit of characteristic American discourtesy by commencing to arrange its wraps, apparently forgetful of what it owed the composer for a delightful evening. A scattered applause at the end, and the audience was on its feet.

## THE TERRE HAUTE STAR,

OCTOBER 25, 1922

### BAND PROGRAMS PROVE DELIGHT

Sousa, Greeted by Packed Houses, Provides Novel Features in Concerts.

BY BRUCE M' CORMICK.

That there is only one Sousa's band and that John Philip Sousa is its conductor was proved beyond dispute by the band itself yesterday at matinee and night concerts at the Grand. A late matinee for public school children and teachers at 3:45 o'clock was arranged for by Mr. Jacobs and the response was such that the house was packed. Terre Haute seems to have outdone itself in honoring Sousa and his band.

A large committee of local professional musicians from theater orchestras and bands and managers of several theaters met the famous conductor at the Union depot yesterday morning as an expression of their esteem for America's most outstanding figure in the musical world. The committee was headed by R. Bond Townsley, conductor of the Indiana concert orchestra and president of the local musicians' union.

Yesterday's matinee program included standard music, one classical selection and a number of Sousa's own compositions, including some of the better known marches. Soloists were John Nolan, cornetist; Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist. The second part of the program was devoted to a novelty, "Showing Off the Company."

Novelty Act Is Pleasing.

Following Miss Bambrick's solo the stage was vacated and then the different sections of the band are introduced, each playing a selection to illustrate its special qualities. The first section to appear was the clarinet group, playing the polka from Delibes' ballet, "Sylvia." Following this section the other groups of instruments appeared, each playing individual selections. The whole resolved itself into a musical vaudeville that drew applause from the audience for each section.

The instruments of the various groups were named and their parts in the ensemble were described by Clarence Russell, librarian of the band. This work of Mr. Russell has distinct educational value and for this reason the novelty was arranged for especially for the benefit of the school children.

Sousa opened his matinee program with Goldmark's rustic dance, "The Country Wedding," and followed with an encore, the famous and inseparable from Sousa, "El Capitan" march. Sousa's rendition of "El Capitan" actually sends a shiver of delight down one's back. John Dolan pleased the audience with two solos. The first group was closed with something heavy, the finale to Tchaikowski's fourth symphony.

Liberal sprinkling the program were many of the old favorite marches: "High School Cadets," "Field Artillery" and "Stars and Stripes Forever." Although the famous "Stars and Stripes" has been played innumerable times by the band, each season brings something new in the interpretation and yesterday was no exception. Miss Moody sang "Caro Nome" from "Rigoletto" at the matinee and an aria from "La Traviata" at night.

## "CONCERT KING" PLEASES AUDIENCE

Sousa's Band Plays to Large Crowd of Music Lovers

Repeated bursts of applause and a constant demand for encores came from an appreciative audience that filled the men's gymnasium to overflowing at the matinee concert given by Sousa's eighty piece band, yesterday afternoon.

Dolan Pleases Audience

The band completely filled the large stage erected primarily for that purpose and when the famous leader made his appearance he was greeted with prolonged applause. The overture "The Red Sarafan," by Erichs was followed by a cornet solo by Mr. John Dolan, "The Centennial Polka" by Bellstedt, after which Mr. Dolan played a German composition as an encore.

Sousa's Composers Encored

The next number was a suite, "Leaves from my Notebook," composed by Sousa. The first selection of the suite was, "The Genial Hostess." The second selection was, "The Camp-Fire Girls," a pastoral poem which is a tribute to young girlhood. The third selection was "The Lively Flapper," which, in the words of Prof. Phillip G. Clapp, of the department of music, "was the wittiest number of the program." Sousa responded to the insistent demand for an encore with another of his own famous compositions, "Bullets and Bayonets."

Singer Honored Twice

Miss Marjorie Moody, soprano soloist, sang, "Ah Fors e Lui," from, "La Traviata," by Verdi, which was encored and she responded with, "The Sweetest Story Ever Told," by Stuz, and when the audience demanded more she sang, "Comin' Through the Rye."

The intermezzo, "Golden Light," by the entire band, was followed by another of Sousa's compositions, "U. S. Field Artillery."

Audience Likes Zylphones

"A Bouquet of Beloved Inspirations," composed by Sousa, gave the audience snatches of musical themes which Sousa believes are most universally admired by music lovers. The encore to this was, "Look for the Silver Lining," by Kern.

The third soloist was Mr. George Carey who played, "The Witches Dance," by Macdowell on the zylphones and when recalled played "Nola," by Arndt, and when recalled for the second time played, "Kalu," by Kern.

Again the band played a Sousa composition, "The Gallant Seventh," followed immediately by, "The Stars and Stripes Forever."

Miss Caroline Thomas, violin soloist, played, "The Romance and Finale from Second Concerto," and played as an encore to this, "Souvenir." The final selection was the Cowboy Breakdown, "Turkey in the Straw," transcribed by Guion.

## THE DES MOINES NEWS

Des Moines, Ia., Oct. 19, 1922

# Sousa's Band Is Heard At Coliseum In Superb Concert

BY HAZEL BETTS

A large audience heard John Philip Sousa's band in a superb concert at the Coliseum Wednesday night. Opening with Erichs' brisk overture, "The Red Sarafan," and closing with one of Sousa's own compositions, the program embraced a wide range of selections.

Three Sousa numbers were included on the main program and at least a half dozen of his compositions were used as encores. Two of these were heard for the first time here—"Leaves From My Note-book," a suite comprising three pieces, and "The Gallant Seventh," his newest march.

One of the most auspicious numbers on the program was the Sousa suite. The first piece is "The Genial Hostess," a spritely strain; the second, dedicated to the Camp Fire Girls and bearing that organization's name, is a most descriptive and colorful piece. "The Lively Flapper," the final in the suite, was given a whirlwind rendition.

John Dolan, veteran cornet soloist with the Sousa aggregation, played "Centennial Polka" with the band with the same skill that has won him a place in the foremost ranks of cornet players.

An Iowa flutist, R. Meredith Willson of Waterloo, was called to the platform by Sousa and played two numbers with the band.

Mr. George Carey, a recent recruit in the band, proved himself an able xylophonist when he played Mac Dowell's "Witches' Dance."

Sousa's new march, "The Gallant Seventh," called for three encores, "Stars and Stripes Forever," "Blue Danube Waltz" and "On the Campus."

Sousa and his band appeared here under the auspices of the Des Moines Women's Club and a part of the proceeds will be turned to the building fund of the club.

## ST. LOUIS POST-DISPATCH

MONDAY, OCTOBER 23, 1922.

### Sousa's Band Gives Two Lively Concerts at Odeon

Numbers Range From Symphonic to Musical Comedy Excerpts, Including Leader's Sparkling Marches.

John Philip Sousa and his band entertained two audiences at the Odeon yesterday afternoon and evening, with programs ranging from classic to vernacular music. The finale to Tchaikowsky's Fourth Symphony vied with a medley from musical shows; but the resounding applause was reserved for the leader's own tingling marches, beginning with the veteran "El Capitan" and advancing to his latest piece, "The Gallant Seventh."

Sousa also presented two of his essays in a less familiar field, that of program music. An effective suite, "Leaves From My Sketch Book," offered portraits of "The Genial Hostess" and "The Lively Flapper," besides a description of an evening with "The Camp-Fire Girls." Another suite, "Dwellers of the Western World," characterized "The Red Man," "The White Man" and "The Black Man."

Several soloists assisted—Miss Marjorie Wood, who has a beautiful soprano; John Dolan, an expert cornetist; Miss Caroline Thomas, violinist, and George Carey, a nimble clatterer on the xylophone. Encores doubled the length of both programs.

# SOUSA'S BAND IN WONDERFUL CONCERT

Tremendous Crowd Enjoys Old Favorite.

BY HELEN KEEFNER FAIRALL  
When better band music is written and there are better bands than Sousa's which played at the Coliseum last night, it is a safe wager that John Philip Sousa will write the music for another band all his own.

It was a stirring program replete with variety and the general excellence for which Sousa and his band have long been famous.

Everyone in the audience—and it was almost a capacity audience too—was happy. Classicists, romanticists, modernists and those who confessed to a love of syncopation, all were catered to.

In addition there were five excellent soloists John Dolan, cornetist; Miss Marjorie Moody, soprano; Mr. George Carey, xylophonist; Miss Caroline Thomas, violinist; and Mr. & Meredith Wilson of Mason City, Ia., flautist.

John Philip Sousa, despite a late beginning put his program through with such a dash that no less than fourteen encores were offered and snatched up by the enthusiastic audience. Among them were: El Capitan, Berceuse from "Jocelyn," Bullets and Bayonets, The American Girl, Nola, Ka-lu-a, On the Campus, Stars and Stripes Forever, U. S. Field Artillery, Humeresque of the Silver Lining from "Sally," and "Blue Danube Waltz."

On the program were three new numbers by the famous band leader and composer. The Suite, "Leaves from my Note Book" composed of "The Genial Hostess," "The Campfire Girls" and "The Lively Flapper" was a most interesting compilation. All were descriptive music and imitative phrases abounded. "The Gallant Seventh" is Mr. Sousa's new patriotic march and a certain producer of patriotic fervor. But with its excellence it could not rouse the enthusiasm which "The Stars and Stripes Forever" provoked. The latter was given an interesting rendition with first the flutes, then the cornets and horns coming to the front of the platform to flare out their call to patriotism. Perhaps the most artistic of the three numbers was "A Bouquet of Beloved Inspirations" entwined by Mr. Sousa. It embraced familiar bits of opera and song of a more classical vein. And in his usual careful musicianly way, Mr. Sousa has blended and tied them together until they are truly a "Bouquet."

One has the suspicion that Mr. Sousa's band is made up of soloists and when three of them stepped from the ranks to play their solo parts the suspicion became almost a certainty. Mr. Dolan is an excellent cornetist, Mr. Carey had half the feet in the house beating time to his syncopation, and our own Iowa musician, Mr. Wilson, offered a Chaminade number.

Miss Moody, the soprano, possesses a soprano of coloratura qualities and Violetta's aria "Ah, Fors e Lui" was presented in quite an artistic style. Miss Thomas, the violinist, was called upon to encore her Wieniawski number with Drdla's "Souvenir."

A pleasant feature was the presentation of a huge bouquet to Mr. Sousa by two Campfire girls, Misses Esther Lynde and Alice Bolton following the rendering of the "Campfire Girls" by the band. The two girls represented the Campfire Girls of Des Moines.

All in all, the evening was a triumph for Mr. Sousa, gallant gentleman and artist. America has been greatly blessed in having so great a musician, so talented a composer, and so fine a leader. He marks out a trail for those who are ambitious for America's music.

The Des Moines Women's club under whose auspices the concert was given will benefit financially an dthe city artistically by Mr. Sousa's visit.

# Campfire Girls Welcome Sousa



Left to right: Esther Lynde, Commander John Philip Sousa and Alice Bolton. Des Moines Camp Fire Girls brought greetings to Lieut. Commander John Philip Sousa on Wednesday, in return for his courtesy of including in his program his number dedicated to the Camp Fire Girls. Miss Esther Lynde and Miss Alice Bolton are shown with the famous band master at Hotel Ft. Des Moines. At the concert Wednesday evening the same girls presented him with a large bouquet, following the playing of their number. They wore their ceremonial gowns.

## SOUSA GUEST OF LOCAL K'WANIAN'S

### Famous Bandmaster Tells Series of Stories.

John Philip Sousa, famous band master, was guest of the Kiwanis club upon his arrival in Des Moines yesterday. Altho his special train was late he was in time to tell a series of stories. Sousa is a mem-

ber of the Kiwanis club at Washington. Bandmaster Roache and the famous 14th cavalry band, were guests of the club, and gave the complimented guest a musical greeting.

William Koch, past potentate of Za-Ga-Zig temple, represented a number of Shriners who were guests of the club to assist in welcoming Noble Sousa of Almas temple, Washington. Mr. Koch spoke briefly and was enthusiastically received as was also Ed O'Dea, local Rotarian.

President Burt German and Dr. Paul Atkins put over a burlesque Sousa performance while waiting for the special train. No less than

four fake Sousas were involved in this affair. Ira Nelson gave the attendance prize.

## JOHN PHILIP SOUSA AND BAND HEARD IN CADLE TABERNACLE

John Philip Sousa fans had their inning at the Cadle Tabernacle last evening; the "march king" and his "Gallant 7th" offered their usually excellent program of old and new selections, with the assistance of three or four highly capable soloists.

Miss Marjorie Moody, soprano soloist, scored a hit as distinctive as the band itself. On the program for only one selection, "Ah Fors e Lui," from Verdi's "La Traviata," she was called back for three encores and offered in a voice of pleasing delicateness Stull's "Sweetest Story Ever Told," "Coming Through the Rye" and Sousa's "The American Girl." George Carey's success was almost as marked on the xylophone. His solo was MacDowell's "Witches' Dance" and in response to applause he offered "Nola" and "Ka-Lu-Ah," two pieces of popular music.

The other soloists were Miss Caroline Thomas, whose violin offerings were "Romance" and "Finale" from Wieniawski's "Second concerto," and the plaintive "Souvenir," and John Dolan, cornetist, who played Bellstedt's "Centennial Polka," and "Berceuse" from "Jocelyn," as an encore.

In most of the instances the encores of the band were better selected and better executed than the numbers for which they served as response. The applause for Erich's "The Red Sarafan" evoked Mr. Sousa's own "El Capitan,"

a swinging air. "The Gallant 7th," a new march, was encored with the much more popular "Stars and Stripes Forever," and, in turn, "Semper Fidelis," another old favorite. Gulyon's transcription of "Turkey in the Straw" served as a finale. The intermezzo was a beautifully played version of Bizet's "Golden Light," the encore was "U. S. Field Artillery."

On the program were two other new selections by the band leader. One was "A Bouquet of Beloved Inspirations," a clever compilation of various popular themes. The other was a descriptive suite, "Leaves from My Notebook." "The Genial Hostess" is a graceful entertainer. "The Camp Fire Girls" represents a group of camp fire girls who build a fire, spread their blankets and retire after a few songs. "The Lively Flapper" is a vivacious, bright melody.

THE INDIANAPOLIS STAR, THURSDAY, OCTOBER 26, 1922.

# MUSIC LOVERS ENJOY SOUSA'S BAND CONCERT

Great Leader Conducts Program With Wide Range in Selections.

John Philip Sousa came to Des Moines and proved to the 7,000 music lovers who foregathered at the Coliseum Wednesday night that after all there is only one Sousa and only one Sousa's band.

With a program ranging from the overture "The Red Sarafan" to the brilliant and militant "Stars and Stripes Forever" the great conductor and late Lieutenant-Commander in Uncle Sam's navy presented an evening of musical enjoyment of sufficient variety and scope to satisfy every individual craving no matter what his taste.

### Individual Artists.

With a brilliancy and deftness of touch that is peculiarly his own the great conductor directed his eighty piece musical organization without the gymnastics and theatrics which lesser conductors feign and charge off to "temperament."

A group of individual artists added to and gave diversity to the Sousa program.

John Dolan veteran cornet soloist played the "Centennial Polka" and then came back with an encore of "El Capitan."

### Mason City Boy.

Miss Marjorie Moody, soprano soloist was better received with the popular "The American Girl" than with "Ah Fors e Lui" from La Traviata.

Miss Caroline Thomas played a group of violin selections. R. Meredith Willson, Mason City boy appeared as flute soloist with the organization.

George Carey's xylophone solos were quite the joy spot of the individual offerings however. The swing andrhythm of "Nola" and "Kalua" two popular offerings given as encores struck a sympathetic note in the hearts of his hearers and they wanted even a bit more of his brand of entertainment than they got.

### Women's Club Profits.

The high mark of the evening's program was the playing of Sousa's own "Stars and Stripes Forever." The great conductor has improved upon the presentation of this stirring selection by bringing both cornet and slide trombone sections to the front of the platform.

In addition to leaving the city again sure that Des Moines likes and will support good band music, the Sousa organization departs leaving the building fund of the Des Moines woman's club enriched by some \$411.12, it's share in the evening's receipts.

# THE PEORIA DAILY JOURNAL

OCTOBER 21, 1922.

## SOUSA PLAYS TO CAPACITY CROWDS

Capacity audiences greeted John Philip Sousa and his band, at both matinee and evening performances, given at the Shrine Temple on Friday. Enthusiastic applause greeted every member on the program at the evening performance, and were given with the dash and splendid uniformity of tone, which marks the work of this organization as the finest in the world.

Jeanette Powers Block, noted violinist, gave several numbers with the perfect technique, sympathy of touch and beauty of tone, that characterizes all her performances.

## Piccolo Has Its Day With Sousa's Band

One reason for Sousa's greatness must be his attention to details and the little things.

Who but the greatest band master in the world would glorify the lowly and much maligned piccolo?

Who but Sousa would stop a whole great band and let the piccolo players dominate the boards?

Pushing in all the stops on the band, which so much resembles a mighty organ responding to the wave of a magic wand, Sousa pulled out the piccolo stop and four young men advanced to the front and center during the playing of "Stars and stripes Forever".

And then the piccolo came into its own.

The four proud young men, a piccolo quartet, held the boards.

But it was not for long.

A squad of cornets and a squad of trombones advanced on the flanks of the piccolo quartet and

The piccolo's day was over.

# SOUSA, WORLD FAMOUS ARTIST VISITS ATHENS

Greatest Bandmaster of All Time Explodes Press Agent's "Yarn" About His "U. S. A." Patronymic

Lieutenant Commander John Phillip Sousa, the world's greatest bandmaster, known to all ends of the earth as the "March King", returned to Iowa City today—to the university city that in the past has been delighted to honor the greatest director of all time, and the stellar composer of his era.

Once more, Iowa City is more than glad to bid the great musical star welcome to the Hawkeye orbit, wherein he has moved to the joy of one and all on other occasions, in recent years.

The Sousa entourage arrived this morning, shortly after 10 o'clock and will leave immediately after the concert this afternoon, at the men's gymnasium, for Danport, where an evening concert is to be given.

Mr. Sousa is always pleased to visit Iowa City. He declared to a representative of the Press-Citizen that he admires this beautiful city greatly, and is deeply interested in its wonderful \$1,000,000,000 educational plant, with its stately buildings, and beautiful campus.

Since the great artist was here a few years ago, the university has continued its notable growth as to numbers and importance; equipment, and acreage; and Lieut. Commander Sousa is glad of it.

Quaint Tale of His Name.  
Mr. Sousa tells a quaint tale concerning his name, to a representative of the Press-Citizen.

In newspapers all over the world has been printed a story that the name "Sousa" was a coined one, and Lieut. Commander Sousa was asked if this were true.

"Absolutely false," he emphatically declared, and then with considerable blitheness continued.

"The fable of the supposed origin of my name," he added, "really is a good one, and, like all ingenious fables, permits of international variations.

"The German version of the legend 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 tale 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 my patronymic.

Good Advertising in It  
"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 programs usually find their way 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, 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.

Press Agent Responsible  
"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.

Here's Real Truth—Read It  
"Seriously, I was born on the 6th day of November, 1854, in G. Street, S. E., 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 Phillip at Dr. Finkel's Church in Twenty-second Street, N. W., 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 VOTED NEW MEMBER ROTARY CLUB

Noted Bandmaster Elected Unanimously After His Address Today

Lieutenant Commander John Phillip Sousa, leader of the world-famous band that bears his name, and honorary member of 27 Rotary clubs in the United States, was greeted by the Iowa City Rotary club at its weekly noon day luncheon today with loud applause, the singing of "Old Gold" and other songs as he entered the private dining room of Hotel Jefferson to dine with his fellow Rotarians as their guest of honor.

Prof. Orrie E. Klingaman introduced Prof. Philip G. Clapp, supervisor of music of the University of Iowa, to whom much credit is due for bringing Sousa's band again to Iowa City, and Prof. Clapp in turn introduced the famous bandmaster.

Sousa proved himself quite capable an after dinner speaker as he is famous as a musician, and in a gracious little address told a number of his experiences in this country and abroad. His speech was filled with wit and humor, and greatly enjoyed by his hearers whose appreciation was neatly expressed by President Ira J. Houston.

At the conclusion of President Houston's talk, Sousa was unanimously elected an honorary member of the Iowa City Rotary club, making 28 American Rotary clubs of which he is an honorary member.

Besides the other guests, Congressman Harry E. Hull spoke briefly about the way they do things in congress, and Coach Howard H. Jones, in a short address, expressed the belief that our football team will have it harder since the victory at Yale last Saturday, because of the wholesome respect other elevens will have for them, and thus work all the harder to beat them.

Visitors at the luncheon today besides the guest of honor, were Congressman Harry E. Hull, guest of Mr. J. Ervin Evans; Rotarian Leigh H. Wallace, of Washington, guest of his son, Mr. Ben P. Wallace; Mr. W. C. Edson, of Storm Lake, who has joined the University of Iowa family, guest of Dr. Walter A. Jessup; Judge O. A. Byington, of Iowa City, guest of Mr. Merritt C. Speidel, Judge R. G. Popham, of Marengo, guest of Mr. Ralph L. Dunlap; Rotarian Henry W. Mercer, of Ottumwa, guest of his father, Mr. Samuel W. Mercer; Lion Fred Huebner, of Iowa City, guest of Mr. James L. Luscombe; Prof. Philip G. Clapp (of Iowa City, guest of Prof. Orrie E. Klingaman, and Rotarian Al E. Hindorf, of Newton, former president of the Newton Rotary club, the club.

# INDIANAPOLIS KIWANIAN

Volume II

TUESDAY, OCTOBER 24, 1922

Number 43

## John Phillip Sousa — Next Wednesday

The World's Famous Band Master Will Be Principal Speaker

Miss Marjorie Moody, Prima Dona, Will Sing.

The principal speaker at tomorrow's meeting will be John Phillip Sousa, the nation's most beloved band master, who comes to the city with his eighty musicians to fill an engagement Wednesday night at the Cadle Tabernacle. Accompanying Sousa will be his prima donna, Miss Marjorie Moody, whose wonderful voice we will be privileged to hear. Conductor Sousa will probably speak on the "Americanization of Music." In a recent interview the famous band master said:

"We do not need to go abroad for musicians, for we have as fine instrumentalists and singers in this country as may be found anywhere. There are no better bands or symphony orchestras than America is hearing daily, and these organizations are largely made up of Americans whose musical education was obtained in this country. I want to cite an instance of the Americanism of our musicians," he added. "Last spring I took eighty-three men to Havana, Cuba, to give a series of concerts. I was obliged to obtain but three passports. Thirty years ago it is likely that I would have had to obtain eighty passports, for that many members of the organization would then, of necessity, have been foreigners. It would have been impossible for me to engage an American Band. Today the American musician stands in the front rank and many of them are superior to those who come from abroad. My band is now made up of Americans—most of them natives, and all the others naturalized or on the way to naturalization. The 'others' by the way, are but four in number."

The Program Committee: C. H. Wallerich, Chairman, R. V. Law, O. C. Nettlet, Owen Pickens and H. W. Taylor, assisted by Jack Cull, are entitled to "150,000 extra credits" for providing a program of such calibre.

### THE PEORIA STAR,

SATURDAY, OCTOBER 21, 1922.

#### THE MARCH KING.

There is something about John Phillip Sousa—an imponderable magnetism, to quote Mr. Sheppard Butler, of the Chicago Tribune, which sets him apart from the ordinary, or if you please, extraordinary bandmasters of the world. He plays upon his organization as an artist might play upon a great organ. When an individual is able to cause sixty-five or seventy men, playing brass and reed instruments to play an accompaniment to the human voice in such a manner as Mr. Sousa did last night, it is cause for remarks. Sousa is evidently to the manor born, musically speaking, and has so far surpassed all his contemporaries as to make comparisons odious. And it is gratifying to be able to state in this connection that the playing of Mrs. Block was fully in keeping with the magnificent organization of which she was for some years a member. It was a soul-satisfying evening's entertainment.

## St. Louis Daily Globe-Democrat, Monday

Sousa and His Band Provide St. Louisans with Musical Treat

World-Famed Musicians Give Two Sunday Concerts at Odeon.

Lieutenant Commander John Phillip Sousa and his band gave two large audiences each a truly musical treat at the Odeon yesterday afternoon and evening. It was merely another case of the expected happening. The conductor is the same genial and sensitive musician and gentleman of former years and his band the same sonorous, harmonious and interesting aggregation of high-grade musical talent. Both Sunday programs were liberal to a fault, and if the encores consisted mainly of Sousa marches they were the numbers the audiences mostly doted on and it were poor showmanship not to have supplied them.

The band's tonal beauty continues unrivaled. The brasses, big and little, displayed at times a flute-like quality, so tenderly the performers evoked their sounds. Some of us would be pleased to be assured that our own Symphony Orchestra the oncoming season had such woodwinds, especially such as flutes and bassoons, as Sousa has. The main reed section, the clarinets, have developed a unison just short of uncanny. Concert-goers are familiar with that sentence for flutes in Weber's "Invitation to the Dance"—a very rapid, limpid cadenza. Every time it is played one wonders whether the breath of the symphony flutists will hold out in this instance. Well, Sousa's clarinet section—instruments requiring a much greater and more sustained breath-volume—played that passage yesterday afternoon so easily and sustainedly as to cause unwonted rejoicing among the cognoscenti.

#### Rollicking Harmonies.

And so it was with many other tours de force. The utmost attainable rapidity for wind instruments was exemplified in such rollicking pieces as "Turkey in the Straw," where the morose battery of double tubas, bombardons and euphoniums seemed not to lag one whit behind the tricky piccolos in sustaining the airs.

For sheer beauty of metal intonation Sousa's presentation of Bizet's "Golden Light" was altogether splendid and the true comedy effect was imparted when, in one of the added numbers, the air was carried, one note at a time, by the entire range of instruments, cymbals following tubas, clarinet following horn, and so forth. In "A Bouquet of Beloved Inspirations," entwined in potpourri form by Sousa, we heard the liveliest capers and rallies. Each instrument seemed to be playing ad libitum, but they were held firmly together by the conductor's almost invisible time-beating, this exhibition of discipline adding not a little to the enjoyment of the moment.

Not content with a full and free display of his band's entertaining capabilities, Sousa offered four soloists: Marjorie Moody, soprano; Caroline Thomas, violinist; John Dolan, cornetist, and George Carey, xylophonist.

#### Xylophone Solo Pleases.

Naturally with so many jazzy measures going before, the xylophone solo of George Carey caught the fancy of the house. This performer's work is not to be confounded with what is heard in the vaudeville; for it makes of the wooden bars and their underhanging resonance chambers something akin to a musical instrument, and not a mere noise machine. Miss Moody's voice, while not rich, is clear and flexible. Her essay of the favorite "Traviata" aria was commendable in that she fully employed her intellectual and vocal resources. Miss Thomas, in her rendition of the "Romance and Finale" from Wieniawski's Concerto No. 2, revealed a deft manipulation of the instrument and her encore, Drida's "Souvenir" with harp accompaniment, was one of the gems of the occasion.

Much in praise of Cornetist Dolan might be submitted here, but it suffices to say that few performers on what is now a more or less thankless apparatus, have a better tone or are capable of nimbler triple-tonguing. He played the Cincinnati virtuoso Bellstedt's "Centennial Polka" amazingly well and satisfied completely all lovers of genuine music by the excellent manner in which he gave, as an encore the Berceuse from Godard's "Jocelyn."

## DECATUR REVIEW

October 24, 1922.

### John Philip Sousa

With a typical Sousa program the large Sousa band pleased a rather small house at the Lincoln Square theater Monday afternoon.

As usual the quality of tone of the big organization because of the excellent corps of brasses in both the cornet and bass sections was very good and there was a depth and resonance which was very pleasing.

The usual semi-military compositions predominated in the program but as the leader was liberal with encores a considerable number of lighter compositions were played during the afternoon.

Many Decatur persons present at the concert were particularly interested in the playing of Mrs. Caroline Powers Thomas, a former Decatur girl and now violin soloist with Sousa.

She played Saint Saen's "Rondo Capriccio" instead of the Wieniawski number on the program and for her encore gave the ever delightful and very familiar "Souvenir" of Drida.

At the conclusion of her encore Mrs. Thomas received a huge sheaf of roses from her Decatur admirers.

Miss Marjorie Moody, soprano soloist with the band, also pleased very greatly, having a clear, sweet soprano voice and a very pleasing manner.

THE JOURNAL AND TRIBUNE,

KNOXVILLE, TENN., TUESDAY,

OCTOBER 31, 1922

## MANY THRILLED AS SOUSA PLAYS

Famous Band Depicts Flashing Spirit of Flapper Throng.

Another day like yesterday and the shoe stores in Knoxville would experience a rush of business. For feet just wont behave when Sousa marches are played by Sousa and his band, as they were in two performances at the Bijou.

Capacity houses greeted the famous conductor yesterday. The night was pronounced by several old-timers as the equal of any which has ever thronged the theater.

And well rewarded were those who chose to listen to the world's greatest band. The music was inspiring; and there was plenty of it. Lieutenant-Commander Sousa was liberal with his encores in response to long-continued applause following each number.

Mr. Sousa's newest suite, "Leaves From My Note Book," gave scope for a wide range of typical band effects, and proved one of the most delightful numbers of the evening. From the charming after-effect, one would hardly realize that it was written last year while Mr. Sousa was recovering from the effects of the accident which prevented his scheduled appearance in Knoxville. After the first two movements, called "The Genial Host," and "The Camp Fire Girls," came the third and last, "The Flapper." Here the composer pictured a modern young lady with the dashing spirit of the age, and not the scheming creature of popular conception.

Certainly the "Stars and Stripes Forever" was not forgotten, and this most popular of all Sousa's marches proved a most welcome encore number. Even "Dixie" almost had to take a back seat to it.

On account of the illness of Miss Marjorie Moody, Miss Winifred Bambrick, harpist, rendered two solo numbers.

# Sousa's Band Will Come to Indianapolis Wednesday



A memorandum to the editor of this newspaper from Harry Askin, manager of Sousa and his band, tells that the March-King has composed a new march, named it "The Gallant Seventh," dedicated it to the Seventh Regiment of the National Guard of New York State, and been made an honorary officer of that famous organization. As Mr. Askin says, it again has been a case of "Let Sousa do it!" because Sousa always does. No fewer than eight American composers have sought to write a march for the Seventh Regiment of New York; but, as the English Tommies in the World War would have said, "they didn't click."

"Let Sousa do it!" was the slogan when, in May of 1917, a little group of patriotic men in Chicago, themselves unsuited for combatant work, sought to do their bit in the conflict by making life better and brighter for those who would face the perils and the fighting. John Alden Carpenter, the composer; Frederick Donaghey, known wherever English is read as a publicist and critic, and Admiral (then Captain) William Moffett, commander of Great Lakes Naval Training Station and its 40,000 "gobs," talked over, one bright May afternoon, the problem of providing real music for the recruits. They had a pitiful, well-meaning band of their own, but were without musical leadership, organization, or discipline. Captain Moffett at

length said he could manage \$2,500 a year for the right bandmaster, the same to be an American "and a genius." He put it up to the Messrs. Carpenter and Donaghey to find the man.

"Twas a big order. Bandmasters there were plenty; but few were Americans, and but one would qualify as a "genius"—and he was unobtainable. "Why unobtainable?" asked Harry Askin, now Sousa's manager and at that time manager of the New York Hippodrome, to whom the problem was submitted. The answer was that Sousa had served a long term of enlistment in the United States Marines when a young man, and had passed the age of military or naval service. Besides, \$2,500 a year—"Let Sousa do it!" advised Mr. Askin; and a telegram flashed to ask the March-King if he would "suggest somebody for the job." He did: he suggested John Philip Sousa; and four days later he had re-enlisted in the navy, and was made a lieutenant-commander. Sousa was still doing it when "let," although he was then sixty years old.

Sousa and his band are to appear in Indianapolis Wednesday evening, October 25th, in the Cadle Tabernacle. Mr. Askin sends word that the programme will contain numerous novelties, including the march described in the beginning of this article, "The Gallant Seventh."

# JAZZ IS JAZZ, SAYS JOHN PHILIP SOUSA, ACCORDING TO THE WAY YOU LOOK AT IT; SOME IS GOOD, SOME WORSE

"Pigs is Pigs, but Jazz—ah!—that's a horse from a different garage. Anyway, that's the ticket that John Philip Sousa, bandmaster extraordinary, now plays straight across the boards. Lieut.-Com. Sousa, who handed out voluminous thrills to music fans at a matinee and evening demonstration yesterday in Springfield, was flanked by a Register reporter just as he was preparing to evacuate the state capital.

"How about Jazz?" was the opening.

"Just what do you mean—Jazz?" was the rejoinder.

Then Mr. Sousa let fly:

"Get this right, there's a lot of loose talk about jazz because of a confusion of terms. Jazz is good or bad, according to the way you use the word. Music is such, whether composed by Bach or Berlin, by Peter Tschaikowsky or Deems Taylor, by Saint-Shens or (I trust!) Sousa. Now, let's see just what the word 'jazz' really means.

"The old-time minstrels—I mean what we in the United States call minstrels; the men who blacken up with burnt cork—had a word 'jazbo,'

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

"And so, about ten years ago, the word in its extended meaning found its way into the cabarets and the dance halls and was used to stir up the players of ragtime who were inapt in adopting the split beat or rubato to the exactions of modern ballroom dancing. So far you see, 'jazz' was perfectly respectable, if a bit vernacular. Then came along the

abuse of the word, its misapplication and its degradation. Entered the cocaine or 'dope' period; it became a factor in that line of activity which Joseph Hergeshelmer, in his recent novel of 'Cytheria,' calls 'the rising tide of gin and orange juice.' May I describe 'jazz' in that connection as 'tonal hooch?' Or perhaps, as the substitute for real music beloved of apes, morose half-wits, ga-ga boys, koo-koo girls, inefficient, cake-eaters, professional pacifists, goofs, saps and persons who should be put away for mental loitering on the highway of life?

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

"And," concluded the great Sousa, "such is 'jazz.' Figure it out yourself."

## THE NASHVILLE TENNESSEAN October 28, 1922.

### SOUSA'S MARCH MUSIC INSPIRES AUDIENCES

Two Brilliant Concerts Are Given Here by Sousa's Organization.

By ALVIN S. WIGGERS. (Music Critic of The Tennessean.)

For lovers of high-grade band music, and they are many, Friday was a red letter day here, for the most celebrated of all band leaders, Sousa, the March King, gave two of his characteristic concerts before good audiences at Ryman Auditorium.

Critics may carp at the bold appeal, that mere rhythm, innocent of much harmonic texture and thunderous crash of cymbals and drums and sonorous blare of trombones lined up at the footlights make to the pulses, but it cannot be denied that good bands are inspiring.

Some of us can remember when "Washington Post March" and "High School Cadets" first blazed their way around the world, and the writer recalls student days in Berlin before the great war, when the German military bands used to play "Star and Stripes Forever" every

morning as the soldiers marched to the parade grounds.

Band Plays Brilliantly.

The band played brilliantly and Sousa, a trifle more reserved than of yore in his swinging beat, was generous with encores, not losing a moment's time acceding to the applause, and the names were always announced on an uplifted card. This method of enlightening the audience should be commended to some visiting singers who do not seem to care who knows what they sing.

In the afternoon the final of Tschairkowsky's "Fourth Symphony" was the great feature. One of his previous visits Sousa even played the Richard Strauss tone poem, "Till Eulenspiegel."

The Suite, "Dwellers of the Western World," by the leader and his new melange, "The Fancy of the Town," were enjoyed.

Miss Marjorie Moody has a light, sweet soprano of great flexibility, but exhibiting a tremolo at times. In the afternoon she sang "Caro Nome" from "Rigoletto" and in the evening the great "Traviata" aria and responded with special encores. John Dolan gave a splendid cornet solo at each performance. One was written for our Centennial Exposition of 1897 and played there by Bellstedt.

A former Nashville musician, Arthur Danner, now of Brooklyn, was among the cornets and was welcomed home yesterday by many friends.

Encores Are Given.

A piccolo duet by Messrs. Wilson and Kunkel, and a harp solo by Miss Winifred Bambrick in the afternoon, and a xylophone solo, MacDowell's "Witch's Dance," in the evening, were all applauded and encored.

At the latter performance Sousa's clever suite, depicting first the genial hostess, then the camp fire girls, and finally the lively flapper, in extremely rapid tempo, was clever. Miss Christine Thomas, a gifted violinist, played brilliantly "Romance and Finale" from Wienlawski's second concerto.

Bizet's dignified intermezzo, "Golden Light," was a contrast to the march rhythm, and "Look For the Silver Lining" from the New York success, "Sally," was played, but violent hands had been laid upon the lovely melody, as it was ragged and distorted by variations almost beyond recognition.

The balcony and stage were beautifully decorated with flags, and in the afternoon, Dr. Edwin Mims, and in the evening Baxter Cato spoke a few words about the celebration of Navy Day.

## THE ST. LOUIS STAR OCTOBER 23, 1922.

# New Music by Sousa Tells of Evening by Forest Camp Fire

## Virtuoso Playing by Cornet Soloist Is Feature of Matinee Concert.

BY ERNEST E. COLVIN.

A concert by Sousa's band would not be normal if the program did not contain at least one new number by Sousa himself, and one such work of a decidedly interesting type was on the program which the band gave at the Odeon yesterday afternoon.

The composition, which the bandmaster calls "Leaves From My Notebook," was program music of an advanced type, especially in the second of its three sections, which gives a tonal picture of a camp of girls in a forest. One hears a drum-beat, and as this grows louder, he has a mental picture of a marching column drawing near; a sustained high note in the piccolos gives the impression of the flames rising as underbrush is piled on a blaze, and a plaintive melody on the oboe tells of the sweet-voiced singer who lulls the camp to rest with a slumber song.

The picture in this piece of program music was realistic, more so than in the other two sections of the composition which seek to give an impression of a genial hostess and of "an adorable young thing with bobbed hair, bright eyes, the embodiment of joyous youth." The latter picture is conveyed by a dash-

ing piece of music, with a changing rhythm.

The program was so arranged as to display the excellence of the band in all departments, and no attempt was made to play music that can be handled adequately only by an orchestra.

It is hardly necessary to comment on the perfection of the various chairs of the organization, the smoothness of the clarinet playing, the blood-stirring strains of the eight cornets, or the rousing interpretation of numberless Sousa marches, including that best of all, "The Stars and Stripes Forever."

Outstanding as an example of virtuosity was the cornet playing of John Dolan, who gave two solos, and interesting was Sousa's interpretation of the greatest of all waltzes, "The Blue Danube." At one point the leader held his instruments on a long-sustained note.

A tendency to play a familiar piece in slower time than usual was noticeable in the lullaby from "Jocelyn" which Dolan played.

Miss Marjorie Moody, a sweet-voiced, but light, coloratura soprano, sang an aria from "Traviata," and Miss Caroline Thomas, violinist, skillfully played the romance and finale from Wienlawski's second concerto.

## URBANA, ILLINOIS, OCTOBER 24, 1922.

# SOUSA PLEASES LARGE CROWD

An audience, which filled the university auditorium, was delightfully entertained Monday night by the concert given by John Philip Sousa conductor, and his wonderful 75-piece band. The concert, in two parts, consisted of nine numbers, several of which were Sousa's own compositions.

The five prominent soloists: Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; Miss Winifred Bambrick, harpist; and John Dolan, cornet soloist, and George Carey, xylophone soloist were greatly praised by all.

The concert was given under the auspices of the University of Illinois concert band.

## SUNDAY TIMES: CHATTANOOGA, TENN., OCTOBER 29, 1922.

# FAMOUS BAND IS HEARD HERE

## Sousa Gives Two Concerts at Wyatt Auditorium.

### Noted Organization of Musicians Gives Local Audiences of Its Best.

Lieut. Commander John Phillip Sousa and his famous band gave two Chattanooga audiences of their best at the Wyatt auditorium yesterday afternoon and last night. That means that band concerts of a decidedly superior kind were enjoyed.

The Wyatt is not especially suited to strident blasts from a small army of heavy brasses, but even the most pronounced fortissimos were far from disagreeable and lighter passages were truly delightful.

Time has not dealt heavily with the dapper and precise John Philip but, no doubt, as to his appearance, he will admit that he is not quite as young as he used to be. The familiar little goatee of former years is missing, nor have the Seven Sutherland Sisters or other hair preservers succeeded in maintaining the famed bandmaster's erstwhile hirsute adornment in its pristine glory.

As a conductor and musician, however, he is the same old master. Nor has he acquired any exaggeration of manner in conducting. The quiet swaying of the arms, the graceful swaying of the baton are all that is required to command perfect unison on the part of his musicians and his effects are still obtained by the subdued Sousa method.

It is, indeed, a wonderful organization of its kind. It seems not merely a brass band, though except a harp marvelously well handled by a young woman, there are no stringed instruments. At times one felt that a great orchestra instead of a band was playing and certain compositions like the hunting music from "William Tell," and, of course, the inspiring and thrilling marches of Sousa himself, could not have been half so effectively rendered by any orchestra.

There is a rhythmic and melodic sense that is individual and unique in Sousa's interpretation of works of the greater and lesser masters, and in such pieces as Bizet's "Golden Light," rendered at the evening concert, his reading was brilliant to a marked degree.

Another especially pleasing number in the evening was "A Bouquet of Beloved Inspirations" that was, as the program said, "entwined by Sousa," starting with the familiar and ever popular Toreador music from "Carmen." Other familiar compositions were entwined in a delightful medley.

"The Gallant Seventh," a new Sousa march, has all of the swing and foot-patting allurements of the noted bandmaster's works and when "The Stars and Stripes Forever," undoubtedly the most popular thing Sousa ever wrote, was rendered as an encore, splendidly indeed, and in a way that has never been heard here before, the conductor and his band were given an ovation. Encores, in fact, were much more numerous than in the average concert and their popular character contributed much to the enjoyment of that large number in the audience who are not thoroughly educated up to the classics.

High praise is also due the soloists of the organization. Miss Marjorie Moody, the soprano of the company, was suffering with a cold and did not appear at the night performance, a fascinating harp number being substituted.

John Dolan won favor and deserved applause by renditions on his golden-toned cornet as did George Carey, xylophone artist. Miss Caroline Thomas contributed violin solos, her playing of "Traumeri" as an encore being one of the most delightful numbers of the evening.

The audience was large in the afternoon and fair at the night concert.

# The Theater

By Mique O'Brien.

Sousa and his band have come and went, but the memory of their visit will linger long with the three thousand or more who were among those present at one or both of the two concerts given in the Grand Tuesday.

The matinee audience included hundreds of students, many of whom were enjoying for the first time the music of the band which for years has been recognized as the greatest of its kind in the world, with the wonderful Sousa, America's ace amongst musicians, wielding the baton with the courtly grace which has been complimented by imitators and good natured caricatures by his brothers of the regular stage. The late Walter Jones, for instance, won fame in musical comedy and vaudeville by his comical take off of the great Sousa.

For the brilliant audience of last night we are much beholden to sister cities, for folks came from all parts of eastern Illinois and middle west Indiana to do honor to the great musician who looks back to a career of forty years as a public entertainer and benefactor, and his peerless band. Just as Terre Haute people occasionally go over to Indianapolis for big events in the theater, though they haven't had many excuses for doing so since Mr. Jacob began bringing us the world's greatest musical artists, so do our neighbors occasionally help us recognize pre-eminence in our own theater.

The Sousa programs were, as per usual, generous beyond criticism, for in addition to the nine numbers scheduled for each concert he responded with encores that included the most famous of the march-king's selections. Exactly 55 chairs were placed upon the stage of the Grand last night for the use of Mr. Sousa's musicians. His band this season is the largest he has ever toured with though not quite as large as the one he had at Great Lakes. There were about 4,000 boys in that organization and many a lad more sailor than musician has proudly boasted of having worked with Sousa's band because of his connection with the war time outfit at Great Lakes. Sousa introduced several soloists, too, some of whom will make good as concert stars during the many months the great conductor is "off the road."

John Dolan is the greatest cornet soloist Sousa has had since the great Herman Bellstedt was with him, and Dolan honors Bellstedt by playing one of his pieces, "Centennial Polka." Marjorie Moody, the soprano, revealed a voice of rare purity and flexibility in her grand opera selections and won her audience entirely when she responded with popular airs that have been used by prima donnas since Patti's time, among them "Comin' Through the Rye." George Carey, the xylophonist, made a tremendous hit with last night's audience, getting several encores. How poor Jack O'Grady, laid up in a hospital, would have enjoyed Carey's expert manipulation of his favorite musical instrument. Messrs. Willson and Kunkel, the piccolo players, likewise won favor and Miss Caroline Thomas played the violin in such a way as to win enthusiastic approval. Miss Thomas was violinist for Manager Lewis of the Indiana theater at one of the Asher theaters in Chicago and he was quite elated over the success of the little lady. Lieutenant Commander Sousa was delighted with the results of his engagement in Terre Haute and with the courtesy shown him in many unexpected quarters. He was particularly touched over the compliment paid him by local musicians in going to the train to bid him welcome to our city. It is true that some members of the committee, not dreaming that a railroad train bringing troupers to town could possibly arrive on time to the second, got to the depot too late to greet Sousa, but their intention was good and they were buoyed up with the assurance that everything passed off pleasantly.

"Gentlemen must sleep."

## SOUSA PLEASES A LARGE CROWD AT UNIVERSITY

By H. Fester Lewis, Jr.

University auditorium. Sousa and his band, John Philip Sousa conducting in person. Presented under the auspices of the University of Illinois Concert band, with the following soloists:

Miss Marjorie Moody, soprano.  
Miss Caroline Thomas, violinist.  
John Dolan, cornet soloist.

George Carey, xylophone soloist.

Persons who throw up their hands in despair over the so-called decline of public taste should observe the reception which is invariably given to musical organizations which are sensible enough to pay some attention to what the public wants. Foisting a heavy diet of symphonies and chamber music upon the average audience and then wondering why it does not succeed is almost the height of pedantry. A large percentage of the public want good music played well; the success of the Boston symphony "Pops" and of similar activities which have followed suit is sufficient proof of this.

Audience Liked Program.

The reception given to Sousa's offerings Monday evening was due partly of course to the excellence of the band and the fame of the conductor, but the most important reason was undoubtedly to be seen in Sousa's selection of a program. The numbers embraced a large field, from musical comedy to grand opera, but behind the whole thing there was the guidance of a real musician. The feature of the program was the suite, "Leaves from My Notebook," a collection of three descriptive pieces by the bandmaster himself. The first part, "The Genial Hostess," does not seem to afford any great opportunity for description; Mr. Sousa doubtless had something to say, but we were glad that he said it on his printed program! But in "The Camp-Fire Girls" the description is exact, and the employment of the various choirs to symbolize the light and blaze of a campfire is nothing short of remarkable.

Just why the composer used a pronounced anaesthetic "horse-rhythm" to describe the entry of the camp-fire girls is not easy to explain; we do not usually think of this organization as having a cavalry department. In "The Lively Flapper," Mr. Sousa seems to have caught the spirit of the age, and the care-free, capricious lilt of the melody, started off with a quasi-jazz introduction is descriptive to the very note.

Soloists in Keeping with Program.

The soloists and their offerings were in keeping with the rest of the program. In an aria from "La Traviata," Miss Moody showed a delightful lyric voice, not incapable of coloratura; but in her rendition of "Comin' Through the Rye" she carefully avoided the error of one of her famous colleagues and refused to give an Italianate perversion of a simple British folksong. Miss Thomas, in a fragment of Wieniawski's second concerto, showed herself an accomplished violinist, while Mr. Dolan and Mr. Carey did their part to break the monotony of a straight band program.

The entire concert was happily interspersed with a wealth of Sousa marches, employed chiefly as encores. Here the conductor's common sense displayed itself prominently. Mr. Sousa knew that his audience wanted encores every time, and he gave them without any absurd false modesty of waiting to be urged. There was nothing spectacular or dynamic in his conducting. At first glance, he did not seem to be working at all, but watching his baton closely for several bars showed the exactness of his beat and the skill of his leadership. He knew what the audience wanted every time they applauded, but he playfully held back, and it was not until his last encore that he let them hear "The Stars and Stripes Forever."

## JOHN PHILIP SOUSA A FAMILY MAN



Three generations of Sousa's. John Philip, first, second and third, with Babes Nancy, Jane Priscilla, Thomas, and Eileen. John Philip, first, will lead his famous band here in two concerts on Monday, Oct. 30.

## SOUSA ON GREAT TOURING TRIP

Famous Musician and Band to Stop at Knoxville Oct. 30 on 800,000 Mile Tour

Lieut.-Commander John Philip Sousa and his famous band enlarged this season to nearly 100 musicians, will visit Knoxville at the Bijou theatre on October 30, 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, five tours of Europe and one zig-zag globe girdling concert expedition 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 United States. Much pressure has been brought to bear upon the great bandmaster 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 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 Victorian Order, pinned on his breast by the then Prince of Wales, now King George.

The French government has given him the Palmes of the Academy and the Rosette of Public Instructor; he is 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 the marches, notably "The Stars and Stripes," have been heard wherever our national emblem has been seen.

THE EVANSVILLE JOURNAL,

OCTOBER 27, 1922.

## SOUSA'S BAND SCORES AGAIN

Diversified Program Is Offered by Famous Conductor and Organization

A battery of brass blaring a broadside of "The Stars and Stripes Forever," directed by Lieut. Com. John Philip Sousa will capture any American audience. It took a large one by storm Thursday night at the Central high school auditorium.

Adapting himself to the size of the hall, it was only in this one number that the "March King" let loose anything like the full power of his band. With a flank movement of the cornets, a line was formed across the stage, supported by all reserves, and the march was on. More than one disciplined foot was patting with the persuasion to parade. The number came as an encore to his new march, "The Gallant Seventh."

Many Descriptive Features

Not all the program, however, was of martial character. There was a delightful suite of descriptive pieces, "Leaves From My Notebook" presenting "The Genial Hostess," "The Camp-fire Girls" and "The Lively Flapper." Of a classical nature, John Dolan, cornet soloist, offered the "Berceuse" from Jocelyn, Miss Marjorie Moody, vocalist, "Ah Fors e Lui" from La Traviata and Miss Caroline Thomas, violinist, an arrangement from Wieniawski's second concerto "Sourvenir" and "Traumerci."

Among the best received solo numbers were those of George Carey on the xylophone. Mr. Carey's second encore was the jazz favorite "Kalu-a."

The two-hour program ended with "Cowboy Breakdown," "Turkey in the Straw." Hats were off to the beloved composer-conductor, American of Americans, who with his 80 musicians and soloists had scored one more triumph in his long career.

Charles H. Sweeton, manager of the Majestic theater, was responsible for the engagement.

# Famous Soprano Soloist To Sing Here With Sousa's Band



MISS MARJORIE MOODY.

Several seasons of the appearance as the soprano soloist with Sousa and his band have broadened the art and widened the experience and fame of Miss Marjorie Moody, who will come with the distinguished leader and composer to Knoxville for his concert at the Bijou theatre on October 30.

Miss Moody hails from Boston, and it was in that city that she took her first steps in her chosen profession of music. But America takes pride in her also, for her training and professional engagements have been wholly in this country. There was no need for her to go abroad to perfect her art. Miss Moody obtained her musical

education under the best auspices. She is a pupil of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages. Mme. Piccoli, before coming to this country, was a leading prima donna in the opera houses of Europe and South America, and for some time past she has made her home in a suburb of Boston, whither have gone many ambitious young men and women to perfect their vocal success.

Aside from her engagements with Sousa and his band, Miss Moody made several notable appearances in Boston and elsewhere as a soprano concert singer. She has been soloist at the concerts of the Apollo

club, a famous organization that is known the country over and other organizations. Perhaps her most remarkable appearance was at a concert given under her own auspices not long ago, when she sang various songs and difficult operatic arias in French, Italian, Spanish, German and Russian. Offers have been made to Miss Moody for operatic engagements, but for the present at least she prefers to do concert work, and to be the soloist with Sousa and his band.

In speaking of matters musical Mr. Sousa said:

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

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

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

# World Famous March King is Slated For Bijou—Was Termed "John Philip So, U. S. A.," in Europe

John Phillip Sousa at the head of his world famous band will be the final October offering at the Bijou Theatre, this well known organization having been secured to render matinee and evening concerts on October 30.

Enough years have passed since the famous bandmaster first took his band to Europe to make new again the telling of a press agent's yarn that found its way into hundreds of newspapers in Great Britain and on the continent, not to speak of Asia,



JOHN PHILIP SOUSA

Africa, and Australia, and at the same time gave a new cause for laughter to the hundred millions of Americans and Canadians to whom Sousa has been a household word ever since, in the '80's, his quick-steps and marches first caught the popular ear.

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

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

# SOUSA ATTRACTS CROWD TO CENTRAL

## The Famous March King Was His Great Assemblage of Musicians Scores

That American institution—John Phillip Sousa and his band—paid Evansville another visit last evening and at the Central High Auditorium once again delighted a large sized audience with their stirring and wonderful music. The large school auditorium, which seats over 1,300, was filled almost to capacity. The auditorium, lending itself ideally for a concert of this nature, as the acoustics were splendid, and while the stage crowded the 80 musicians somewhat, the taking away of the stage wings permitted a seating arrangement that brought all in view.

Each number of the varied and well-arranged program brought forth rounds of applause, each of which was responded to with one or two encores, for the most part being Sousa's famous marches—the announcement of which brought forth more applause, as did their renditions.

Sousa is the same conductor that America has known for so many years—no one directs as does this master whose military figure defies the years and whose grace is ever so noticeable.

A young lady harpist's playing was noticeable in every number, while for soloists he presented real artists in the persons of Miss Marjorie Moody, soprano; John Dolan, with cornet; Miss Caroline Thomas, violinist, and G. Carey, xylophonist. Outstanding in the program was Sousa's late descriptive number, "Leaves from My Note-Book," in three parts; his medley, "A Bouquet of Beloved Inspirations," which embodied the Whistler and His Dog; the Toreador song from Carmen; Mendelssohn's Spring Song, William Tell selections and other themes equally well known. His late march, "The Gallant Seventh," was a stirring number, while his choice of El Capitan, Bullets and Bayonets, U. S. Field Artillery and the grand old Stars and Stripes met with the expectancy of all, for without such a Sousa concert would not have been complete.

Gulon's transcription of "Turkey in the Straw," a cowboy breakdown, was the final number of the two-hour concert.

Mr. Sousa told a Courier representative that he was most pleased to again be back in Evansville, and that he found the splendid high school auditorium to his liking, even though the stage facilities were a bit cramped. He said he is winding up a long and fine season, which started last June, and which, after a few weeks more, will come to a close in New York, where several Sunday concerts are scheduled for the Hippodrome.

Sousa's band is one of the very few organizations that are able to play two cities in one day—the demand for his band and its popularity allowing for many days when two cities are visited, as was the case yesterday, when Vincennes was favored with a matinee and Evansville an evening concert.

Charles Sweeton, manager of the Majestic theater, was responsible for Sousa and his band again coming to Evansville.

# THE DES MOINES CAPITAL— SATURDAY, OCTOBER 28, 1922

## HAS ANYONE REALLY SEEN IOWA ON THE RAMPAGE.

POLITICAL observers are still training their microscopes and telescopes on Iowa. They then record their discoveries and their reports seem to indicate that something quite out of the ordinary has happened. It is a rare experience these days to pick up any kind of a publication which does not contain some sort of a political or general analysis of Iowa. Of these reports we would say, as Bacon said in regard to books, "some are to be tasted, others swallowed, and some few to be chewed and digested."

If all of these reports have convinced readers that the authors know what they are talking about, it is entirely possible that some residents of other states now believe that Iowa is peopled largely by an angry mob. Some of the observers picture the citizens of Iowa as an utterly distressed human group seeking revenge and blaming outside forces for a long list of evil things that have happened or almost happened.

Even that dignified and conservative magazine, the Outlook, gives the title "Iowa on the Rampage" to an article in a recent issue. The reader certainly gets the impression that "rampage" is the right word to describe the case which the author, Frederick M. Davenport puts up for (or against) Iowa. His analysis is used as a background for the Brookhart-Herring senatorial contest.

But who is there in our own state who can come forward and truthfully say that he has seen Iowa on the rampage? Representatives of The Capital have attended many political meetings in various parts of the state and the usual report is that the attendance has not been large. No furniture has been broken and the men and women attending the political meetings have gone home in a peaceful manner. We have seen no authentic reports of audiences suddenly gone mad.

Des Moines had its principal political rally a week ago. It was widely advertised in advance and a distinguished outside speaker, Senator Medill McCormick of Illinois, joined our own republican spokesmen on the platform. This meeting was held in the Coliseum, an assembly hall having a seating capacity of nearly ten thousand. But the long advance notice, the big and convenient meeting place and the array of talent did not cause the voters of Polk county to go on a "rampage." The most liberal estimates of attendance at the meeting did not exceed one thousand. The big political rally was indeed a tame affair compared with the appearance of Sousa's band and other recent attractions at the Coliseum. Governor Kennell and other outstanding speakers in the campaign authority for the statement that the attendance

# THE KNOXVILLE SENTINEL TUESDAY, OCTOBER 31, 1922

## SOUSA'S BAND THRILLS TWO GREAT AUDIENCES

The two great audiences that congested the Bijou theater yesterday afternoon and last night, to hear Sousa's band, constitute convincing proof of Knoxville's appreciation of good music. The celebrated band, directed by the still more celebrated Sousa, gave two programs, the musical excellence of each of which was surpassing. The selections were popular, a characteristic of all Sousa music, and particularly those numbers which are the creations of the eminent bandmaster whose heart is attuned to the rhythm and melody that of the type that thrills and that inspires.

Sousa's band has been to Knoxville repeatedly, but it is doubtful if it has ever been heard by as large and as wholly appreciative audiences as were assembled upon this visit. From the beginning the programs went with a snap and a zest that was abundantly entertaining. The descriptives were especially good. Of course the old-time Sousa favorites "Stars and Stripes Forever," "El Capitan," and "Washington Post" were encores to the echo and

the applause evidenced that these will be ever popular. The later Sousa creations, "U. S. Field Artillery," and the "Bullets and Bayonets," both of which came out of world war inspirations, had none the less of the militant and martial sentiment and melody, and were enthusiastically received, especially the first mentioned which was more or less descriptive.

The harp and violin solos were delightful renditions. These were not inharmonious with the more or less spectacular band numbers.

Lieutenant Commander John Phillip Sousa has lost none of his magnetic control, nor is his enthusiasm and musical appreciation waning in the slightest degree. His personality and his musical interpretation are reflected in every musician's participation, and the ensemble, his peerless band, is an organization second to none of its type.

The success of this musical engagement, coupled with that of the recent Sophie Braslau concert, when the theater was filled to overflowing, attest the popularity of good music in Knoxville. It also demonstrates a local hunger for the best that is musical, and the further attractions of this character, that are already booked and announced for the current season, bid fair to be like successes.

# SOUSA AND HIS BAND PLEASES BIG AUDIENCE

"Sousa and his band." The event to which music lovers of Vincennes have been looking forward became a reality when John Philip Sousa, the world's noted bandmaster, made his appearance before a large and enthusiastic audience at a matinee concert at the Pantheon theater Thursday.

Sousa was met at the station by Dr. M. L. Curtner, who was a fellow officer of his in the navy and Emmett Preble, who escorted him to the Grand hotel to be the guest of the Kiwanis club at their weekly luncheon. The club was observing "Navy Day" and Mr. Sousa's visit was considered very fitting for the occasion, he being a lieutenant commander in the Naval Reserve Force.

Mr. Sousa was introduced by Dr. Curtner, who spoke briefly of his association with the famous bandmaster while in the service. If the Kiwanis were expecting a lengthy discourse on music or a kindred subject they were disappointed, as Mr. Sousa's short talk was along humorous lines, he proving himself to be a man of keen wit and possessed of a very great sense of humor, which kept Kiwanians in a constant uproar of mirth all the while.

The concert started at 2:00 p. m. With an array of talented musicians that did justice to the name of Sousa, he delighted his audience with standard, classical, and popular numbers, most of which were his own compositions and arrangements.

A remarkable feature of the concert was the beauty and softness of tone of the band at all times, and especially while accompanying the vocal soloist, Miss Marjorie Moody, and the violinist, Miss Caroline Thomas. Eighty-five pieces all blended into a beautiful harmony of tone and expression and under perfect control of the celebrated bandmaster.

All encores played were Sousa's own marches, the last being his own beloved "Stars and Stripes Forever." After the first two strains the four piccolo players came to the front of the stage and played the obligato to the trio of the famous march. Next came all the cornets and trombones, making a line the entire length of the stage. The effect was very impressive and was produced as only Sousa can produce it.

Other soloists on the program were John Dolan, cornet soloist, and George Carey, xylophone soloist. Mr. Dolan played the "Centennial Polka" by Bellstedt and responded to an encore with the "Berceuse from Jocelyn." Mr. Carey played McDowell's "Witches' Dance" with "Nola" as an encore.

Miss Marjorie Moody delighted her hearers with a vocal solo, "Ah Fors e Lui" from "La Traviata," singing "Comin' Thru the Rye" as an encore. Miss Moody possesses a voice of unusual richness and of a sweet charming simplicity and tonal quality.

Miss Caroline Thomas, a violinist of remarkable ability, played "Romance" and "Finale from Second Concerto" by Wieniawski. Miss Thomas executed some very difficult passages that were well received by the audience. For an encore she played Drida's "Souvenir."

ing old," which is no doubt due to the active outdoor life he has always led, being one of the country's foremost trap-shooters and a horseman of no mean ability. He has never known a sick day in his life until the time he was thrown from his horse while riding in a park in Philadelphia about a year and a half ago alighting on a pile of rocks and rendering him unconscious from the waist up. The injury paralyzed him but he rapidly recuperated with the exception of his left arm that cannot be raised above his waist. Had it not been for his marvelous physical condition and his recuperating powers he would possibly have been an invalid for life. An illustration of his stamina can be obtained from what a noted nerve specialist of Philadelphia told him shortly after his accident—that he had the years of a man well up in life, but the heart and arteries of a seventeen year old boy.

Carl Preble, a local musician who toured with Sousa last year, played the afternoon program here and accompanied the band to Evansville Thursday evening.

THE VINCENNES MORNING COMMERCIAL, OCTOBER 27, 1922

## BAND LEADER VISITS CLUB AT LUNCHEON

Lieutenant Commander John Philip Sousa Was The Guest of Kiwanis Club Thursday.

Members of the Vincennes Kiwanis club had as their luncheon guest yesterday Lieutenant Commander John Philip Sousa, famous director and composer.

Commander Sousa and his band came here from Indianapolis. His train was only a few minutes late and the club waited luncheon until his arrival. On his entrance to the hotel dining room he was given a great ovation which was followed by the Kiwanis Lunch Found song.

In observance of Navy Day which has been designated as today, Friday, Oct. 27, Kiwanis had prepared a program, a part of which was given while awaiting for the great musician to arrive. Several Kiwanian "gobs" and several visiting "gobs" gave talks on life in the navy and the navy's part in winning the World war.

Commander Sousa in acknowledgment of his introduction drolly said that he had accepted the luncheon invitation with the expectation of giving a \$500 fifteen-minute address in return for a 50 cent luncheon. President Shroyer later informed Commander Sousa the luncheon cost 75 cents and told him his talk was well worth \$500. "I will send you a bill for that amount," was the quick rejoinder.

The humorous stories told by the great musician were immensely enjoyed by the club and guests. He spoke in a modulated voice which carried well. His stories were meant to be funny and were funny which is more than can be said of many stories told with that view in mind. Like his music Commander Sousa's wit has a strong appeal and he shall always be a welcome guest of the Vincennes Kiwanis club.

All members of the club saluted the flag which had been placed near the center of the dining room before adjourning the meeting. Henry Knauth was officer of the day.

## SOUSA'S BAND PLEASES AGAIN BIG AUDIENCE

The "Stars and Stripes Forever" and "El Capitan" gave proof again yesterday when Sousa's band played a matinee concert at the Pantheon theatre that they are of the kind that endures. They were welcomed and no doubt expected by a jazz-tired audience which showed its appreciation by a storm of applause at the completion of the numbers. It is needless to say that the entire program pleased—Sousa's programs always do. There may have been some numbers that had a greater appeal than others to admirers of music of a certain class but the diversity of the program was such as to satisfy the musical craving of anyone enjoying the music removed from the broken rhythms of the jazz-age.

It was even a pleasure to watch the famous director lead his band. Erect he stood; sometimes directing with his baton hand, sometimes with both, but always working the fingers of his gloved left hand, as though they were picking out the chords he wished to give the desired effects of his composition. His grey hair, spectacled eyes, erect carriage, and courteous bow to his audience, won at once the respect and esteem of all those at the concert, for the ageing composer.

With the band were four soloists a coloratura soprano, Marjorie Moody, who was pleasingly audible without straining for a hearing; Caroline Thomas, a clever violinist who was voluminously encored; John Dolan, cornetist, and George Carey, xylophonist, all artists.

In closing it might be said that "The Stars and Stripes Forever," played for the first time in 1898 is gaining in popularity every day, and it is reiterated that it together with such symphonies, overtures and marches as played yesterday are the kind that live on forever.

Popular music, but not the jazzy kind, but easily recognizable and unflinchingly pleasing kept the audience in a state of self satisfaction throughout the concert.

## IN REPLY TO SOUSA

By the Editor of The Herald  
Mr. Sousa's letter in relation to the Volstead law is interesting in its revelation that the difference between us is due mainly to our viewpoints, and to the background and perspective of our plures. He sees a few women who, before the days of prohibition, rarely drank "hard stuff" at dinner parties, but how do drink it at such parties in "spirit of defiance and spite." He spoke of drinking not of drunkenness; of defiance, not debauchery. He spoke of "women who drink moderately, who are not drunkards, and do not figure in prison statistics."

I spoke of women who drank to excess, who were arrested for being intoxicated in public. He wants to arouse public interest in the women who are beginning to drink "hard stuff" out of spite. So do I, but I want, also, to retain that interest in the graduate drinkers. He sees no relation between the two classes. Remembering that every drunkard was at one time a moderate drinker, I see the point of contact between them. (I do not mean that every moderate drinker will become a drunkard, but that every drunkard was once a moderate drinker.)

I have the advantage of Mr. Sousa in this—that I have been a careful observer, in a large way, of the effect of drink upon and among women for 40 years and more; he, for a comparatively few years, among a small group of personal friends.

In 1882 almost 5000 Massachusetts women were arrested for drunkenness, more than 3000 were imprisoned for that offence, and at the end of the year 353 remained in our prisons. If the population had been then what it is now, the arrests would have been 10,000, the commitments 6000 and the number remaining at the end of the year 700.

I have lived to see the number of arrests decrease from 6000 to 2634 in 1922, and the number of commitments decrease from 3000 to 168, while the number of women remaining in our prisons for drunkenness has fallen from 700 to 62. (A part of the reduction in the number of commitments and in the number remaining at a given time is due to the enlarged use of probation, but the falling off in the number of arrests was not affected by that.)

I am especially and very deeply interested in this because a large proportion of the women arrested for drunkenness are mothers. A reduction of drunkenness among them means the great improvement of their homes, for their children, and a great reduction in the number of feeble-minded children born. For a large percentage of the feeble-minded are borne by intemperate women.

This reduction in drunkenness among women is not due wholly to prohibition. The Catholic Total Abstinence Society, and the Women's Christian Temperance Union are entitled to great credit. A large number of other organizations have done the same work. Temperance instruction in the public schools has been effective. All of these agencies have taught the wisdom of total abstinence.

In earlier days, temperance societies were organized by men and women who saw no harm in moderate drinking but much harm in drunkenness. They merely pledged themselves not to drink to excess. No such society has been formed in the past 50 years. Perhaps Mr. Sousa will start one; although they all died a very natural death.

Experience has shown that the only effective ways to abolish drunkenness are, by moral suasion, to persuade men and women to total abstinence, and by

removing temptation from the paths of the weak. The Volstead law has done this, and is to be credited with remarkable results.

Massachusetts tried permitting the sale of beer and forbidding the sale of "hard stuff" in the 70's (now proposed as though it were something new) and it was followed by an enormous increase in drunkenness. The Volstead law is the first which ever made any deep impression on drunkenness.

Mr. Sousa is interested in his little group of female friends who are drinking hard liquors in a spirit of defiance and spite. So am I, for serious results will follow. I want him, and others holding the same views, to be equally interested in the great multitude of women who cannot drink moderately. I wish he were as grateful as I am for the almost total disappearance of drunkenness among women, but it does not seem to have aroused a single emotion, because he hasn't come in contact with them in his social circle.

If he can devise any way by which his friends can get the drink they want, and the women who are unable to drink moderately, cannot get what they want, it may be worth considering. But no one has ever framed such a law. It cannot be done.

WARREN F. SPALDING.  
Boston, Oct. 19.

## MARCH KING AND HIS BAND HERE TODAY

John Philip Sousa and his famous band will give two concerts today—afternoon and evening—in the Auditorium; and these will mark the first opportunity in just ten years for Sousa to play twice on a Sunday in Chicago. Either filled dates in the Auditorium or travel schedules for the band have prevented him from giving more than one Sunday concert here in recent years. As a result of requests received from the Sousa clientele in sending in seat orders by mail, the afternoon program will be repeated in the evening, although the original plan for Chicago was to give a separate second program, with nothing held over from the afternoon save the new Sousa march, "The Gallant Seventh"—that, and, of course, "The Stars and Stripes Forever," which is never in the formal program, but is always played as a result of popular demand.

Besides "The Gallant Seventh" (which the march king wrote last Summer and dedicated to the Seventh Regiment of the National Guard of New York state), there will be other novelties in the program for today's two concerts. To musicians the most interesting, doubtless, will be "A Bouquet of Beautiful Inspirations," which is the program title of Sousa's own selection of "ten of the world's greatest melodies." Nobody, perhaps, has ever utilized the accepted great music of the world with more entertaining and diverting results than this American composer of more than 500 tunes; and his selection of ten from the store of standard and classical melodies ought to be piquant. "I was asked some time ago to make a potpourri of the ten greatest tunes," Sousa explains, "but there are more than ten—many more—that should be properly described as 'greatest,' in the sense of enduringly vital. So I've taken my own ten, and perhaps nobody else would agree with me as to all of them."

D. J. D.

Chicago Journal

## SOUSA GIVES TWO CONCERTS

The great Sousa almost turned 'em away at the Auditorium at the Sunday matinee. Those who got in were lucky. Smashing, slashing Americanism has no more genuine expression than in the tunes and performances of this amazing bandmaster. The dispatch with which the programme is played, the joyous liberation of the racy marches and the frank but measured sentimentalism of the ballads reach the American heart.

There was a generous array of soloists. Marjorie Moody sang excellently in the style of both Verdi and Sousa. She has what is termed a future, and it seems close at hand. Her English is none too clear.

Sousa repeated at night his programme of the afternoon.

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NEW YORK

N. Y.

AMERICAN

ISSUE OF

OCT 24 1922

## Misplaced Men Drag Way Through Life

One of a series of inspirational articles written especially for the Hearst newspapers by America's most successful men.



JOHN PHILIP SOUSA  
Famous Bandmaster, Composer and Known Around the World as the "March King."

HAPPY the man whose life work is congenial to his taste; unhappy he who is miscast in the drama of human endeavor. Assuming one has adaptability, talent or genius for a calling, the first consideration is sincerity, for, without love of occupation, sincerity it appears is impossible. Misplaced men drag their way through life as prisoners drag their fetters. Sometimes the misplaced man becomes reconciled to his work and lives on in a state of morbid apathy.

There is no greater duty of parents than to watch the bent of their children's minds and lead them gently into the path of life best suited to their capabilities. Children are not expected to know or care much for the future, but the watchful eye of the parent will perhaps discern what the child is best adapted for. Many times, through the ambition of parents, the child is put into a profession or business distasteful to him; many good carpenters have been lost to that trade in a parent's desire to have an architect in the family; many fine clerks have crowd-

ed the ranks of the legal profession with no honor to themselves or the law; possibly great humorists have been lost in the gloom of funeral directors; many men of big league ball timber have been whittled into unconvincing clergymen. The musical profession is rich in numbers who kicked over the parental bucket and followed the bent of their genius—all honor to them. Therefore, I feel thankful to my parents that I was enrolled in a school of music. I cannot recall ever wanting to be anything else but a musician.

I was enrolled as a student at Professor John Esputa's Music School in Washington. When I graduated from the Esputa Academy (it was about my thirteenth year) I had won five medals; in the last year of my tuition I helped the professor in teaching his classes. I then took private tuition on the violin and harmony from Mr. George Felix Benkert, one of the finest musicians America holds as her own. I was already a fair violinist, and from my eleventh year I was earning money with that instrument, playing for dancing and in the local orchestra.

In the very early seventies I published my first composition, and shortly afterwards began teaching and playing the trombone in the Marine Band. During this time I was substituting for the leader of the orchestra at Ford's Opera House, and attracted the attention of Mr. Milton Nobles, the well-known actor, who engaged me as the leader of the or-

chestra of his travelling company. While with him I wrote the overture, dramatic music and a march for his immensely popular play, "The Phoenix." Mr. Nobles gave me every encouragement, was an excellent manager to work for, and our relationship was most pleasant during the entire time I was with him.

In 1876, the Centennial year, I visited Philadelphia and was appointed one of the violins in the Jacques Offenbach's orchestra, which gave concerts during the jubilee year in the City of Brotherly Love. At the close of the Offenbach season I taught and played violin in local theatres and wrote much music. A little later I became the conductor of the famous Church Choir Opera Company and produced my first opera, "The Smugglers," which, I regret to say, was not a success. At the close of my engagement with the opera company, Mr. F. F. Mackey, the famous character actor, commissioned me to write the music to a comedy, "Our Flirtations." During the run of this piece I received an offer from the authorities at Washington to assume the duties of the bandmaster for the band of the U. S. Marine Corps, which I accepted, and was sworn in as a marine on October 1, 1880. I remained with the Marine Band twelve years, during which time I became well known as a composer and conductor.

In 1892 David Blakely, who had been manager for the Theodore Thomas Orchestra and Patrick Sarsfield Gilmore's famous band, offered

to become my manager. I accepted, came to New York and formed the band which for the last thirty years has borne my name. During these thirty years the band has made a great number of tours of America and Canada, five tours of Europe and one around the world. The organization is unique in the fact that it has depended on the popularity of its conductor for its drawing powers and has never asked for one cent of subsidy or help, and to the best of my knowledge it is the only self-sustaining musical organization in the world.

I was born on November 6, 1854, on G street, S. E., near old Christ Church, Washington, D. C. My parents were Antonio and Elizabeth Sousa.

I was christened John Philip at Dr. Finkel's church on Twenty-second street, N. W., Washington, D. C., and would say, had I an opportunity to be born again, I would select the same parents, the same city and the same time—in other words, "I have no kick coming."

People sometimes ask to what I ascribe my success beyond whatever ability I may possess. My answer is: I consider it fortunate that I can fill out my days by doing what I want to do. I never remember wanting to be anything but a musician. Together with a love for my work, I have always been sincere and have never envied anyone. I would not exchange my profession for any gift within the power of the Government or the people to offer.

John Philip Sousa

JOHN PHILIP SOUSA is not a young man, nor has he ever covered from the accident of a year ago when he was thrown from a horse near Willow Grove, Pa., suffered a concussion of the spine. And so it was something of a marvel to me how he could stand the strain that was put on his physical and mental powers in this two-day tour of Maine.

After a matinee in Dover, N. H., and his big band took a special train to Portland. He had just time to brush up a bit at the Lafayette Hotel when he was whisked in a taxi down to the Rotary Club to attend the dinner given in his honor. He had hardly finished his dinner when he was called upon to make a speech. He talked for about a half hour and then was driven hurriedly over to City Hall just in time to take up his baton for the concert given there last Thursday evening. For more than two hours he stood on his feet conducting the band with not a minute's rest, owing to the demand for encores after every number.

The next morning he arose at 6.30 to catch a train for Waterville, where the band gave a matinee in the City Opera House. At five o'clock he and his world-famous organization boarded a special train and moved on to Bangor, where a committee of Rotarians met him at the station and rushed him to the Tarantine Club. Again he had to make a speech, and again just as soon as he had finished it he had to hurry to the Auditorium in order to be on time to lead the band for the concert in that hall, where 4,000 people awaited his coming. Another two hours of welding the baton and back again to a midnight train, which carried the "March King" and his band to Haverhill, where another matinee was scheduled. This strenuous program with only slight variations is carried out every day in the week.

ON THE TRIPS TO WATERVILLE and to Bangor I sat by Sousa in the train and he not only gave no signs of weariness but entertained me with stories of his eventful career, chatted with various members of his band, dictated some important letters to his secretary, and at the finish of these two rather tiresome journeys in one afternoon was just as fit and full of pep as the youngest member of his band.

I have known Sousa for many years and he is the same Sousa today—except for that one-time famous beard—that he was 20 years ago. His eyes are as bright, his skin as ruddy, his carriage as erect, and he is the same delightful companion—a man that sees only the bright side of life, a man who gets his chiefest pleasure in giving pleasure to others—and very humble about it all, too, never ceasing to wonder why the public still likes to hear the Stars and Stripes Forever and his other marches at every concert he gives.

In Mr. Sawyer's big car as we drove by the thousands wending their way about in motor-cars and in trolleys to the auditorium in Bangor Mr. Sousa turned to me and in a low voice so that our host might not hear said: "It always makes me humble to see a sight like this—not puffed up. I always wonder if these people will really get all they expect to get."

EARLIER IN THE DAY he had told me that in preparing his programs he sought to entertain rather than to educate the public. "Entertainment is what people go to concerts, theaters and even public dinners for," he said. "That's why I play popular music with just a little of the classical thrown in to show the public that we can do it. That's why, too, when I speak at dinners I try to amuse the diners with humorous stories and not dry talks on the progress of music in America, or some other subject of that kind."

But Sousa is greatly interested in the progress of music in America just the same. He is every inch an American, and proud of the fact. There was a time when he had many foreigners in his band. It had to be that way, for he could not find enough good American band men to complete his large organization. Now all but three of the 85 musicians are Americans, he told me with pardonable pride.

"There is really more latent musical talent in America than in any other country," he said, "but we did not pay so much attention to music as the older countries did until recent years. Before the time of Pat Gilmore, bands never amounted to much in this Country. They were regarded as the harlots of music. In my younger days I was a fiddler, and I had no thought of bands until I just happened to be asked to go to Washington to lead the Marine Band, which, as you know, was a bit of luck for me."

I could not help but wonder what the world would have done without those stirring martial airs that millions have marched to in battle and in peace—marches that might not have been, if a certain government official had not seen the young Sousa in a theater orchestra in Philadelphia and invited him to take charge of Uncle Sam's own band.

THE STROLLER



*Thought that might interest you*  
*Thos. Sharun*

# THE NEW YORK HERALD

## MAGAZINE and BOOKS

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### WHEN SWEDEN VOTED WET

By E. J. CAHILL.

**A**N American tourist in Stockholm in the early part of last August stepped out of his room to go in search of the hotel bar (bars are very rare things in Sweden). The first thing that struck his eye as he walked down the corridor was a sign in bold letters across a door. It read:

"Bad Rum."  
 As an almost completely Volsteadized American, our friend had his own opinions on bad rum, and so he walked on without comment. A few steps further on another sign challenged him with the black lettered expletive:

"Dam Rum."  
 "Hm," muttered our friend, "I wouldn't go quite as far as all that."

A few steps further on he was brought up sharply before a door from which stared the sinister slogan:

"Dam Bad Rum."  
 "Great Eighteenth Amendment," groaned the poor man as he made his melancholy way back to his room. "What an awful thing liquor must be in this country."

But, as he discovered later, the meaning of the legends, respectively, is "bath room," "ladies' room" and "ladies' bath room."

Still a great many people in Sweden declare that liquor is an awful thing. Before the referendum on prohibition on August 27 the belief was general that a majority were of that opinion.

On the 26th of August everybody in Sweden who was "in the know" was sure that poor old John was in for another funeral. Most people were convinced prohibition would win by a sixty to forty majority. And though the referendum was only consultative, to be taken up by Parliament later, a strong prohibition majority would practically have forced that body to sign the death warrant of alcohol.

"I believe in the enduring folly of human nature," said a Stockholm editor to me on the 26th, "and so I am sure that prohibition will win, because it would be a great folly for Sweden."

"Why a great folly?"

"Economically, first of all, our State now derives a revenue of 110,000,000 crowns from the liquor traffic. It would lose that, and in addition would have to spend almost as much more in an effort to stamp out bootlegging and smuggling. The Swedish liquor control, and the fact that such countries as Estonia and Finland have a much lower value than we have, has already brought us some liquor smuggling. Think of what would happen if we had full prohibition. Estonia alone could swamp us with liquor. Before the war Estonia made a large proportion of the hard liquor consumed in Russia. In our day she has found a profitable market in prohibition Finland and Norway. It is hard to get at definite figures, but it is said here that the one greatest revenue of the Estonian Government is derived from taxes on liquor taken out of the country by smugglers. They say Estonia is paying her national debt from that revenue. Prohibition will be a great folly for Sweden. And so we will get it. The world runs that way these days."

Sunday, August 27, was fair and fine, one of those wonderful Swedish summer days, clear and sunny and warm, without heat, of which Stockholm has had all too few this season. Great queues of people stretched

out along the streets at all the voting places. Sandwich men and women, too, paraded up and down, carry cartoons and printed signs exhorting the people not to forget to vote "yes," and also not to forget to vote "no." Richly costumed heralds on horseback rode around blaring out trumpet calls to the Armageddon of alcohol. Even the church bells of Stockholm—and Stockholm has many churches—seemed to cry out a musical clangor of "vote yes, vote

added significance, for Russia is a prohibition country, or nearly so.

Two women stood at the end of a long queue just off Gustaf Adolf's Square.

"This waiting is awful," said one, "but I must get in my 'yes' vote in favor of prohibition."

"It is awful," replied the other, "but I must get in my 'no' vote."

There was silence for nearly an hour. Then the "yes" lady ventured:



Electioneering at Stockholm polling place.

no," "vote no, vote yes." For even in Sweden's churches opinion is divided on prohibition. Newspapers interviewed men who had returned from the ends of the earth to vote in diverse ways. One enterprising journal, in accord with the spiritualistic trend of our time, printed interviews on prohibition with Sweden's historic dead. In the "King's Garden" the statue of Sweden's fighting king, Charles XII, still stretched a warning finger in the direction of Russia. And on this day with

"You're voting no, and I'm voting yes. Our votes will wipe each other out."

"Yes," said the other.  
 Another silence. Then the "yes" lady ventured again:

"It would come to the same if we both dropped out of the line. Shall we?"

"No, indeed," replied the other. "I'm going to get in my 'no' vote if it takes all night. And besides, one never can trust you prohibitionists."

And the two women held grimly on

at the end of their queue. The way the women voted was a surprise to the prohibitionists. Fifty-three per cent. of the Stockholm vote on prohibition was cast by women. Of this 53 per cent. 44 was against and 9 in favor of prohibition. In Gothenburg, the second city in Sweden, 23,355 women voted against prohibition and 11,904 in favor. In the third city, Malmö, 15,141 women voted against and 4,511 in favor. The women were counted on by the prohibitionists just as men count on death and taxes.

Sunday night great crowds gathered in the public squares where the bulletins were shown. There was a feeling in the air that John Barleycorn was dying. The restaurants were alive with people. Liquor flowed as freely as might be under the restrictive control of Dr. Ivan Bratt's liquor system. And everywhere there was dancing. Appropriately enough the dances were American. The Swedes were dancing at what they thought to be John Barleycorn's wake, to the tune of American prohibition jazz.

And then the reports began to come in. Persistently they showed heavy majorities in the "no" column. A mighty "Skol to no" roared out in Stockholm's cafes. Out on Gustaf Adolf's Square a huge throng took up the old Swedish drinking song of "Helan Gar" and sang it with great effect. A very unusual thing for Sweden, that, for the Swedes are not "good mixers" in public gatherings, though they are great ensemble singers.

The result was in doubt for twenty-four hours. The anti-prohibition vote held strong, but as the returns from the country came in the prohibition vote climbed higher and

higher. As late as Monday night, the 28th, the bulletins of two newspapers were at loggerheads over the result. The bulletin of the *Svenska Dagbladet* on Birger Jarls street showed a majority of 8,000 for prohibition. Just across the street the *Dagens Nyheter* announced a majority of 40,000 for the anti. People wandered back and forth between the two arguing and shaking their heads. It was a great plebiscite, the first in Swedish history. It brought out 61 per cent. of the country's total vote.

The complete official result of the vote was 930,655 against prohibition and 901,053 for, a majority of 29,602 out of 1,831,708 votes cast.

The results seem to show that Sweden has definitely decided on a restriction of alcohol as against complete prohibition. This restriction has been in effect for some years. Its present form is the system of Dr. Ivan Bratt who is called the "liquor dictator of Sweden." Before the Bratt system was put into effect there had existed the so-called "Gothenburg system," which abolished the Swedish saloon and established certain hours when liquor could be sold.

Briefly, the Bratt system is this: All wine and spirits in Sweden containing over 3.6 per cent. alcohol are sold through the Wine and Spirits Central, the only organization in Sweden having the right to manufacture and to sell liquor wholesale. This organization sells to 120 local companies in as many local districts throughout Sweden, and these in turn supply individuals as well as hotels and restaurants. Individual buying is controlled by the "motbok." The "motbok" is a booklet with detachable slips on which its owner must

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# The Book Factory

By EDWARD ANTHONY.

SUNDRY THOUGHTS ON WILLA CATHER'S "ONE OF OURS."

## I.

An epic. . . . a poignant and beautiful tale. . . .  
Miss Cather has written a classic. . . .  
Is certain to have an unusual sale. . . .  
Best yarn since the era Jurassic. . . .  
The critics, in chorus, acclaim the event  
With the noisiest kind of delight,  
And though it would doubtless be fun to dissent,  
I gotta admit that they're right!

## II.

Although you may deem it a trifling detail,  
Miss Cather has quite a command  
Of football, a subject that causeth to quail  
Most feminine scribes in the land.  
A run around end is the same as a punt  
To the ladies who novels compose;  
So Willa has pulled an unusual stunt.  
Here's proof that the gridiron she knows:—

. . . . Toward the close of the first quarter he followed his interference safely around the right end, dodged a tackle which threatened to end the play, and broke loose for a ninety yard run down the field for a touchdown.

## III.

"Strictly speaking, she has more brains than a girl needs. . . . I'd like to take Enid into my office. She has good judgment. I don't know but what she'd run a business better than a house."—Page 148.

Shush, Willa! The feller who recently wrote  
"This Freedom" believes that a maid  
Should manage a house and assign to her spouse  
The duties of commerce and trade.

. . . . She was considered very pretty and the university boys had rushed her when she first came to town.—Page 55.

. . . . Claude told himself that in so far as Gladys was concerned he could make up his mind that he had been "stung" all along.—Page 113.

If rushed can be run minus quotes I insist  
The ones around stung have no cause to exist.

(You see, Gentle Reader, by hook or by crook  
I had to find something to knock in the book.

In the story itself there is nothing amiss,  
So I had to complain of a trifle like this.)

\* \* \*

"Bidding the Eagles of the West Fly On," which is Book Five of "One of Ours," is a little epic of the war. This section of Miss Cather's story, which is almost a unit by itself, is a stirring piece of writing. Any one who does not receive a vertebral tingle as he reads it is a brother to the spineless cactus.

And Miss Cather thinks so clearly throughout. Listen to her philosophy, as expressed by David Gerhardt, a young Lieutenant who is puzzled by the war and is trying to figure out what it all means. . . . The war was put up to our generation. I don't know what for. . . . When I was doing stretcher work, I had to tell myself over and over that nothing would come of it, but that it had to be. . . . You remember in the old mythology tales how, when the sons of the gods were born, the mothers always died in agony? Maybe it's only Semele I'm thinking of. At any rate, I've sometimes wondered whether the young men of to-day had to die to bring a new idea into the world. . . . something Olympian. I'd like to know. . . .

## WHAT ARE THE WILD WAVE LENGTHS SAYING?

Amy Lowell Reads to the Radio—*News Item.*

It took radio fans a long time to figure out the meanings of "WJZ," "KDHN" and "NPG," but it will take 'em longer than that to puzzle out Amy Lowell's poetry.

(Being sundry devastating ways in which books of verse might be greeted.)

## I.

If the author of "Lilts and Lullabies" didn't entertain us, he at least succeeded in putting us to sleep, which, after all, is the function of a lullaby.

## II.

Oh, well, there's a three-legged man in the circus; so perhaps we shouldn't score the author of "Sonnetedrops" for writing sixteen-line sonnets. Anything is possible.

## III.

Oscar Ozon, the poetic gasbag who is responsible for "Starlit Stanzas" would

get better results if he threw away his lyre and tried a wind instrument.

## IV.

We have just been reading Miguel Mawk-er's "Pandean Pipe Dreams." . . . This bard's jumpy, nervous meters suggest that

# History Condensed and Correlated

## A Review

By ALLEN W. PORTERFIELD.

WORLD HISTORY: 1815-1920. By Eduard Fueter. Translated by Sidney Bradshaw Fay. Harcourt, Brace & Co.

IN 1815, the year in which this narrative begins, an event of capital significance might take place in one of the civilized countries without appreciably affecting the others, adjacent or remote. Nations existed then in an infinitely greater degree of isolation, migration in the current sense had not really begun, the transportation of goods and people was unbelievably clumsy, the transmission of news incredibly slow. Napoleon died in 1821, and it was weeks before the news of his death reached Paris. Science has completely changed all this. Were a seemingly unmanageable fire to break out this afternoon in Reykjavik or Rochester, Calcutta or Canton, the leading daily papers of the entire world would have the story before the fire chief had sent his brigade back to the barns.

And in the wake of science we have politics, good, bad and indescribable. Even if there were no League of Nations it would be impossible to initiate a movement, either righteous or rebellious, in the least frequented corner of the earth to-day without arousing interest or causing concern elsewhere. The world at present is one big, ambitious, cantankerous family. And for this reason, Prof. Fueter has written this history. Despite the many world histories already catalogued in libraries, it is the

his Pegasus is being bothered by horse flies:

## V.

Lily Laureate, author of "Tunes and Runes," is obviously strumming a lyre with a busted string. Buy a new string, Lily, and a tuning fork, is our advice.

## VI.

Some poets write books of odes. Others write odious books. It is hardly necessary for us to say in which group Cornelius Cologne's "Ecstatic Trochees" belongs.

## VII.

The characters in Pindar Apollo's long narrative poem are not types. . . . They are typographical errors.

## A MODERNIZATION.

Are the English reading F. Scott Fitzgerald? We notice more and more in English novels that that archaic British expression of contempt, "Go to!" is being supplanted by "Go to hell!"

"THE MOTHER OF ALL LIVING."  
(Robert Keable's ever so passionate African love story.)

Perhaps it's the climate, perhaps it is not—

At any rate, here is a story that's hot!

## WHEN CRITICS GET TOGETHER.

"How did you find 'The Ivory Soap Dish,' Gerald? Speaking for myself, I found it a Well Motivated Story, Replete with Thrills."

"You are right, there, Arnold. It has a Sheer Forcefulness that is Nothing if Not Impressive."

"It also has some excellent Comic Relief, Gerald—and not the Unintellectual Tomfoolery of the Colymists, either. The Sardonic Quality of the Author's Humor is Splendid. It is Admirably Suited to the Grimly Realistic Note of this Poignant Picture of the Upper West Side."

"Yes, the author proves that in addition to being a Born Story Teller he is a Satirist with a Masterly and Utterly Ruthless Hand."

(To be continued.)

## THE SYMPATHETIC ARTIST.

The artist who made the colored jacket for "Down the River" (Roscoe Brink's arresting, if unphilosophical, free verse novel) evidently felt sorry for the heroine when she said, on Page 12, "On our whole block there's only one tree." For his picture, which shows her looking out of a window of her flat, shows six trees. "While I'm making one I can make six," he probably mused as he painted away, "and, incidentally, make the lady happy."

not, in brisker language, going to the dogs. He speaks of the "Europeanization" of the world. It is a noun that will stand the test of all-comers, for be Europe momentarily ready for the junk heap or for a long tour on the road of and to civilization, the fact remains that she gave the world about all that it has of good at this moment. Asia may have had her treasures, material, intellectual and spiritual, but it took Europe to bring them out from the tombs of aesthetic and commercial inertia and broadcast them over the other continents. Suppose Commodore Perry did lay to in the Bay of Yedo (now Tokio) (1853), shake hands with the Mikado, point to his warships and ask that the harbor be opened. It was England, France and Spain that had "europeanized" North America and made his act a possibility. It was the first europeanization of a non-European people. But it was not the last. And if any one wishes to read a remarkably concise account of how colonies have been established in Africa, Asia, Australia, of the differences between the colonial policies of the various countries and of the numerous subsequent incidents—wars, opening up of new trade routes, interchange of ideas—that have gone to make this world a political and cultural unit this book can be recommended to him without fear. And it is harder to recommend a text on history than to recommend a friend; the latter may make amends for remissions by changing his ways; the former is immutable.

The fact that Europe "made the world," however, is not the only lesson to be learned from this volume. That such a great story could be told in 490 pages will be news to those who are noted for their much speaking and much writing. For, bear in mind, this is no "outline of history"; this is history itself. And it is gloriously replete with neat little ideas thrown in just about the time you begin to feel that it is getting unpleasantly substantial. There is the interpolated thesis that sea forces always show a greater love of liberty than land forces, for there are no garrisons on sea where the very spirit of liberty may be drilled out of men. There is the suggestion that the grand places in front of the railway stations in Paris are not solely of esthetic origin; they were put there in order to handle outgoing troops with greater facility. There is the complete denial of the familiar contention that the English are a race of shopkeepers. There is the justification with the evidence for the "corruption" on the part of the early Russian colonizers. There is the reason why England has always conceded the main point when it came to a dispute between her and us. And there is the magnificent rehearsal of the world war in the concluding section, with its references to our part which read as though the author had taken unstinted pleasure in writing them.

Is this book dull? Not in the slightest. In addition to reading well in Prof. Fay's admirable translation it is happily interlarded with literary allusions that bring home once more the part poets have played in making the world a unit. This sensible Swiss historian has shown how old Johann Peter Hebel gave the real picture of Mediterranean piracy; how Swift satirized the course of Irish history; how Heine in those remarkable feuilletons he sent back home from Paris foresaw the coming of trouble both in France and in Germany; how Lamartine versified the social revolution in France. And so on—until you feel that the poets have written the real history. They have; but history is "made" by those who are not poets. And in between the Cavours and Carduccis, the Burkes and Byrons, the Harriet Beecher Stowes and the Shermans stands the historian. If unable to marshal a century of facts he remains in between and writes the history of some one people or movement. If an Eduard Fueter, he climbs out from his intermediary position, pulls the relevant and essential along with him and writes a book like this one—a combination of good history and good literature in which the stodgy stilt so commonly associated with history is not allowed to raise its head, while the alleged lightness of literature is made to impart grace and not superficiality.

The world has become a cultural and political unit. History must consequently be condensed and correlated. Eduard Fueter has done this and set a precedent that cannot be disregarded in the new histories that must come.

# When Sweden Voted Wet

Continued from First Page.

sign his name every time he buys strong liquor. The "motbok" entitles its owner to four liters of spirits a month, although in some parts of Sweden, such as the northern provinces, where the prohibition forces are strong, the quantity is two liters. Applying for a "motbok" is like applying for a passport. Usually only one member of a family may have one of these highly prized little books, exception being made in the case of sons who have reached the discreet age of 25.

In public places, such as hotels and cafes, the amount of spirits to be sold is based on the amount of food consumed, with a certain maximum quantity permitted. Waiters become experts in knowing just how much hard liquor a diner is entitled to. On the night of the prohibition plebiscite I dined at the "Opera Kallaren," and, as is the Swedish custom, went up on the terrace for coffee after the meal. Our waiter in the main dining hall gave us a slip with the exact number of centilitres to which we were still entitled marked upon it.

There are numerous exceptions to the rules of Sweden's liquor system. One is allowed extra quantities for occasions, such as weddings and funerals.

Sales of liquor to hotels and public places are made on the basis of yearly contracts. When these places buy in excess of these contracts they must pay a higher price, a price exactly equal to that which they charge their customers. The idea is to do away as much as possible with private profits from the liquor traffic. The Wine and Spirits Central has bought out all the private wine merchants in Sweden, and the shareholders of it and the local companies which it serves

are entitled to only 5 per cent. on their money. The balance of the profits go to the Government. Three main ideas run through the Bratt system: Reduction of the general ration of distilled and spirituous liquors through a central control, denial of liquor to alcoholics and persons who are known to abuse drink, and elimination of all private interest in the liquor traffic.

Most people in Sweden think that the Bratt system is a bulwark against prohibition. The vote against prohibition was regarded in many quarters as something of a personal triumph for Dr. Bratt.

Dr. Bratt's contention that the leading people in Sweden are not in favor of prohibition seems to be borne out by the fact that Djursholm, a suburb of Stockholm, whose residents are mostly well-to-do officials, men of affairs and professional men, returned the greatest majority against prohibition—87.6 per cent. On the other hand, Huskvarna, an industrial town, voted 87.1 per cent. in favor of prohibition. The Swedish Bolsheviks are prohibitionists; the conservatives are anti-prohibitionists.

"If prohibition is to succeed," Dr. Bratt told me, "it must have a strong public opinion behind it.

"I do not know what the general sentiment is in America, but I saw something the other day which impressed me very much. Two hundred American travelers who came here with a travel bureau to see Sweden were dining at the Grand Hotel. Only one out of the two hundred drank wine with his meal. The rest drank water.

"I have no opinion, really, on American prohibition. America is too far away. It is hard to study prohibition at a distance. And then your prohibition is a rather young thing, after all, to draw many conclusions from. Of course, when you can do away, at one stroke, with the saloons, as you have in America, prohibition must bring some immediate benefits. But it itself provokes forces that may be very dangerous. It means doing away with the legal trade in liquor. When you do that you take away the best competitor to illegal trade."

Statistics are heavily on the side of Dr.

Bratt in his contention that his system has lessened the social harm caused by alcohol. In 1918, before the present restrictive measures went into effect, the total Swedish consumption of distilled and spirituous liquors was 38.7 millions of liters. In 1921 the total consumption was 28.4 millions of liters, a reduction of 27 per cent. But even these figures are far too modest, for in 1913 distilled liquors were sold by scores of private dealers, the figures for which are lacking. Arrests for drunkenness in Sweden have gone down 49 per cent. In 1913 there were 58,909 arrests for drunkenness in the kingdom. In 1921 there were 30,081. The Katarina Hospital in Stockholm, which is the central receiving hospital for cases



Dr. Bratt, liquor controller.

of the kind, reports a reduction of 61 per cent. in chronic alcoholism. In 1913 the hospital had 584 cases; in 1921, 223.

The defeat of prohibition on the 27th has turned Swedish prohibitionists in the direction of local option. Such prohibition leaders as Alexis Bjorkman, Gustaf Erikman and August Ljunggren, all journalists and members of the Swedish Parliament, now speak of winning the country piece by piece. They also want Dr. Bratt to reduce the amount of liquor sold under his system of control. But this he firmly refuses to do. He bases his refusal on the fact that during the years 1918 and 1919, when the restriction on the sale of spirits was very severe, because of shortage due to the war, and also because of the lack of potatoes for distilling, drunkenness increased alarmingly.

"I want our people to think as little about alcohol as possible," says Dr. Bratt. "The surest way to make them think a lot about it is to make it very hard to get."

## The Default of Octavia Caesar

Continued from Page Three.

inspection,' he says. 'I got a kind of feelin'—'And I got a kind of feelin', too,' I says, 'only mine's in the pit o' my stummick.' 'Oh, come on, Loosh,' he says, 'you kin git your breakfast at my house on the way back.' We got to Beriah's just as he come rushin' out o' the barn door, lookin' kind o' wild. 'Has she had 'em?' I says. 'How many has she had?' says Erm. 'Don't talk to me; don't talk to me,' Beriah yells.

### Nurses New Family.

"Well, sirs, we went in the barn and found that sow nursin' her new fambly, and truth to tell they was pretty poor spindlin' specimens compared to the kind she usually had. There was ten of 'em in all, and —"

"Ten?" said Tunk Whalley.

"Just as I'd finished countin'," said the man from Longeddy, "Beriah came rushin'

in ag'in. 'Turn her over, turn her over!' he yells. 'She's smotherin' the other ten underneath her.' But there wasn't any underneath her that I could find. 'You red reprobate,' Beriah yells, 'what do you mean by it? How much is ten and ten?' Octavia opened her jaws tired like and the pebbles rolled out. There was ten of 'em. 'Millet, millet, who's got the millet?' says Erm Finch. 'Well, Loosh,' he says, 'you can pay me over them one hundred millet seeds on the way home.'"

"What become of the other ten pebbles?" said Lafe Upshow.

"There was a difference of opinion about that, o' course," said the man from Longeddy, "for they wasn't ever found, and everybody felt free to make a guess.

"Beriah told me later that the last he saw of 'em was the night previous, just after Erm and me left. Said he'd given Octavia a last count 'fore he locked up the barn, and the pebbles was all there then. 'But, Beriah says, 'you must hev had a fierce toothache, the way that barn smells o' camphor after you and Finch had gone,' he says.

"What did you think yourself?" said Lafe.

"Well," said the man from Longeddy, "I knew I didn't have no toothache, and I allays thought it was kind o' significant what happened that mornin' when I stopped by Erm's for breakfast. One of the children was at the side porch throwin' stones, or what looked like stones. White they was an' with a strong smell o' camphor. 'That child has wasted nigh that whole box o' mothballs you got last week,' says Mis' Finch as we went in. 'Oh,' says Erm, easy like, 'I guess it's all right. Matter o' fact,' he says, 'I finished with 'em.' Waste, I call it,' says Mis' Finch. Oh, I wouldn't exactly say that,' says Ermentrout. 'Matter o' fact,' he says, 'the ten I used saved me something like a hundred dollars—I mean millet seeds,' he says."

## The Peacemakers

ON THE TRAIL OF THE PEACEMAKERS. By Fred B. Smith. The Macmillan Company.

THIS book is in essence a violent indictment of war. It repeats the familiar but none the less vital suggestion that civilization is on the brink of ruin; that we are in danger of another upheaval even more disastrous than the recent conflict; that in a wide-reaching war there are no victors, since both sides must lose heavily in the only resources that count. "War kills us on at the top," declares the author. "It is like cutting off all the buds from the fruit trees and the gardens in the springtime."

On the basis of years of experience in the Orient and in Europe the author reaches the conclusion that war is not only diabolical, but unnecessary; that the sentiment of the world is overwhelmingly against it, and that it is gradually coming to be recognized that there are no good byproducts of war; that the halo is beginning to be wiped from the fiction of martial glory and that there is need for a worldwide campaign of education to tear it away completely; that in spite of all efforts "the present methods being applied to settle the issues of the last war are rapidly adjusting the stage scenery for another slaughter of the innocent," and that, moreover, "there never will be continuous peace till some form of open diplomacy is discovered and adopted."

While the author writes with sincerity and with considerable insight in his descriptions of the evils of war, yet the book has one common but serious drawback: it presents no adequate remedy. Mr. Smith himself is inclined to find the solution along religious lines, but he fails to convince the reader of the efficacy of the methods he outlines, and accordingly leaves himself somewhat in the position of a physician who diagnoses correctly a malignant disease but can prescribe no remedy.

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RYANT

NOVEMBER 4, 1922

### Sousa And His Band Give Concert With Zest Of Yesterday

Numbers Played With Energy Which Has Made Band A Household Word.

At the Lyric Theatre last night an unexceptionable opportunity was afforded the lovers of the music of reeds, brasses and instruments of percussion, for Sousa and his band gave them a veritable banquet; indeed, high revels, too.

Assistant the band were Margaret Moody, soprano; Caroline Thomas, violinist; John Dolan, cornet soloist, and George Carey, xylophone soloist, each one adding individual and contrasting touches to the varied interest of the program.

After the many years Sousa has been delighting unnumbered thousands, it would be only natural if he and his men should show signs of lessening enthusiasm; but, on the contrary, their playing last night was characterized by all its pristine spirit and dash. All the popular successes of last night were reminiscent of the earlier Sousa era and these, together with many of the famous Sousa marches played as encores, were presented with the concentrated energy, the unflinching technique and the rousing hurly-burly which have made the fame of the band a household word.

While the many pieces of intriguing rhythmic values may have persuaded more than did some others of greater intrinsic worth, cordial and discriminating approval was given Bizet's lovely "Intermezzo" and Sousa's blithesome and whimsical suite, "Leaves From My Notebook," and in these numbers outstanding work was done by the clarinet choir, the clarinet, oboe and xylophone soloists.

Throughout the evening Sousa conducted with such a tempering of his former over-ebullient energy as gave his efforts dignity and repose, and lent an added richness to the playing of the band. G. H. K.

## The News

Friday, Nov. 3

### SOUSA'S BAND GIVES THRILLING CONCERT

Reception by Local Shriners Follows Affairs at President Theater Yesterday

By LOTTE B. PORTERFIELD

That "Sousa and his band" still have big drawing power was attested by the large audience at the President yesterday afternoon.

The program was varied, including the wonderful finale to the Fourth Symphony by Tchaikowsky. This is an orchestral number, but the splendid woodwind section, softening the ordinary blare of a brass band, gave it an effective rendering.

Each number was supplemented by encores—the splendid marches that have given "The March King" his title. There were all the old favorites and some new ones—High School Cadets, Washington Post, Field Artillery, and finally the inimitable "Stars and Stripes Forever," on which the piccolos came to the front, followed by cornets and the trombone section in one tremendous roof-raising chorus of sound.

A splendid cornet solo by John Dolan, a duet by two piccolos, Messrs Willson and Kunkel, and a harp solo by Miss Winifred Bambrick were numbers by band members.

The assisting artist, Marjorie Moody, has a lovely coloratura soprano, which was heard in several numbers.

The veteran leader also proved in two numbers his ability to write something besides marches. A suite, "Dwellers of the Western World," and a melange of familiar tunes were much enjoyed.

Washington Shriners held an informal reception for him after the program.

WILMINGTON, DELAWARE,

NOVEMBER 5, 1922

The appearance of John Philip Sousa

and his band of eighty-five pieces at "Longwood," the estate of Mr. and Mrs. Pierre S. du Pont, was the occasion of the gathering of two large audiences yesterday afternoon and last night. Music lovers and friends of the West Chester Hospitals for whose benefit the concerts were given.

The conservatory, where they were held, was, as ever, a mass of bloom, and just now the chrysanthemum holds sway. Other noticeably beautiful plants were large standard heliotropes which filled the air with their delicate odor. In one of the small glass rooms a banana tree showed bunches of green but perfect fruit.

Mr. Sousa, little changed by the flight of years, led his eighty-five musicians with the old-time spirit and precision, finding his best expression in crashing climaxes, but never losing sight of the value of contrast to be achieved by a generous use of the pianissimo. It was a delight to the older members of his audience to hear once more "El Capitan" and "The Stars and Stripes" which earned for him in his early days the title of "March King." He is master, too, of the descriptive piece and the explanatory remarks, while appreciated, were almost unnecessary. The union of Sousa and George Cohan in "Over There" was a particularly happy effect. Many others of the "Melange" served to show only too well how tempus do fugit, for the numbers selected were popular ten years ago or less. We hadn't thought it was so long since Miss Blanche Ring first told us it was a "Long, Long Way to Tipperary."

Miss Moody, the soprano of the company, displayed a sweet, fresh voice that was equal to even the embellishments of her difficult selections.

## THE EVENING SUN, BALTIMORE,

SATURDAY, NOVEMBER 4, 1922.

### NEWSBOY BAND GIVES CONCERT FOR SOUSA

Composer, Greeted With One Of His Own Marches, Talks To Young Musicians.

"There's no happier profession than the profession of music; the musician's mission is to spread joy and solace to mankind."

That's the way John Philip Sousa greeted the members of THE EVENING SUN Newsboys' Band this morning when he talked to them during the pause in the concert they gave him at Union Station as he was leaving Baltimore.

The old-timer in musical circles and the novices got along in great shape. For one thing, Mr. Sousa thought the boys had made excellent progress in the short time that they have been playing. And they felt so proud over that that they played to the utmost of their ability.

Play A Sousa March.

It was a good party from the moment that the conductor's taxicab drove up to the side of the station. The boys, arranged in a semicircle, welcomed the master bandsman, whom they heard last night at the Lyric, with one of his pieces, "The Washington Post March."

Witnessing the bow of the young and learning musicians to the veteran and accomplished one were hundreds of spectators.

When the march was completed. Conductor Frank Morse, of THE EVENING SUN Newsboys' Band, introduced Mr. Sousa to his players. It was 25 years ago that he first heard Mr. Sousa, Conductor Morse said, and since then he has considered him the ideal band leader.

Gives Boys Some Pointers.

Mr. Sousa gave the youngsters a few pointers. They mustn't beat time with their feet, he said, but, instead, they must watch the baton. And then he told them what a likable business this making music was.

"When I started my band about 90 per cent. of all the band musicians in the country were foreigners," he said. "That condition is changing, and I think within 15 or 20 years our bands will be made up entirely of Americans."

He emphasized the point that the boys must practice hard. Their amateur band experience would be most valuable to them, he said.

Started In Amateur Band.

"Why, I started out in an amateur band, and that was when I wasn't any bigger than that boy over there," and the conductor pointed to the smallest newsboy, who was very proud to be singled out in that manner.

"You boys work hard and then, when you become proficient, come to me. I'll give you jobs, but you'll have to hurry; I'm 68 years old now."

The newsboys then played Mr. Sousa's "National Emblem March," and then the composer hurried away to his train for Wilmington, Del., where he will play tonight.

## Sousa Honored on Birthday



Hundreds of prominent persons paid tribute to "March King" when he celebrated his sixty-eighth birthday anniversary at a reception given in his honor by Mrs. Oliver Harriman, noted social leader, at her home in New York

Congratulations today to John Philip Sousa, the March King, on his 68th birthday anniversary.

\*\*\*

POTTSVILLE MORNING PAPER, NOVEMBER 9, 1922.

### SOUSA GIVES FINE CONCERT TO BIG HOUSE

The music lovers of this locality and the admirers of Sousa's Band, concentrated themselves for the evening concert and the result was a packed house. The matinee performance was rather sparsely attended.

The Band, a full concert organization of about sixty members, gave an excellent performance, spontaneous, without a hitch and generous with its responses, scarcely a moment occurring between the intervals, until the intermission and again to the ending.

The Soloists were: Miss Marjorie Moody, Soprano; Mr. John Dolan, Cornetist; Mr. George Carey, Xylophone; Miss Caroline Thomas, Violinist; Director, the inimitable, John Philip Sousa.

The evening of music began with the overture "The Red Sarafan" by Erichs; a rather pretentious and beautiful composition. It was well received and the march "El Capitaine" was given as an encore.

The Cornet Solo "Centennial Polka" by Mr. Dolan, was exceptional and followed by the Berceuse, Jocelyn. His varies on the former were fine.

The Suite, "Leaves from My Note Book," Sousa, a descriptive composition giving a musical characterization of a "Genial Hostess." The "Camp Fire Girls," kept a lively musical imagination at work to follow the intricacies of its harmonious story to the end, when the "Lively Flapper" appeared in the theme, and the episode ended with a crash and the march "Bayonets and Bullets," was played as an encore.

Miss Marjorie Moody has a flexible and pure soprano, one so clear and resonant in the head register is rarely encountered. Her "Ah Fors e Lui," from La Traviata, Verdi, sung here before but not with a voice of such limpid quality, was warmly applauded. She responded with "Love's Old Sweet Story" and again with "Comin' Thro the Rye." In the latter her grace not improvisations were exquisite.

The "Boquet of Beloved Inspirations" arranged by Sousa, was considered by some of the gem of the evening. In it were entwined, recollections from the overture of "William Tell," Semiramide, Carmen, Poet and Peasant, with original variations and a final pot pourri of all of the airs involved.

The Xylophone Solo "Witches Dance," was a novelty and Mr. Carey when recalled played "Nola," in response.

Miss Caroline Thomas, Violinist, played the "Romance and Finale" from the second concerto, Wienlowski with skill and taste, her bowing being excellent. This composition has essayed by local violinists, in by gone days, and is well known to others. It is a masterpiece. She was recalled twice, and gave "The Souvenir" and "Traumeri," the latter with fine effect.

### MUSIC

By J. O. L.

Alfredo Oswald In Recital.

The second Peabody recital took place yesterday afternoon, the artist of the occasion being Alfredo Oswald, the Brazilian pianist, who has recently joined the teaching forces of the conservatory.

Mr. Oswald possesses a fluent, sweeping and masterful technique, and he seems always to be playing with main strength. He presents Bach with a titanic forcefulness, and then plays the delicate melodic rhythms of Scarlati in exactly the same manner. Indeed, his performance of the classics that principally made up his program yesterday was entirely devoid of introspective values, variety or color, his playing of the delicate Chopin Valse in E minor, for example, having the same brittle, cold brilliance that marked his reading of the Beethoven Variations in F minor. He played always with an overwhelming assurance and a bold freedom, but in nothing that he presented on this occasion did he introduce any note of sentiment or interpretative beauty, with the possible exception of the Henrique Oswald "Berceuse." This was the only number which he gave with any suggestion of tenderness or dynamic variety. Needless to say, he was not heard at his best in Debussy, but there was a cold brilliance about his reading of the Liszt Sixth Hungarian Rhapsody that was effective.

Sousa And His Band.

As Sousa and his justly celebrated band play here year by year one is freshly impressed by the fine completeness of this great organization, the mellow richness of its tone and the rare virtuosity of the various choirs that compose it. The quality of the wood wind is particularly beautiful. The attacks, moreover, are so clean cut and precise, the band is so tremendously sure of itself.

At all events it held a vast audience spell-bound last evening at the Lyric for more than two hours, playing popular descriptive pieces and the old waltzes and, of course, the lilting marches for which its conductor is so famous. It was interesting to note, moreover, that during the entire performance, which continued until some time after 10.30, practically no syncopated numbers were played. To be sure, George Carey gave "Ka-lu-a" on his xylophone, but the popular encore numbers, always the feature of these concerts, consisted entirely of old-time marches and two-steps. From which it will be seen that "jazz" is not actually a necessary part of a popular concert.

John Dolan gave some cornet solos, Margaret Moody sang operatic arias and songs and Caroline Thomas played some violin numbers.

Mr. Sousa introduced his new march, "The Gallant Seventh," but the outstanding feature of the evening was the band's spectacular performance of "Stars and Stripes Forever."

"The Gallant Seventh" a new march introduced new features with instrumentalists from the Band coming to the fore, on the stage as soloists. The remaining encores were "U. S. Field Artillery," "Blue Danube," Waltzes "Prince of Pilsen," "Humoresque" from "Sally" and the finale was "The Cowboy breakdown, "Turkey in the Straw."

The large house was a great testimonial to the famous Bandmaster and maker of music for the masses. The maybe better concert bands than the maybe better concert bands than the of the Sousa aggregation but not that touched the hearts of the people like that of Sousa's. No composer band music that has produced many original compositions of snappy, descriptive melodies that appeal to the hearts and musical imagination of the peoples of all climates, as Sousa.

The topography of his face changed with the removal of his uriant beard and mustache, Millitair, since he was here last.

A familiar picture in every hold, like the music of the "Washington Post March," his first competition to gain a prize when it was held in competition at Atlantic City with thirty bands, forty odd years but he is the same Sousa.

Sousa of course made a big hit with his band but there were a large number of our people who got more enjoyment out of the Third brigade band last night than out of the Sousa band. They were the ones who did not get inside the Hippodrome. And that is no reflection of Charles P. or his musicians, either.

## HUNDREDS HEAR SOUSA'S BAND

John Philip Sousa and his wonderful band appeared at the Orpheum yesterday afternoon and last evening and thrilled hundreds of Reading people with the kind of music they like.

It was certainly an evening of extreme pleasure for those who attended the concert. They enjoyed every minute of it and applauded loudly after each offering.

One of the secrets of the success of Sousa is his willingness to give the public band music at its very best. His organization which is in a class by itself is trained to the finest degree. Everything is done faultlessly and every detail is carried out with a painstaking care.

Another feature of his concerts is the business-like manner in which they are conducted. There are no long and tiresome delays between selections. Encores are played without the slightest hesitation and every detail on the program seems to have been carefully planned and efficiently carried out.

Everything goes off smoothly and no time is wasted. Every number is selected to meet with general taste and all of them are rendered with an artistic touch that leaves a good impression, even on the most seasoned critic.

### GENEROUS ON ENCORES

The famous bandmaster is also very generous in his offerings. He does not hesitate to respond to encores and always comes through with a number that has a popular appeal and brings a round of applause as the band strikes up.

Last evening and yesterday afternoon Mr. Sousa was assisted in his program by four highly accomplished artists. Every one of them lived up to the high character of music offered by the band itself.

First to appear was John Dolan, cornet soloist, who played that instrument with such deftness and deicacy as is seldom heard. While trumpets are generally loud and blatant, his was sweet and alluring and his ability to handle difficult and complex passages was pleasing in the extreme.

Miss Majorie Moody, who possesses a voice of remarkable sweetness, sang "Ah fors e lui" from "La Traviata" while the audience hung on her every syllable. During the course of this solo, she displayed a highly cultivated and delicately trained voice which she controlled with extreme finesse. She responded to an encore with the popular song, "Tell me, do you love me."

Miss Caroline Thomas, violinist, and George Carey, xylophonist, appeared in high-class solos which were thoroughly enjoyed. Both were artists of the first class.

Among the band selections which were well received was the suite, entitled, "Leaves from my note-book." The suite contained three descriptive selections from Sousa's own pen and were new to the music lovers of this city. Sousa is playing them here the first time on this tour.

### SOME NEW ONES

The first was "The genial hostess" and bubbled over with graciousness. It represented an event in connection with a dinner-dance given by "the genial hostess."

"The camp fire girls" was another highly descriptive number which represented the girls coming into camp, building a huge bonfire, starting to sing to the tunes of the ukulele and finally passing away into slumber.

"The lively flapper" was certainly reflected in the lively music which Sousa wrote to describe her. The selection was a whirlwind of pep.

Another popular number was "A bouquet of beloved inspirations" arranged by Mr. Sousa. The themes embodied in the selection are universally admired by music lovers.

Among the encores he played were such never-falling popular marches as "El capitan," "Bayonets and bullets," and others. He introduced a new one, "The gallant Seventh" which met with popular approval.

The great band leader also paid his respects to Monroe A. Althouse, Reading's popular leader of the Ringgold band, when he played several of his compositions as encores. "Fascination" was met with great applause when Sousa rendered it as an encore to the opening number.

## SOUSA'S BAND PLAYED HERE AT THE HIGH

### Yesterday Was 68th Birthday of Famous Leader Who Received Two Bouquets

John Philip Sousa, Lieutenant Commander U. S. N. R. F., celebrated his sixty-eighth birthday yesterday by directing his wonderful band in two splendid concerts at the High School auditorium yesterday. The natal day of one of the greatest composers this country has ever known, was not forgotten by local musical lovers and Sousa was presented with two large bouquets at the evening performance.

At the matinee there was a large attendance, mostly of school children but in the evening only a small group gathered to hear an excellent and varied program, despite the big attraction offered and all of the efforts of those in charge. The concerts were held for the benefit of the High School Athletic Association.

Features of both programs were the compositions of Sousa himself, and some of his most famous numbers were given as encores, these being more appreciated, if possible, than the regular numbers. All of the encores were of well known compositions, very frequently heard and very familiar to all. The first notes of one of Sousa's best pieces, "The Stars and Stripes Forever," brought forth a storm of applause that threatened for a few moments to drown the sound of the band.

Two new pieces by Sousa were extremely good in the evening performance, they being "Leaves From My Note-Book," a suite, and "The Gallant Seventh," a march. Another of his own compositions was "A Bouquet of Beloved Inspirations" Humoresque of "The Silver Lining" from "Sally" lent an air of levity to the more stirring war marches.

Miss Caroline Thomas, violin soloist, was particularly well received while George Carey, xylophone soloist, had to respond to two encores. Miss Marjorie Moody was soprano soloist, while John Dolan gave cornet solos. There was not a piece for which an encore was not necessary, and as the concert closed the applause continued for several minutes Sousa being called back for repeated bows.

During intremission bouquets were presented to Sousa by the Morristown Orchestral Society and the High School Boy's Athletic Association.

The afternoon program was entirely different from that offered in the evening, but compositions by Sousa were featured, the principal number of the first part being "Dwellers of the Western World," a clever suite. "The Fancy of the Town" a welding of tunes popular during the past decade, was a new offering, while "Bullets and Bayo-

nets" had a featured part on the program. Miss Moody sang, and the other soloists were Mr. Dolan and Miss Winifred Bambrick at the harp. A piccolo solo was given by Messrs. Willson and Kunkel.

This is the second appearance of Sousa and his band here, he appearing at the Lyons Park Theatre a few years ago. He has been enthusiastically received, although the audiences, as compared with many other entertainments of a similar nature, have been small.

Lieutenant-Commander Sousa has been touring the country with his band for thirty years and has also made a number of trips to Europe. He was for many years leader of the U. S. Marine Band, which appeared here recently. He started teaching music at 15, and was a conductor at 17. Dozens of marches, suites, comic operas and books have been written by him.

At the morning session of school yesterday, Miss Kreglow, musical instructor, urged all to attend the concert and likened the students to the player on the High School team who was responsible for the team's victory over the Prep School last week, urging them to attend as their duty in putting the concert over, the same the the player fought his way across for the score that brought victory.

## Music Royalties Have Given Sousa Little Financially

ALTHOUGH he has written more than one hundred marches and probably three hundred suite and operetta compositions, Lieutenant Commander John Philip Sousa, the world-famed bandmaster, who comes to the Hippodrome tonight for his annual New York concert, says that if he dies rich it will not be from his music royalties. This is in spite of the fact that the sale of records and sheet music from his compositions has run into the millions with the returns from "The Stars and Stripes Forever," probably his best-known march, exceeding 5,000,000 records and probably twice that number of copies of the music. Composers who have died possessed of any great degree of wealth invariably have acquired means through other channels than composition.

Bach, Sousa points out, was the greatest composer of his own time and probably of all time, because his works are the foundation for the great body of modern music, yet he died a poor man. Sousa, who probably is as prolific as any of the present day musicians, has not written a title of the material composed by Bach during his lifetime. Strauss of all modern composers has, in Sousa's belief, been the outstanding financial success. Strauss, Sousa says, takes no chances upon popular favor with his work. It is cash down on delivery with him, and he has received the bulk of his income for a new work before it is first presented publicly.

International copyright has helped the modern composer to realize something on his work. Sousa explains, but he adds that music is essentially "stealable and adaptable." The judge who sits on a copyright suit is not apt to be learned in music, and even a note-for-note demonstration of theft is not necessarily convincing to a jury composed of laymen, as far as musical knowledge is concerned.

"Let us suppose that I had not copyrighted 'Stars and Stripes Forever,' says Sousa. "It would have been possible for some sensitive ear to have carried it off and to have reproduced it and to have sold it but for the copyright protection."

Sousa says that it is possible for a man to make a fairly comfortable living solely from the composition of popular music, but to become wealthy he must seek the commercial field with his musical earnings or at least attach his fame as a composer to some other field of endeavor.

Sousa sold his first march success, "High School Cadets," for either \$25 or \$35, he does not remember which, because at that period in his career he kept no books. He accepted a used copy of an unabridged dictionary in full payment for another.

John Philip Sousa and a special band of more than 200 musicians will be heard in concert at the Hippodrome this evening. The programme features "The Gallant Seventh" march, dedicated to the

N. G. Seventh Regiment. The soloists engaged are Marjorie Moody, soprano; John Dolan, cornetist, and George Carey, xylophonist. The programme includes works by Bellstedt, Bizet, Verdi, Strauss, MacDowell and Sousa.

## Sousa to Be Guest of Mrs. Harriman at Afternoon Tea

MRS. OLIVER HARRIMAN will entertain at tea this afternoon in honor of Lieutenant-Commander John Philip Sousa, who will introduce at his concert at the Hippodrome this evening a new suite, "Leaves from My Note-book," of which one number is "The Camp Fire Girls."

Mrs. Harriman is national president of the Camp Fire Girls and has invited members of the board of directors of that organization living in New York to meet Mr. Sousa, and also a group of Camp Fire Girls who will be her guests at the concert.

Among the guests will be Mrs. Maude Ballington Booth, Mrs.

Mrs. Shepherd K. de Forest, Mrs. Charlotte J. Farnsworth, Dr. Maurice Francis Egan, Mrs. J. H. Ford, Mrs. F. Strong Hotchkiss, Florence Hughes, Alice McKay Kelly, William Chauncey Langdon, Mrs. Henrietta Baker, Low. Mrs. Henry Charles Coe, Juliana Cutting, Robert Willie Lyle, Mrs. Clifford McAllister, Mrs. T. J. Oakley Rhinelander, Dr. Myron T. Scudder, Mrs. Grant Squires, Mrs. Samuel Streit, Margaret E. Young and Lester F. Scott.

Mrs. Harriman, Mrs. Samuel F. Streit and Mrs. George D. F. Leith, the latter two members of the board of directors of the Camp Fire Girls, Inc., will be hostesses at an informal tea at headquarters, No. 31 East Seventeenth street, Thursday afternoon. Mrs. Harriman has asked the directors to serve as hostesses at a series of these teas in order to explain something of the work being done throughout the country by Camp Fire Girls. They will be held each Thursday until Christmas.



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TELEGRAPH

ISSUE OF

NOV 8 1922

### Sousa Meets President.

John Philip Sousa called on President Harding at the White House yesterday afternoon at the latter's invitation. His visit preceded a concert by his band at the President's Theatre, which occupies the site of the old Theatre Comique. It was in the latter house in 1873 that Sousa made his first appearance as a conductor.

## 3,000 School Children to Hear Sousa Concert

Three thousand school children are expected to attend the matinee concert to be given by John Philip Sousa and his band at the Armory this afternoon, Mrs. Anna Dixon, supervisor, stated yesterday. Students from Proctor, Superior and all parochial schools will attend.

Special street car service to transport the students to the Armory has been arranged. Students who are to attend the concert will be dismissed from school during the afternoon.

*Dublin's New Tribune*

# I-SEE THAT

Sousa celebrated his sixty-eighth birthday at the Hippodrome last Sunday by conducting a band of 200.

In Baltimore last week we encountered John Philip Sousa, as virile, as mentally and musically active and as magnetic a box-office attraction, as ever. The crowded Lyric Theater resounded with typical Sousa applause and Sousa responded typically with typical Sousa encores. His band played with its wonted tonal smoothness and technical brilliancy. It was a treat to watch the pleasure of the audience at the music and to note their affection for the man who made it. He is permanently popular. We told him so just as we sat down together for dinner at the Belvidere and the hotel orchestra struck up "The Stars and Stripes Forever," while the guests in the room applauded. "Popularity is expensive," remarked Sousa, beckoning to the head waiter, and continuing, to him: "How many are in the orchestra? Six? Well, see that they all get good cigars." To us he went on: "In the old days, it used to be drinks for the boys. The only thing that saved me from actual bankruptcy was the fact that in the many hotels I visit on my tours, they have no music at breakfast." At the concert, Marjorie Moody did some singing, especially lovely in tone and polished in execution. She made us listen intently and pleasurably to all of the "Ah, fors e lui" aria from "Traviata"—a great triumph for Marjorie, if only she knew it.

John Philip Sousa, the grand old man of American music, celebrated his sixty-eighth birthday anniversary on November 5 by giving such a treat as he has been giving these many years to the host of friends and admirers who crowded into the New York Hippodrome to have a good time and to do him honor. To no American musician is greater honor due. He has raised the standard of our "national orchestra," the brass band, above anything previously conceived of, and has given it a dignity that has never belonged to it before in this or any other country. He has made a thing that justly deserved the name of "symphony band" though he has never applied that name to the aggregation of players who are ruled by his baton, but modestly continues to let himself and his organization be known as "Sousa and His Band." Magic words! Not the greatest of artist exercises a more potent drawing power on the public of America than that simple appellation which has attached itself to a thing that all the world knows is the best of its class and has come to be a sure guarantee of integrity and efficiency, of high art and all that ideal visualizes. He has taken American music, his own music, the world over, has made the work of at least one American composer to be known wherever music is known, and loved wherever music is loved. Long may he continue! Sixty-eight years he has been with us, and may he be with us another sixty-eight years and keep the band going fortissimo con brio all of them. Congratulations! And many happy returns!

## SOUSA'S BAND

Sunday evening, November 5, the Hippodrome was packed to the extent of about 5,000 persons—all Sousa-ites—who gathered to hear the first concert given here by the March King in some time and one that was intended as a joyous celebration of his sixty-eighth birthday. There were therefore a series of ovations during the evening, many floral tributes, and John Emerson offered birthday wishes on behalf of the Actors' Equity Association. Col. Wade Hampton Hayes, commander of the Seventh Regiment, whose band added to the gaiety of the evening by rounding out an organization of 200 which was led by Sousa in his own new march, "The Gallant Seventh," dedicated to the officers and men of the Seventh, was in turn presented with the manuscript, to be preserved. Another new work was "The Camp Fire Girls," dedicated to them, which was joy-

ously received by a delegation of the girls in costume, under the patronage of Mrs. Oliver Harriman.

Besides the band selections, new and old, which swept the huge house off its feet, there were solos by Marjorie Moody, who possesses a beautiful voice, finished technique, and refined musical taste, and sang the "Ah Fors e lui" from "Traviata," with brilliant effect; John Dolan, cornetist, whose "Centennial Polka," Bellstedt, won warm applause, and George Carey, xylophone player, who gave a fine interpretation of MacDowell's "Witches' Dance." The program was lengthened considerably by many encores. All in all, it was a gala occasion.

## Sousa's Band Thrills St. Louis Audiences

John Philip Sousa and his band provided a musical treat for two large St. Louis audiences on the afternoon and evening of October 22, after which the St. Louis Daily Globe-Democrat wrote: "The conductor is the same genial and sensitive musician and gentleman of former years, and his band the same sonorous, harmonious and interesting aggregation of high grade musical talent." After commenting that "The band's tonal beauty continues unrivaled," the reviewer proceeded to describe the efficiency and excellent performance of each individual section. Many encores were allowed, and of course the favorite numbers were the Sousa marches. The soloists were Marjorie Moody, soprano; Caroline Thomas, violinist; John Dolan, cornetist, and George Carey, xylophonist. The latter's solos particularly caught the fancy of the house.

# SOUSA AND HIS BAND DELIGHT

## A LARGE AUDIENCE; SOLOISTS ARE TALENTED

Sousa and his band at the Orpheum Theatre entertained hundreds of music lovers with one of the most delightful concerts ever heard here. The world-famous march king, his bandmen and supporting solo artists were given a big ovation when the curtain rolled up. The eminent conductor still steadfastly holds to the rule of short intervals between numbers, and the large audience had the pleasure of listening to a band program which only Sousa knows how to assemble. It covered a period of two hours and a half, selection after selection following each other with timed precision.

The renditions by the band, especially the march numbers, were all played with that characteristic military dash that has made this musical aggregation famous the world over. A courtesy fully appreciated by those present was the band's liberal response to encores. All the old popular marches written by the noted bandmaster were played as encore numbers, together with song medleys, waltzes, etc.

### Held in High Regard.

It is not generally known, but it is a fact that Sousa for many years has had a fine regard for the musician-ship of Reading's band musicians in general. At Thursday evening's concert he paid a tribute to Monroe A. Althouse, leader of the Ringgold Band, by offering as one of the first encore numbers a selection composed many years ago by the Ringgold's popular conductor. It was Mr. Althouse's intermezzo number, "Fascination." The selection was instantly recognized and the band received a big reception for the manner in which it was played.

Included among the band encore numbers were the following much-loved Sousa marches: "El Capitan," "Bullets and Bayonets," "U. S. Field Artillery," "Stars and Stripes Forever," and other selections. The spirit in which the band swung into the rhythms of the marches, figuratively speaking, all but swept one off his feet. In the "U. S. Field Artil-

lery" march there were a number of descriptive parts that brought one back to the days of the World War. The firing of heavy field artillery, interspersed with the "rat-tat-tat" of machines, guns, and the clamping of horses hoofs were all brought out in a most fascinating musical fashion.

### Talented Soloists.

Supporting the band this season is one of the finest combinations of solo artists it has ever had. The soloists



JOHN PHILIP SOUSA.

were Marjorie Moody, soprano; Caroline Thomas, violinist; John Dolan, cornetist; and George Carey, xylophonist. Mr. Dolan was the first to be heard. He is well-known here, especially among local bandmen, and his fine performance was greeted with rounds of applause. He opened with a polka selection and as an encore number gave "Berceuse," from "Joceelyn." The latter was played in a beautiful manner, the accompanying instruments of the band rising and falling like some perfectly controlled great organ.

"Ah Fors e Lui," from Verdi's "La Traviata," a selection which is a big favorite among vocalists and instrumentalists alike, was sung in faultless style by Miss Moody. She occupies a high position on the concert stage, and her appearance here was appreciated. She is a finished artist, possessing a voice of very fine quality. The old and apparently never-to-be-forgotten selection, "The Sweetest Story Ever Told," was given in response to applause. Miss Moody put rare feeling into the song.

Miss Thomas, violinist, appeared in a concerto number which revealed ability. Like Miss Moody, she is of

that type of musician that appears to be perfectly at home on the stage.

The short selection, "Souvenir," the music of which is peculiarly adapted for strings, she played in addition to the concerto selection. It was rendered with many colorful effects.

Mr. Carey fascinated the audience by the manner in which he handled a xylophone. He has devoted many years to studying his favored instrument and his demonstrations showed that he is in a class by himself. He responded to encores.

Mr. Sousa's new composition, "Leaves From My Note Book," a highly descriptive suite, made a hit.

## ADDRESS BY SOUSA

### BANDMASTER GUEST OF KIWANIANS AT LUNCHEON.

John Philip Sousa was the guest of the Kiwanis Club at a luncheon at the Wyomissing Club. A committee of the club, consisting of A. N. Kling, J. Calhoun Smith, Edgar N. Hagen, Frank L. Diefenderfer, Fred W. Woenner, L. O. Rothermel, M. A. Woenner and President E. Claude Rosenberg and President E. D. VanDenberg, met the famous bandmaster at the Pennsylvania station upon the arrival of the train from Pottsville.

He was given an automobile trip over the boulevard to the Pagoda, and then escorted to the Wyomissing Club, where he was accorded a warm reception. There was almost a 100 per cent attendance of the club, with Mayor Stauffer, George F. Eisenbrown, Councilman D. Elmer Dampman, County Commissioner Marcus B. Eaches and other special guests. The luncheon was interspersed with singing, led by M. Claude Rosenberg and George F. Eisenbrown.

Frank L. Diefenderfer, as chairman of the luncheon, introduced Mr. Sousa, who, without any attempt at seriousness, proved a most capable entertainer, telling anecdote after anecdote of a humorous nature that provoked round after round of laughter. Several of local application were especially appreciated. The speaker received an ovation at the close of his effort.

J. Calhoun Smith, on behalf of E. B. Posey, successful legislative aspirant, presented Misses Winifred Bambrick, Caroline Thomas and Marjorie Moody, of the Sousa aggregation, with a fine basket of fruit.

# SOUSA'S BAND GIVEN ITS USUAL OVATION BY CROWDED HOUSE

Old-Time Numbers Bring Out Much Applause at Hippodrome.

## SOLOISTS ARE EXCELLENT

John Philip Sousa, himself, made his bow last evening before a crowded house at the Hippodrome, and was greeted by a perfect ovation. He and his famous band are distinctly popular in town, and at every appearance are met with enthusiasm. Last evening's concert was typical of Sousa's best, and enjoyable from start to finish. Both matinee and evening performances were given under the auspices of the Trinity Church Improvement Fund. The committee on arrangements is being congratulated on all sides for its sagacity in bringing Sousa here.

One of the interesting features of the evening was to see the Third Brigade Band march into the Hippodrome, led by Charles P. Hoffman, its director, to occupy the front row of seats in the center. Many of the sponsors of music culture was observed in the audience. Miss Martha Bannan, as is her wont, occupied one of the boxes, as did the Hon. R. H. Koch, State Treasurer C. A. Snyder and his family had a box. Mr. and Mrs. Edgar Brown were in one of the boxes.

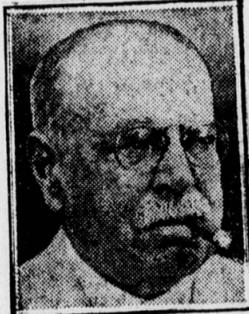
After hearing Sousa's Band one had little reason to wonder at its fame. The perfect rhythm of the sixty pieces, which makes on fairly long to rise and march, the absolute harmony such as was demonstrated in the Blue Danube Waltz, the variety in tone qualities, as employed in Sousa's newest suite, "Leaves from My Notebook," all are eloquent reasons why Sousa's Band is heralded from coast to coast.

The soloists last evening were excellent. Mr. John Dolan's cornet solo, "Centennial Polka," by Bellstedt, accompanied beautifully by the band, was one of the hits of the evening. Miss Marjorie Moody sang the lovely "Ah Fors e Lui" from La Traviata, one of the great Tetravizzi's favorites, very credibly. Her technical work was particularly pleasing. Miss Caroline Thomas, violinist, played part of Wieniawski's Second Concerto very beautifully. She produced exquisite melody and her mechanical execution was splendid. Her encore numbers, "Traumerei" and "Souvenir" brought down the house. Mr. George Carey offered one of the treats of the evening by playing MacDowell's "Witches Dance" in Xylophone solo.

Perhaps the most pretentious number on the program, and the most enjoyable from a musical standpoint, was Sousa's "Bouquet of Beloved Inspirations." Some of the most popular of Verdi's melodies, popular themes, and old standbys, interwoven in a huge medley, with "William Tell" as the grand climax, were wildly applauded.

The humoresque of "The Silver Lining" from "Sally," one of the most popular musical comedies of two seasons, was a splendid encore number, and when each separate instrument took up the theme note by note, the keen appreciation of the audience was very audible. All the men in the audience, and by the way, more men were to be seen in last evening's audience than women, thought the encore "U. S. Field Artillery," which ended in many bang bangs, was the best number on the program. It was full of pep, its rhythm was perfect, it was a real Sousa band number.

Sousa's conception of the "Lively Flapper," the third theme in his suite, was very charming. His composition describes her as an adorable little sparkling, laughing creature, fairly bubbling over with life and unexploded energy, going faster and faster in her joy of living.



JOHN PHILIP SOUSA, noted band leader, attains sixty-eighth year

White tie. Carefully kept - Nov 7 1922

H. L. Wreck

### OR GUESSING AT THE FINISH

J. R.: One of the joys of going to a concert is to sit behind some dumb-bell and hear him or her explain the various musical instruments. At the Sousa affair I heard a man tell his wife that a baritone was a French horn. It's a great sport. GARRY.

# THOUSANDS VIEW HIGHLY IMPRESSIVE ARMISTICE DAY PARADE

## Streets Thronged As Hundreds of Marchers Pass in Happy Review

Not in Recent Years Have Elmirans Witnessed As Beautiful and Impressive a Demonstration As Staged By the Veterans of the World War In Commemoration of the Signing of the Armistice Four Brief Years Ago—Military Men Make Superb Appearance and Are Highly Complimented—Many Floats Show Artistic Handiwork—John Philip Sousa Center of Attraction—Guests On Reviewing Stand.

With the sun shining overhead and the air as warm as any day in summer, the Armistice Day parade yesterday wended its way through the city streets which were crowded by thousands of interested Elmirans and guests from nearby cities and towns. The celebration was complete in every detail, the spirit of carnival reigned supreme and the fourth anniversary of the signing of the Armistice was observed with one of the greatest demonstrations of patriotism ever known in this city.

There was music galore, wonderfully decorated floats and some of the finest saddles horses seen in many a day. People came from far and near, in all sorts of conveyances, to witness the pageant and were amply rewarded for their efforts.

Guests of Honor. The reviewing stand on Lake street, in front of the American Legion home, was graced by the presence of honored guests and the city officials, comprising the following party: Commander John Philip Sousa, America's greatest bandmaster; Miss Adele Martyne, chosen by the ex-service men on account of her bravery and courage while a member of the Army Nurse Corps, having been gassed and a patient in field hospitals in France; V. W. Hatch, Grand Chef De Gare of the 40 and 8 and also W. E. Ghent, grand correspondent of the same association; Alfred Stanley, a former Ace in the French Aviation Corps; Senator Seymour Lowman, Justice George McCann, Mayor J. Norton Wood, Roe Dennis, and the members of the Board of Supervisors.

American flags were much in evidence and the downtown merchants took great care in seeing that their places were artistically decorated. The grand old colors blowing in the slight breezes, sent a blood tingling in the veins of all patriotic citizens, who turned out to celebrate, and make merry on so truly a wonderful occasion, both in commemoration of the soldier dead and the signing of the Armistice on that memorable day November, 1918.

Formation of Parade.

for the sake of democracy. They were escorted by a detail of Legion men. The Sons of Veterans Fife and Drum Corps as well as the Sons and Daughters of Veterans had a goodly number in line and their float was excellent.

The Exemp firemen, drawing their ancient fire fighting apparatus, with their red shirts, demonstrated the remarkable advancement that has been made in modern fire fighting.

The 40 and 8 organization had a box car in line of the kind that all doughboys at the front have ridden in and this novel float was the source of much interest.

### The Fourth Division.

Harry W. Honan was marshal of the fourth division, and was all smiles all day Armistice Day. In his division he had one of the biggest features of the parade and that was the Boys' Band, ninety strong, under the direction of Bandmaster the throng along the entire line of Dorin, all wearing their new uniforms, they received the plaudits of march. The Zonta Club rode in cars and turned out in a large number. And in this division also was the League of Women Voters.

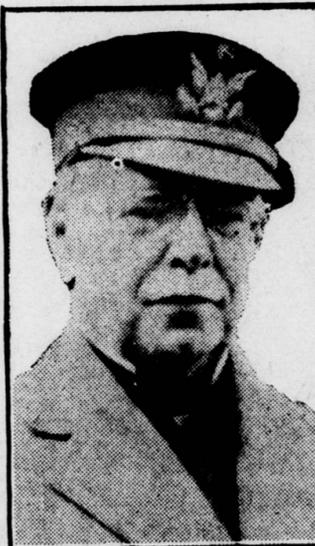
Hager's Band led the fifth division, behind which marched the Elmira Lodge of Elks, with the largest contingent in the entire parade, over 600 in number. John Osowski was marshal of this division. The Y. W. C. A. float was the handiwork of a genius, and some very pretty young ladies graced the seats upon it. The Sons of Italy Band and the Christopher Columbus Sons of Italy Lodge were represented by a large number of the Italian citizens of the city.

Dr. L. C. Day and Glenn Updyke were the marshals of the sixth division and let Elmirans in on a treat with the appearance of the New York State Reformatory Band, under the capable direction of Arnold Hager. The I. O. O. F. were there to celebrate festivities as well as the Dunbar Post, Knights of Pythias, the Duke D'Abruzz Lodge and the different Rebecca lodges.

### Boy Scouts Parade.

The Boy Scouts of America, with

### The March King



JOHN PHILIPS SOUSA. Distinguished composer and bandmaster, who was a special guest of honor in the great Armistice Day parade.

### Legion Hosts Leading The Parade



Here's the contingent of former service men swinging up Lake street near the American Legion Home. The photograph was from the top of an automobile directly opposite the reviewing stand.

### Community Boy's Band On Parade



This new organization of boy musicians made its first appearance on parade in the Armistice Day pageant. Lieut. Commander was loud in his praise for the boys. They were cheered all along the line of march.



ALFRED STANLEY.

Prominent world war veteran who drove car containing Mayor Wood, John Philip Sousa, and Miss Adele Martyne, adjutant of Elmira chapter, Disabled veterans of world war, and faithful Red Cross nurse, in Armistice Day parade.

## May Arrest Sousa If His Band Plays at Binghamton Today

### SOUSA WINS WITH OLD AND NEW NUMBERS

Waves His Magic Baton Over Nearly One Hundred Artists At Lyceum Theater.

### OWN WORK PLEASES

Soloists Are Above Average and Add Enjoyment To Program of Unusual Merit.

Lieutenant John Philip Sousa brought his magic baton to Elmira yesterday and, waving it over nearly one hundred musicians, gave Elmira theatregoers their annual musical treat. It was just as good as any Sousa concert, which seems the peak of praise. In one or two particulars it may have been a wee bit better. Sousa introduced some new compositions that pleased but, say what you will, it was the old ones, used as encores and composed by the conductor himself, which drew the most applause. When the card

Ministers Seek To Prevent An Advertised Sunday Band Concert.

### TO TEST ORDINANCE

Corporation Counsel Not of the Opinion That It Is Unlawful.

BINGHAMTON, Nov. 11.—John Philip Sousa and his band who are booked to appear in Binghamton, Sunday, under the auspices of the Endicott-Johnson social department, is projected into the center of a bitter storm of protest on the part of the Binghamton Ministerial association, which has called upon the clergy of the city to protest against the concert planned at the Binghamton theater.

The Rev. James E. Russell, of the Ministerial association called upon Norman A. Boyd, commissioner of public safety, to stop appearance of the musicians. Mr. Boyd consulted Corporation Counsel Leon C. Rhodes, who declares that it is not up to the city authorities to interfere in the collection of club dues, and on the fact ground that after the expenses of theater, band, etc. are met, the balance is used for charitable or recreation purposes. In other words, it is not a commercial proposition and therefore does

Supervisors. American flags were much in evidence and the downtown merchants took great care in seeing that their places were artistically decorated. The grand old colors waving in the slight breezes, sent a blood attingling in the veins of patriotic citizens, who turned to celebrate, and make merry on a truly a wonderful occasion, commemoration of the solemn and the signing of the peace on that memorable day November, 1918.

#### Formation of Parade.

Parade formed at 1:30 o'clock and moved promptly at 2 o'clock. The line of march was west on Main street to Euclid avenue, then a counter march on Church to Euclid avenue, south on College to Water street, east on Water street to Lake street, north on Lake street to Church, and dispersed at the City Hall.

Parade formation was as follows: Platoon of police, Mounted State Constabulary, First Division, Roe M. Dennis, marshal. First car, driven by Alfred Stanley and carrying Hon. J. Norton Wood, John Philip Sousa, and Miss Adele Martyne, all of whom upon their arrival there entered the reviewing stand on Lake St.

#### Display Field Kitchen.

The next in line were the members of the Board of Supervisors and the city officials, with Captain James A. Riffe grand marshal at the head of his command. The American Legion Band and Company L, 108th Infantry were the next to come into view, the boys in their khaki uniforms making a most pleasing appearance. Then scrambling along the pavement came Company L's field kitchen with two large army horses drawing the paraphernalia. Then the American Legion boys from Elmira, Elmira Heights, and Horseheads marched past with a smile on their faces. The same smile they wore four years ago. The Cambria Post and Veterans of Foreign Wars then passed. Their number was large and they made a pleasing showing. Then the Spanish War veterans in their blue uniforms, the Disabled Veterans of the World War riding in cars and mounted Veterans of the World War riding some of the best looking horses seen here in many a day, wended their way through the city streets.

Asaph Hall, marshal of the second division, brought with him the Eclipse Band whose music filled the air with melody. The Rotary Club and the Kiwanis Club, both organizations well represented, the Red Cross Canteen Workers with their pretty uniforms and the American Red Cross works, with a beautiful float depicting the true significance for which the organization stands attracted great attention.

#### Grand Army Men

The P. O. S. Fife and Drum Corps offered lively tunes for the occasion and immediately following them were the G. A. R. Veterans, those fine old men ever ready to show their patriotism, although their ranks grow smaller and smaller year by year. Twenty-five automobiles were used for the Gold Star Mothers and Mothers and it was a

Lodge were represented by a large number of the Italian citizens of the city.

Dr. L. C. Day and Glenn Updyke were the marshals of the sixth division and let Elmira in on a treat with the appearance of the New York State Reformatory Band, under the capable direction of Arnold Hager. The I. O. O. F. were there to celebrate festivities as well as the Dunbar Post, Knights of Pythias, the Duke D'Abruzz Lodge and the different Rebecca lodges.

#### Boy Scouts Parade.

The Boy Scouts of America, with a great many boys and their Bugle and Drum Corps were present and the impression they made will be one not to be soon forgotten. The Salvation Army, with their float typifying the work they accomplished, were heartily applauded by the onlookers.

The eighth division marshaled by Max Dennis and Dr. R. A. Turnbull brought with them the Elmira College students and their float, signifying education as a bulwark against war and a means of eternal peace. The Masquers Dramatic Club of the Elmira Free Academy was represented by a float of an original nature. The Elmira Pep Club, composed of E. F. A. girls, made a nice appearance with their white sweaters and blue skirts. The Elmira Free Academy student body was largely represented, as well as the various church societies.

The ninth division, Fred Thetge, marshal, had all of the industries of the city in line, prominent of which was the American LaFrance fire engine exhibit.

#### Assistant Marshals

The assistant marshals who assisted Grand Marshal James Riffe are as follows: John D. Driscoll, Charles Epstein, Roland L. Edwards, Guy D. Fields, John Hofer, Lynwood Celdon and John Fiester.

The Boy Scout orderlies of the day were: William Personius, Duff Williamson, Harold Kennedy, Clair Pitts, Phillip Young, James Personius, Charles Peterson, Elwin Cramer, Harold Johnson, Malcolm Fletcher, Alden Holsinger, Allen Gilbert, Dominick Limoncelli, Roy Fox, Robert Danaher, Robert Bruce, Richard Everetts, Wells Crandall, Reynolds Bennett, Creighton Bullock, Lorenzo LaFrance, Leland Rumsey, Richard Bingham.

The Elmira police platoon appeared in their new overcoats and made a very pleasing sight.

The American Legion wishes to thank the committee in charge and also all those who participated in the parade and co-operated toward making the monster celebration such a wonderful success.

In an interview with Commander John Philip Sousa, the Telegram reporter learned that the great bandmaster was well pleased with the celebration and he remarked that it was one of the finest he had ever had the honor of witnessing. It was with great pleasure that he acted as guest of honor, and he thought that Elmira showed her patriotism by turning out in such a large body.

parade in the Armistice Day pageant. Lieut. Commander was loud in his praise for the boys. They were cheered all along the line of march.

Lieutenant John Phillip Sousa brought his magic baton to Elmira yesterday and, waving it over nearly one hundred musicians, gave Elmira theatregoers their annual musical treat. It was just as good as any Sousa concert, which seems the peak of praise. In one or two particulars it may have been a wee bit better.

Sousa introduced some new compositions that pleased but, say what you will, it was the old ones, used as encores and composed by the conductor himself, which drew the most applause. When the card went up announcing "The Stars and Stripes Forever," the house rocked with applause. Players of cornets, trombones and piccolos stretched themselves across, the stage producing a volume of music that gave the popular number its best rendition here. It was the gem of the evening and deserved the ovation it received.

#### New Sousa Numbers.

New to the Sousa program was a composition by Sousa, "Leaves From My Notebook," telling musically of "The Genial Hostess," "The Campfire Girls" and "The Lively Flapper." Particularly good was the second number in which drum beats steal softly from over the hills and militant figures of the Camp Fire Girls are approaching. They gather wood and light the camp fire as the twilight shadows deepen into night. Ukeleles are played and the camp is lulled into slumber.

Another new composition was "A Bouquet of Beloved Inspirations," entwined by Sousa in which many familiar airs were given fitting presentation. "The Gallant Seventh," a new march by Sousa displayed a crashing of drums that sent the blood tingling. A cowboy breakdown, "Turkey in the Straw," transcribed by Guion, was a lively number in which double tubas, bombardons and euphonioms battled nobly with the tricky piccolos in sustaining the airs.

#### Comedy in Selection

Bizet's "Golden Light" received adequate treatment, resulting in a number of great beauty. Much comedy was supplied by an encore, "Look for the Silver Lining," by Kern when, much after the fashion of a slowed down motion picture, the air was carried, one note at a time, by the entire range of instruments, cymbals following tuba, clarinet following horn and so on. It was a novel effect and drew roars of laughter.

The opening overture, "The Red Sarafan," by Erichs, gave a promise of the treats to follow. The encores included "El Captain," "Bullets and Bayonets," "U. S. Field Artillery," by Sousa and "Blue Danube," by Strauss, the latter being one of the most delightful numbers on the program.

John Dolan won favor in a cornet solo, "Centennial Polka," giving an encore, the Berceuse from Godard's "Jocelyn." He played both amazingly well.

#### Soprano Pleases

Marjorie Moore, soprano, sang Verdi's "Ah Fors e Lui" from "La Traviata" in a clear and flexible voice. For encores she sang "Comin' Through the Rye" and Sousa's composition "Fanny."

Caroline Thomas showed a deft touch of the violin in her rendition of the "Romance and Finale" from Wieniawski's second concerto. Equally enjoyable was her encore, Drdla's "Souvenirs" and "Traumerie."

George Carey, xylophone soloist, demonstrated that music and not noise may be extracted from the wooden bars. He played the "Witches' Dance" by McDowell, Arndt's "Nola" and Kern's "Kuh-a" so well that the audience chose him one of the favorites of the evening.

The Rev. James E. Russell, of the Ministerial association called upon Norman A. Boyd, commissioner of public safety, to stop appearance of the musicians. Mr. Boyd consulted Corporation Counsel Leon C. Rhodes, who declares that it is not up to the city authorities to intervene as the admission fee is collected in the form of club dues, and on the further ground that after the expenses of theater, band, etc. are met, the balance is used for charitable or recreation purposes. In other words, it is not a commercial proposition and therefore does not come under the ban of the law.

Mr. Rhodes says that the only procedure that will test the question of permitting the concerts on Sunday is to arrest some individual taking part and let the case go to trial. It would be unfortunate, many Binghamton people think, to arrest Mr. Sousa, or any of his band to test the ordinance. In the test of the Sunday law at the Elmira Ward Stadium when the captain of the Tigers was tried on a Sunday violation ordinance, the jury found him not guilty.

Mr. Russell and the ministerial association feel that this is the opening wedge for Sunday amusements in Binghamton. Vaudville is being given with concerts Sunday nights at Johnson City, and the clergy want to keep it out of Binghamton. Corporation Counsel Rhodes says that such is an entirely different matter and should theaters attempt to operate on a commercial basis on Sunday, in Binghamton, there are several methods of stopping it, especially that of revoking the city license.



**MEN AS THEY PASS**

Yesterday all Elmira took hats off to John Phillip Sousa. Here is a man that thrills the mind and inspires the soul. What a contrast between Sousa and Harry Lauder, the popular Scotchman, who was accorded hero like ovation at Elmira, Friday. Lauder entertains—that is all. He creates laughter and applause. Laughter is god for the physical being and, therefore, collaterally an aid to mental power. Music is passed through the ages without the loss in worth. In fact the composer often leaves the earth behind without knowledge that his works will endure. Sousa gives us the best of those who created musical gems. He adds his own works to those of the old masters. He is an American and spends his money here. Lauder makes no claim of being an interpreter of the things that find stand among the classic. He is of the rough and ready, just the kind that appeal to Americans who want to throw dull care away for the time being. It is just as natural for Lauder to create a laugh as it was for the late Pat Rooney. Rooney was born a comedian. Perhaps that is true of Lauder. But, while Americans laugh at him and his antics he can jingle their money when he returns to bonny Scotland and enjoy a laugh at our expense.

That Sousa came to us on the fourth anniversary of the signing of the armistice terminating the world war was an event to be remembered. Sousa recently completed a journey he began a number of years ago. He is now a noble of the Mystic Shrine, he having been received into Almas Temple, Washington, D. C., at a session attended by Imperial Potentate Cutts and other celebrities of the order. Lieutenant Commander Sousa, after being accepted as a noble, appeared on the stage in his newly acquired fez and directed the band of Almas Temple through two marches, "The Stars and Stripes Forever" and "The Washington Post." Many years had passed and Sousa had been in many places since he first started Shrineward on the threshold of his first degree in the Blue lodge. That, too, was in Washington; and he decided then and there that, so long as he should be acceptable to higher degrees, he would take the various steps in his Masonic journey only in the city of his birth into the order. The evening of May 3, offered to him the first opportunity to become a noble in Washington; for in the intervening years after he became eligible for the Shrine, he never was in Washington when Almas was installing.

So, while Lauder has joy in his heart for the Rotarians, Sousa can give the Shriners' high sign. Lauder can draw a smile off the stage.

Listen to the following dialogue with a reporter:

"Hello, Harry," said the reporter jokingly.  
 "Are you all right?" shot back the comedian.  
 "Yes, and what do you think of prohibition, Harry?"  
 "Well, it's a dang good thing to keep corkscrews straight," answered Sir Harry as he stepped into the swinging doors of the lobby.  
 "How is business?" he asked.  
 "Good. There seems to be plenty of work for everybody," he was told.  
 "That's what we want. Work was always man's best friend. Sack the agitator. He is the weeds in the garden of industry."  
 Then he recited some poetry on work. Thinking perhaps he was quoting Kipling or some other author, the interviewer declared it was splendid and then asked whose it was.

"That's mine," replied Sir Harry in his characteristic manner. "Now get that; I thought all the time you were writing it down," he added as he and the interviewer walked along. This is the poem:

"Work was always man's best friend;  
 He who works may lend or spend,  
 But he who shirks the time  
 Can never lend nor spend a dime."

Continuing Sir Harry said:  
 "The world will get on all right if workers will work. Sack the agitator and let us be friends; the world is thirsting for friendship."

"Past years have taught us that life has hung some fine beliefs like pictures on the wall of the human soul. The worst service we can do today is to turn these pictures around with their faces to the wall."

Finally he said:  
 "The past has surely given us the wisdom and knowledge that it is better to build friendship that battleships."

The Scotchman is on the most extensive tour he has ever undertaken. It started in New York, October 2, and will end February 12, in San Francisco. He will appear at most of the large cities of the country.

**Sousa and His Band  
 Delight As of Old  
 AND PROVE WHY THEY LEAD**

By DR. WALTER HEATON.

A large and very friendly audience greeted Sousa and his band at the Orpheum theatre last evening. This is his 80th tour and it is to be the shortest one of all, as he has planned that at its close he will retire temporarily, in order to begin work on the composition of a grand opera upon an American subject. He has written several operettas, which have been very successful, and he is now to try for the biggest events of all. It has been reported that his work is to be written specially for Mary Garden. Sousa recently passed his 68th birthday, and following his custom he spent the day with his band.

About a month ago he established a new record for a single day's receipts, by any band or soloist, when he drew \$18,000 for two concerts in the new large auditorium at Cleveland. Last Sunday he gave a concert in New York, assisted by the famous Seventh Regiment drum and trumpet corps, and produced for the first time his new march, entitled "The Gallant Seventh." Many celebrated people were present and he publicly presented the original manuscript to the officers of the regiment.

**Sousa's Band Leads All.**  
 He has visited Europe four times and taken his band on a concert tour around the world, royalties have decorated him and the French Academy and other institutions have showered honors upon him. We have other famous bands, all of them of considerable reputation, but Sousa and his men stand alone in the musical world of today.

The opening overture, "The Red Sarafan," by Erichs, revealed striking rhythms, beautiful examples of clarinet work and a series of oboe periods that were delivered in as finished a manner as that of any symphonic orchestra extant. Sousa showed his mastery and genius in kaleidoscopic scoring and he glorified every episode and melodic grouping.

Sousa's new suits, called "Leaves from my note book," is not quite as ambitious as previous ones, and he seems to have been content with charming phrases and individualistic color schemes. The prelude, "The genial hostess," is hardly original, but it has a very generous melodic contour and creates a very comfortable feeling.

The "Camp-fire girls" is built on martial lines, and while it was eloquently descriptive and quaintly picturesque, its value lay in the motor imagery conveyed to and responded by every acute listener. The closing episode, descriptive of the flapper, was short but distinctly humorous, and brought forth a rollicking atmosphere of jest, sauciness and pertness.

The encore to this number disturbed me considerably, because as a graduate in acoustics I had been taught that noise could never be music, but Sousa possesses the alchemic power to make the most grateful music out of wierdest kinds of absolute noises.

**GIVES ALTHOUSE PIECE.**

It was not good taste to invest one of Bizet's most eloquent movements with a fancy title such as the "Golden Light." This gorgeous melody, with its intense introduction, is the Intermezzo from his second Arlesienne Suite, and while of much interest in itself in its proper sphere, it has gained additional popularity by its arrangement for the voice to the Latin Agnus Dei. John Dolan, with his cornet, gave to the second section a warmth of tone equal to the greatest mezzo ever known.

The "Bouquet of beloved inspirations," arranged by Sousa, proved to be several never-to-be-forgotten melodies, all of the highest type and admirably chosen. Perhaps the most choice and complete was Weber's perennial "Invitation to the dance." Every point was embellished and glorious memories were easily conjured.

**NEW MARCH IS COMPLEX.**

The new march, the "Gallant Seventh," is a little more complex than usual, but it has striking periods and haunting phrases, and will no doubt achieve enviable popularity. The concluding "Turkey in the straw" sent everyone home feeling particularly good after a rich and filling musical feast.

Miss Marjorie Moody's choice of solo was not a happy one. Verdi's incomparable "Ah Fors e Lui" has marred many an ambitious singer because it requires a deep artistic conception, and there are few singers who can realize its supreme importance and convey its manifold beauties. As given last evening the recitative was entirely without emphasis and not an atom of dramatic value was displayed.

There was a certain charm of voice, but Miss Moody's tonal limitations make this grand opera scene seem puerile and totally unconvincing. There was no climax at all, and with an absence of gesture and a style that was not frigid, every point of this world famous number was lost.

**FINE CORNET SOLOS.**

The cornet is the most common of the brass instruments, but John Dolan in his selection magnified all of its possibilities and well deserved the double encore.

I always like to hear the xylophone, even though it cannot sustain tone, because its attractive metallic tonality conveys a welcome metallic tonal color schemes. George Carey proved himself a master and was greeted with repeated encores, which proved that I was by no means the only one who delighted in its piquancy and enchantment.

The violinist, Miss Caroline Thomas, selected a well-known virtuososo piece and proved that she was fully equal to it. She gave Wieniawski's "Romance and finale" with admirable intelligence and no little skill and with proper tutors she should advance rapidly and be a credit to her chosen instrument.

*John Sousa*  
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**Henry Romeike**  
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**N. Y.**  
**COURIER**  
 ISSUE OF  
**OCT 1922**  
*not*

**CONGRATULATIONS POUR IN FROM  
 ALL OVER WORLD AS PRESIDENT  
 COMPLETES FIFTY-SEVENTH YEAR**

"Hope You Make Ninety," Writes in Minister to Belgium With Reference to Golf Score of Executive —Occasion Celebrated Quietly.

By Cornelius Vanderbilt, Jr.  
 (Written for C. V. Newspaper Service.)

Washington, D. C., Nov. 2.—President Harding reached the fifty-seventh milestone in his life today, and celebrated the event quietly.

For the entire morning the President cast aside official worries and business and spent until noon with Mrs. Harding, whose convalescence is progressing satisfactorily.

**French Minister Calls.**

Jules J. Jusserand, the French ambassador recently returned to this country, called to pay his respects and offer his government's congratulations.

"I called on your President to extend personal felicitations and the felicitations from the President of the French republic, and the president of the chamber of deputies, with which I was charged," he told White House courtesans. "They were received graciously by your state."

ter, who received an honorary degree from a Chester, Pa., institution on the same day that President Harding was likewise honored, paid his respects and then came the only interruption in the otherwise quiet birthday celebration when the football team of the University of Florida stopped in to congratulate the President before tackling Harvard on Saturday.

The dignity of the White House was shattered when the collegians gave three rousing yells for the President, who smiled his appreciation.

The President laughingly told of a congratulatory cablegram from Henry P. Fletcher, American minister to Belgium.

"You know Fletcher knows that it is my ambition to go around the links in 90. His cablegram, after the usual form of congratulations, added 'I hope you make 90.' That can be played both ways, and is a little ambiguous," he ended smilingly. "I thanked the fellows" for

*Journal Minneapolis*  
 John Phillip Sousa will be another musician here next week. There is a tale of Sousa and of George M. Cohan who stood chatting in the lobby of a Broadway theater one night. "It must be gratifying," said Cohan, "to be as well known as you are, Mr. Sousa."  
 "It is, of course," replied the great bandmaster modestly, "and yet it has its disadvantages. I can't go to a theater with my family but what I am pointed out. This forever being recognized gets monotonous." Just then two young men came out of the theater. "There's George Cohan," said one. The other looked. "Who's the guy he's with?" he asked.  
**OUR FAVORITE** character of the week: The mother-in-law of "The Show Off."  
*Carlson Miles*

THE MORNING SUN, BINGHAMTON, N. Y., MONDAY, NOVEMBER 13, 1922.

## DIRECTOR ALBERT UNDER ARREST FOR STAGING SOUSA CONCERT ON SUNDAY; 5,000 HEAR 'MARCH KING'

### GEORGE F. FLAYS CITY ORDINANCE, PROMISES FIGHT

Let Them Prove Us Guilty, He Remarks While Big Audiences Applaud

#### THEATER IS CROWDED

Doesn't Feel Like a Criminal, Mr. Johnson Says When Thousands Enjoy Treat

"I don't feel a bit like a criminal and I don't believe any of you people do," said George F. Johnson last night as he faced the largest audience ever packed into the Binghamton Theater. And the cheering and applause that greeted this and a few other remarks made by Mr. Johnson left little doubt that the thousands who had gathered to hear Sousa's band at a quarter to eight last night were not a head appreciative of the opportunity to the fullest, and shared Mr. Johnson's views regarding what he termed "Sunday blue law."

Mr. Johnson appeared first during the intermission of the afternoon concert and again at night in response to the calling of his name and cheers from the big audience. His remarks were prompted by the arrest at the afternoon performance of Harold F. Albert, director of the man who, under Mr. Johnson's direction, booked the Sousa concert. Mr. Albert's arrest was the result of protests from the Binghamton Ministerial Association against the holding of the concert on the ground that it was in violation of city ordinances governing Sunday amusements. These protests took form prior to the concert when first announcement was made that Sousa and his band would appear at the Binghamton Theater on Sunday, and when the matinee concert was in progress police officers walked into the theater, notified Mr. Albert of his arrest and took the names of several theater attendees as witnesses. Mr. Albert and the others were directed to appear in City Court this morning at 9:30.

## SOUSA'S BAND ATTAINS NEW CONCERT FAME

Never Was Welcome More Cordial or Audience More Attentive Than Yesterday

### PLAYS NEW NUMBERS

Novelties and Descriptive Compositions Score—Binghamton Piece on Program

Numerous novelties and a number of descriptive pieces, among them some of the newest compositions of John Philip Sousa, characterized the program played yesterday afternoon and that of last night at the Binghamton Theater, where the famous conductor and his band entertained as many persons as could be crowded into the theater without closing the aisles.

Several times, but it is doubtful if he ever had a more attentive audience or received a more cordial welcome than was accorded him yesterday.

It was easy for those who listened to the music produced under the leadership of the great bandmaster to believe that the band had never played so well.

#### Sousa as Spirited as Ever

Sousa, dapper, spirited and polished as ever, swung his baton with the easy precision and the military gestures that distinguish his conductors from that of all other leaders, obtaining a like finish and individuality in the work of the players.

Some of the interpolated numbers were among the most popular of the selections played. "The Field Artillery," with its blaze and blare, with the sounds of exploding guns, and with smoke rising from the powder on the drums, was a thrilling addition to the scheduled program.

Several of Sousa's marches were introduced and received their usual tribute.

#### Plays Binghamton Composition

Sousa's goodfellowship was demonstrated in the playing by the band of "The Phantom," the composition of W. D. Sabin, a Binghamton musician. It is a good piece of music, and given the splendid interpretation that the Sousa band is able to give anything attempted, its good qualities were unusually apparent.

One of Sousa's new things played by the band was a suite reminiscent of personalities. This composition, entitled "Leaves from My Notebook," describes three types of femininity: "The Genial Hostess," "The Campfire Girls" and "The Lively Flapper." The first is a warm, gentle, all-embracing and melodious composition; in the second may be heard the drum-beats coming from a distance, the suggestion of motion follows, the voice of a girl accompanied by ukuleles, singing alone, and then joined by other voices, which finally die

### A MAN'S MUSICIAN

Since he first began to conduct a band at the age of seventeen years, John Philip Sousa has exercised a peculiar talent that not all good musicians possess or use if they do possess it. It is the talent which enables an individual to reach up to the heights of art, and to pull down a generous portion of its treasure to those accustomed mostly to the commonplace.

Music at its best is a provider of spiritual emotion. At its worst it serves merely as a lubricant for human locomotion.

Between the best and the worst, for like many other terms, the name "music" is exceedingly elastic, are numerous variations of the good and the bad that may be embodied in a combination of musical elements.

For every creator of good music there are some who appreciate it, a few who interpret it. For every creator of poor music there are many who will encourage him to write more and often worse.

Rare souls like Sousa find a way of interpreting good music so that the lovers of the best and the followers of the worst meet on common ground.

His career proves that in virtually every normal being there is a tendency to respond to the divine in music, if the responsive chord can be reached. In Sousa's work is evidence of his utter faith in his ability to get that response.

In his choice of the band as the medium for the expression of his genius, he may not have been fully conscious of his purpose, but his choice was in keeping with the democratic attitude he has ever since maintained.

He is a man's musician. By "man" we mean, first, all of humanity, and, second, the masculine sex. Among his compositions and the other music he plays, the martial predominates. His own "Stars and Stripes Forever" and "El Capitan" never fail to thrill the vast throngs to whom his band plays.

Sousa frankly admits a desire to excel in a branch of art other than music. He has made known his literary aspirations through the writing of a number of novels. His best friends acknowledge, though, that his fame as a novelist was largely won through his fame as a musician. Sousa likes to tease the curiosity of the people who ask about his ancestry. If one asks him about this, he will ask him to guess, and no one ever guesses right.

He was born in Washington, but a study of his family tree shows its roots to have been planted in Portugal.

Sousa has been to Binghamton many times. We hope he comes again.

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other terms, the name "music" is exceedingly elastic, are numerous variations of the good and the bad that may be embodied in a combination of musical elements.

For every creator of good music there are some who appreciate it, a few who interpret it. For every creator of poor music there are many who will encourage him to write more and often worse.

Rare souls like Sousa find a way of interpreting good music so that the lovers of the best and the followers of the worst meet on common ground.

His career proves that in virtually every normal being there is a tendency to respond to the divine in music, if the responsive chord can be reached. In Sousa's work is evidence of his utter faith in his ability to get that response.

In his choice of the band as the medium for the expression of his genius, he may not have been fully conscious of his purpose, but his choice was in keeping with the democratic attitude he has ever since maintained.

He is a man's musician. By "man" we mean, first, all of humanity, and, second, the masculine sex. Among his compositions and the other music he plays, the martial predominates. His own "Stars and Stripes Forever" and "El Capitan" never fail to thrill the vast throngs to whom his band plays.

Sousa frankly admits a desire to excel in a branch of art other than music. He has made known his literary aspirations through the writing of a number of novels. His best friends acknowledge, though, that his fame as a novelist was largely won through his fame as a musician.

Sousa likes to tease the curiosity of the people who ask about his ancestry. If one asks him about this, he will ask him to guess, and no one ever guesses right.

He was born in Washington, but a study of his family tree shows its roots to have been planted in Portugal.

Sousa has been to Binghamton many times. We hope he comes again.

## Attentive Than Yesterday PLAYS NEW NUMBERS Novelties and Descriptive Compositions Score—Bing- hamton Piece on Program

Numerous novelties and a number of descriptive pieces, among them some of the newest compositions of John Phillip Sousa, characterized the program played yesterday afternoon and that of last night at the Binghamton Theater, where the famous conductor and his band entertained as many persons as could be crowded into the theater without closing the aisles.

Sousa has been in Binghamton several times, but it is doubtful if he ever had a more attentive audience or received a more cordial welcome than was accorded him yesterday.

It was easy for those who listened to the music produced under the leadership of the great bandmaster to believe that the band had never played so well.

### Sousa as Spirited as Ever

Sousa, dapper, spirited and polished as ever, swung his baton with the easy precision and the military gestures that distinguish his conductorship from that of all other leaders, obtaining a like finish and individuality in the work of the players.

Some of the interpolated numbers were among the most popular of the selections played. "The Field Artillery," with its blaze and blare, with the sounds of exploding guns, and with smoke rising from the powder on the drums, was a thrilling addition to the scheduled program.

Several of Sousa's marches were introduced and received their usual tribute.

### Plays Binghamton Composition

Sousa's goodfellowship was demonstrated in the playing by the band of "The Phantom," the composition of W. D. Sabin, a Binghamton musician. It is a good piece of music, and given the splendid interpretation that the Sousa band is able to give anything attempted, its good qualities were unusually apparent.

One of Sousa's new things played by the band was a suite reminiscent of personalities. This composition, entitled "Leaves from My Notebook," describes three types of femininity: "The Genial Hostess," "The Campfire Girls" and "The Lively Flapper."

The first is a warm, gentle, all-embracing and melodious composition; in the second may be heard the drum-beats coming from a distance, the suggestion of motion follows, the voice of a girl accompanied by ukuleles, singing alone, and then joined by other voices, which finally die away, as the closing strains of the piece suggest slumber; the third describes brightness, restlessness and joyous movement.

### Soloists Also Pleased

Bizet's "Golden Light," a brilliant but mellow fabric of harmonious themes, was a greatly enjoyed selection.

The program was pleasingly varied, too, through the contributions of the soloists: Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; John Dolan, cornetist; George Carey, xylophone player.

## Magnificent to Be Broadminded as Well as a Christian—Sousa

"THERE is inspiration in good music. My band doesn't give married couples attending the concert a chance to quarrel. We play one number right after the other for two hours with but five minutes intermission," said John Phillip Sousa yesterday afternoon when asked for an expression regarding the arrest of Director Harold F. Albert. "Religion is a wonderful thing. It's great to be a Christian, but it's magnificent to be broad-minded," the March King added.

"As to commercializing the Sabbath," Mr. Sousa continued, "why of course we get paid for entertaining on Sunday. But it's true also that clergymen and church choir singers get paid for their services on Sunday as well as other days.

"I do not make a penny on the two concerts in this city, but my men earn a day's pay, the same as choir singers. It costs \$2.00 and \$2.50 to hear my band in other cities. Here the price of admission was 25 cents."

Mr. Albert then interjected the statement that the Endicott-Johnson Recreation Department will have to pay \$800 to meet the cost of bringing the band to this city for two concerts.

"Clergy men who oppose band concerts on Sunday hurt themselves more than anyone else," declared the famous band leader. "Why, I'll bet there are many young fellows in the audience this afternoon and others who will be in the audience tonight, who, if they were not in this theater, would be gambling."

"As to committing a sin on the Sabbath. My parents were devoted Christians. I am a Christian. Although I have composed music in my mind on Sundays, never have I written a musical note on Sunday. I have written more marches than ministers have sermons."

"I care here with my band simply because I thought it would do some good," said Mr. Sousa. "There is not a penny of profit for me in the concerts here. My bandmen and soloists, of course, have to be considered. My band works six to eight months a year, and the members must earn enough money within that time to last them throughout the entire year."

of legal authorities who were consulted, the intent of the law regarding to Sunday performances. It did not satisfy the Ministerial Association, however, and the movement culminating in the arrest of Mr. Albert was the result of the protest voiced by its members that the law in its strictest sense was being evaded.

No concerted move, legal or otherwise, was made, however, to stop the concert. Record audiences began to gather early, both in the afternoon and in the evening. Long before the hour scheduled for the concert the Binghamton was packed to overflowing. Hundreds of seats were placed on the stage. Extra accommodations were provided in the boxes and every available seat in the vast auditorium and balcony was occupied. Standing room was taxed to the capacity established by the fire marshal and in the lobby hundreds of others, who had no hope of seeing the musicians, stood and listened to the music. In the streets a patient overflow audience waited.

Applause that rocked the theater greeted John Phillip Sousa, the "March King," his bandmen and the other artists who appeared in an exceptionally entertaining program. Each number was the signal for an outburst and when, during the first intermission, Mr. Johnson walked out onto the stage, the enthusiasm reached its height.

He spoke briefly, telling just what had happened and announcing that "the blue laws" will be tried in the courts "tomorrow morning." At night, when the intermission came, there were cries of "We want George F." This was varied with shouts of "Three cheers for Mr. Johnson!"

Mr. Johnson thought it appropriate to play "Nearer My God to Thee" before I appeared out here," Mr. Johnson remarked, and this was greeted by laughter and applause.

It was explained on behalf of the management of the Binghamton Theater that yesterday's concert were given entirely on the responsibility of the E. J. recreational department. "The theater was turned over to Mr. Johnson," said H. M. Addison, the manager.

It is estimated that well over 5,000 people heard yesterday's concert. "I intend to plead not guilty," said Mr. Albert last night, "and I will demand a jury trial." Probably there will be little more than the formal arraignment this morning.

## GEORGE F. FLAYS CITY ORDINANCE, PROMISES FIGHT

### 'Let Them Prove Us Guilty,' He Remarks While Big Audiences Applaud

### THEATER IS CROWDED

### Doesn't Feel Like a Criminal, Mr. Johnson Says When Thousands Enjoy Treat

"I don't feel a bit like a criminal and I don't believe any of you people do," said George F. Johnson last night as he faced the largest audience ever packed into the Binghamton Theater. And the cheering and applause that greeted this and the few other remarks made by Mr. Johnson left little doubt that the thousands who had gathered to hear Sousa's band at a quarter to a head appreciated the opportunity to the fullest, and shared Mr. Johnson's views regarding what he termed "Sunday blue law."

Mr. Johnson appeared first during the intermission of the afternoon concert and again at night in response to the calling of his name and cheers from the big audience. His remarks were prompted by the arrest at the afternoon performance of Harold F. Albert, director of the E. J. recreational department and the man who, under Mr. Johnson's direction, booked the Sousa concert.

Mr. Albert's arrest was the result of protests from the Binghamton Ministerial Association to the police authorities against the holding of the concert on the ground that it was in violation of city ordinances governing Sunday amusements. These protests took form prior to the concert when first announcement was made that Sousa and his band would appear at the Binghamton Theater on Sunday, and when the matinee concert was in progress police officers walked into the theater and notified Mr. Albert of his arrest and took the names of several theater attendees as witnesses. Mr. Albert and the others were directed to appear in City Court this morning at 9:30 o'clock.

Membership cards admitting the holders to the concert had been distributed, largely among E. J. workers, during the week. The cards entitled purchasers to membership in the "Broome County Community Music Club," this being way with the necessity for a sale of tickets on Sunday and satisfying, in the opinion

# SOUSA AND HIS BAND MAKE HIT WITH LOCAL MUSIC LOVERS

Fairly Large Audience Heard Noted Bandmaster at the Strand Theatre Last Night.

John Philip Sousa, himself, made his bow last evening before a large crowd at the Strand, and was greeted by a perfect ovation. He and his famous band are distinctly popular in town, and at every appearance are met with enthusiasm. Last evening's concert was typical of Sousa's best, and enjoyable from start to finish.

After hearing Sousa's Band one had little reason to wonder at its fame. The perfect rhythm of the sixty pieces, which makes on fairly long to rise and march, the absolute harmony such as was demonstrated in the Blue Danube Waltz, the variety in tone qualities, as employed in Sousa's newest suite, "Leaves From My Notebook," all are eloquent reasons why Sousa's Band is heralded from coast to coast.

The soloists last evening were excellent. John Dolan's cornet solo, "Centennial Polka," by Bellstedt, accompanied beautifully by the band, was one of the hits of the evening. Miss Marjorie Moody sang the lovely "Ah Forsa Lui," from La Traviata, one of the great Fetranzini's favorites, very credibly. Her technical work was particularly pleasing. Miss Caroline Thomas, violinist, played part of Wieniawski's Second Concerto very beautifully. She produced exquisite melody and her mechanical execution was splendid. Her encore numbers "Traumeri" and "Souvenir" brought down the house. George Carey offered one of the treats of the evening by playing MacDowell's "Witches Dance" in xylophone solo.

Perhaps the most pretentious number on the program, and the most enjoyable from a musical standpoint, was Sousa's "Boquet of Beloved Inspirations." Some of the most popular of Verdi's melodies, popular themes, and old standbys, interwoven in a huge medley, with "William Tell" as the grand climax, were wildly applauded.

The humoresque of "The Silver Lining" from "Sally," one of the most popular musical comedies of two seasons, was a splendid encore number, and when each separate instrument took up the theme note by note, the keen appreciation of the audience was very audible. All the men in the audience, and by the way, more men were to be seen in last evening's audience than women, thought the encore "U. S. Field Artillery," which ended in many bangs, was the best number on the program. It was full of pep, its rhythm was perfect, it was a real Sousa Band number.

Sousa's conception of the "Lively Flapper," the third theme in his suite, was very charming. His composition describes her as an adorable little sparkling, laughing creature, fairly bubbling over with life and unexploded energy, going faster and faster in her joy of living.

## SOUSA AT IREM Master Band Master Entertains and Delights Large Audience

The tastes of the most fastidious person, and all who liked variety and spice in a program were satisfied with the musical feast prepared and given by Sousa and his band in the Temple last evening. Wood-wind, brass-wind "battery" strings and vocal music was given in great profusion and in all degrees of stresses. Melodies of the warmest and most delicate type and melodies driven by ponderous force up to the apex, or exploding crescendoes were evident in abundance.

All who respond readily (and who does not) to martial and whirling rhythms; all who thrill easily at sights and thunderous harmonies were moved and inspired to the limits of their appreciation by the glorious music given by Sousa's famous band last night.

The audience was a large and just as enthusiastic as it was large. Not one selection was given that did not arouse the great assemblage to a keen appetite for more. Every number on the program was encored and several of them two and three times.

Several of the selections were notable for their beauty and delicacy of rhythm, and all were given with a charm and finish as only a Sousa can give them. The cornet solo, "Centennial Polka," by John Dolan, was brilliant and captivating. Mr. Dolan responded to the appeals of the audience for more by playing "Berceuse," from "Jecelyn," by Godard. This is a charming melody given with a velvety, warm tone, but the tempi was too slow.

The "Intermezzo" by Bizet and "A Bouquet of Inspirations" were notable and worthy of special mention. The latter selection consisted of famous and popular melodies skillfully woven together by Sousa himself.

Among these were the "Toreadore" from "Carmen," "Blue Danube Waltz" by Strauss, "Spring Song" by Mendelssohn, "Pull Away, Pull My Boys, Pull Away," "Invitation to the Valse" by Weber, and so on.

This medley was enthusiastically received, Sousa responding with the popular air "Look for the Silver Lining," with variations. In this encore there were given some exquisite touches of tonal beauty with oboe and harp and also with horns. The last variation was a humorous arrangement of the melody being handed not by note from instrument to instrument of the band. The various tone colors and pitches given the melody were ludicrous and laughable.

George Carey gave a xylophone solo the "Witches Dance" by MacDowell, in the most approved fashion. His wrist movements and the speed he exhibited in racing up and down the instrument were astonishing. Mr. Carey was recalled, playing the popular air "Nola." Again Mr. Carey was encored, this time rendering "Kalua-Kyla."

Miss Marjorie Moody, soprano soloist with the band, sang "Ah Forsa Lui" from "Traviata" by Verdi. Miss Moody revealed a voice of uncommon sweetness and purity, though not of great power. Her rendering of Verdi's Aria was warmly received. Miss Moody was recalled twice, singing "Coming Through the Rye" and "Fanny," by Sousa.

A violin solo, "Romance" and "Finale" (Wieniawski) by Miss Caroline Thomas, was also a very enjoyable number. Miss Thomas plays with assurance and confidence, and with fine finish and good taste. Her encore was "Traumerie" (Schumann) with harp accompaniment. This was given with a warmth and richness of tone that drew the closest attention.

The final number on the program was a cowboy breakdown, "Turkey in the Straw." This was descriptive and decidedly vivacious in rhythm.

The rustling of the straw and now and then the gobble of the turkey could be distinctly heard and recognized.

## WINIFRED BAMBRICK ASTONISHES CRITICS

Lovely Young Harpist With Sousa and His Band Is Exquisite Artiste.

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 Aeolin 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 union and balance of vigor with tenderness, brilliance with dexterity, spacious intonation with digital and manual accuracy. No swift arpeggio, no sudden succession of chords, no run of scales, is too much for her wonderful wrists, her dazzling technical readiness. And she is young and 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 harpists, Miss Bambrick is not limited or circumscribed by the wornout traditions and antiquities of harp literature and composition.

She knows her classics as few living harpists know them, but she is also a progressive, a modern, a very-much-alive artist. Witness her amazing delivery of the ultra-modern harmonics of Debussy. Her luminous and potent phrasing of the works of Ravel, Dubois, Kastner, Schuetze and others. At every appearance with Sousa's Band, this young harpist continues to astonish critics and amateurs, artists and laymen, with the roundness, clarity, crispness and contrasts of her tone. They are amazed and delighted with the unforeseen range and resources of the harp as she plays it.

Miss Bambrick will be heard here with Sousa's Band on Friday, Oct. 27, at which time the band will give two performances at the Ryman Auditorium.

## Brings Famous Band Here



## SOUSA HEARS LOCAL SINGER

Following the concert in Irem Temple last night, John Philip Sousa, the famous bandmaster, listened to a voice test of an Italian singer who

was discovered in this city several days ago by a local man. Mr. Sousa is quoted as saying that the man has an excellent tenor voice and that possibly arrangements will be made to have him sent to a competent tutor.

The man is Guisepp Saccone, who recently arrived in this country from Naples. He has a luscious, clear tenor voice which had been developed by several teachers in Italy. A local musician conferred with Mr. Sousa and had the bandmaster agree to listen to the man sing.

In connection with the seat sale for Sousa's band at the Armory Friday night a picture of the organization in 1895 is displayed in the window of Friedrich's Music house. It shows John Philip Sousa with his full set of whiskers, as well as medals, and all but two of his bandsmen wear mustaches or beards. Four of the 42 members were American citizens. The soloists were Marie Bernard, violinist, and Myrta French, vocalist.

## SOUSA CONCERT IS FULL MEAL

Lovers of Band Music Delightfully Entertained by Noted Bandmaster and His Excellent Musicians.

Lieutenant Commander John Philip Sousa and his band gave Elmira a full meal in band music Saturday night at the Lyceum theater.

Lovers of band music had anticipated an evening of pleasure and they were not disappointed. The great march king has lost none of his ability to produce the best there is, and the way his musicians—nearly a hundred of them—responded to his magic baton proved beyond a shadow of a doubt that while there are many bands and good ones, Sousa and his musicians are in a class by themselves.

The band played a combination of classical and popular airs, including many of the already famous Sousa selections and many new numbers. One of the features of the first part was a descriptive number entitled

"The Camp Fire Girls." This perhaps best demonstrated Sousa's ability to produce music of a kind that makes one see vividly the picture that the composer wishes to convey to the audience. Another delightful number of this kind was "The Lively Flapper."

The bandmaster was generous with encores and the bandmen played them as if they liked their work—a thing that always adds to such a concert. Among the encore numbers were such popular selections as "Bullets and Bayonets," "El Capitan" and the stirring "U. S. Field Artillery" and the beautiful "Blue Danube."

Accompanying the band were several soloists of marked artistic ability. Miss Marjorie Moody, vocalist, and Miss Caroline Thomas, violinist, added much to the program. Their numbers and encores were most delightful. John Dolan, a member of the band and its cornet soloist, and George Carey, also a band member, with xylophone numbers, were enthusiastically received.

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ISSUE OF

### Sousa's March Music Contest Number Today

Music Memory Contest No. 5  
(Under auspices of Community Service for \$250 prizes)

"The Stars and Stripes Forever," by John Philip Sousa, is undoubtedly one of the best military marches ever written, in the opinion of critics. Its vigorous rhythm and brilliant instrumentation develop to a remarkable climax. There are three main themes; the first, sprightly; the second, broad; the third, the so-called trio, quiet at its first appearance. There is then introduced the famous transitional theme with its difficult passage for the basses and trombones. Then as a close the trio is repeated most brilliantly and sonorously, with sparkling ornamentation, especially by the piccolo.

John Philip Sousa was born in Washington, D. C., in 1854 and is still living.

## SOUSA BAND HAS A BIG HOUSE

The music lovers of this locality and the admirers of Sousa's Band, concentrated themselves for the evening concert and the result was a packed house. The matinee performance was rather sparsely attended.

The Band, a full concert organization of about sixty members, gave an excellent performance, spontaneous, without a hitch and generous with its responses, scarcely a moment occurring between the intervals, until the intermission and again to the ending.

The Soloists were: Miss Marjorie Moody, Soprano; Mr. John Dolan, Cornetist; Mr. George Carey, Xylophone; Miss Caroline Thomas, Violinist; Director, the inimitable, John Philip Sousa.

The evening of music began with the overture "The Red Sarafan" Erichs; a rather pretentious and beautiful composition. It was well received and the march "El Capitaine" was given as an encore.

The Cornet Solo "Centennial Polka" by Mr. Dolan, was exceptional and followed by the Berceuse, Jocelyn. His varied on the former were fine.

The Suite, "Leaves from My Note Book," Sousa, a descriptive composition giving a musical characterization of a "Genial Hostess." The "Camp Fire Girls," kept a lively musical imagination at work to follow the intricacies of its harmonious story to the end, when the "Lively Flapper" appeared in the theme and the episode ended with a crash and the march "Bayonets and Bullets," was played as an encore.

Miss Marjorie Moody has a flexible and pure soprano, one so clear and resonant in the head register is rarely encountered. Her "Ah Fors e Lui," from La Traviata, Veri, sung here before but not with a voice of such limpid quality, was warmly applauded. She responded with "Love's Old Sweet Story" and again with "Comin' Thro the Rye." In the latter her grace note improvisations were exquisite.

The "Bouquet of Beloved Inspirations" arranged by Sousa, was considered by some the gem of the evening. In it were entwined, recollections from the overture of "William Tell," Semiramide, Carmen, Poet and Peasant, with original variations and a final Pot pourri of all of the airs involved.

The Xylophone Solo "Witches Dance," was a novelty and Mr. Carey when recalled played "Nola," in response.

Miss Caroline Thomas, Violinist, played the "Romance and Finale" from the second concerto, Wieniawski with skill and taste, her bowing being excellent. This composition has been essayed by local violinists, in by gone days, and is well known to others. It is a masterpiece. She was recalled twice, and gave "The Souvenir" and "Traumerl," the latter with fine effect.

"The Gallant Seventh" a new march introduced new features with instrumentalists from the Band coming to the fore, on the stage as soloists. The remaining encores were "U. S. Field Artillery," "Blue Danube," Waltzes, "Prince of Pilsen," "Humoresque" from "Sally" and the finale was "The Cowboy breakdown," "Turkey in the Straw."

The large house was a great testimonial to the famous Bandmaster and maker of music for the masses. There may be better concert bands than that of the Sousa aggregation but none that touched the hearts of the people like that of Sousa's. No composer of

band music that has produced so many original compositions of live, snappy, descriptive melodies that appeal to the hearts and musical imagination of the peoples of all classes and climes, as Sousa.

The topography of his face has changed with the removal of his luxuriant beard and mustache, a la Militaire, since he was here last.

A familiar picture in every household, like the music of the "Washington Post March," his first composition to gain a prize when it was played in competition at Atlantic City, with thirty bands, forty odd years ago but he is the same Sousa.

It was at Phila. last spring, in Easter week that the Federation of Music Clubs of that city met at the Bellevue-Stratford in a three days' session.

Sousa was one of the invited celebrities (Mrs. Pinchot was another), and made one of his characteristic after dinner speeches at the banquet. He retired to the lobby outside of the banquet hall, and was walking up and down alone, as he said, "to recover himself."

The writer, who was present at the delightful affair but felt obliged to leave to catch a train for home, encountered him there.

Having been presented before, Sousa at once engaged in a lively conversation, during which he inquired about Pottsville and the Third Brigade Band. He spoke of the death of the late lamented, Frederic Gerhard, the leader, and the wonder that the band is composed of non-professionals and the class of music they play.

"His band had visited this city a number of times," he said, "and would come again. He referred to our band awaiting his aggregation at the depot and marching without instruments with them to the hotel and occupying front seats at the concert as a welcoming support, which they did last evening."

The Men's Club of Trinity Episcopal church, under whose auspices the concert was given, deserve to be commended for the musical treat afforded the public, who were delighted with the affair.

E. Z. E.

13 Stage  
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NEW YORK

ESTABLISHED 1881  
FROM NOV 8 1922  
EVENING SUN,  
Baltimore, Md.

### MUSIC AS MAKER OF HEROES

From the Minneapolis Journal.

Music makes heroes out of cowards and is the most powerful arm of offense and defense the armies of the world have ever discovered.

So says John Philip Sousa, bandmaster and writer of martial music, who was in Minneapolis the other day with his band.

Sousa, aged perceptibly since his last visit and with his left arm, hurt a year ago and never completely healed, troubling him somewhat, nevertheless is the same enthusiastic Sousa.

"I am convinced," he said, "that when a man begins to get tired of his work the public will get tired of having him do it. So I am not going to get tired."

Sousa retains his four "pet peeves." They are simple things:

Calisthenics on the conductor's platform.

"Foot brigades" in his band.

Wasted time in opening concerts.

Colorless music.

There isn't any "foot brigade" in his band. They proved that in the concert. Here and there in the audience feet tapped in time with the huge drums, and fingers snapped in rhythm with the martial music. But not a toe in the band of 80 pieces tapped the stage synchronically at any time.

"No 'foot counter' has a place in my band," said Sousa. "If a man does not rely on his director to mark time for him and insists on doing it himself, I have no use for him."

So-called "artistic temperament" in most conductors of bands and orchestras is inexcusable, he said.

"My idea of conducting is not to detract from the effect of the music," he said. "I am the last man to criticize others' methods—or to copy them. But rapping for attention before beginning a concert seems out of place except in a kindergarten. Creation of an atmosphere is necessary, of course. But create an atmosphere with your music, not with your mustache."

"People who pay to hear concerts come to hear the music. They'd much rather see a company of good acrobats go through a variety of tricks than see a director try it."

Organization of his famous Great Lakes Naval Training Station Band served to strengthen the morale of the navy in time of war, Sousa said. There were 125 bandmen at the station when he went there. In a month there were 600. He sent 2,500 bandmen overseas and formed the first band battalion in the world at the station, with 350 officers and men in one field division.

"When a man hears a band he forgets bullets," Sousa said. "I know from 14 years of service with the United States forces that bands are valuable to strengthen fighting men. Their effect is physical as well as mental."

CITIZEN-SENTINEL, OSSINING, N. Y.

WEDNESDAY, NOVEMBER 8, 1922

#### A CORRECTION

We wish to correct the statement which appeared in "Broadcast Bill's Radiolays" on October 21st, that Sousa's Band has played for the radio. A letter has been received from the manager of the Band saying that Sousa and His Band has never played for the radio, and never will.

106-110 Seventh Ave.

OLD RELIABLE

Henry Romeike  
PRESS CLIPPINGS

106 SEVENTH AVE., N. Y.

BE SURE ITS HENRY

(Other Romeikes May Disappoint)

THIS CLIPPING FROM THE

WILMINGTON  
DEL.

ISSUE OF  
NOV 7 1922

## HEAR SOUSA AMIL FLORAL BEAUTY

Amid a scene of tropical splendor, Sousa's band of eighty-five pieces gave two concerts in the auditorium of the horticultural buildings on the estate of Pierre S. duPont, at Longwood, Pa., Saturday afternoon and evening. Seldom in his long career has Sousa given a recital amid such a wealth of floral beauty. It seemed as if the golden tones of the "March King's" assembly of artists were further sweetened by the fragrance of tube roses, gardenias and other blooms in the bower surrounding musicians and audience.

Sousa's program was an uninterrupted symphony. From one number the bandmen immediately took up the next, there being but one intermission during the concert. Seldom has the band been heard to better advantage.

The rich foliage seemed to refine the tones as they were carried out to the assemblage of music lovers and Sousa and his artists were at their best.

The evening program particularly included some of Sousa's newest compositions which had never been heard in this vicinity. A suite, "Leaves From My Notebook" was one of the new compositions. It starts with a tonal prologue depicting, "The Genial Hostess." From the dinner party at which the genial hostess presided, the music takes one to "The Camp Fire Girls" where drum beats are heard softly stealing over the hills and where the noises peculiar to the bivouac are interpreted by the different instruments of the band. The suite finally ends in a dashing manner typical of "The Lively Flapper," as the last part is entitled.

"An Fors e Lui," from "La Traviata" was sung in excellent voice by Miss Marjorie Moody, soprano. The accompaniment of the band was delicate at all times, and resembled more the orchestra with its strings rather than a band with brass and reed.

Following the intermission in the evening program, "A Bouquet of Beloved Inspirations" arranged by Mr. Sousa was played. This is selection of numbers that have by their tunefulness and classic character appealed to the band leader and have stayed with him during his years as a director and composer.

Sousa's latest march, "The Gallant Seventh," stirred to the depths in its martial splendor. It is destined to stand out as one of the most superb marches of Sousa. "The Stars and Stripes" was one of the admirable encores.

A violin solo with its delicate shadings of tone was heard at its best when Miss Caroline Thomas played "Romance and Finale" from the second concerto of Wieniawski.

John Dolan, solo cornetist, played with his characteristic brilliancy that marks him an artist. Other soloists on the program who contributed to the success of the concerts were: Miss Winifred Bambrick, harpist; George Carey, xylophonist and Messrs. Wilson and Kunkel, piccolos.

The proceeds of the concerts will be devoted to the hospitals of West Chester, Pa.



# SOUSA PLANS STARTING NEW SHRINE MARCH

### Composer Will Send One of First Copies to Syracuse.

## READY FOR COUNCIL

### Bands from All Sections Will Play Music in Washington.

Lieut. Commander John Philip Sousa, Noble of Almas Temple, Order of the Mystic Shrine, sends word to Syracuse that he is about to start writing the "Shrine March," which is to be played by the combined bands during the session of the Imperial Council at Washington next June.

While in this city recently the "March King" stated that it was his intention to compose such a march and he now declares that when copies are distributed to the various temples of the country to be rehearsed in advance of the convention by their bands, one of the first off the press will be sent to Dr. Harry H. Turner, director of Tigris Temple Band. The new thriller is to be Sousaesque in every particular.

### Finale a Hummer.

The tempi will be in 6-8 with a finale that is to make the brass section hum from the shrill E flat cornet lead to the thundering double B flat Helicon tuba. Signal honor was recently paid to Noble Sousa by his brethren of Almas Temple at Washington, D. C. The lieutenant commander was conducting a concert at the President theater when he was presented with a fezz, which was elaborately decorated.

When the Syracuse shriners arrive in Washington in their 100 Pullmans ready to be parked at the designated reservation, they are not going to be lonesome. About 1,500 sleepers will be sidetracked on the Washington terminal division and approximately 500 in Shrine Park in the Southern yards at Alexandria. There are also to be 270 Pullmans which will house the official families of temples. These will include officers of temples, their divas, patrols, chanters and some with field music.

### Toronto on Hand.

It will be of interest to Tigris Temple Nobles to know that Ramesses Temple of Toronto plans to send about 300 nobles to the Imperial Council session. Included in this number will be the band, patrol and chanters. Ramesses is the third Canadian temple to signify its intention to go to Washington, the others being Wa-Wa Temple of Regina, Saskatchewan and Khartoum of Winni-

about 100 "Wanderlusters" of Memphis Temple of Chicago are planning to "hike" to the convention city and take Syracuse in their itinerary. They hope to leave the Windy City a time to arrive at Washington the same day that the official party, consisting of 5,000 Nobles arrive in Pullmans. It is stated that space for the parking of enough autos, which, if placed one behind the other, would cover four miles, has been obtained.

## Sousa at Sixty-eight Has Laurels Still Green

What are sixty-eight years to a man like John Philip Sousa? If he lives to be a centenarian his name will always be associated with all that is young, ardent and spurring. In the minds of millions he will ever be the man who made lagging footsteps quicken, made hearts beat higher. Who can say that such service to humanity is not great?

Lucky were those of us who upward of thirty years ago first responded to the electric thrill of the "Washington Post March," the classic quick-step that revolutionized the writing of military marches. Before Sousa illumined the horizon the only exponent of march composition of popular fame was Patrick Sarsfield Gilmore, who gave us the "Turkish Patrol," with cannon accompaniment and other tricks to dazzle the herd. But after the leader of the Marine Band stepped forth there was nothing left of the oldsters.

After the "Washington Post" what a wonderful galaxy! The "High School Cadets," "Liberty Bell," "El Capitan," "The Stars and Stripes Forever" and many others not quite so famous, but good enough to be the best of many a lesser man. Sousa wrote some very good comic operas and a book or two, but his fame will rest securely on his marches. They were his own field; his own glory. Wherever band music is performed the world over, on land and sea, the Sousa march is known and loved—and played. During the Spanish-American War and down to and through the World War literally millions of men have started on their way to glory—yes, and death—to the strains of Sousa. When the Tuscania was torpedoed off the Irish coast with its freight of American soldiers the nation thrilled to the story of men dying while the ship's band played a Sousa march.

Sousa did more to familiarize other nations with American popular music than any man before him or since. He took the American march literally around the world and made it played then and to this day. Nothing that jazz has since done can compare with what Sousa did to make American music known as such. French and German military bands played Sousa marches long before the Great War. They have become standard on all band programs. They can be heard in the most out-

of-the-way corners of the world. And they are still alive and pulsing with martial spirit.

The youngsters are again dancing the old two-step. For that dance there never was such urging as was given by a Sousa march. Ask any graying man of forty-odd if that is not so. The dance and the music seemed made for each other.

Te salutamus, Sousa!

## SOUSA HERE FOR CONCERTS.

### Musician Delayed in Arriving; But Is Ready for Program.

The Sousa matinee concert was to begin at 3 P. M. today, instead of 2:15 P. M., as previously announced. Sousa's arrival necessitated postponement of the matinee opening hour.

Sousa brings his entire organization of seventy-eight master band musicians. Included in the organization are eight vocal and instrumental soloists.

A feature of the matinee and evening programs at the Auditorium is Sousa's direction of his latest march composition, "The Gallant Seventh." This stirring march number has been dedicated to the Seventh infantry, New York National guard.

All seats for the Sousa concerts today are now on sale at the Auditorium box office. Seats will continue to be sold up to 6 P. M. The seat sale will resume again at 7 P. M. at the Auditorium box office.

The Sousa concerts today are the city's feature attraction for out-of-town visitors to the National Dairy show.

The Odeon officially opened to music Sunday, Oct. 22, when, under the direction of Elizabeth Cueny, Sousa and his band gave concerts afternoon and evening. At both performances the audience was roused to great enthusiasm, and encore after encore was demanded. All these were chosen from Sousa's own popular marches—"El Capitan," "Bullets and Bayonets," "Stars and Stripes Forever," and so forth—and their favor was evidenced by rounds of applause when the titles were announced. The scheduled programs followed in the line of those given in other cities this season by the Lieutenant-Commander. The same soloists were presented—Marjorie Moody, soprano; Caroline Thomas, violinist; John Dolan, cornetist, and George Carey, xylophonist. Each pleased greatly, and was called upon for extra numbers. Miss Moody's singing of the intricate "Ah fors e lui" from "Traviata" was artistic. Sousa again demonstrated his genius as composer and conductor. It is hoped that the famous band-master will re-visit St. Louis in the near future.

There is but one Sousa! The many who listened to his annual concert Nov. 3 left the Lyric happy. "Leaves from My Notebook" was played for the first time here. The soloists were Margaret Moody, soprano; Caroline Thomas, violinist; John Dolan, cornetist, and George Carey, xylophonist.

## PEORIA AUDITORIUM INADEQUATE FOR SOUSA

The need for a larger auditorium in Peoria, Ill., was demonstrated when people were turned away from the concerts by Sousa and his band, but most cities need larger auditoriums to house the throngs which want to hear the March King. A Peoria writer says:

"The thunderous applause which greeted each number proved beyond doubt that John Philip Sousa remains the king of bandmasters as well as the 'March King' in the hearts of the people. His quiet, graceful, yet masterful handling of his baton is a delight to watch, and the remarkable effect he produces from his scores of instruments a delight to hear. Not only does the band play the stirring marches of their leader's composition in a manner no other organization can acquire, but their handling of the Intermezzo, 'Golden Light,' by Bizet, was as beautiful as a symphony orchestra, the effect being that of a huge organ played by one person. The encore which followed this number, 'U. S. Field Artillery,' aroused one almost too rudely from the dreams the intermezzo had inspired."

# READ WHAT THE NEWARK EVENING NEWS (a great paper) editorially says of a wonderful man.

## SOUSA AT SIXTY-EIGHT Has Laurels Still Green

What are sixty-eight years to a man like John Philip Sousa? If he lives to be a centenarian his name will always be associated with all that is young, ardent and spurring. In the minds of millions he will ever be the man who made lagging footsteps quicken, made hearts beat higher. Who can say that such service to humanity is not great?

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Te salutamus, Sousa!

# HEAR SOUSA AND HIS BAND of nearly 100 at the Armory tomorrow (Thursday) Eve. SEATS NOW SELLING AT LAUTER'S, 593 BROAD ST.

## SOUSA TO BE HERE ON "NAVY DAY"

The coming of John Philip Sousa, lieutenant-commander, U. S. N. R. F., here on official "navy day," is a happy coincidence. The auditorium will be decorated with the navy colors for the band concerts, and the local officers and representatives of the navy will serve as special sides.

Lieut. Sousa will render, in addition to some of his more recent compositions, "The Stars and Stripes Forever," "The Devil Dogs" and other patriotic airs. Both the matinee and evening concerts of the band promise to be largely attended. This is the first appearance of a really great band here in some three or four seasons, and there is only one Sousa and one Sousa's band.

The engagement here is for Friday, Oct. 27, the matinee being given at 2:15 o'clock so as to enable the school children to attend. The evening concert will be at the usual hour of 7:15. Seats go on sale next Wednesday at the Houck Piano Company.

# THE DAILY ILLINI

Student Newspaper of the University of Illinois

CHAMPAIGN-URBANA, TUESDAY, OCTOBER 24, 1922

## SOUSA ENTERTAINED AT DINNER BY BAND

### "Varsity I" Men Give Banquet for Noted Conductor Before Concert

"Varsity I" men of the Concert band entertained John Philip Sousa at an informal dinner at the Southern Tea Room last night before the concert in the Auditorium.

Sousa and his band arrived by special train from Decatur at 6 o'clock, having played a concert in that place yesterday afternoon. Mr. Sousa was taken to the dinner, and immediately afterwards went to the Auditorium for the concert.

#### Others Present

Other guests of honor at the dinner were: John Dolan, cornet soloist, George Carey, xylophone soloist, W. H. Schneider, business manager, R. F. Sims, property manager, and Richard E. (Dick) Kent '21.

Kent, who was a Varsity member of the Concert band and alto saxophone soloist while in the University, has been with Sousa ever since graduation.

#### Kent Visits Here

"I like the work, the travel, and the experience," Kent said, "but it gets tiresome at times." He was on the campus last week-end, returning to St. Louis Sunday to join the band for a concert there. While visiting he played with the band at the Iowa game.

Sousa and his men are scheduled to appear in Terre Haute tonight for their next concert.

## Old Favorites Thrill Crowd As Sousa Band Plays Them

(By Irma Vanderbeck)

A popular program of old favorites thrilled the audience at the Sousa concert last night.

Opening with a spirited overture "The Red Sarafan," Sousa revealed to the hearers at once the power for strength as well as delicacy that lay in the slightest movement of his baton. As a second number, a cornet solo was played by John Dolan, "Centennial Polka" by Bellstedt; then "Berceuse" by Godard, which needs no praise as music lovers can imagine how it would be played by one of Sousa's choice.

Suite "Leaves from my Note Book" (new) by Sousa is a veritable music artist's journal. Part one personified "The Genial Hostess"; part two, "The Camp Fire Girls" painted an auditory picture of the militant maids assembling in the evening in the woods, and after building a fire, unstrapping their blankets, spreading them on the ground and throwing themselves into graceful abandon. Then came the ukelele song, imitated by hard chords, as the twilight shadows deepen into night. And as the close, the sweet voice of a girl, imitated by the soft-voiced clarinet, took up the strain, and finally by her intonations the camp was lulled to slumber. Then, in part three, in jumped the "Lively Flapper," who, as the program read was "an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth."

"Ah Fors e Lui" from "La Traviata," Verdi, was sung by Miss Marjorie Moody. The lyric quality of her fresh, sweet voice will be remembered whenever any of her hearers listen again to the "Sweetest Story Ever Told." Rather this, than the hackneyed encore "Comin' Thru' the Rye."

Intermezzo "Golden Light," written by Bizet, author of Carmen, displayed feeling, technique and art through the means of the cornet accompanied by lilting harp strains.

In his "Bouquet of Beloved Inspirations," Sousa placed themes admired universally by musicians, including "Toreador Song" from Carmen, Mendelssohn's Spring Song and the "William Tell" overture.

"Nola," Arndt, as an encore to the xylophone solo, Mac Dowell's "Witches' Dance" was played masterfully by George Carey. However, we were convinced the xylophone was "just made for jazz" when he played popular songs.

The satisfaction of the audience was not fully complete until "Stars and Stripes Forever," Sousa's most famous march, called forth their admiration anew. The usual formation of a straight line consisting of four flutists with seven cornetists and trombonists on each side took place during the playing of this.

Miss Caroline Thomas, the violinist, did Wieniawski, Sousa and herself justice in her excellent dramatic selection "Romance and Finale from Second Concerto."

There was the usual prolixity of encores throughout the program. The beautiful "Blue Danube Waltz" was the forte of the band, displaying the finish of years of playing of it. In some cases, we wondered if the band were not paying especial attention to the fact that a college audience was listening, on account of the slap-stick crashes, pistol shots, jazz and other noises used to get a "kick" into the crowd.

Once more the March King justified his title last night.

## SOUSA DRAWS BIG AUDIENCE

### New Compositions Mingled With Old Favorites

The same snap and ginger that have made John Philip Sousa the march king and that have assured big audiences at his every concert, were much in evidence last night when the great leader brought his band to the State Armory, North Broadway, for his first Yonkers appearance since those wartime days when he conducted the Great Lakes Military Training Band here.

The armory was not packed, although it was well-filled. The audience was enthusiastic, particularly so over "The United States Field Artillery," a riot of noise, and the always popular "Stars and Stripes Forever," both of which were played as encores.

John Dolan, cornet soloist, did splendid work in "Centennial Polka" and more particularly in "Berceuse" from "Jocelyn," an encore piece. George Carey proved a xylophonist of considerable ability. Miss Marjorie Moody, soprano, the only vocalist of the evening, sang well, "Ah fors e Lui," from "La Traviata," always being a popular number. She was effective in "Comin' Thru' the Rye," an encore piece. Miss Caroline Thomas, violin soloist, held her audience well through the rather lengthy "Introduction and Rondo Capriccioso" of St. Saens.

By far the larger part of the programme was made up of Sousa's own compositions. A new piece, "The Gallant Seventh," was presented, a noisy, stirring march in true Sousa style.

A new suite, "Leaves From My Notebook," also by Sousa, contained three numbers all of which were pleasing. "The Lively Flapper" being particularly appealing.

## Applaud Both Sousa And His Music At Concert Last Night

### Great Conductor's Manner Is Noteworthy Feature of His Excellent Treat at New Armory — Was Most Generous With Popular Encores

It was Sousa last night, all Sousa. From the moment he stepped upon the platform, his short, sturdy figure dominated the Armory, not so much by what he did, but what he didn't do. A more placid, self-contained conductor was never seen than Sousa. He has all the suppressed good-humor of a Charlie Chaplin, and whether he's leading Bizet's "Golden Light" or crashing the brasses in one of his feet-stirring marches, or indulging in a humorous rendition of "Silver Lining," he's the same twinkle-eyed batonist.

His presence is enough. He indulges in no extravagant motions to keep his band of 100 at attention. He leads with economy of action. The baton moves rhythmically back and forth in his hand like an antennae. Only once in a while does he permit himself to be demonstrative, and then it is with some humorous gesture that is never permitted to affect his immobile face. Only the eyes smile.

Sousa has an interesting manner of gaining effects. At times, his left hand at his side, opens and shuts stiff-fingered—the band follows faithfully. At other times he gives the impression of playing an invisible accordion—the music crashes out. Or he stands still, with arms moving stiffly back and forth at his sides, and the very walls seem about to step into the march.

The monarch of march music betrays himself so easily—in fact, his authorship can be detected without the aid of the sign. Whether he is playing "The Glass Blowers" or the "Camp Fire Girls," or the "Lively Flapper," the temptation to infuse the rhythm of marching is always yielded to.

The audience, estimated at about 2,000, that filled the new Armory last night, enjoyed with marked appreciation every piece the great bandmaster rendered. Sousa was most lavish with his encores. His generosity sometimes lead him to give three encores to a single number. The result was that he played for three hours less fifteen minutes, a period filled with the music of every single sound-producing instrument Sousa can think of, not even excepting a blank-cartridge gun and an alarm rattle!

Not a flaw could be found in last night's entertainment. Every number was given with a precision that spelled long practice. If any fault could be found, it might perhaps have been with some of the numbers selected. Toward the end there appeared to be a sameness of blaring brasses. But that's the fault not so much with Sousa's work as it is with brass bands in general.

Sousa must have been aware of that for the program shows deliberate insertion of musical features to avoid the brassy monotony. The skill John Dolan showed in giving his cornet solo "Centennial Polka," by Bellstedt, for which he was roundly applauded, lessened the feeling that brass was still being heard. Dolan returned the favor of the audience by playing Godard's "Berceuse," with excellent ability.

Miss Marjorie Moody helped also, not only to save the program from monotony, but to give it a most distinctive

appreciated character, singing Verdi's "Ah Fors e Lui" from "La Traviata." It was exceedingly well given, although it sounded somewhat weak in that vast hall. Miss Moody too, was obliging and returned to sing two encores, "Comin' Thru' the Rye," and Sousa's "American Girl."

George Carey gave MacDowell's "Witches' Dance" on the xylophone very skillfully, and was not permitted to leave the instrument before he gave two encores, "Nola" by Arndt, and Kern's "Ka-lu-a."

And finally Miss Caroline Carey appeared to give St. Saens' violin solo, "Introduction and Rondo Capriccioso," with fine talent. She, too, was generous and gave as encore the much-heard but none-the-less well appreciated "Souvenir."

But it was Sousa, Sousa all the time, whether he was himself the attraction or behind the virtuoso quietly leading the accompaniment. He was never so happy as when he was leading some of his old favorites, and the gusto with which he lead them, more felt than actual, on account of his undemonstrativeness, was a source of much pleasure. He seemed to be stepping back over the years of his early triumphs, glorying in their spiritedness, their catchiness, their popularity, and only a slight move of his hand or a long sweep of his baton betrayed his happiness.

Following is the program given last night:

Overture, "The Glass Blowers".....Sousa  
Cornet Solo, "Centennial Polka".....Bellstedt  
Mr. John Dolan  
Suite, "Leaves from My Note-book" (new).....Sousa  
(a) "The Genial Hostess".....Sousa  
(b) "The Camp-Fire Girls".....Sousa  
(c) "The Lively Flapper".....Sousa  
Vocal Solo, "Ah Fors e Lui" from "La Traviata".....Verdi  
Miss Marjorie Moody  
Intermezzo, "Golden Light".....Bizet  
"A Bouquet of Beloved Inspirations" entwined by.....Sousa  
(a) Xylophone Solo, "Witches' Dance".....MacDowell  
Mr. George Carey  
(b) March, "The Gallant Seventh" (new).....Sousa  
Violin Solo, "Introduction and Rondo Capriccioso".....St. Saens  
Miss Caroline Thomas  
Cowboy Breakdown, "Turkey in the Straw".....Transcribed by Guion

It is only a third of what was actually played. Inasmuch as the concert was more Sousa than anything else, although he gave other music, most of the encores were old Sousa favorites. He gave the first piece of music he ever wrote, "The High School Cadets," "The Stars and Stripes Forever," written twenty-five years ago; "El Capitan," "The U. S. Field Artillery," and "Sabre and Spurs." Every one of them was received with undying appreciation. He gave, too, Jessell's "March of the Wooden Soldiers" and Strauss' "Blue Danube," and these were also enthusiastically applauded. Sousa departed little from the popular in all his selections, but he did so with obvious intent, knowing his audience here and elsewhere appreciates better what it knows.

In all an excellent entertainment, leading many to hope that John Philip Sousa, lieutenant-commander in the Navy, and monarch of march music, will come here soon again.

# THE INCOMPARABLE SOUSA AND HIS BAND

A Superb Concert Before an Enthusiastic Audience

The incomparable Sousa and his incomparable band. It was a great privilege for the music lovers of Cortland to have the opportunity of hearing this wonderful musical organization at the Cortland theatre last night. It is probably more than a dozen years since Sousa was last in this city and he was welcomed by a highly enthusiastic audience. There are bands and bands and many of them of great excellence, but Sousa takes the lead over all. For nearly forty years this magnetic leader has been touring the world with his company of skilled musicians. Four times he has been to Europe and once around the world, and he has traveled back and forth across this country times without number. It is probable that no other bandmaster is as well known to the masses everywhere as is Sousa. And when he comes music lovers are sure to go to hear him.

The program last night was of great variety and of rare excellence. Every number except the last was encored, and the one exception was not because of lack of applause, but because the concert was completed. It is doubtful if anyone ever saw any other concert move with the precision and rapidity that characterizes the Sousa programs. There was not a wait of thirty seconds between number and encore and between encore and the next number.

There were seventy-one instrumentalists on the stage in the band and the conductor made seventy-two, and there is such a variety of instruments that the effect is marvelous.

Sousa is very fortunate in his soloists. Every one is a star. John Dolan, the cornet soloist, is far from being a stranger in Cortland. For some years he was with the Conway band and made frequent visits to this place and then Sousa got him. He is now believed to be the best cornetist in the country. The tones and effects he produces are simply wonderful.

George Carey, the xylophone soloist, is also the performer upon the kettle drums and a series of other instruments in the rear of the band, and he is indeed a true artist wherever he is placed.

Miss Marjorie Moody, the soprano, and Miss Caroline Thomas, a violinist, are fine each in her own way.

The complete program was as follows:

- Overture—The Red Sarafan Erichs
- Encore—El Capitan March Sousa
- Cornet Solo—Centennial Polka Bellstedt
- John Dolan
- Encore—Berecuse From Jocelyn Godard
- Lyrics—Leaves From My Note Book (new) Sousa
- (a) The Genial Hostess
- (b) The Camp Fire Girls
- (c) The Lively Flapper
- Encore—Bullets and Bayonets Sousa
- Vocal Solo—Ah Fors e Lui, from La Traviata Verdi
- Miss Marjorie Moody
- Encore—Coming Through the Rye
- Intermezzo—Golden Light Bizet
- Encore—U. S. Field Artillery Sousa
- A Bouquet of Beloved Inspirations, entwined by Sousa introducing selections from Carmen, Serenade Rococo, Invitation to Waltz, Mendelssohn's Spring Song, Harp and Piccolo Duet by Sousa, and finale of William Tell Overture
- Encore—The Silver Lining, from Sallie Chauve Souris McDowell
- (a) Xylophone Solo—Witches' Dance
- George Carey
- Encore—Nola Arndt
- (b) March—The Gallant Seventh (new) Sousa
- Encore—Stars and Stripes Sousa
- Violin Solo—Romance and Finale, from Second Concerto Wieniawski
- Miss Caroline Thomas
- Encore—Traumerlei Schumann
- Cowboy Breakdown—Turkey in the Straw Transcribed by Guilen

John Philip Sousa refused a salary of \$3,500 a year during the war. He was asked to organize and conduct the Great Lakes band. He agreed, but only on condition he should receive as his war pay \$1 a year for as long as the war might last.

## Spry as His Tunes



At sixty-eight, John Philip Sousa, active as ever, is presenting copy of "Camp Fire Girl" to Mrs. Oliver Harriman, national Camp Fire president.

### SOUSA IN REPLY

To the Editor of The Herald:  
In The Herald of the 7th appears an editorial, "Spalding vs. Sousa," which quotes from statistics of Mr. Warren F. Spalding of the Massachusetts Prison Association on drunkenness of women and intended to controvert the substance of an interview I gave a metropolitan newspaper some time since. In it I stated: "Before prohibition enforcement at a dinner party it was the exception to find a woman drinking 'hard stuff' and at present, it was the exception not to find her doing so; and I believed that it was not on account of love of liquor but rather a defiance of a badly constructed law."

Mr. Spalding shows that the arrest for drunkenness among women during wet times and up to and including the dry years, while slightly fluctuating, has now fallen 67 per cent. under former years, and indicates the danger of basing general deductions upon the observation of a single individual. All of which is sound reasoning if there were no "ifs" stuck in somewhere. Mr. Spalding's statistics have to do with women who drink to excess, are arrested and sent to prison, but Mr. Spalding's statistics have nothing to do with the women who now drink moderately, who are not drunkards, and who never figure in prison statistics. In my article I spoke of drinking, not drunkenness. I spoke of defiance, not debauchery.

The saloon, drunkenness and their train of evils do not get the sympathy or support of thinking America. Nor do sumptuary laws. Just there is where the 18th amendment and the Volstead act are weakest. The normal man can understand the regulation of the alcoholic evil, but he resents being whipped into submission and accept a law that is useless as far as he is concerned. Submission is not obedience.

A grand opportunity was lost by the sponsors of the 18th amendment to make the United States in reality the most temperate of nations. Had they framed an act making it difficult to obtain liquor legally and impossible to obtain it illegally the control of alcohol as an abusive agent would have been absolute.

JOHN PHILIP SOUSA.  
Duluth, Minn., Oct. 13.

Almost as much an institution as the symphony concerts and the opera are Chicago's Sunday afternoon concerts which opened this season on a high plane, qualitatively and quantitatively, Oct. 8. From now until the middle of April large numbers of music lovers will travel loopward each Sunday afternoon to listen to Chicago and visiting artists, singers and instrumentalists, good and indifferent. No "indifferent" ones were presented the opening Sunday when patrons had a wide variety of choice in band, orchestral, piano and vocal music.

To describe the art of John Philip Sousa and his band is carrying coals to Newcastle, so thoroughly is he known to all classes of people. Oct. 8 he played identical programs afternoon and evening at the Auditorium, and many there were who went in the afternoon who would gladly have listened to the same concert in the evening had tickets been available. The inspiring music set blood racing and put new "pep" into the hearers. Whatever the band plays is good, but Sousa's own compositions were, as always, eagerly awaited. His compilation of such compositions as Weber's "Invitation to the Dance," Mendelssohn's "Spring Song," Rossini's overture to "William Tell," brought smiles of satisfaction from those who recognized old acquaintances in their new dress, under the name of "Bouquet of Beloved Inspiration." But interesting as Sousa's new works are none have yet reached the popularity of "The Stars and Stripes Forever," which was greeted with prolonged applause quite in keeping with the music.

The soloists with the band were exceptionally good. Marjorie Moody, a soprano, with lovely voice and that indefinable "charm," sang "Ah fore e lui" from "Traviata" in a manner to delight lovers of coloratura singing and proved that she had already "arrived." Prophecies concerning her future were heard on all sides. John Dolan, cornetist, received a welcome of his own, though the cornet is not a popular instrument in solo work. And the novel xylophone solo by George Carey introduced MacDowell's "Witches Dance" in a new guise.

### IN REPLY TO SOUSA

To the Editor of The Herald:

Mr. Sousa's letter in relation to the Volstead law is interesting in its revelation that the difference between us is due mainly to our viewpoints, and to the background and perspective of our pictures. He sees a few women who, before the days of prohibition, rarely drank "hard stuff" at dinner parties, but how do drink it at such parties in a spirit of defiance and spite. He spoke of drinking, not of drunkenness; of defiance, not debauchery. He spoke of "women who drink moderately, who are not drunkards, and do not figure in prison statistics."

I spoke of women who drank to excess, who were arrested for being intoxicated in public. He wants to arouse public interest in the women who are beginning to drink "hard stuff" out of spite. So do I, but I want, also, to retain that interest in the graduate drinkers. He sees no relation between the two classes. Remembering that every drunkard was at one time a moderate drinker, I see the point of contact between them. (I do not mean that every moderate drinker will become a drunkard, but that every drunkard was once a moderate drinker.)

I have the advantage of Mr. Sousa in this—that I have been a careful observer, in a large way, of the effect of drink upon and among women for 40 years and more; he, for a comparatively few years, among a small group of personal friends.

In 1882 almost 5000 Massachusetts women were arrested for drunkenness, more than 3000 were imprisoned for that offence, and at the end of the year 353 remained in our prisons. If the population had been then what it is now, the arrests would have been 10,000, the commitments 6000 and the number remaining at the end of the year 700.

I have lived to see the number of arrests decrease from 6000 to 2634 in 1922, and the number of commitments decrease from 3000 to 168, while the number of women remaining in our prisons for drunkenness has fallen from 700 to 62. (A part of the reduction is the number of commitments and in the number remaining at a given time is due to the enlarged use of probation but the falling off in the number of arrests was not affected by that.)

I am especially and very deeply interested in this because a large proportion of the women arrested for drunkenness are mothers. A reduction of drunkenness among them means the great improvement of their homes, for their children, and a great reduction in the number of feeble-minded children born. For a large percentage of the feeble-minded are borne by intemperate women.

This reduction in drunkenness among women is not due wholly to prohibition. The Catholic Total Abstinence Society, and the Women's Christian Temperance Union are entitled to great credit. A large number of other organizations have done the same work. Temperance instruction in the public schools has been effective. All of these agencies have taught the wisdom of total abstinence.

In earlier days, temperance societies were organized by men and women who saw no harm in moderate drinking but much harm in drunkenness. They merely pledged themselves not to drink to excess. No such society has been formed in the past 50 years. Perhaps Mr. Sousa will start one; although they all died a very natural death.

Experience has shown that the only effective ways to abolish drunkenness are, by moral suasion, to persuade men and women to total abstinence, and by

removing temptation from the paths of the weak. The Volstead law has done this, and is to be credited with remarkable results.

Massachusetts tried permitting the sale of beer and forbidding the sale of "hard stuff" in the 70's (now proposed as though it were something new) and it was followed by an enormous increase in drunkenness. The Volstead law is the first which ever made any deep impression on drunkenness.

Mr. Sousa is interested in his little group of female friends who are drinking hard liquors in a spirit of defiance and spite. So am I, for serious results will follow. I want him, and others holding the same views, to be equally interested in the great multitude of women who cannot drink moderately. I wish he were as grateful as I am for the almost total disappearance of drunkenness among women, but it does not seem to have aroused a single emotion, because he hasn't come in contact with them in his social circle.

If he can devise any way by which his friends can get the drink they want, and the women who are unable to drink moderately, cannot get what they want, it may be worth considering. But no one has ever framed such a law. It cannot be done.

WARREN F. SPALDING.  
Boston, Oct. 19.

### Sousa's Band Tomorrow.

John Philip Sousa and his band will give two concerts tomorrow—afternoon and evening—in the Auditorium. As a result of requests received from the Sousa clientele in sending in seat orders by mail, the afternoon program will be repeated in the evening, although the original plan for Chicago was to give a separate second program, with nothing held over from the afternoon save the new Sousa march, "The Gallant Seventh"—that and, of course, "The Stars and Stripes Forever," which is never in the formal program, but is always played as a result of popular demand. A Sousa concert without "The Stars and Stripes" would be unthinkable!

SUNDAY, OCTOBER 15, 1922

CLEVELAND PLAIN DEALER

ROTOGRAVURE SECTION

Cleveland News

# Auditorium



*Cleveland Press*

## CLEVELANDERS PUBLISH NEW SOUSA MARCH

Sousa's band when it appears here shortly will play a new Sousa march, "The Gallant Seventh" (dedicated to the Seventh Regiment, N. G. N. Y.) It's published by the Sam Fox Co., of Cleveland. It's out in the Victor records, Oct. 1. Other Sousa marches by the same publisher, on the program here, include "Comrades Of The Legion."

WHEN SOUSA'S band played in Cleveland's new municipal auditorium the musicians appeared before the largest indoor crowd in their organization's history. The picture above was taken at the afternoon performance.

LEFT: One of the features of the new auditorium.

Lieutenant Commander John Phillips, in his chosen field of musical expression, returned here yesterday with his celebrated band and gave two concerts in Hamwood Music Hall. It is a remarkable and lasting voyage Sousa has enjoyed as band master and creator of martial tunes and the enthusiasm of the immense audience which made its way to the hall last night, again to hear the novelities and the old favorites of Sousa program was of a kind to sweep away all doubt concerning the leader's present-day popularity. The band plays with all its old time pep and fire, and its performance last night was greeted with such outbursts of applause that enclosures—usually the Sousa marches—followed thick and fast. The composer's new descriptive suite, "Leaves From My Notebook," did not fall to please, and his compilation of favorites of beloved inspirations, proved novelty which the listeners welcomed. This latter number introduced portions of "Carmen," the Weber "Invitation to the Dance," Mendelssohn's "Spring Song" and "William Tell."

The encores included the well-known marches "El Capitán," "Fighting States Field Artillery," and others, but the climax of the evening was reached with the "Stars and Stripes Forever," which Sousa probably never has excelled. After a score of years this march enjoys undiminished popularity, practically assuming the place of a national air. The very anticipation of the finale with its blare of trumpets and obligato of piccolo is sufficient to provide a thrill.

Fine solo work was done by John Dolan, cornetist, and George Carey, xylophone soloist, the audience calling for more from both performers. Marjory Moody, soprano, revealed a pleasing voice of light caliber, and she used it discreetly in her delivery of the Verdi "Ah Fors e Lulù," from "La Traviata."

Caroline Thomas, violinist, gave two movements from the Wieniawski second concerto. Miss Thomas played with warmth of tone and freedom of style, pleasing her audience and granting Dridla's "Sousa-venti" as encore.

Gulton's transcription of "Turkey in the Straw," played by the band with infectious rhythm, brought the program to a close.

Music News  
CLEVELAND, OHIO, NEW

### Sousa Says Jazz Is What We Make It

Celebrities in every walk of life are called upon from day to day to talk about jazz in music. It is praised, it is condemned, it is exalted, and it is execrated by musicians, clergymen, statesmen, novelists, soldiers, sailors, and others. Mrs. Asquith talks about it, and so does Mr. Sze, the Chinese diplomat. Well, John Phillip Sousa and his famous band, "The Estimable Eighty," they are termed by one Chicago writer, have been booked for November 1st, to appear at the auditorium, and it may be all right to anticipate the visit of the March-King and set forth his views on the topic of jazz. After all, he may be regarded as knowing something about it.



JOHN PHILIP SOUSA

"We have a lot of loose talk about jazz," says Lieut. Commander Sousa, "because of a confusion of terms. Jazz is good or bad, accordingly as you use the word. Music is such, whether composed by Bach or Berlin, by Peter Tschalkowsky or Deems Taylor, by Saint-Saens or (I trust!) Sousa. Now, let's see just what the word 'jazz' really means.

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

"And, so, about ten years ago, the word in its extended meaning found its way into the cabarets and the dance-halls, and was used to stir up the players of ragtime who were inept in adopting the split beat or tubato to the exactness of modern ballroom dancing. So far, you see, 'jazz' was perfectly respectable, if a bit vernacular. Then came along the abuse of the word, its misapplication, and its degradation. It entered the cocaine or 'dope' period; it became a factor in that line of activity which Joseph Hergesheimer, in his recent novel of 'Cytherea,' calls 'the rising tide of gin and orange-juice.' May I describe 'jazz' in that connection, as 'tonal hootch'?

But we have the jazz of the symphony hall as well as the jazz of the night dive. My friend John Alden Carpenter, one of the foremost of living composers, has no hesitation in terming his 'Krazy Kat' a 'jazz pantomime.' My friend Frederick Stock, conductor of the great Chicago Symphony Orchestra, is to put on next season an entire symphony frankly labelled jazz by its composer, the gifted Eric Delamarator. From Rome is come another symphony in real jazz by a third talented American composer, Leo Sowerby.

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

Handwritten note: *Shakespeare*

### Sousa Will Direct Band Concert Here

John Phillip Sousa, celebrated bandmaster of the United States, and his famous organization will appear at Chattanooga on Saturday, October 14, in matinee and night concerts at the auditorium under the auspices of the Odeon Conservatory of Music. Sousa himself will direct the band. The organization numbers nearly 100 artists and soloists.

The coming of Sousa's band will mark the high lights in the musical life of Chattanooga. The program will include Sousa's famous marches, compositions from Europe and this country as well as Sousa's latest composition, "The Gallant Seventh." Few there are who have not heard of Sousa, but a reference to the great musician-jester as given by an actor, who E. O'Hara, who has just returned from the straits settlements of Australia, is of interest. It reads: "When it comes to music, it is a case of 'nothing but,' with John Phillip Sousa, a sort of musical idol. I do not assume that the Australian is over-fond of Sousa and Stripes, but I do assert that he seems unable to get enough of 'The Stars and Stripes Forever.' The first I heard it, as an entracte in a theatre in Melbourne. I supposed it was an easy tribute of welcome to Americans in the cast; but I hear that the pet tune of the land. The program seems to be supplied with more than Sousa marches; and in the other night I heard a delightful concert use Sousa's lovely 'The Wanderer's Song.'"

Sun—Coe. Anthem—Saviour. When Night Involves the Skies—Shelley. Offertory—Nocturne—Nevin. Solo—Selected—Mrs. Suthers. Organ Postlude—Postlude—Carl.

St. Andrews. There will be special music at St. Andrews, Roman Catholic Church during the "Forty Hours" Adoration, which begins Sunday. At the seven o'clock mass on Sunday morning the senior choir will render the High Mass of Exposition, and this service will be the principal one of the "Forty Hours." On Monday morning at 8 o'clock the junior choir will give the Mass "for Peace" and the Mass for Reposition at 9 o'clock Tuesday morning.

### Scrapbook Notes For Memory Use

THE BAND—M. C. Since the earliest times when persons collected in groups and made music with a stick, on a hollow log, people have "banded together" for musical performances. Such common objects as shells, bones, hollow reeds, etc., were progenitors of the wind instruments, these being changed, through the ages into trumpets, trombones, flutes, etc. The nearest method for hollowing out a stick for a musical purpose was to burn it through with a spit, and the music resulting was as primitive as the instrument.

Even in Shakespeare's time "noise" was the English word for a band. Town bands were, during this period, maintained in some cities, but often their music was in unison and simply played by ear.

The first band mentioned in history that approached even a likeness to the modern band was one at the court of Henry VIII of England. This organization is said to have been made up of fourteen trumpets, ten trombones, two viols, three rebecs (Arabian violins) and four bagpipes, four tambourines and four drums. It is any wonder the sound made by such a band was called a noise. Today instruments are grouped into classes, wood, brass and percussion, respectively. The burden of performance rests on the cornets and clarinets.

One of the most wonderful bands in existence at the present time is that of John Phillip Sousa, America's March King. It consists of seventy-six instruments—1 piccolo, 4 flutes, 3 oboes, 2 clarinets, 7 saxophones, 6 cornets, 2 trumpets, 4 horns, besides a harp and the battery. Not satisfied with the bass tone of the tubas Sousa suggested another bass instrument which has been named in his honor, the "Sousaphone". This is something like a tuba, but has a large upward-turned bell and the tone is supposed to blend with the tones of other instruments of the band with better effect than the ordinary tuba.

### Sousa Starts Band On Its Career

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

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.

Nashville is to have the opportunity to hear Sousa and his band for two concerts on October 27, at the Ryman Auditorium.

### John Phillip Sousa, el Director



John Phillip de Sousa aquél director de banda que visitó con su organización la Habana a principios del año actual, se consagró tan fuerte como siempre, participando con frecuencia en ceremonias y actos sociales de nota. Aquí le sorprendió la cámara después de entregar a Mrs. Oliver Harriman, un diploma de "graduada" en el campamento de muchachas, para entrenamiento atlético, que dirige aquella.

Handwritten note: *Nashville Dispatch*

### Caroline Thomas



Talented violinist who is to become one of the featured soloists here at the Auditorium with Sousa's Band on the evening of October 27.

Handwritten notes: *Minneapolis Tribune*, *Duluth Herald*

### Sousa Applauds Clown Band and Impersonator at Lions Club Luncheon

John Phillip Sousa, famous bandmaster, saw a burlesque impersonation of himself and listened to a clown band interpret "Stars and Stripes Forever" at the weekly luncheon of the Lions' club at Hotel Radisson yesterday noon. When the clown band had finished and the long-haired director bowed to the applause of members of the club, Mr. Sousa arose from his chair and laughingly said: "Wonderful! The band is great, but, director, where did you get that hair?" Mr. Sousa then turned to members of the club and showed them his head. The famous bandmaster is partially bald.

Following the luncheon, Mr. Sousa entertained members of the club with stories of his travels with the famous band. Congressman Walter Newton also spoke.

### HERALD WILL BE HOST TO ORPHANS FRIDAY AT SOUSA MATINEE

Duluth's orphan boys and girls at the Children's home and the St. James' orphanage will hear Sousa, the March King, and his band at the special concert for school children tomorrow afternoon at the Armory, as the guests of The Herald.

Arrangements have been made by The Herald management to take the youngsters in a body to the Armory, where they will occupy a special section to be reserved for them near the stage. Nurses and attendants at the two institutions will escort the boys and girls to and from the orphanages.

The special "children's matinee" arranged for tomorrow afternoon by Mrs. George S. Richards will give all the school children of Duluth and neighboring cities an opportunity to hear Sousa and his band. A program of numbers interesting to youngsters will be presented by Sousa for the occasion.

### SOUSA CHARMS BIG AUDITORIUM CROWD

Thousands Enjoy Brilliant Program Rendered by His Band.

By CATHERINE PANNILL MEAD. Sunday afternoon, at the Auditorium, presented the usual aspect of a steady stream of people surging down the aisles to listen to their beloved John Phillip Sousa (lieutenant commander) and his wonderful band.

There are a few things in this world that have the distinction of being the only one, and of such is the big organization that thrilled several thousand persons sitting in rapt admiration, and producing salvos of applause after each number.

Last year Mr. Sousa's accident—he was thrown from his horse—made it necessary for his concert master to conduct about half the program, but this year he is out in full feather, sending those world famous marches across with all the verve and dash of twenty years ago. That familiar back, as straight as an Indian's, and those immaculately gloved hands, have probably led to wild enthusiasm more millions of people than any other conductor's in the world. There is something in the swing of the Sousa shoulders that stirs one's rhythmic complex, even if you have been hearing most of the numbers one way or another since you were knee high to the proverbial duck, and you thank your gods that you can still respond to the fascination of it.

### Is Given Ovation.

Sousa has a rhythmic and melodic sense that is unique and gives his every interpretation a something entirely individual. The finale of the Tschalkowsky Fourth symphony was an instance Sunday afternoon. It was given a brilliant reading that brought a genuine ovation; he could play anything for his audiences, no matter how classical, for they long ago decided that if it's Sousa it's all right. Then there was his own "Dwellers of the Western World," "Sheridan's Ride" and marches and marches, with all sorts of new effects including guns. He has gone Tschalkowsky's "1812 Overture" several better in the "U. S. Field Artillery." But you know how it was, you have all been there and helped swell the tumult in your own way.

### Praise for Soloist.

Several soloists added to the pleasure of the occasion. Miss Marjorie Moody, a young coloratura soprano, disclosed a voice of exceptionally lovely quality, and the smoothest flexibility. Her "Caro Nome" was a genuine grand opera performance, and was rewarded with two encores.

John Dolan's golden toned cornet, too, brought him honors, his air and variations ending with a most perfectly played chromatic cadenza. Two twittering piccolos did ample justice to "Fluttering Birds," and Miss Winifred Bambrick won hearty applause in a harp solo, "Fantasia, Op. 35," Alvars.

Mr. Sousa is playing a very short season this year, having decided to close about Nov. 3. He has, however, been persuaded to lengthen it by two weeks, and judging by the size and enthusiasm of his audience wherever he goes, he will have to go on lengthening it for several more.

He's "all there is, there isn't any more."

Handwritten note: *N.Y. Telegram*

More than two hundred bandsmen, comprising the largest band ever heard in concert in New York city, will hold a reunion under the direction of Lieutenant Commander John Phillip Sousa at the Hippodrome on Sunday night, November 5, through the announcement yesterday by Colonel Wade H. Hayes, commanding the Seventh Regiment, New York National Guard, which saw service in France of the 107th Infantry, that the regimental band would take part in Sousa's annual New York concert.

### Sousa Addresses Students. John Phillip Sousa, the march king.

who is in the city with his band to fill a concert engagement at the Armory tonight, spoke to the pupils of the Denfeld high school this morning in the Denfeld auditorium. Mr. Sousa complimented the work of the Denfeld boys' band and orchestra, which played for the march king.



**FAMOUS BAND CONDUCTOR**



John Philip Sousa with his famous band will appear at the Ryman Auditorium Oct. 27.

**CHANGED NAME OF BAND-MASTER**

**Story of Old Hoax on French Journalists Retold.**

Enough years have passed since John Philip Sousa first took his famous band to Europe to make new again the telling of a press-agent's yarn that found its way into hundreds of newspapers in Great Britain and on the continent, and at the same time gave a new cause for laughter to the hundred millions of Americans and Canadians to whom Sousa has been a household word ever since, in the 80's, his quick marches first caught the popular ear. This is the old, ever-new story as retold by Harry Askin, Lieut. Commander Sousa's manager and long-time friend:

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

"The hotel manager promised, and then talked about the strange, bearded American with a foreign name who did not care to have his presence known to the press. In less than an hour every Paris daily and some of the weeklies were in the foyer of the hotel, clamoring for information. Hinton appeared in the foyer, assumed a look of grief and pain and begged the newspaper men to disperse. They refused, and grew more and more excited. 'Why,' they asked, 'why should this new visitor conceal his presence?' They asked for details.

"At length Hinton seemed to yield and undertook to reply to questions. In the course of half an hour all the reporters centered upon one question—the origin of Sousa's name. There was at the time a measure of bad feeling between Portugal and France over some colonial matters in Africa, and Sousa, as you know, is of Portuguese descent on the paternal side, although, as you also know, genuine American by birth and training. Hinton thought it best not to mention the Portuguese strain; and there were too many Spaniards in Paris to make it wise to switch the name of Sousa from one part to another of the Iberian peninsula. So, Hinton, driven into a corner, replied that the March King's name was really So—John Philip So—and that the 'usa' stood merely for the initials 'U.S.A.' And the next day every newspaper in Paris and French provinces ran a column or so to tell of the arrival of and the forthcoming concerts by John Philip So, U. S. A."

Sousa and his Band will make this city one of the few stopping places on what is to be the briefest tour the March King has ever made. They will play here on Friday, Oct. 27, in the Ryman auditorium. Needless to tell, the program will contain the usual Sousa share of real novelties, including the new march, "The Gallant Seventh."

**MARCH KING VISITS DULUTH; GOES TO RANGE, RETURNS FRIDAY**

If there is one point on which Lieut.-Commander John Philip Sousa prides himself above all others, it is the 100 per cent Americanism of his world-famous band.

Arriving from Minneapolis this morning, while the Sousa band's special train was being switched to its route to Virginia, where the band will give a matinee and evening performance today under the direction of Mrs. George S. Richards, the March King showed himself a staunch advocate of American music and musicians.

"I want to cite an instance of the Americanism of our musicians," said Lieut.-Commander Sousa. "Last spring I took eighty-three men to Havana, Cuba, to give a series of concerts. I had to obtain but three passports. Thirty years ago I probably should have had to obtain eighty passports, for that many members of my band would have been foreigners. It would have been impossible for me to engage an American band. Today the American musician stands in the front rank and many are superior to those who come from abroad. My band now is made up entirely of Americans—most of them native, and all others naturalized, or on the way to naturalization. The 'others,' by the way, are but four in number."

All the soloists who will appear with the Sousa organization at the Armory tomorrow evening are true-blue Americans. These are: John Dolan, cornetist; George Carey, xylophonist; Miss Marjorie Moody, the young prima donna, and Miss Caroline Thomas, violinist. Miss Winifred Bambrick, harpist, and Messrs. Willson and Kunkel, piccolo soloists, will be heard at the young people's matinee in the afternoon.



LIEUT.-COMMANDER JOHN PHILIP SOUSA.

**CONCERT KING PLEASES AUDIENCE**

Sousa's Band Plays to Large Crowd of Music Lovers

Repeated bursts of applause and a constant demand for encores came from an appreciative audience that filled the men's gymnasium to overflowing at the matinee concert given by Sousa's eighty piece band, yesterday afternoon.

**Dolan Pleases Audience**

The band completely filled the large stage erected primarily for that purpose and when the famous leader made his appearance he was greeted with prolonged applause. The overture "The Red Sarafan", by Erichs was followed by a cornet solo by Mr. John Dolan, "The Centennial Polka" by Bellstedt, after which Mr. Dolan played a German composition as an encore.

**Sousa's Composers Encored**

The next number was a suite, "Leaves from my Notebook", composed by Sousa. The first selection of the suite was, "The Genial Hostess." The second selection was, "The Campfire Girls," a pastoral poem which is a tribute to young girlhood. The third selection was "The Lively Flapper", which, in the words of Prof. Phillip G. Clapp, of the department of music, "was the wittiest number of the program." Sousa responded to the insistent demand for an encore with another of his own famous compositions, "Bullets and Bayonets."

**Singer Honored Twice**

Miss Marjorie Moody, soprano soloist, sang, "Ah Fors e Lui", from, "La Traviata", by Verdi, which was encored and she responded with, "The Sweetest Story Ever Told", by Stutz, and when the audience demanded more she sang, "Comin' Through the Rye."

The intermezzo, "Golden Light", by the entire band, was followed by another of Sousa's compositions, "U. S. Field Artillery".

**Audience Likes Zyllophones**

"A Bouquet of Beloved Inspirations," composed by Sousa, gave the audience snatches of musical themes which Sousa believes are most universally admired by music lovers. The encore to this was, "Look for the Silver Lining", by Kern.

The third soloist was Mr. George Carey who played, "The Wittnes Dance", by Macdowell on the zyllophones and when recalled played "Nola," by Arndt, and when recalled for the second time played, "Kalua," by Kern.

Again the band played a Sousa composition, "The Gallant Seventh," followed immediately by, "The Stars and Stripes Forever."

Miss Caroline Thomas, violin soloist, played, "The Romance and Finale from Second Concerto," and played as an encore to this, "Souvenir." The final selection was the Cowboy Breakdown, "Turkey in the Straw," by Galop.

**Sousa Band to Be Augmented With Seventh Regiment**

MORE than 200 bandmen, comprising the largest band ever heard in concert in New York city, will hold a reunion under the direction of Lieut.-Commander John Philip Sousa at the Hippodrome on Sunday night, November 5, through the announcement yesterday by Col. Wade H. Hayes, commanding the Seventh Regiment, New York National Guard, which saw service in France as the 107th Infantry. The regimental band would take part in Sousa's annual New York concert.

On the occasion will partake of the nature of a reunion. Sousa will present a manuscript copy of his latest march, "The Gallant Seventh," to Col. Hayes, who will accept in behalf of the regiment to which it is dedicated. Sousa will then conduct the combined bands in its first public rendition in New York. The march is the 101st written and published by Sousa during his career and its manuscript is the first which will pass from his possession.

The Seventh Regiment Band is conducted by Lieut. Francis W. Sutherland, who received his training under Sousa and saw service first as bandmaster with the 104th Infantry and then as division bandmaster in the twenty-seventh Division. Sousa's present organization of 100 men includes seven men who served in the Seventh Regiment during the world war, while the present personal personnel of the Seventh Regiment Band includes six men who have been members of Sousa's band. The Seventh Regiment will appear in the dress uniform of the regiment.

**Sousa's Band Headed Our Way**

Sousa and his 88 march-players are headed our way, and will fill the President Theater with melody Nov. 2.

The concert is under auspices of the Masonic order.

What an institution that band is! Cornets come and trombones go, but that brass choir of Sousa's, guaranteed to lift a theater roof three inches when going well, toots on forever.

We're glad to see Miss Patricia over at Keith's. She's one of the vaudeville elect—occupying the Keith heavens with Fannie Brice, Ray Samuels, and Sophie Tucker. By the way, Pat—tell your brother Tom to hurry along. It's been a long time between visits.

**Sousa November 2.**

A Sousa program without fresh evidence of Sousa's own restless energy in devising musical diversions would be unthinkable. Word comes that he has taken time from his vacation with horses, dogs and guns to arrange, with characteristic Sousa instrumentation, a fantasia having as its basis his choice of the ten "best" among the world's greatest melodies. It is interesting in advance to guess at Sousa's selections.

Sousa calls the new fantasia "A Bouquet of Beautiful Inspirations" and includes it with a number of other novelties, in the program he has prepared for the concert by himself and his famous band in Washington on November 2 at the New President.

**The City Club**

John Philip Sousa, world-famous director and march writer, will be the speaker and guest of honor on "Sousa Day" at The City Club luncheon this Saturday noon.

The composer of "The Stars and Stripes Forever" will address the club meeting and then direct the Glenville School Girls' Band of 40 pieces in a musical program. This will be one of the few meetings of its kind ever held in America during the long public career of Mr. Sousa and should be one of the most interesting parties ever given by The City Club. Today will be "Ladies Day," the first of the season.

John Philip Sousa, whose band has been without a rival in the world for over a quarter of a century, needs no introduction to Americans. Born in the nation's capitol over half a century ago, he was a conductor at 17 and in 1880 became leader of the U. S. Marine Band. Since 1892 he has directed his own band, playing in every corner of the world.

Mr. Sousa's acceptance of The City Club's invitation was secured through the co-operation of the management of the new Public Hall, where Mr. Sousa and his band appear in concert this afternoon and evening.

**ON WISCONSIN.**

John Philip Sousa, the march king, has given the Seventh Regiment of the New York National Guard what easterners hope will prove popular and as much of a military inspiration as On Wisconsin has been to the Badgers. This is Sousa's latest march, entitled The Gallant Seventh.

During the World war, American troops of various states came to recognize On Wisconsin as the characteristic march of the Badger soldier. Red Arrow division bands were continuously playing this march, of which the men were tired, and soon militia regiments from other states began to look about them for a similar march, among them the Seventh of New York.

The New Yorkers appealed to Sousa, and at the end of his tour last spring he started work on the new march, only recently dedicated. It will be played by Sousa and his band at the afternoon and evening concerts Oct. 18.

*Banner*

*Shells*

*to nurse*

*Duluth Herald*

*Free mail N.Y.C.*

*Wash D.C. News*

*AL Wash News*

*Cleveland Topics*

*Madison Capital*

# Sousa and Band Again Captivate Duluth Audience

## March King on Last Tour, Is Given Great Ovation

By MAXINE F. SPENGLER.  
A martial blare of trumpets, and a steady accented roll from the drums, announced the opening number of the concert by Lieut. Com. John Philip Sousa and his famous band at the Armory last night.

However weak or hyphenated a strain of patriotism there may have been among the several thousand Duluth people at the first concert of Mrs. George S. Richards' All-Star course, it would have been difficult to find one whose feet did not keep time to the inspiring rhythm of Sousa's military band. The musicians themselves sat with a soldierly earnestness, and led by their fine conductor, swung from one selection to another with such disciplinary precision that the audience had scarcely breathing time to glance at the program.

The first selection was "The Red Sarafan"—Ericks, and before the applause which followed ceased, the band had begun Sousa's own "El Capitan" amid more applause.

One of his new compositions which was on the program is interestingly different from his march pieces: It is the suite, "Leaves From My Note Book," including "The Genial Hostess" and "The Camp-Fire Girls," which concludes with the clear voice of a maiden singing accompanied by ukeleles. The harpist accomplished a remarkable imitation of the thrum-thrum of the Hawaiian instruments and the oboes took the part of the voice. A cornet solo by John Dolan was enthusiastically received, and he played for an encore the "Berceuse" from Jocelyn which with its smooth beautiful melody and almost imperceptible accompaniment by the band was a delightful contrast. In this and several other violin and vocal solos the band instruments muted for the accompaniment, sounded very neatly like an orchestra of string instruments.

The majority of encores were old Sousa favorites, among them "Bullets and Bayonets," that piece which simply sweeps the audience along with it by its rapidity and vehemence. A similar number, "Field Artillery," with actual firing of guns and drums cannonading was a fitting climax to the first half of the program. In this, as in all his compositions, Sousa has a way of repeating one particular melody so that although he does not overwork it, by the end of the piece the audience is so familiar with it in various guises that the particular melody has become an old familiar refrain quite as reminiscent as the "Old Oaken Bucket."

In spite of the discouraging hugeness of the Armory Miss Marjorie Moody's singing was remarkably fine. A voice of excellent quality and sweetness, and a good technique, particularly in breath control, won Miss Moody two encores, "The Sweetest Story Ever Told" and "Comin' Through the Rye" which ended with a demure curtsey. There were two other soloists for the evening, George Carey, who played M'Dowell's "Witches Dance" as delightfully as several popular pieces in encore, "Kalu-a," being especially enjoyed by the high school youths who ushered, Miss Caroline Thomas played with ease and finish "Romance and Finale from Second Violin Concert," by Wienlawski, and for encore the harpist, who well deserved special mention on the program, accompanied her in "Souvenir."

The familiar march of Sousa's "The Stars and Stripes Forever" came to a conclusion with a spectacular lineup of the fifes, cornets and trombones across the front of the stage. But perhaps the most welcome of all the second half of the program was the familiar theme of the "Blue Danube."

The school children of the city yesterday heard Sousa in an afternoon concert. The Armory was more thoroughly crowded than in the evening. Besides the children from Duluth who attended in groups, two special trainloads from Superior normal enjoyed the concert.

# SOUSA TO BE CLUB GUEST.

Virginia, Oct. 11.—(Special.)—The following telegram was received by the Virginia Chamber of Commerce today from John Phillip Sousa after an invitation was sent him to take part in the Chamber of Commerce membership meeting. The reply was "Delighted to attend Chamber of Commerce luncheon Thursday." Reservations are now being made for all the members of the Chamber of Commerce, who wish to attend the luncheon. Because of the limited seating capacity, reservations are necessary.

# 'SEMPER FIDELIS' SOUSA'S CHOICE OF HIS MARCHES

Sousa and his band are coming— their date in this city is October 21, at the state arsenal, under the auspices of the Elks; so, perhaps, it is timely and topical to print here an interesting estimate of the comparative popularity of the compositions by which Sousa is best known—the popular marches which gave to him his title of the March-King.

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

The oldest of the marches is "The High-School Cadets," written in Philadelphia, and sold to a publisher for \$25 or \$35—Sousa is not certain as to the correct sum. It is second in popularity with a vast section of the American and Canadian public—schoolboys and schoolgirls from primary grades to the "quizz" for college or university. As it was written in the 80's, it may be pointed out that not fewer than seven "generations" of school children have marched to it since it was first put on the presses.

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

vital note in march-time composition, and a note essentially American. "Semper Fidelis," dedicated by the march-king to the United States Marines and adopted by them as their official march tune, is second in popularity not only with the marines (who love it as a matter of course), but also with the soldiers and sailors of Uncle Sam.

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

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

"El Capitan" is second choice of hundreds of thousands everywhere, representing the taste of those who made their first acquaintance with Sousa music in the days when his like-named comic opera was the rage. In the operetta, the march was sung by De Wolf Hopper and chorus, and known in the list of numbers as "Behold El Capitan!"

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

"The Stars and Stripes Forever," now is twenty-five years old. It came into its great popularity in the days of the war with Spain, in 1898, and has grown in favor as the years have rolled by. So far as anything may be "official" which lacks the formal and written sanction of the congress. "The Stars and Stripes Forever" is the "official" tune of the United States of America. This will be in The Journal's music memory contest. Is it Sousa's own first choice? It is not! What, then, is? "Semper Fidelis."

# CONCERT SEASON OPENS WITH GOOD BILLS

Chicago Examiner

Again in America—at the Auditorium. Back in the years Sousa found me, once, in Dixieland Park, Fla., conducting a funny little stock opera company.

"What are they paying you?" he inquired.

"Forty dollars!" breast swelling with pride.

"Good lord," said Sousa, "I am paying my triangle player more than that!" John's band was in good trim yesterday and the old vigor and swing seemed undiminished—as virile as of yore. Marjory Mooney was the soloist.

# Great Musician Is Expected To Feature Parade

John Philip Sousa Will Be In Elmira With His Band On November 11.

CONCERT AT LEGION HOME. Armistice Celebration Will Be Most Impressive In History of City.

Plans for Armistice Day were practically completed at a meeting of the various committee chairmen at the Legion Home last evening. The celebration will start with an open house on Friday, November 11, at the Home. The Harry B. Bentley Post Canteen will serve refreshments and the public is invited. The Home was opened last New Year's, but many of the citizens of Elmira were unable to attend and inspect the building at that time. This will afford an excellent opportunity for them to do so. The post band will be present to entertain the guests.

Armistice Day itself will be officially inaugurated by a short memorial service in which all will join. At 11 o'clock the church bells will toll for one minute, during which time all are requested to stand at attention and face the east in memory of those who gave their lives in the Great War. Traffic will be halted at this time. The Rev. Walter Cavert, chaplain of the local post of the American Legion, will have charge of ceremonies at the Home.

Parade Organization. The parade organization committee will meet this evening at the Home to formulate final plans for the parade, which is expected to surpass that of last year. Thirty-six organizations have so far been invited to participate, and Chairman Roe Dennis requests any who desire to do so to communicate with him. The cooperation of all is desired. Practically all who have been approached to date have accepted.

John Philip Sousa, leader of the justly famous Sousa's band, and universally acclaimed the greatest bandmaster of all time, will be in Elmira, on Armistice Day, and it is practically certain that he will take part in the parade. Sousa is a member of the American Legion. By special request his band will play his famous march, the "Stars and Stripes Forever," in front of the Legion Home prior to the start of the parade.

Invitations Issued. Invitations have been sent to General Pershing, General Lejeune, National Commander of the American Legion Owsley, and State Commander Callam to be present, but no reply has yet been received. It is hoped by the committee that at

The coming of John Philip Sousa and his band to the President on November 2 is of particular interest to Washington music lovers. Sousa is a native son, have been born on G street southeast. For years, he lived here as leader of the Marine band, which became world famous under his direction, and his compositions are particularly personal to Washingtonians. "The Stars and Stripes Forever," his most popular march, was played more than 100,000 times in France during the world war, and it still remains "America's greatest march," rivaling the popularity of the national anthems. Appearing as soloist with John Philip Sousa on November 2 is Miss Marjorie Moody, a Boston girl, who has won distinction on the concert stage. She possesses a dramatic soprano voice and will sing at both the afternoon and evening performances.

SOUSA is a great hit with us any time or any place, but if he had played one good standard number we would have felt a whole lot more satisfied. Something, let us say, like "Stumbling" or "Say It With Music."

JOHN PHILIP is down to his last forty medals.

WE think he's going to be a success. J. R.

least one of these distinguished guests will be able to come to Elmira on November 11. A reviewing stand will be erected for such guests and for the mayor and other distinguished citizens of Elmira. A detachment of the state police will be in the parade and it will be led by a platoon of the Elmira police.

In the evening will be held the Armistice Day ball, with the Scott-Day orchestra of fifteen pieces. This will start at 9 o'clock and will be preceded by a concert by the Legion Band. The dance will be informal and open to all.

A new committee has been appointed by General Chairman P. N. Riedinger, on decoration, consisting of Arthur Hoffman, Brooks Hoffman, Herbert Steen, Carl Krug, Claude Stuart, Harlow Washburn and O. W. Hogue.

TO NAME THE BOXES. R. H. Burnside announces that all letter and number designations on the orchestra and balcony boxes at the Hippodrome will be replaced with the names of people who have made Hippodrome history. Among those for whom boxes will be named are the late Fred Thompson, who, with Skip Dundy, built the big playhouse; John Philip Sousa, Orville Harrold, Anna Rowlow and Annette Kellerman.

Iowa City Press

# SOUSA VOTED NEW MEMBER ROTARY CLUB

Noted Bandmaster Elected Unanimously After His Address Today

Lieutenant Commander John Philip Sousa, leader of the world-famous band that bears his name, and honorary member of 27 Rotary clubs in the United States, was greeted by the Iowa City Rotary club at its weekly noon day luncheon today with loud applause, the singing of "Old Gold" and other songs as he entered the private dining room of Hotel Jefferson to dine with his fellow Rotarians as their guest of honor.

Prof. Oris E. Klingaman introduced Prof. Philip G. Clapp, supervisor of music of the University of Iowa, to whom much credit is due for bringing Sousa's band again to Iowa City, and Prof. Clapp in turn introduced the famous bandmaster.

Sousa proved himself quite as capable an after dinner speaker as he is famous as a musician, and in a gracious little address told a number of his experiences in this country and abroad. His speech was filled with wit and humor, and greatly enjoyed by his hearers whose appreciation was neatly expressed by President Ira J. Houston.

At the conclusion of President Houston's talk, Sousa was unanimously elected an honorary member of the Iowa City Rotary club, making 28 American Rotary clubs of which he is an honorary member.

Besides the other guests, Congressman Harry E. Hull spoke briefly about the way they do things in congress, and Coach Howard H. Jones, in a short address, expressed the belief that our football team will have it harder since the victory at Yale last Saturday, because of the wholesome respect other elevens will have for them, and thus work all the harder to beat them.

Visitors at the luncheon today besides the guest of honor, were Congressman Harry E. Hull, guest of Mr. J. Ervin Evans; Rotarian Leigh H. Wallace, of Washington, guest of his son, Mr. Ben P. Wallace; Mr. W. C. Edson, of Storm Lake, who has joined the University of Iowa family, guest of Dr. Walter A. Jessup; Judge O. A. Byington, of Iowa City, guest of Mr. Merritt C. Speidel, Judge R. G. Popham, of Marengo, guest of Mr. Ralph L. Dunlap; Rotarian Henry W. Mercer, of Ottumwa, guest of his father, Mr. Samuel W. Mercer; Lion Fred Huebner, of Iowa City, guest of Mr. James L. Luscombe; Prof. Philip G. Clapp (of Iowa City, guest of Prof. Oris E. Klingaman, and Rotarian Al E. Hindorff, of Newton, former president of the Newton Rotary club, guest of the club.

# WASHINGTON POST PICTORIAL S



MISS MARJORIE MOODY, soprano with Sousa's Band, which is soon to be heard here.

# IS THERE MONEY IN MUSIC? ASK JOHN PHILIP SOUSA

THE announcement that Sousa and his band are coming to this city on Oct. 27, to appear in the Wyatt auditorium, makes pertinent in these days of conversation and discussion about the soldiers' bonus and "adjusted compensation" the true story of how the march king rebelled at the \$2,500 a year offered to him as bandmaster of Great Lakes naval training station, Lake Bluff, Ill., a month or so after the United States entered the World war. Many versions of the story have been told and have been printed; but none of them contains the precise "drama" of the situation as it was enacted out in the office of the commandant, Admiral (then captain) William Moffett, on a May day afternoon in 1917.

Sousa, asked for his advice as to a good bandmaster of American birth who would be willing to devote his time to organizing and training naval bands for the immense training station, with its 40,000 naval recruits, went from New York to Great Lakes, and explained that he thought he might be able to do the work if he were not too old to re-enlist in the navy. Capt. Moffett, delighted, said Sousa might re-enlist at once—but, what about the pay?

"How much?" asked Sousa. "I can promise \$2,500 a year," replied Moffett, "and may be able to persuade Secretary Daniels to give more when I point out your importance to the service."

"How much more?" asked Sousa, crowning like a Wall street capitalist. "Well—well," faltered Moffett, so embarrassed that some of Sousa's friends who stood by turned away to hide their grins, "maybe \$3,500. I—I say maybe. You see—"

Sousa sniffed and retorted: "I refuse to take such a sum! Tell Secretary Daniels that if he wishes for my help in this war he will have to part from not less than \$1 a month for the duration of the conflict."

Andrew Carnegie, the ironmaster said, when announcing that he would get rid of his vast fortune through charities and foundations, "The man who dies rich dies disgraced!" Carnegie died rich, but not disgraced; for he could find no logical means of getting rid of all his money, although millions went from his coffers into the channels which he regarded as carrying foods for the cleansing of the human race.

John Philip Sousa, most successful and popular of all native composers, recently uttered an apothym on riches which is a curious paraphrase of Carnegie's famous slogan. "The composer who dies rich," said the march king, "may die disgraced, but not out of his savings in music!"

Lieut. Sousa then went on to explain what he meant. Bach, he stated, was the greatest composer not only of his own time but of all time, inasmuch as he is the foundation on which rests the vast body of modern music; yet, he died a poor man, in spite of his appalling fecundity. "I classify as a busy, active man of music," explained Sousa; "but Bach would have 'fired' me as a lazy apprentice!"

Richard Strauss, of the living composers, has, in Sousa's belief, been the outstanding financial genius of music. "He takes no chances on failure or on the nonreaction of the public toward his work," said the march king. "It is cash down on delivery with Strauss; he gets his even if the new work for which he is so heavily paid is hissed at the first performance."

International copyright has done a great deal to help the composer to realize something on his work, Lieut. Sousa explains; but, he adds, "music is essentially stealable and adaptable. The learned judge who sits on a copyright suit is not, once in a thousand times, learned in music; and even a note-for-note demonstration of theft is not necessarily convincing to the layman."

"Let us suppose," went on Sousa,

"that I had not copyrighted 'The Stars and Stripes Forever,' and that, playing it, some sensitive ear had carried it off, every note of it, and had set it down, and harmonized it in his own way, and then had put it out to the world as his own; what protection should I have had? None! It is true that the world has called the march, now twenty-five years old, 'the essence of Sousaism'; critics everywhere have called it my chief inspiration; I, myself, cannot help regarding it as the A-B-C of my individual idiom, without which no composer achieves a personality in music; and I like to think that it is also true that 'The Stars and Stripes Forever,' in the words of Frederick Donaghey, 'fairly sings the spirit of America'—a phrase he wrote in the Chicago Tribune when he asked the congress of the United States to adopt the composition by statute as the official marching tune of the American people and the American fighting forces. He was good enough to add that, as the American people had unofficially stamped it as such, congress would be required only to follow the judgment of the people. Well, congress did not do it; and, anyway, what I was about to say before I digressed was that, in spite of these qualities in the march, I could not have legally proved it to be mine had it been stolen by another before I succeeded in getting copyright."

Sousa sums up the question of riches from music as indirect wealth: a man may make "good money" from his tunes, but, if he is to be rich, he must put the money to work in commerce. "Sell an intermezzo and buy industrial!" as Sousa puts it. He sold his first hit, "The High School Cadets," for either \$25 or \$35; he kept no books then, and isn't sure, but prefers to give the publisher who got rich on it the benefit of the \$10 doubt.

"ROTARIANS," said a member of the local club yesterday, "will welcome cordially John Philip Sousa when he comes here Oct. 28 with his big band, for John Philip, in a way, is one of the biggest Rotarians in the country. He is an honorary member of over twenty Rotary clubs and the Rotas always give him the glad hand when he strikes a town. He is a lovable chap, as well as being a brilliant musician, and I wish he was to be here on Thursday so we could give him a dinner. Maybe we will, anyway."

Sousa's first opera, "Desiree," composed to a libretto by Henry Talbot Thayer, a Boston wit, is still fresh in the memory of its composer. He declares that had Thayer lived he would have been the equal of Gilbert himself.

### THE SHRINE.

Potentate Leonard P. Stuart announces a fraternal visit to Noble John Philip Sousa on Thursday evening, November 2, at the President theater, when Commander Sousa and his famous band give their annual concert. Almas Temple band will attend in a body. Tickets will be ready in a few days, when all nobles who desire to do so can secure reservations.

Potentate Stuart has selected Monday evening, November 20, as the date for the next big ceremonial of Almas temple, and the President theater as the place for the event. From December 2 to 14 Convention hall will be the scene of a mammoth Shrine

circus and Arabian fete, the proceeds of this celebration to go to the fund for the Imperial council session.

## ROTARIANS DINE SOUSA AND THREE OF HIS SOLOISTS

John Philip Sousa and the three soloists who accompanied the Sousa band here for the concert at the Coliseum Thursday night, were the guests of a special committee from the Davenport Rotary club, at dinner that evening at the Blackhawk hotel.

The famous bandmaster and the soloists were met at the train upon their arrival in the city and taken directly to the hotel where they were served at a special table in the main dining room. Red roses were made up the centerpiece and were corsage bouquets for the soloists. A small piano with a plate was a souvenir of the Davenport.

making up the com Frank Throp, Herma H. Charles, M.

## SOUSA MAY BE KIWANIS GUEST

It is expected that John Philip Sousa will be a guest of honor at the Kiwanis Club luncheon to be held Saturday noon. An invitation has been extended to the famous band leader to lunch with the Kiwanians. The Kiwanis meeting this week will be held Saturday noon instead of Thursday noon, and the members are to participate in the Armistice Day parade following the luncheon.

## SOUSA PICKS OUT TEN BEST TUNES

### Will Play Them as Medley When He Leads His Band Here.

What would you reply if you were asked, from all the tunes which time has tried and found not wanting in inspiration and vitality, to name the ten best? In what quality, for example, would you regard Handel's "Largo," Bay, as the "best" of three, the two others being, for example, Bizet's great bolero in "Carmen," known as the song-of-the-toreador, or the Song to the Evening Star in "Tannhauser"? Would you regard "It's a Long Way to Tipperary" as a great tune? Or "A Hot Time in the Old Town Tonight"? How would you choose as between the great waltz in the Kirmess scene of Gounod's "Faust" and Musetta's lovely waltz in Puccini's "La Boheme"? How about the Miserere in Verdi's "Il Trovatore," and the bolero in the same composer's "Sicilian Vespers"? Which tune do you think will "live" the longer as between Sousa's own, "The Stars and Stripes Forever" and the well-known Serenade by Richard Strauss? What would you do if asked to make a preference between Johann Strauss' waltz of "The Blue Danube" and Oscar Strauss' waltz of "My Hero" in "The Chocolate Soldier"? How about the chorus of pirates in the second act of "The Pirates of Penance" and "He's Going to Marry Yum-Yum" in "The Gaiety" both operettas being the same composer, Sullivan?

These, doubtless, are among the million problems in tune which John Philip Sousa faced when he undertook his new fantasia called "A Bouquet of Beautiful Inspirations." It is his medley and characteristic instrumental arrangement of what he regards as the world's "ten best tunes." You will hear his list of ten when, on Saturday, October 28, he and his famous band come for two concerts in the Wyatt auditorium. The new fantasia is but one of a number of novelties in the program he has arranged for the visit.

## When to Compose a March

IF YOU wish to know all about marches, it is reasonable to go to John Philip Sousa for the information. He is always ready to tell you all about it. He is coming to Washington for a concert on November 2 at the New President; and it may well be that, with these tips, the young Sousas in our midst will have ready a dozen or more masterpieces for his inspection when he strikes town.

The time of day for composing a good, successful march is important, Sousa thinks, for he says, "Many an unsuccessful march has been written in an unpropitious hour. Wagner, in his great funeral march in 'Gotterdammerung,' was careful to pick out the right hour. So was Verdi in the triumphal march of 'Aida,' and, I think, Chopin in the deathless funeral march of the B flat minor sonata.

"For myself, I regarded as of immense importance the fact that al-

### CHATS WITH VISITORS

An unusual business revival, similar in many respects to the war-time industrial activity, is evident in all sections of the country, according to Harry Askin, of New York, at the Willard.

"There is one topic which you will find concerning every one at present," said Mr. Askin; "it is the rapid and continuous return to prosperity in all parts of the country. To the most casual observer, industry is working nearer and nearer to top-notch capacity.

"I was just through the New England States, and there I found that many manufacturing concerns are running on night shifts. The American Woolen Company, for instance, according to official statements, has orders for eighteen months ahead. The textile mills are literally taxed to capacity, so great has been the increase in buying. Strikers in the mills returned to work at the wages they demanded, due no doubt to the way orders were piling up.

"Everywhere you will hear the returning prosperity under discussion, and the men who are in business will tell you that prosperity is actually here. A wholesaler only the other day, speaking of men's clothing, declared that purchases of, let us say, a dozen overcoats a year ago are now 50 dozen. A Fifth avenue tailor, as I was being measured for a suit last week, in reply to my question as to how he found business conditions, replied that he was doing the best fall business in years.

"But prosperity is not confined to industries in New England. Two nights ago as I was in Newark the city seemed literally illuminated with factories operating at night. And so it was in the Pittsburgh district, where the business boom is apparent through all the nearby cities."

### Sousa Visits Bangor, Me.

BANGOR, ME., Sept. 23.—John Philip Sousa led his band in an excellent concert at the Auditorium last evening, before an audience estimated at 4,000 persons. Soloists with the organization included Marjory Mobby, soprano, heard to advantage in the aria, "Ah, fors è lui," from "Traviata"; Caroline Thomas, violinist, who played part of Wieniawski's Second Concerto; John Dolan, cornetist, and George Carey, xylophone player. The band gave spirited performances of the Intermezzo from Bizet's "L'Arlesienne," Suite No. 2, and a number of other works, including the conductor's Suite, "Leaves from My Note-Book," and popular marches. Mr. Sousa was the guest of honor at a dinner given at the Tarrantine Club by the local Rotary organization. Another guest on this occasion was Samuel A. Hill, Jr., local manager of M. Steinert & Sons, under whose auspices the concert was given.

JUNE L. BRIGHT.

### MASONIC NOTES.

The Rev. Dr. Walter A. Morgan, of Mount Pleasant Congregational Church, will deliver the sermon at the services held at Temple Heights this afternoon at 4 o'clock, under the auspices of the Grand Lodge of the District. His theme will be "God and the Common Man." Music will be provided by the Mount Pleasant church quartet, Claude Robeson, director; Miss Frances Scherger, soprano; Miss Cleo Scanlan, contralto; William

### With Sousa's Band



When John Philip Sousa and his band give a concert in Cadle tabernacle Wednesday evening, Don C. Gardner, a former Indianapolis man, will be with the organization. While living in Indianapolis Mr. Gardner played with the Murat Shrine Band, the Indianapolis Military Band and the Indianapolis Letter Carriers' Band. Since leaving the city five years ago, he spent three seasons with Pat Conway Band. He was also with Arthur Fryor one season, leaving Mr. Fryor for a contract with Sousa.

## BINGHAMTON MINISTERS RESORT TO BLUE LAWS

### Cause Arrest of Recreational Director After Staging of Sunday Concert by Sousa's Band.

BINGHAMTON, Nov. 12.—Harold F. Albert, recreational director of the Endicott-Johnson corporation was arrested this afternoon on complaint of the Binghamton ministerial association for staging a concert by John Phillip Sousa's band at which an admission was charged, in alleged violation of ordinances governing the observance of Sunday.

Following the arrest, George F. Johnson, president of the Endicott-Johnson corporation, announced that he is prepared to fight the so-called Sunday blue laws to a finish in the courts, and Bandmaster Sousa issued a statement in which he declared that there is more inspiration in the marches he has written than in the sermons of some of the ministers who objected to the concert.

## SOUSA'S BAND.

John Philip Sousa with his famous band of 85 members, including 12 talented soloists, will favor South Bend with a concert next Saturday evening. The engagement is at the High school auditorium. The same program will be played here as at the Auditorium, Chicago, the following day. South Bend is fortunate to be included in Sousa's "pint sized" tour this season.

making up the com Frank Throp, Herma H. Charles, M.

If Lieut. Com. John Philip Sousa had not achieved and held prominence as march king, bandmaster, and composer, he could not have missed celebrity as horseman, hunter, marksman and sportsman. For the distinguished American leader of the great band now in the midst of its 29th 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 woodman of the highest accomplishments and the most varied experience.

John Philip Sousa with his famous band of 85 members, including 12 talented soloists, will favor South Bend with a concert next Saturday evening. The engagement is at the High school auditorium. The same program will be played here as at the Auditorium, Chicago, the following day. South Bend is fortunate to be included in Sousa's "pint sized" tour this season.

# SOUSA AND HIS FINE BAND DELIGHT ARMY

Sousa and his famous band yesterday played to an enthusiastic audience in the University of Iowa Men's Gymnasium.

The program was of a popular order, typical of the Sousa offerings.

In short, it was a program such as Sousa, with his life-long experience with the American public, knows how to build.

Sousa and his Band have long become an institution reflecting the emotional atmosphere of American citizenship, taken in a musical way. The Sousa marches are typical of America—and its people of character, of ruggedness, straight-forward and virile, of not much finesse, and so on. The same terms apply to the Sousa marches which predominate in rhythm and crashing themes.

And that is the reason for Sousa's extraordinary hold on the people, particularly in this country, but also the world over. He has achieved the "common touch," which is given to so very few in art. He has expressed in a way everyone feels and remembers emotions that lie deep in all and are never appealed to in vain.

Features of the program were the astonishingly brilliant cornet solos of Mr. John Dolan who played "The Centennial Polka" by Bellstedt, and as an encore the "Berceuse" from "Jocelyn" by Goddard. Miss Marjorie Moody, soprano, sang "Fors e Lui" from "La Traviata" by Verdi. Her encores were "The Sweetest Story Ever Told" and "Comin' Through the Rye." She has a beautiful coloratura voice of wide range and power and pleased the audience greatly. Miss Carolyn Thomas, violinist, substituted the St. Saens "Rondo et Capriccioso" for the printed number. She has a brilliant tone and a facile technique but her appearance near the close of the program made things more difficult for her than if she had appeared earlier.

However, it was Sousa all Iowa City went to hear and see, and Iowa City auditors were satisfied and came away with quickened pulse and rekindled memories.

## SOUSA TO BRING ARTISTS.

Vocal Soloists to Entertain Audience Tuesday.

Eight vocal and instrumental soloists will feature the two Sousa programs at the Auditorium Tuesday afternoon and evening. Sousa's concerts at the Auditorium on Tuesday mark his thirteenth engagement in St. Paul.

Principal among the soloists are Miss Marjorie Moody, soprano, and Miss Caroline Thomas, violinist. Miss Moody and Miss Thomas, are two American artists, both born and educated in their musical studies in this country. Miss Moody is a former opera singer.

Other soloists with the Sousa organization include George J. Carey, xylophone, Paul O. Gerhardt, oboe, Miss Winifred Bambrick, harpist, John Dolan, assistant conductor and cornet soloist, P. Meredith Willson, flute and Joseph De Luca, euphonium.

Both Sousa programs on Tuesday will include the March King's latest composition, "The Gallant Seventh." This stirring march has been dedicated to the Seventh Infantry, New York National Guard.

Sousa brings his entire organization of seventy-eight bandmen to the Auditorium.

Tickets for the Sousa concert will continue on sale at the W. J. Dyer & Bro., ticket office, 21 West Fifth street up to 5:30 P. M. today.

Beginning at 10 A. M. Tuesday, all tickets will be transferred and put on sale at the Auditorium box office, Fifth street entrance, according to announcement of E. A. Stein, local manager of the Sousa concerts.

# John Philip Sousa and Band Score Hit Before Big Davenport Audience

BY LEX J. BALLARD

John Philip Sousa and his band came to Davenport Thursday and played for two hours and a half before one of the largest audiences that the Coliseum ever held.

Standing almost negligently before his master musicians the famous conductor almost idly moved his baton, or allowed his arms to sway in unison with the music; there was no conscious effort or startling gymnastics. It seemed as if the band could have played without direction—almost.

Sousa made a hit—literally and figuratively. There was a bang, a tremendous, stirring character about each number, especially those of his own composition, that pulled each hearer erect in his or her seat, with a mighty desire to cheer.

The rattle of spurs, the clash of sabers, the booming of cannon, the shrill hum of flying shells, the drumfire of rapid hoof beats, the call to arms, the mighty surge of patriotic fervor—all were there with the vim and dash for which Sousa is famous.

The greatest moment of appreciation came at the close of "The U. S. Field Artillery," played as an encore just before the intermission. The most dashing and inspiring, perhaps, of all Sousa's marches, this number swept the audience along with its tide of action. When the reports of real guns on the stage added their staccato bark to the big drums, the audience with difficulty suppressed a wild desire to rise and cheer.

Miss Marjorie Moody, the soloist, sang "Ah Fors e Lui," from "La Traviata," by Verdi, and was applauded without stint. But when for encores she sang "The Sweetest Story Ever Told," by Stultz, and "Comin' Through the Rye," she received an ovation.

Miss Moody possesses a soprano voice of exquisite quality, deep and full, the tones rounding perfectly and the notes inexpressibly sweet. Difficult passages were sung with exceptional ease.

Perhaps the most enjoyable number played by the band was "A Bouquet of Beloved Inspirations," collected and put together by

Sousa himself. As the notes said, "The compiler believes that the themes embodied in this number are universally admired by music lovers." Sousa was right. "William Tell" and "The Toreador" were two of the themes in the selection.

The success of the concert and the appeal it made to the audience were undoubtedly due to the fact that the composer played a few strictly classical selections, but rather played those favorites which the audience knew and loved.

When a card announcing that "The Blue Danube," would be played as an encore, the audience received it with wild applause. The beautiful number was given with wonderful appreciation and sympathy.

"The Stars and Stripes Forever," "High School Cadets," "Bullets and Bayonets" and "El Capitan" were Sousa's compositions which were played as encores. "Look for the Silver Lining," by Kerns, was another encore.

Perhaps the most strictly classical number was given by Miss Caroline Thomas, violinist, who played Wieniawski's "Romance and Finale from Second Concerto," followed by Ordla's beautiful "Souvenir" for an encore. Both numbers were well received.

George Carey, xylophone soloist, played three delightful selections. The first, "The Witches Dance," by McDowell, was a revelation of intricate skill, the intricate runs and colorful passages being executed with wonderful precision. For encores he played "Nola," by Arndt, and Kerns' "Ka-Lu-A."

The cornet solo numbers played by John Dolan in the early part of the program were well executed, and received with pleasure. The first number was Bellstedt's "Centennial Polka," while for an encore the fascinating "Berceuse" from "Jocelyn," by Goddard, was given.

When the closing number, "Turkey in the Straw," was begun, the big audience displayed a bit of characteristic American discourtesy by commencing to arrange its wraps, apparently forgetful of what it owed the composer for a delightful evening. A scattered applause at the end, and the audience was on its feet.

# SOUSA "CAPTURES" TWO LOCAL AUDIENCES WITH FAMOUS BAND

Delightful Treats Enjoyed to the Limit by Representative Rochester Audiences at Matinee and Evening Concerts in Armory Yesterday

There are bands and bands, some exceedingly good, some of average ability and some which are complimented by being termed bands. But there is only one "Sousa—and His Band."

Playing before near capacity audiences at both the afternoon and evening concerts in the armory yesterday Sousa and his musicians, about 75 of them, again demonstrated, as he and they have thousands of times, that the March King's organization is pre-eminently at the forefront of American bands and share the top position with any band in the world.

With each of the nearly four score musicians a master of his particular instrument and with the inimitable Sousa as their leader, there is only one word that can describe the playing of the organization and that is perfection or as near perfection as is possible for human endeavor to make it.

Sousa knows his boys. He knows what they can do and he also knows that in the doing they are achieving all that he expects of them which is 100 per cent. Probably this is the reason why, in direct contrast to many eminent band leaders, Sousa guides rather than leads his band. There are nine of the spectacular flourishes about Sousa. He does not fling arms around nor go through other contortions on the rostrum, and he would not "tear his hair" in a fervor of spectacular display (if he had any hair to "tear"). It is all business with him and he shows it from beginning to end. And so do his musicians, each of whom proves his diligent training, the real secret of Sousa's success, and contributes to a coordinated while that is simply superb.

While the "Stars and Stripes Forever," played as an encore last night, was, as usual, the hit of the evening as nearly every man, woman and child in the country is familiar with this all-American march, one of Sousa's earlier compositions, it did not stand out to any great extent because of the high standard of excellent and the careful selection of the balance of the numbers. Sousa's band is popular because it does not confine itself to "high brow" selections. All of Sousa's compositions, and many of them were played last night, have a verve and snap to them that carry an instant appeal to any lover of music. That he had the audience with him from beginning to end goes without saying. With a band like his and a program as presented last night, there could be no other result.

Beginning with the "Red Sarafan," with "El Capitan" played as an encore, to the last number, "Turkey in the Straw" with variations, the program was one continual delight. Mr. John Dolan proved his mastery of the cornet with "Centennial Polka" to which he responded with "Berceuse" as an encore. "Leaves from My Note Book" (Sousa) was a descriptive fantasy that combined nearly every possible combination in band music and was the longest and one of the most enjoyable numbers on the program. The encore in response to this selection was "Bullets and Bayonets," another Sousa composition.

Miss Marjorie Moody, who not only possesses a voice of wide range and clearness but a most appealing personality, sang "Ah Fors e Lui" (Verdi) to which she responded to the prolonged applause with "The American Girl" and, being recalled, "Our Boys Are Home Again," both Sousa compositions. "Golden Light" was then played by the band with an encore of Sousa's "U. S. Field Artillery."

The next number, "A Bouquet of Beloved Inspirations," entwined by Sousa, as the program stated, served

to further entwine the noted band leader in the hearts of his audience. It was a medley of old selections, popular in their day and which never lose their charm, and which won instant approbation. For an encore the band played "Look for the Silver Lining," which shared with "The Stars and Stripes Forever" in being the hit of the evening.

Mr. George Carey, with his xylophone solo, "Witches' Dance," made such a decided hit he was recalled twice, played "Nola," the first time and "Ka-lu-a" the second. It was a rare treat to see and hear him play, many for the first time realizing the possibilities of this popular instrument.

The next number was "The Gallant Seventh" and the near immortal "Stars and Stripes Forever" was played as an encore, followed by "The High School Cadets."

Among the most delightful numbers of the evening were those played by Miss Caroline Thomas, violinist, whose first selection, "Romance and Finale from Second Concerto" was followed by "Souvenir." The little lady made one marvel that she could get such beautiful tones and technique out of her instrument. Her selections undoubtedly shared with the other outstanding treats of the evening.

"Turkey in the Straw," termed a "Cowboy Breakdown," closed the program presenting one of the most delightful evening's entertainment ever given in Rochester.

Miss Moody, soprano and Mr. Dolan on the cornet, with the addition of Miss Bambrick, harp, were the soloists at the matinee concert, when another typical Sousa program was rendered.

The band departed this morning in a special train on the Great Western for the twin cities where they will give concerts tonight and tomorrow.

Sousa was brought here under the auspices of Miss Mary Lawler who has again demonstrated that her efforts to give Rochester metropolitan attractions are being crowned with success.

## SOUSA, HERE WITH BAND FOR CONCERT TUESDAY, SERVED IN FIRST ENGAGEMENT WHEN 11 YEARS OLD

John Philip Sousa's first professional musical engagement was with the United States Marine band when he was only 11 years old.

Sousa celebrated the occasion a week ago in Philadelphia when he surrounded himself with a number of old acquaintances, some of whom remembered his first appearance with the United States Marine band. The Marine band at the time of Sousa's musical debut was considered one of the world's finest. It was officially recognized as the official band of the United States government.

Sousa's first band experience was one of more or less minor importance, he confesses. "I played the cymbals in the United States Marine band when I was only 11 years old. From that date, I generally reckon the length of my musical career."

Shortly after his first engagement with the United States Marine band

Sousa was permitted to give private instruction to a few of his boy friends. A year or so later, billed in a solo concert, his first concert audience was composed largely of his boy friends with whom he had spent many a summer afternoon fishing on the Potomac river. And the boys after the concert gave him a heavy fishing line.

"And you may believe me, that fishing line meant as much to me as a shower of beautiful roses means to the prima donna," Sousa says.

Two Sousa concerts are scheduled for the Auditorium on Tuesday. The afternoon concert has been arranged largely for school children and their parents, as also for the visitors to the National Dairy show, now in progress.

Sousa brings his entire organization for the afternoon and evening concerts Tuesday. Three soloists also accompany the organization here.

## BIG DAY'S BUSINESS

The largest single day's business done by Lieutenant Commander John Philip Sousa in this thirty-one years as head of Sousa's Band is reported from Cleveland. On Saturday, Sept. 30, in the new Auditorium the band played to a gross of \$17,700 for the two performances, and it is estimated that lack of capacity was the only thing that kept the band from reaching the \$20,000 mark on the day. Sousa is now journeying from the Middle West to the Southern States and the business which the band has been doing is a remarkably informative general index for this section of the country.

## Sousa Coming Again.

Lieut.-Com. John Philip Sousa will bring his famous band to Detroit for afternoon and evening concerts Sunday, Oct. 1, in Orchestra Hall, his first local appearance in two years. The concert scheduled for last fall was cancelled because of injuries which Sousa sustained when he was thrown from his horse, and spent several weeks under physicians' care.

The Detroit concerts will be made brilliant by an array of soloists from the ranks of the band itself and in the presence of three young artists carried for special numbers—Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist, and Miss Winifred Bambrick, harpist.

## Sousa's Band November 2.

John Philip Sousa, the march king, will find a warm welcome when he brings his band here November 2 for two concerts. There will be a matinee, to be known as "Washington Cadets' day," and in the evening there will be special exercises arranged as "Washington's Welcome to Her Own Son." The concerts will be given at the President Theater, Pennsylvania avenue, near 11th street.

## SOUSA'S BAND

John Philip Sousa and his famous

band of 85 musicians and soloists will play an afternoon engagement at the Bucklin theater, Elkhart and an evening concert at the high school auditorium, South Bend today. The same program that he will render at the Auditorium, Chicago, tomorrow will be given in both Indiana cities.

Sousa is making only a limited tour this season and will retire from the road about Nov. 1st, going south for the remainder of the winter. A very limited number of cities can be included in his route and those selected are indeed fortunate.

Mr. Sousa is particularly proud of the fact that his band this season is composed entirely of American musicians of today.

Among the featured soloists are Miss Marjorie Wood, soprano, Miss Caroline Thomas, violinist, Miss Winifred Bambrick, harpist, John Dolan, cornet, George Carey, xylophone and J. P. Schueler, saxophone. Eight popular compositions of Mr. Sousa are used as encores as well as several new compositions of his including "Leaves From My Note Book," "The Campfire Girls," "Lively Flapper" and his arrangement of "The Silver Lining" from "Sally."

## SOUSA TICKET SALE STARTS OCTOBER 1

An error in the advertising for Sousa and His Band, which is to play in Des Moines, Oct. 18, under the auspices of the Des Moines Women's club, stated that tickets are now on sale.

The advertising should have stated that mail orders are being received, and will be filled as they come in.

# KIWANIS CLUB GIVES SOUSA A FINE WELCOME

Noted Band Leader Cheered Heartily When He Enters Dining Room at Zumbro This Noon

John Philip Sousa, world's greatest bandmaster, marched into the dining room of the Zumbro hotel this noon, not to the stirring martial notes of one of his own marches but to the rattling hearty notes of the Kiwanis. "How do you do, Mr. Sousa, how do you do?"

The renowned artist paused in amazement as the deep cheerful notes boomed through the room floated out into the lobby and resounded into the street.

"How do you do, Mr. Sousa, how do you do?"

"We are with you to a man and we'll help you all we can."

"How do you do Mr. Sousa, how do you do?"

The man who had conducted a thousand magnificent concerts with quiet poise, the celebrity who had charmed the courts of Europe and held vast and brilliant audiences spellbound, listened to the quaint, cheerful air with a delighted smile and a flush of pleasure.

Nearly 200 local people, including the Kiwanians, their wives and their guests were assembled in the dining room to greet the Sousa and listen to his remarks.

The great band leader responded graciously to Dr. Adson's introduction and as he arose to his feet pinned one of the large red and white National Dairy show badges on the dark blue front of his uniform.

Sousa did not make a speech. He proved himself a delightful entertainer as well as a great musician. His easy flow of humorous stories proved him a most charming gentleman, a man with an intense love for the American people whom he said were "often brutally frank but always true", a man with a love of nature, and open to the world as well as brilliantly lighted ball rooms; in fact, he proved to be a man whose career shows him to be—

an every fine musical concert was given for the reception of Sousa and his band by the local people. Miss Crewe appearing for the first time before the Kiwanis body delighted the assembly with several selections. She showed remarkable technique and ability at the piano. Mrs. Clarence Burns accompanied by Mary Lawler, on the piano sang two solos and J. E. Stanton sang "Out Where the West Begins".

## SOUSA.

Again in America—at the Auditorium. Back in the years Sousa found me, once, in Dixieland Park, Fla., conducting a funny little stock opera company.

"What are they paying you?" he inquired.

"Forty dollars," breast swelling with pride.

"Good lord," said Sousa. "I am paying my triangle player more than that!" John's band was in good trim yesterday and the old vigor and energy seemed undiminished—as little as of yore. Marjory Mooney was the soloist.

**THE LITTLE SYMPHONY.**

**Sousa Scores in East.** Lieut. Commander John Philip Sousa and his band and soloists, who will come to the New Armory here Oct. 13, opening the All-Star course with Mrs. George S. Richards, is making a triumphant tour in the East, proving that the March King is more highly esteemed than ever.

Sousa is not only the March King, but a New Haven critic, "but a musician extraordinary, and the conductor of nearly a hundred musicians extraordinary, with a repertoire of music ranging from genuine and the most melodious of the most and catchy airs."

# SOUSA, WORLD FAMOUS ARTIST VISITS ATHENS

Greatest Bandmaster of All Time Explodes Press Agent's "Yarn" About His "U. S. A." Patronymic

Lieutenant Commander John Philip Sousa, the world's greatest bandmaster, known to all ends of the earth as the "March King", returned to Iowa City today—to the university city that in the past has been delighted to honor the greatest director of all time, and the stellar composer of his era.

Once more, Iowa City is more than glad to bid the great musical star welcome to the Hawkeye orbit, wherein he has moved to the joy of one and all on other occasions, in recent years.

The Sousa entourage arrived this morning, shortly after 10 o'clock and will leave immediately after the concert this afternoon, at the men's gymnasium, for Des Moines, where an evening concert is to be given.

Mr. Sousa is always pleased to visit Iowa City. He declared to a representative of the Press-Citizen that he admires this beautiful city greatly, and is deeply interested in its wonderful \$1,000,000 educational plant, with its stately buildings, and beautiful campus.

Since the great artist was here a few years ago, the university has continued its notable growth as to numbers and importance of equipment, and acreage; an Lieut. Commander Sousa is glad of it.

### Quaint Tale of His Name

Mr. Sousa tells a quaint tale concerning his name, to a representative of the Press-Citizen.

In newspapers all over the world has been printed a story that the name "Sousa" was a coined one, and Lieut. Commander Sousa was asked if this were true.

"Absolutely false," he emphatically declared, and then with considerable blitheness continued.

"The fable of the supposed origin of my name," he added, "really is a good one, and, like all ingenious fables, permits of international variations.

"The German version of the legend 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 tale 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 my patronymic.

### Good Advertising in It

"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 programs usually find their way 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, 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.

### Press Agent Responsible

"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 'hook, it goes on forever.

"Here's Real Truth—Read It! Seriously, I was born on the 11th day of November, 1854, in G Street, S. E., 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 Finkelschlag Dr. Finkel's Church in the second Street, N. W., 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'."

*Boston Herald*

## Spalding vs. Sousa

In comment upon the statement of Bandmaster Sousa that drunkenness among women is increasing lamentably, Warren F. Spalding of the Massachusetts Prison Association offers some figures that seem to prove the opposite to be true. Mr. Spalding says that in 1900 the arrests of women of eighteen and over for drunkenness in this state numbered 5069 or 492 in each 100,000 of population; in 1910 the number was 596 in each 100,000, an increase of 20 per cent.; in 1916 the total arrests were 8006, or 619 per 100,000 of population, and in 1917 the high level of 634 per 100,000 was reached. But in 1918 under federal prohibition there was a drop of about 30 per cent. to 449 in 100,000, the next year witnessed a further decrease of 17 per cent., and in 1920 the low level of 144 per 100,000 was attained. The next year, 1921, a reaction became manifest and the ratio went up to 203 in each 100,000 of population.

In general terms this indicates that while the population of women of 18 years or more increased 25 per cent. between 1900 and 1917, the number of women arrested for drunkenness increased 61 per cent. But between 1918 and 1921 with little change in population the number of such arrests fell from 8207 to 2634, or 67 per cent. Thus Mr. Spalding indicates the danger of basing general deductions upon the observations of any single individual.

Further in elaboration of his investigation Mr. Spalding shows that this diminution in arrests means a great decrease in the number of drunken mothers and consequently a great reduction in the number of feeble-minded children. Therefore he looks for a decrease in time in the number of defective, delinquent and dependent children, who need public care. In part he bases this deduction on statistics which show a great increase in the number of juvenile offenders coincident with the rapid increase in arrests as shown above; in part upon the coincidence of the decline in arrests with a general decrease in the number of children committed to the care of the state; and in part upon the general principle discovered years ago by Dr. S. G. Howe that a very large proportion of feeble-minded children are born of intemperate parents. "The degradation of the home is a cause," says Mr. Spalding; "juvenile neglect, dependence and crime are results."

*Journal of Commerce*

Col. Wade H. Hayes, commanding the Seventh Regiment, N. G. S. N. Y., the organization which saw service in France as the 107th Infantry, yesterday reserved a portion of the boxes at the Hippodrome for himself and his staff for the annual concert to be given by Lieut. Com. John Philip Sousa, and his band in the big playhouse on Sunday night, November 5.

An annual event, looked forward to and thoroughly enjoyed, are the concerts given by Lieut. Com. John Philip Sousa and his famous band. The organization will visit Milwaukee on Sunday, Oct. 15, for a matinee and evening performance. The programs will be printed next Sunday.

# Sousa Gives Credit to God for His Success in Leading Famous Band

Came From Unmusical Family and Speaks to Jackson People in Interview.

By HARVEY HILL.

In a room on the third floor of the Hotel Otsego Tuesday afternoon sat a humble, simple-souled American, blushing, as he was asked by the writer to give to the people of Jackson a little story about himself. Smiling, this dapper little gentleman, better known to the world as "The March King" offered a chair.

You forgot for the time being that you were in the presence of the world's greatest bandmaster, John Philip Sousa, who appeared in person Tuesday afternoon at the West Intermediate school as conductor of his famous band. All one saw was a man with a passion for music, a passion that will never cease as long as Sousa is on earth.

John Philip Sousa, an international figure, playing before royalty of several nations, serving as head of the Marine band at Washington, D. C., under four different presidents, Tuesday afternoon came to Jackson.

In the very best of health, with the exception of his left arm, which has troubled him for the past few years, Mr. Sousa related some of the history that has made him famous.

"I came from a family who knew nothing of music. When I was seven, a professor opened a conservatory in Washington, and after scouring the neighborhood for pupils, called at my house, and asked my father to send me to his school, which my father did, and at the age of 11, I was travelling the country playing violin solos on the stage. I conducted a band when I was 17. I wrote my first opera at the age of 25. The following year I was appointed by the secretary of the navy to head the Marine band. I served as leader of that band under Presidents, Hayes, Garfield, Arthur, Cleveland and Harrison, finally leading a band of my own, which I have been now doing for over thirty years. "I have had my own organization through Europe five times, and around the entire world once."

Mr. Sousa was asked if he had any favorites among his own compositions, and he related the story of the colored woman with a dozen children, who, when questioned what child she favored, picked up the 12 in her arms. "So you see that is the situation with me, I love them all, but the newspapers credit me with having several favorites." Mr. Sousa stated that America was waking up to music wonderfully. That the high schools and colleges are devoting more time to music than ever before.

The writer then asked Mr. Sousa how much time it usually required to write his compositions and how much study each took before he was able to publish them. This is what he said:

"The Stars and Stripes, no doubt the best known of any of my compositions, came to me within an hour while pacing the deck of an ocean liner, returning to America from Europe, when I felt, somewhat in need of fresh air, and going out on deck, I walked to and fro with a mental orchestra in my mind, when all of a sudden the inspiration of the Stars and Stripes completely took control of my mind. That sir, is how the composition came about. You will understand of course it took considerable time to perfect it. On the other hand I have been trying to compose an inspiration which I supposed would make a masterpiece, only to find out after six or seven months of hard work, that it contains nothing but sand."

Reminded that he was the greatest musician in the world, Sousa replied that if he was great, he owed his greatness to God. He said:

"I firmly believe that the Master who made me, is the same Master who inspires me. Music is the one profession which either gives you joy or solace. It is the most profitable profession there is, not only financially, but spiritually. It did more during the war to lift up the moral of our boys in the trenches than anything else. It took music to squeeze money out of some of our wealthy during the Liberty Loan drives."

## Sousa's Band Greeted At West Intermediate

Eight hundred persons greeted Sousa at the West Intermediate school Tuesday afternoon when he appeared with his band of more than 80 pieces.

The audience greeted the band and its leader with applause when they made their appearance on the stage. Their opening number was "The Red Sarafan," an overture by Erichs. This selection was well played and brought forth the tribute of spontaneous applause.

The cornet solo "Centennial Polka," played by Mr. John Dolan, was exceptionally well received. Mr. Dolan handled his cornet with all the gracefulness of a remarkable artist.

"Leaves from My Notebook," written and composed by Mr. Sousa, was one of the finest compositions ever written by the bandmaster. His band displayed an extraordinary amount of talent in the presentation of this number.

These were a few of the selections from a high class program, but had Sousa failed to play his famous selection, "Stars and Stripes," his program would not have been complete. There was no jazz on the program, but the closing number was "Turkey in the Straw," transcribed by Guion.

*Buffalo Commercial*

# SOUSA AND BAND AGAIN WIN FAVOR

Famous Conductor Forced to Submit to Demands for Encores.

## "LIVELY FLAPPER" PLEAS

It was Sousa night at Elmwood Music hall last evening and triple encores after almost every number lengthened the program to the great delight of the large audience present. The famous conductor led his forces through all the stirring marches and descriptive pieces with consummate musicianship. Mr. Sousa's new suite, "Leaves from My Notebook," in three descriptive episodes ending with "The Lively Flapper," a characteristic bit of musical writing with jazz effect, won great applause.

Of course "Stars and Stripes Forever" and "El Capitan" had to be played and by request, "A Mighty Fortress is our God" was given with imposing grandeur.

John Dolan, cornetist, played "Centennial Polka," by Bellstedt with such fine effect that he had to give an encore. Miss Marjorie Moody's lyric soprano voice was displayed to advantage in "Ah Fors e lui" from "La Traviata."

Miss Caroline Thomas, a gifted violinist with a captivating stage presence, played with technical fluency and musical tone "Romance and Finale" from the Second Concerto by Wieniawski. George Carey in his xylophone solo, "Witches Dance," by MacDowell, accompanied by the band, won such applause that he had to play two encores. The programme closed with the favorite "Turkey in the Straw," which made a big hit.

*Duluth News*

## School Children to Hear Sousa, Symphony Orchestra

"Whoopee, fellers! Sousa's coming and 100 players, almost, and everything! I'll tell the world I'm going to hear him."

That's what Skinnay will be telling his pal this week, for the music department of Duluth public schools, in co-operation with Mrs. George S. Richards, has arranged a special matinee of Sousa's band for the girls and boys of Duluth, Superior and adjacent towns, where the great march king is the idol of the youngsters, as he is everywhere.

Kiddies are saving their pennies that go for candy, so that when they have 50 cents they can obtain a ticket to Sousa's concert Friday afternoon and to the matinee that will be given by the Minneapolis Symphony orchestra Friday, Nov. 24. Sousa is coming back this year with a brand new program, a larger band and five eminent soloists.

According to Mrs. Ann Dixon, music supervisor of public schools, arrangements are being made to accommodate 2,000 school children at both concerts.

Photogravure Section



**M** SOUSA, MARCH KING, WITH THE EVENING SUN BAND  
Famous Composer And Conductor During Baltimore Visit Becomes  
Guide, Philosopher And Friend For These Ambitious Young  
Musicians

SA'S BAND AT ITS BEST IN FINE CONCERT

Capacity Audience Enjoys Delightful Program.

By D. E. JONES, MUS. DOC. Sousa's band at Town hall last evening drew a capacity audience, and popular bandmaster and his men were at their best.

Sousa's band is one of the most potent of American musical institutions and John Philip, himself a brilliant musician and composer, maintained very definite notions as to what kind and class of music the common people want, especially when given by a band. He does not scorn to undervalue the efficacy of classical music, for his own best compositions, the famous marches which set feet tapping, are classical themselves.

But he does want his audience to feel that a band concert is a festive occasion, and he wants a spontaneous glow at the end of his inspiring music. He refuses to believe that the conventional audience can stand two hours of symphonies, and other ponderous music of that kind without yawning, and declares that the brass band audience goes to the concert in festive mood, with the desire to enjoy the evening, and the hope of enjoying every number once, twice, thrice if possible. What they are there for is to hear good, clean, healthy music, with lots of 'go' to it, lots of swing, plenty of melody, and all the trombones going most of the time.

Best of all, the band program makes a place for humor. Who ever heard of a symphony orchestra playing anything humorous, that is, humorous enough for any one but educated musicians to detect the humor? Just hear Sousa's band if you want to hear real, genuine humor that the whole audience understands. In this, if in no other way, the band serves its purpose, for we are becoming too serious musically, and we need to be awakened, to be made more human and less technical.

It was Sousa who first toured America with a band that played the best of transcribed music, and it is still Sousa that does it best. He is the same magnetic, inspiring leader as of old; his little stage tricks are always in evidence, and have become familiar; but he invariably introduces something new, and knows the value of a surprise.

His programs are a series of surprises, one following another in quick succession, climax and anti-climax, animated, sparkling, vigorous music, mingled often with the ludicrous, but always the wholesome and invigorating music he intends it to be. The new march, "The Gallant Seventh," is a typical Sousa composition, fully as stirring and stimulating as any of the other ones. The overture, "The Red Sarafan" (Ehlers); a suite, "Leaves from My Note Book" (Sousa); an intermezzo, "Golden Light" (Bizet); a "Bouquet of Beloved Inspirations" (Sousa), in which the composer is utilizing familiar tunes from Carmen, Weber's Invitation to the Dance, Mendelssohn's Spring Song, and William Tell, and a tickling and laughable burlesque on "Turkey in the Straw" (Guion), were the other program selections, to which there was added a generous number of encores consisting of the Sousa marches, "Semper Fideles," "Bullets and Bayonets," "U S Field Artillery," "Sabre and Spurs" and "Stars and Stripes."

John Dolan, cornet virtuoso, played "Centennial Polka" (Bellstedt), and the "Berceuse" from "Jocelyn" as an encore. He is a wonderful cornetist, one of the greatest, and his playing is characterized not only by an amazing technique, but also by a delightful tone, and an artistic way of doing things.

Marjorie Moody, soprano, sang "Ah, fors'è lui" from Verdi's "Traviata," and scored a triumph. Her encore numbers were "Sweetest Story Ever Told" and "Coming Thro' the Rye."

The violinist, Caroline Thomas, also played admirably the Romance and Finale from Wieniawski's Second Concerto, and Schumann's Traumerel. George Carey, xylophonist, who is regarded as the supreme performer on this instrument, gave a wonderful performance of MacDowell's "Witches Dance," "Nola" (Arnt) and "Laina" (Kern).

But of all this galaxy of artists, band and soloists, all star performers, the central figure was John Philip Sousa, the great palandrum of American band music.

A new record for receipts for a band organization was made at Cleveland, O., September 30. The new Auditorium there, seating 10,000 people, was the scene of the two vast assemblings—each case to hear Sousa and his band. The astonishing total of receipts for the two concerts was \$17,700. Nothing to equal this record is known.

MUSIC SOUSA BAND THRILLS CAPACITY AUDIENCE

Auditorium Concert Lends Festive Military Flush to Music Season's Opening

VICTOR NILSSON

Lieutenant Commander John Philip Sousa and his band provided the festive military flourish to the musical season at hand. The Auditorium was filled last night to capacity with an audience so absorbed in the program as to be almost solemn and not affording to crack a smile at the musical jokes perpetrated for fear of losing a single morsel in this feast of popular music lasting for 2 1/2 hours with scarcely a pause. There was also an animated afternoon concert which could boast a fine performance of the finale of Chalkovsky's fourth symphony.

There was a time when the American public showed signs of becoming slightly blasé in its attitude toward the Sousa band and music. Then came the war and another wholesome exertion of American energy and vigor. And Sousa became a topnotcher again, the nation jubilantly realizing him as the supreme musical expression of its genius for preparedness and goitiveness.

Equipment Up to Sousa Form When Confucius, the sage, some 2,500 years ago, undertook by long journeys through the empire to gather in the folk music of China, he wrote: "If one should desire to know whether a realm is well governed, if its morals are good or bad, the quality of its music shall furnish forth the answer."

Let the American people be faithful to Sousa's marches and its reputation for a clean and wholesome nation will stand posterity's musical test of scrutiny.

The equipment of Sousa's band was as wonderful this year as last, and the ensemble once more what it was in years past. There were no string bases as in the concert bands of an earlier decade, but a quintet of Sousaphones, or Helicon horns with their explosive craters turned upward, an army of more well known brasses and reeds, headed by an incomparable choir of clarinets with artistically capable soloists in every section.

Lavish With Extra Numbers Sousa himself was far more like himself in vivacity and goodhumored mannerisms than last year when suffering from the after effects of a serious accident and setting tempi which for fleetness and rhythmic vigor could be triumphantly realized only with such a band.

There was no strong adherence to the program as printed. The overture played was not "The Red Sarafan" and the violinist played Saint-Saens' "Introduction and Rondo Capriccioso" with its intricate Basque rhythms, instead of the Wieniawski number indicated. This made no difference to the audience, which above all was interested in the wealth of Sousa and Kern pieces, lavishly played as extra numbers, and which breathlessly awaited the grand moment when that march of marches, "The Stars and Stripes Forever," was to be triumphantly intoned. And it came.

Sousa and His Band Thrill Large Audiences

BY MAURICE ROSENFELD.

There is always something exhilarating in listening to Sousa and his band. They came to the Auditorium theater yesterday afternoon and evening for two identical concerts—that is, they played the same program for both events—and if the evening audience was as receptive and appreciative as the afternoon's capacity crowd of listeners then this organization and its genial conductor indeed scored an emphatic success.

Lieutenant-Commander Sousa is the same trim, bland and soldierly figure that he always was, and the vitality and snap that he knows so well to infuse into the music and into the performers is incomparable.

His own compilation of some well-known pieces is not only musically clever, but at times there is humor in its scoring. The Weber "Invitation to the Dance," the Mendelssohn "Spring Song," the finale from Rossini's overture to "William Tell" were three of the popular pieces interwoven in this "Bouquet of Beloved Inspiration." Then came, of course, several encores, including a very good setting of Strauss' immortal waltz, "The Blue Danube." There were soloists also. George Carey found in MacDowell's "Witches Dance" a good medium for the xylophone, Caroline Thomas was listed for a violin solo and Marjorie Moody for a coloratura aria from Verdi's opera, "La Traviata."

For the climax, the four piccolos, the seven trombones and eight trumpets marched forward in turn to fill the place with sound and enthusiasm.

Soloists Please

Of the soloists, only the men were the same as last year. John Dolan, with flawless virtuosity, played a Bellstedt polka upon his cornet, and with sweet mellowness, but in too slow tempo, gave extra the "Berceuse" from Goddard's "Jocelyn." With whirlwind speed and unflinching skill George Carey played upon xylophone MacDowell's "Witches Dance," and in his double encores made his instrument more musical than many would think possible to attain. Marjorie Moody brought a fresh and pure soprano voice to bear upon her rendition of the great coloratura aria from "La Traviata" without particular adherence to the traditions in its execution. Caroline Thomas, with a tone that carried well and never became unmusical, played the violin bravura which Saint-Saens dedicated to Sarasate, but which Sousa made his very own, playing as extra number Drdla's unobtainable "Souvenir," while Miss Moody sang two Sousa songs, "Fanny" and "The American Girl," after her aria.

The whole, closed with Guion's uproariously funny arrangement of that cowboy breakdown, "Turkey in the Straw," which is genuine American folk music, and which Percy Grainger just now is introducing into European concert halls.

The "welcome home" concert to be given by John Philip Sousa and his band has stirred the Masonic activities during the week, and the President Theater is likely to bear a distinctly Masonic atmosphere at the time. Potentate Stewart of Almas Temple of the Mystic Shrine has arranged a definite program for his organization which promises to be interesting.

THE MINNEAPOLIS DAILY NEWS

MUSIC Sousa's Band at the Auditorium BY H. A. BELLOW.

Is it a sign of approaching second childhood, or was it because of the close proximity of two immensely enthusiastic youngsters, that yesterday's concerts by Sousa's band were so delightful? The marches, of which more anon, one always expects to enjoy, but Sousa's programs this year seem considerably better than they used to be. There is much less in the way of dolorous band transcriptions of standard orchestral music, and the few orchestral numbers so adapted lend themselves peculiarly well to such treatment. The outstanding example yesterday was the last movement of Tschalkowsky's Fourth symphony, which was played with such a lavishness of color and so much rhythmic energy that one almost forgot the absence of the strings.

The afternoon and evening programs together had not more than four of these adaptations. The other numbers were either Sousa or specialties. The latter are essential for the sake of variety, and they are always exceedingly good of their kind. For example, the cornet is a lamentable monument to human sentimentality, but such amazing playing as Mr. Dolan's lifts it into the domain of genuine music. "Caro Nome" and "Ah, fors'è lui" are not interesting songs, but when they are sung with a voice as sure, clear and flexible as Marjorie Moody's they are very pleasant to listen to. The same is true of Caroline Thomas' rendering of a Wieniaw-

ski violin movement; the thing itself is only moderately worth doing, but it is done well. George Carey is a most accomplished manipulator of the xylophone, and the Willson and Kunkel piccolo duet is a revelation of how pleasant this unpleasant little instrument can be.

SOUSA OLD AND NEW.

The real point, though, is Sousa himself. Association means so much that no one who grew up in the days of "Washington Post" and "Manhattan Beach" can trust himself to judge fairly of Sousa's later work. The newer marches have not the magic of the older ones—for magic it genuinely is. Yesterday he played perhaps a dozen of his marches, and it was easy enough to see which one really drove home with their hearers. The newer compositions seem weak in melodic invention; they are exceedingly ingenious in instrumental coloring—some of them with quaint echoes of Russian orchestral inventiveness—but they have not the irresistible melodies which made Sousa's music in the nineties an integral part of American history.

I am heartily sorry for any one who did not feel a genuine thrill up and down his spine when the brasses lined themselves up across the front of the stage for the last part of "Stars and Stripes Forever," and blared gorgeously at a deafened but rapturous audience. Sousa is not above musical claptrap; the blank cartridge, the hammer and board, and sundry rattling and scraping noise-makers are overworked, but his brass might serve as a mode to any orchestra in the world. The oboones are particularly fine, and one of the marches they arose to a superb bit of playing.

But it is neither fair nor possible to judge Sousa's band critically. The children are too young; for most of

Novelty Planned For Appearance of Sousa's Band

It became known yesterday that the forthcoming engagement of Lt. Commander Sousa's Band calls for two performances, matinee and evening, November 1. At the matinee performance Lieut. Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company"—wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant—the first section that appears are the clarinets, playing the ballet music of "Sylvia"—this is followed by other sections of the band doing individual stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville.

The various instruments and their part in the ensemble will be described by Mr. Clarence Russell, formerly Superintendent of Schools at Pittsfield, Mass., and now librarian with Sousa's Band. Mr. Russell will explain to the audience the relative merits of the different instruments and the names of the same, as there are many instruments in Sousa's Band that are not seen elsewhere. This work of Mr. Russell's is a valuable educational feature and also a source of amusement for the children and grown-ups.

TO THE GRAND

their elders there is too much of history bound up in the marches. Dispassionate judgment applies only to the newer compositions, to "Sheridan's Ride" and "The Gallant Seventh" and "Leaves From My Note-book," for instance, and these are interesting demonstrations of instrumental ingenuity, but they are not stirring. The band itself, granting the inevitable limitations of all wind bands, is an extraordinarily effective musical machine. And when it plays the old marches, it is reminding people of what is, after all, the most genuinely American music ever written. Some day, perhaps, there will be a real American symphony; meanwhile John Philip Sousa stands out as our one national composer, who caught his inspiration 25 years ago from the spirit of the whole country, and so wrote his music into America's history.

PUTS ON BAND CONCERT; SAY HE BROKE BLUE LAW

Binghamton, N. Y., Nov. 12.—Harold F. Albert, recreational director of the Endicott-Johnson corporation, was arrested this afternoon on complaint of the Binghamton Ministerial association for staging a concert by John Philip Sousa's band at which an admission was charged, in alleged violation of ordinances governing the observance of Sunday. Following the arrest, George F. Johnson, president of the Endicott-Johnson corporation, announced that he is prepared to fight the so-called Sunday blue laws to a finish in the courts, and Bandmaster Sousa issued a statement in which he declared that there is more inspiration in the marches he has written than in the sermons of some of the ministers who objected to the concert.



MARCHES BEAT SERMONS, IN SOUSA'S VIEW

Binghamton, N. Y., Nov. 14.—Harold F. Albert, recreational director of the Endicott-Johnson Corporation, was arrested on complaint of the Binghamton Ministerial Association for staging a concert by John Philip Sousa's Band at which an admission was charged, in alleged violation of ordinances governing the observance of Sunday. Following the arrest, George F. Johnson, president of the Endicott-Johnson Corporation, announced that he is prepared to fight the so-called Sunday blue laws to a finish in the courts. Sousa declared there was more inspiration in the marches he has written than in the sermons of some of the ministers who objected to the concert.

Sousa, Preacher And Shoe To Test Blue Law

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